

DISC

THE TOP RECORD & MUSICAL WEEKLY

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TREMELOES HIT THE TOP!

Down go The Beatles and into the No. 1 spot comes "Do You Love Me." Brian Poole could scarcely believe the great news when DISC told him on Tuesday. Read what he had to say about it on the back page.

BILLY



Who are the three 'girls' in his life?

(page 4)

CLIFF



'Summer Holiday' producer writes about next film

(back page)

ROY



Farewell message specially for DISC readers

(page 5)

DEL



What to sing problem for his British tour

(page 2)



Top 30, latest news, reviews and more top features inside

the Jaynetts

THE ORIGINAL AMERICAN VERSION!

Sally, go round the roses

Stateside records SS227

It's a pretty tough road to singing success, says Del



DEL SHANNON—hetic dash to Birmingham.

AFTER flying into London Airport from Detroit at eight o'clock on Sunday morning, Del Shannon hardly had time to book in at his hotel before speeding along the M1 on his way to Birmingham to telecord his spot in this Saturday's "Thank Your Lucky Stars."

A break in rehearsals gave him a chance to think about his third British tour, opening at Lewisham tomorrow (Friday) with Gerry and The Pacemakers and Jet Harris and Tony Meehan. His problem: should he introduce something new into his act?

"I don't know," said Del thoughtfully. "I think if you bring something new they won't accept it. All the kids wanna do is hear you sing your songs. I don't know, I'm sure open for suggestions, but I think if I go out there and sing a Sinatra-style song, they're gonna say 'we don't wanna hear that.'"

"I'm certain that the only thing they wanna hear is the

songs I've done in the past. If I was doing a cabaret or something, I suppose I would do a Sinatra tune or some imitations, but I don't think I should do that on stage."

Of the group trend in this country, 23-year-old Del commented:

Del opens his tour with Gerry and The Pacemakers at the Lewisham Odeon tomorrow (Friday). On Saturday the tour is at Southampton Gaumont. Del also appears on "Thank Your Lucky Stars," Sunday Del is at the Leicester De Montfort Hall; Monday: Walthamstow Granada; Tuesday: Huddersfield ABC, and Wednesday: Manchester Ardwick Apollo.

He commented: "I've heard a lot of British groups. I think they're very good. I think the Beatles are very good and I like Gerry and The Pacemakers."

"We have many, many groups

in the States, of course. I think they have their own sound here though."

What about the famous Del Shannon falsetto? "I don't know if it's a permanent part of my singing style," he confessed. "You never know, it depends on the tune I sing. My new one out in the States 'Sue's Gonna Be Mine,' has falsetto."

Del listened to an announcement calling the Karl Denver Trio to Studio One and went on: "I like television in England. I think it's very thorough. You do a lot of rehearsing and everyone wants to make sure it comes out good."

Had Del hit upon a recipe for success as a result of his experience as a singer?

"No, there's no recipe, I don't think. You just have to get the right break at the right time. You gotta have the right song, gotta have the right group, gotta have the right singer... and it's a pretty hard road. Pretty tough."

Ted Scott

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 Roason lighter-ashtray set. Write to Post Bag, DISC, 161 Fleet Street, London, E.C.4.

Is this the end for the Shads?

It's time we fought back against American jeers

PRIZE LETTER

WE have taken enough jeers and insults from American personalities, and it is time we fought back. So please, loud applause for the straight-forward attack made recently by Adam Faith on "Juke Box Jury" in defence of British discs. One DJ's treatment of British discs is grossly unfair, and swamped as they are with constant plugging of American records, I am amazed when anything British reaches the charts.

It must be an extremely heart-breaking job for any youngster to get a foot on the first rung of the long ladder to success. Let's take on the slogan used by a certain manufacturing firm: "It is British made, and better made."—F. A. PALMER, 5, Victoria Road, Chesham, Bucks.

'YOU' HITS

BEING a regular reader of DISC I couldn't help but notice the amazing number of records with the word "you" in the title. I think this is greatly influenced by The Beatles who have had tremendous success with their records "From Me To You" and "She Loves You."

A look at recent hits gives a good selection including "I'll

Never Get Over You," "I'm Telling You Now," "Do You Love Me" and "You Don't Have To Be A Baby To Cry."—JOHN LONDON, 285, Porters Avenue, Dagenham, Essex.

VARIETY

Britain, don't follow America! Your charts are filled with a great variety of exciting new British best groups

such as The Beatles, outstanding instrumentals by fabulous artists like The Shadows, and many solo greats.

Here we are filled with the same drab gimmicky songs by performers such as Chubby Checker and goody dance crazes such as "The Monkey."—RONNIE KELLERMAN, 377, Park Avenue, Perth Amboy, N.J., U.S.A.

JUNGLE

"SCENE AT 6.30's" recent screening of Bo Diddley brought my friends and I lots of pleasure indeed. It was great to see him slowly but surely release his pent-up jungle rhythms.

We can't wait to feast upon his music again and again on "Thank Your Lucky Stars" and "Saturday Club," etc., and a visit to at least one of his shows is a must on our agenda.—DAVID JOHN SMITH, 309, Skirlington Road, Deepdale, Preston, Lancs.

POOR FANS

VALERIE HARBOTTLE (DISC, September 14) complains because Adam Faith was on "Juke Box Jury" and "Thank Your Lucky Stars" at the same time. What about our poor Beatles fans? John Lennon was on "Juke Box Jury" on the same night as The Beatles were on "Lucky Stars" and earlier in the year The Beatles were on "Scene at 6.30" and "The 6.25 Show" on the same night.

Don't worry Faith fans, you're not the only ones to be "pot at."—PATRICIA LEACH, 3, Belle Vue Cottages, Heslington Road, York.



The Swinging Blue Jeans—minus leader Ray Ennis—demonstrate "The Whack."

Try 'The Whack'—The Blue Jeans' new dance

THE Swinging Blue Jeans just couldn't keep still. They jigger around their dressing room, shaking their shoulders, waving their hands and doing contortions.

No, they explained, somebody hadn't been at them with the itching powder. No, it wasn't the new grey suits which had temporarily replaced the familiar blue jeans. This, they said, was "The Whack."

And "The Whack"—in case you don't live on Merseyside—is a new dance craze that's sweeping Liverpool.

"It all started with our fans at the Mardi Gras Club where we play in Liverpool," said SBJ leader Ray Ennis. "They started imitating the

The world's top pops

AMERICA

WEEK ENDING SEPTEMBER 28

Last Week	This Week	TITLE	ARTIST
1	1	Blue Velvet	Bobby Vinton
2	2	Sally, Go 'Round The Roses	Jaynetis
3	3	Be My Baby	Ronettes
19	4	Sugar Shack	Jimmy Gilmer and The Fireballs
9	5	Cry Baby	Garnet Mimms and The Enchanters
5	6	My Boyfriend's Back	Angels
7	7	Wonderful! Wonderful!	Times
4	8	Heat Wave	Martha and The Vandellas
13	9	Busted	Ray Charles
6	10	Then He Kissed Me	Crystals
8	11	Mickey's Monkey	Miracles
12	12	A Walkin' Miracle	Essex
20	13	Honolulu Lulu	Jan and Dean
11	14	Surfer Girl	Beach Boys
10	15	If I Had A Hammer	Trini Lopez
32	16	Mean Woman Blues	Roy Orbison
33	17	Donna The Prima Donna	Dion Di Mucci
16	18	Martian Hop	Ran-Dells
24	19	Part Time Love	Little Johnny Taylor
15	20	Little Deuce Coupe	Beach Boys

Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	TITLE	ARTIST
1	1	Bombora—The Atlantics	
2	2	Wipe Out—The Surfaris	
—	3	Sandy—Sandy—Town and Country Bros.	
7	4	Hello Muddah, Hello Faddah—Allan Sherman	
6	5	55 Days At Peking—Rob E.G.	
5	6	Surfie Hootenanny—Al Casey	
3	7	Lonely Surfer—Jackie Nitzsche	
—	8	Painted Tainted Rose—Al Martino	
10	9	Jody Jody—Johnny Tillotson	
—	10	No Trespassing—Helen Shapiro	

Israel

(Courtesy Kol Israel Broadcasting)

Last Week	This Week	TITLE	ARTIST
1	1	Devil In Disguise—Elvis Presley	
3	2	Blue Da Blue—Bobby Vinton	
5	3	Gipsy Woman—Rick Nelson	
6	4	Il Ballo Del Matone—Rita Pavone	
7	5	I Wish I Were A Princess—LITTLE Peggy March	
4	6	Horn Of Love—The Ronettes	
2	7	Confession—Frank Ifield	
—	8	Hopeless—Andy Williams	
—	9	Drownin' My Sorrows—Cecilia Francis	
—	10	Ring Of Fire—Johnny Cash	

S. Africa

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

Last Week	This Week	TITLE	ARTIST
1	1	Devil In Disguise—Elvis Presley	
3	2	Drownin' My Sorrows—Cecilia Francis	
—	3	Sunshine—The Fabulous Echoes	
—	4	It's All In The Game—Chiff Richard	
5	5	Sakiyaki—Kyu Sakamoto	
8	6	Hello Heartaches, Goodbye Love—Little Peggy March	
—	7	You Can Never Stop Me Loving You—Johnny Tillotson	
4	8	James Bond Theme—Al Cibo	
9	9	Thou—Lata-Hazy-Cray-Days—Nat King Cole	
—	10	I Want To Stay Here—Steve and Eydie	

Compiled by courtesy of the American trade paper Billboard.

Hong Kong

Last Week	This Week	TITLE	ARTIST
1	1	Devil In Disguise—Elvis Presley	
2	2	Drownin' My Sorrows—Cecilia Francis	
—	3	Sunshine—The Fabulous Echoes	
—	4	It's All In The Game—Chiff Richard	
5	5	Sakiyaki—Kyu Sakamoto	
8	6	Hello Heartaches, Goodbye Love—Little Peggy March	
—	7	You Can Never Stop Me Loving You—Johnny Tillotson	
4	8	James Bond Theme—Al Cibo	
9	9	Thou—Lata-Hazy-Cray-Days—Nat King Cole	
—	10	I Want To Stay Here—Steve and Eydie	

NO JUSTICE

IF Brook Benton's October visit doesn't shatter the public's lachrymose attitude towards him there simply ain't no justice. He is one of the most exciting singers in America today.

He must register here, for we need him to pave the way for the return of the big dramatic ballad.—C. BUTLIN, 79, Westgate, Chichester, Sussex.

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

And now, it's "The Whack."

Cynthia Bateman

AIN'T GONNA KISS YA

Jean Martin

F 11221 48 rpm



The Crystals—six hits in less than two years!



SAM COOKE

FRANKIE & JOHNNIE

RCA 1381 48 rpm



NEW FAITH RECORD JUMPS 17 PLACES — FROM 28 TO 11!

TOP 30

Week ending September 28th, 1963

Last Week	This Week	Title	Artist	Label
2	1	Do You Love Me	Brian Poole and The Tremeloes	Decca
1	2	She Loves You	The Beatles	Parlophone
5	3	Then He Kissed Me	The Crystals	London
12	4	Blue Bayou/Mean Woman Blues	Roy Orbison	London
9	5	If I Had A Hammer	Trini Lopez	Reprise
3	6	It's All In The Game	Cliff Richard	Columbia
4	7	I Want To Stay Here	Eydie Gorme and Steve Lawrence	CBS
11	8	Just Like Eddie	Heinz	Decca
7	9	Applejack	Jet Harris and Tony Meehan	Decca
10	10	Shindig	The Shadows	Columbia
28	11	The First Time	Adam Faith	Parlophone
16	12	Ain't Gonna Kiss Ya EP	The Searchers	Pye
6	13	Bad To Me	Billy J. Kramer & The Dakotas	Parlophone
13	14	Wishing	Buddy Holly	Coral
8	15	I'll Never Get Over You	Johnny Kidd and The Pirates	HMV
20	16	Hello Muddah, Hello Fadduh	Allan Sherman	Warner Bros.
21	17	Hello, Little Girl	The Fourmost	Parlophone
15	18	You Don't Have To Be A Baby To Cry Searchin'	The Caravelles	Decca
26	19	Everybody	The Hollies	Parlophone
27	20	Dance On	Tommy Roe	HMV
17	21	Still	Kathy Kirby	Decca
22	22	I (Who Have Nothing)	Karl Denver	Decca
—	23	Still	Shirley Bassey	Columbia
23	24	Somebody Else's Girl	Ken Dodd	Columbia
30	25	Twist and Shout EP	Billy Fury	Decca
24	26	The Beatles' Hits EP	The Beatles	Parlophone
29	27	I'm Telling You Now	The Beatles	Parlophone
14	28	Wipe Out	Freddie and the Dreamers	Columbia
18	29	Legion's Last Patrol	Surfaris	London
19	30		Ken Thorne	HMV

Compiled from dealers' returns from all over Britain.

They met at a birthday party in Brooklyn

THE four Crystals—Delores (Dee Dee) Kennihrew, 19; Barbara Alston, 20; Delores (La La) Brooks, 18; and Patricia Wright, 20 have known each other less than two years, but in that short time they've had six hits in a row!

"We met at a birthday party in Brooklyn," Dee Dee told me over the long distance telephone from Oklahoma City's Municipal Auditorium. "None of us knew any of the others, but before the party was over we were clowning around singing pop record hits. It seemed like we should do something about it and Barbara's uncle did. Now we've probably got this trip to Britain early next year and we're thrilled about it all."

"He thought we were good enough to go on with our singing and he worked hard rehearsing us. Somehow he got us to meet Phil Spector, who had made a lot of records for different companies."

"He was starting his own record company and we got to be his very first artists and the first record, 'There's No Other,' which we thought was no good really, turned out to be a hit."

A little niece

"It seems to me that we've been out on the road ever since. When we're home in Brooklyn, which isn't very often any more, we live with our parents. I was still in school and I had to enroll in professional school to keep up. La La is still in school now and she's doing the same thing. You go to the school when you're near it and you do your work with correspondence courses when you're on the road."

"Pat—Patricia Wright, that is—had a little niece and her name was Crystal. That's how we got our name. I guess it was a good one because it worked out. But we've been lucky to be able to work with Phil Spector."

"Most of our songs have been written by Donnie Kishner's writers, like Barry Mann and Cynthia Weil, and Carole King and Gerry Goffin. They've given

By Jonathan Clarke in New York

us the right numbers all right. We've had six straight hits with 'There's No Other,' 'Uptown,' 'He's A Rebel,' 'He's Sure The Boy I Love,' 'Da Doo Ron Ron' and 'And Then He Kissed Me.' 'We hope we can get much more into the night club field. At least we could stand still once in awhile that way. We're working our act up right now and we hope to play at the Elegance Club in Brooklyn, which is owned by Joe Scandore, one of our managers. Joe has some good connections in Las Vegas too, so maybe we can play there sometime."

On the road

"I don't know if we were ever really influenced by anybody in particular, but we all love The Shirelles and we have since they started. We've worked a few times with The Orlons, too."

The girls have been on a tour with such top acts as James Brown and the Famous Flames, Martha and the Vandellas, Major ("Monkey Time") Lance and Inez Foxa among others, and when I spoke to them they were due to be out on the road another week. Then they expect to work more on their act, so that by the time they reach Britain next spring, it's likely to be in fine shape and well broken in.

"And we're really excited about our first trip overseas too," Dee Dee said, as she left the phone to go back to rehearsal.



Adam — pictured here during "Ready, Steady, Go" — looks like having a huge success with "The First Time."

WASHINGTON SQUARE



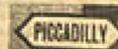
KENNY BALL

7NJ2068

ROD AND CAROLYN

BYE-BYE MY LOVER

7N15565



DARYL QUIST

GOODBYE TO LOVE

7N15563

TEDDY GREEN

GEE WHAT A PARTY

7N35146

Dick Tatham reveals a new side to the top pop star

SILVER DISC BILLY WANTS A SILVER CUP —FOR DOG BREEDING!

ALL of a sudden there are three females in the life of Billy Fury. He told me about them at the weekend. Their names: Chiquita, Angelina and Minnie Mouse.

But Billy's fans needn't get jealous: the truth is simply that he has decided to go in for chihuahuas, a breed of miniature dog.

Seated in the West End luxury flat of manager Larry Parnes, Billy revealed he has just bought a cottage and a couple of acres deep in the heart of Sussex. He doesn't want me to name the town that it's near—but if you go from London to Brighton you'll probably pass within a few miles.

This country retreat is to be the operations centre of Billy's new ambition: to breed champion chihuahuas. Chiquita, Angelina and Minnie Mouse are there to do their level best to help. Billy plans to introduce them to male chihuahuas—preferably ones with masses of

challenge cups to their credit. And as a long-term investment he has bought a male puppy called Pepe.

Billy is full of zeal over his mini-dogs. He let his tea get cold as he told me, "I got the idea a few weeks ago from friends of mine who are breeders. I'm not interested in breeding a whole lot of chihuahuas just to sell them; I'm sticking to a few with the aim of producing some real champions."

"It's a fascinating business. So much so it. For instance, you put a chihuahua on the table and you very gently press it and coax

it till it's standing absolutely right. You have to check on the set of the legs, feet, head, tail—everything. Then you have to keep up the training so that when you say STAND—it does it dead right in a flash."

"I don't mind how much time and trouble I spend on training. I also gladly help with feeding, cleaning and clipping the chihuahuas whenever I go to the cottage."

During his new tour—which starts at Croydon on Friday this week—Billy will have someone on the spot to look after the

Billy opens his tour tomorrow (Friday) with Joe Brown, The Tornados, The Karl Denver Trio and Dickie Pride at the Croydon ABC, followed by Brighton Essoldo (Oct. 5), Plymouth ABC (6), Exeter ABC (7), Southampton ABC (8) and Hastings ABC (9).

chihuahuas. When I asked about his act, he said: "I shall feature my recent disc hits: I guess that's more or less routine. But I also hope to include two rhythm 'n' blues numbers which may not be so familiar to the fans."

"One is 'From The Bottom Of My Heart.' I think this is about four years old. It is on a demo disc sent over from America quite some time ago."

"The other is 'Movin' On'—an early Ray Charles number. It's a great song. Only trouble is it has quite a range and when I started singing it on my spring tour, I found I was losing my voice, so I took it out after a couple of nights."

"But now I feel all fresh and rarin' to go and I think I can cope with it."

"This promises to be a really exciting tour—I understand advance bookings are wonderful. But whenever I get a chance to nip down to the cottage I shall do so. Mustn't forget my dogs. Gotta keep an eye on their training."

"If I start saying STAND! and nothing happens, that's not gonna be so good, is it?"



Billy packs a few clothes before heading off to Sussex and his country cottage.

Stop

by Peter Thomson

Pressings

Tornados 'covered' in U.S.

KAL WINDING, the U.S.A. hit-maker of Norman Newell's "More," has recorded the Tornados' British success, "The Ice Cream Man" . . . Though "Mean Woman Blues" made initial impact, expect Roy Orbison's "Blue Bayou" to be the bigger side in Britain in the long run; in America, probably the reverse . . .

In New York, Hayley Mills has been escorted by Kirk Douglas' son, Michael . . . Overnight U.S. hit-makers (up to No. 4 in three weeks) Jimmy Gilmer and The Fireballs first met at the recording studios of Norman Petty, manager of the late Buddy Holly . . . Coast-to-coast tour team in November may be Brenda Lee and Trixie Lopez.

THE SHADOWS' drummer Brian Bennett wrote "It's Been A Blue Day," flipside of top tenner "Shindig" . . . News for all Beatles' haircut admirers: Liberace has just been voted (unofficially!) "the best dressed man in the world!" . . . Three "musks" for pop R and B fans, all on Oracles: Mary Wells' "What Love Has Joined Together," Marvin Gaye's "Pride And Joy" and "The Miracles' "Mickey's Monkey."

Out in U.S.A. on Liberty: Billy J. Kramer's "Bad To Me" . . . Pianist Joe Henderson subtitled his new BBC DJ programme "The 99 Show" because "only one record in every 100 gets into the Top Ten, so I'll play the best of

the other 99" . . . Another fab Phil Spector-produced record: The Ronettes' "Be My Baby" . . . Cliff Richard's "It's All In The Game" now a hit in Norway—and Hong Kong! Disc vocal comeback for DJ Jimmy Young, with oldie "Miss You"; Jimmy's 1954 hit, "Unchained Melody" may have another chart ride via Vito and The Salutations' new version . . . Bill Anderson, original hit-maker of Karl Denver's "Still," has composed Bert Jansch' next single, "It Comes And Goes."

THE next Four Seasons single, "New Mexican Rose," has tango-type tempo . . . Capitol has signed the late Erroll Flynn's daughter, Deirdre . . . First U.S. reaction shows that the ballad side of Brenda Lee's new record, "The Grass Is Greener," is the hit . . . Pat Boone's version of old Elvis Presley hit "Love Me" out as a single.

New titles by Johnny and The Hurricanes: "Rough Road" and "Kaw-Liga" (recently recorded by BBC favourite Val Doonican) . . . "Newsweek" magazine calls California surfer style-setter Dick Dale "The King at 24"; as yet, no crowns for Dick in New York or the UK . . . Very promising new singer Vic Dana's first LP includes versions of "The Times" "So Much In Love," the Wayne Newton-Craig Douglas "Danke Schoen" and Skerter Davis' "The End Of The World."

Peter, Paul and Mary gave DJ's and Press a preview of their Carnegie Hall show at London's Astor Club last week . . . Charles Squires' brilliant A-R TV "Take Four" was deserving a special TV award.

BO DIDDLEY WOWS 'EM ON EVERLY TOUR

"**BO**, you're great" screamed the girl immediately behind me at the opening of the Everly Bros./Bo Diddley tour at the New Victoria, London, on Sunday, and despite the fact that she almost split my eardrums, I must agree.

The theatre was packed and never ran a London audience have been treated to such rare talent in the rhythm and blues field. Bo played his guitar with fantastic skill for a solid

one of a selection of routines and before you're really settled in, the act is over," he said.

He needn't have worried, their act was faultless. He and Phil were in great form and were backed ably by their own trio. The odd favourites "Cathy's Clown" and "Dream, Dream, Dream" went down the best, but the whole act, including a wonderful comedy number involving bass guitarist Jerry Page, was great and the boys

Tony Noakes reviews the opening show

half-hour and the fans were still screaming for more when the safety curtain came down to close the first half.

Bo never stopped moving, whether he was singing his latest release "Pretty Thing" or doing the splits as he beat out the rhythm of "Hey Bo Diddley." His act alone makes this show well worth a visit.

When I spoke to Don Everly before the second show he was understandably apprehensive. "You get on stage and try out

were forced to give an encore. The Flintstones provided some able backing for other artists and stood up well on their own, and The Rolling Stones really moved the audience with "Poison Ivy" and "Come On."

Mickie Most and Julie Grant had a harder time of it with the R'n'B fans who made up the majority of the audience. The Four Rattles from Hamburg completed the bill and this group really swing.

Listen to ALAN DELL'S SHOWCASE

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200 m. medium wave 49.25 m. short wave **EVERY SUNDAY AT 8 P.M.**

★ SARAH VAUGHAN—Snowbound
Columbia 335X1542 (mono)

★ TONY MARTIN—Days of Wine and Roses
And Other Great Themes
M-G-M MGM-C-946 (mono)

★ BUDDY GRECO—Soft and Gentle
Columbia 335X1544 (mono)

★ COUNT BASIE—On My Way and
Shoutin' Again!
Verve SVLP9031 (stereo) VLP9031 (mono)

★ PETE JOLLY TRIO—Little Bird
M-G-M M-G-M-C-948 (mono)

★ DICK GREGORY—Talks Turkey
Stateside SL10043 (mono)

★ LYDIA MACDONALD—Lydia MacDonald
R.M.V. CLP1670 (mono)

NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs

E.M.I. RECORDS LTD., 6, R.A. HOUSE, 50 MANCHESTER SQUARE, LONDON, W.1

Roy Orbison writes a farewell message

It's been real swell



Roy relaxes by the lake in Tennessee where he is building his new luxury home.

YOU know those old tales about the British being reserved, your groups and singers being all second-hand copies of artists in the States, and your radio and TV being way behind the times?

You can forget them. From being in Britain only two weeks, I've seen and heard enough to know that, musically, you have very little to learn from Americans.

Your radio and TV programmes can show us a few things. As for you fans—there's certainly been nothing "reserved" about your reception to our act on tour.

As for generosity: I've never known anything like it back home. I've been showered with stuffed animals—some even hand-made and knitted with my name.

It's been a great thrill to meet up with such kindness.

And the knowledge displayed about my recordings really amazes me. One fan sent me a copy of a record I made back when I was 17. It was "Ooby-Dooby," and I was asked to autograph it. That was a real early one.

In turn, I have been overwhelmed with requests for souvenirs. Things like ties, cuff-links— even my glasses!

• grand

Seriously, I've had a really swell time with you all. And it's also been great to travel along with such a grand bunch of fellows and girls to accompany me. We had three fine violinists and girl sinners, and those Sons Of The Piltdown Men did a great backing job. They got to know my arrangements so well we didn't need the music.

I think the standard of your groups these days has improved tremendously. Once they copied us, but now they are creating their own sound.

I think The Beatles are great. Claudette thinks so, too. I dig "Thank You Girl," she loves "From Me To You."

Last Saturday, I did a "Saturday Club," and it was a real pleasure to find everyone so co-operative in the studio.

Certainly, we have nothing back in the States like "Saturday

Club." You can say the same for "Pick Of The Pops" and your "Two-Way Family Favourites." It's a nice idea to have requests from fellows serving overseas.

Right now, I'm having a new home built in my hometown of Hendersonville, Tennessee. It's very modern. All redwood, glass and stone from the same locality. We shall have a heated stone floor, a swimming pool in the living-room—with a kiddie pool right alongside. And the whole house overlooks a lake.

There's going to be a bit of England right there in this new home. I am setting up a "British Corner" in my music room. In

it I shall give pride of place to my Silver Discs of "Only The Lonely" and "In Dreams," and also keep all those stuffed animals there. There'll be clippings and photographs of my British tours, too.

And, believe me, this tour has gone off so smoothly. The organization has been wonderful. And it's some change not to have to travel more than around 280 miles between dates. Back home, I have done 3,000 between two concerts!

The facilities at your theatres have been first-class too. Right from the dressing-room accommodation to your microphones. The food is good—more tasty than we get back home. Your vegetables are very fresh.

And I just loved you mixed grills and sausage rolls. Your regular sausages, too. Quite different from what we get in the

The Roy Orbison package plays the Odeon, Leeds today (Thursday), Scarborough Futurist tomorrow (Friday); Newcastle City Hall on Saturday and winds up at Blackburn King George's Hall on Sunday (October 6). Roy then flies to Ireland for five days of one-nighters before going on to a tour of Canada.

States. I'm sure going to get Claudette to fix me some mixed grills.

I hope to visit you again soon. And next time, we will try to give ourselves a couple of weeks beforehand to get acquainted with some of your great places of historical interest. The Tower of London, your museums, and so on.

Just one small thing I hope you can fix for Claudette and me by the time we get back: a good supply of ice and ice water.

We never did seem to get enough ice for our Coke!

But everything else—and all you people—can be summed up in one word: swell.

ADAM'S BACK—WITH A 'SCOUSE' SOUND AND A BRAND NEW LOOK

THEY screamed. They roared. They whistled. They clapped. It was easily the biggest send-off of the evening. The "Ready, Steady, Go!" producer and cameramen could understandably cast anxious eyes at the studio roof—expecting it to take off at any moment.

A telling demonstration of the loyalty of the Faithful—even though their idol, Adam, had been too long absent from the top of the charts.

But now, with "The First Time," he's back with a bang—and with a New Look.

Adam's latest chart-rider is, indeed, appropriately titled. For this is Faith on a "first time" Scouse kick—a swinging Adam backed by a pulsating Positives'

accompaniment that has spun him right into that hit parade slot.

Over a hasty, pre-show cuppa in the A-R TV canteen, Adam told me: "I'm really knocked out with the sound we get on this disc—it's something quite different for me.

"Chris Andrews has written a great number, and The Roulettes and Johnny Keating have come up with a grand backing.

"Chris is a newcomer to me, but after 'The First Time,' I'm doing some more of his songs.

"He came along with a demo disc of 'The First Time,' and we knew it was for me as soon as we heard it. I shall be taking some of Chris' songs to the States, where I am recording

numbers for 'Tom Sawyer,' a new show."

Adam will play the leading name role in this production, which is scheduled for London's West End.

Adam left for New York on Tuesday, and will also fly on to Hollywood for film talks and discussions on a big new filmed TV series and a show spectacular.

Altogether, he will be in the States three weeks for negotiations that are set to put that Faith star in even bigger orbit in the new year.

And don't be surprised if the name of Chris Andrews also mazes up brightly on the pop scene shortly.

Laurie Henshaw

NEW FROM

EMI

GONWAY
Twitty
SHE AIN'T NO ANGEL
M.C.M. MCM1209

MIKE SARNE
Please don't say
PARLOPHONE R5060

JOHN Leyton
ON LOVER'S HILL
H.M.V. POP1204

KEITH POWELL AND THE VALETS
Come on and join the Party
COLUMBIA DB714

BILLIE DAVIS
Bedtime Stories
COLUMBIA DB714

THE NORRIE PARAMOR STRINGS
Dream of Tomorrow
(Theme from BBC-TV 'Compact')
COLUMBIA DB714

TOMMY ROE
EVERYBODY
H.M.V. POP1207

Congratulations
BRIAN POOLE
and
THE TREMELOES
on topping the Charts with
DO YOU LOVE ME

F11739



45 R.P.M.

Decca Record Co Ltd Decca House Albert Embankment London SE1

MANY THANKS
to all
OUR WONDERFUL FANS
for making our Record

No. 1

Special thanks to our Manager
PETER WALSH
and our Recording Manager
MIKE SMITH
for making this success possible

Brian Poole
and
The Tremeloes

Beatles and Billy J. for Palladium TV

THE BEATLES and Billy J. Kramer with the Dakotas are the first of the Liverpool hit parade groups to be signed for "Sunday Night at the London Palladium". As exclusively forecast in DISC, The Beatles will headline the show on October 13, for which Brook Benton has already been set. Billy J. Kramer and the Dakotas have been booked for October 27.

Billy J. Kramer is cancelling a date the previous evening at the Frodham Merseyview in order to be fresh for his Palladium debut. A new date has been set for this same venue for December 14.

In addition to their Palladium show, The Beatles will visit Sweden for five days. In addition to concerts, they will guest on Swedish television, in a programme titled "Drop In." They leave on October 25.

Kenny's New Zealand tour in danger

THE impending New Zealand tour for Kenny Ball and his Jazzmen hung in the balance at presstime—thanks to the activity of some New York hotel burglars!

They raided the room of bassist Vic Pitt and pianist Ron Weatherburn last week while the two musicians were out and stole all their baggage, plus important band arrangements and their entire set of visas, passports and medical vaccination certificates.

Frankie's organisation had obtained substitute visas and passports by the weekend. But the medical documents have to be replaced from England. It is a race against time whether they will reach the touring band in time for their departure from Los Angeles to New Zealand on Saturday.

Club owner Benny dies

CLUB owner and ex-writer Billy Benny collapsed and died from a heart attack at his Manchester home on Sunday. With Vic Lewis, Benny was a director of William Victor Productions, who were responsible for bringing over such artists as Johnny Mathis, Nat King Cole and The Four Freshmen for British tours.

Next Week

B 4 extra pages of pictures and stories you must not miss
E
A
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T
L
E
S Special

Springfields get solo TV, stage and disc offers

OFFERS have flooded in for Dusty Springfield and Mike Hurst since last week's shock announcement that The Springfields are separating.

Dusty is being sought for stage tours and TV, and Mike has received similar offers plus the possibility of a radio comping role.

Solo discs are expected from Dusty and Mike by the end of October. Tom Springfield and his recording orchestra will make their Philips disc debut during November.

Tour, disc, Palladium TV for Vaughan

A SIX-DAY tour and a new record have been set for Frankie Vaughan—and he is likely to appear on "Sunday Night at the London Palladium" late this month or early in November.

The tour opens at the Southampton Guildhall on October 15. Frankie's new record, "You're The One For Me," will be released on October 11.

Brook goes to Europe

BROOK BENTON follows his British trip by visiting Paris, Rome and Stockholm for personal appearances and television at the end of October.

On his return to New York in November the singer will start work on a new film.

Field revives Laine hit

FRANK IFFIELD has revived the old Frankie Laine hit "Mule Train" for his next single released on October 11.

Joe Brown may top the Crystals package

JOE BROWN may headline Larry Parnes' next spring tour which will feature The Crystals, Johnny Kidd and The Pirates and the Manfred Mann group.

Parnes told DISC: "I'm hoping to get Joe to headline the show once he's completed his pantomime engagements. However, nothing is definite yet. There is no likelihood at this stage of Billy Fury joining the show, as he'll probably be filming during the spring."

The show will go out for 42 nights commencing February 16, but venues are still being arranged.

Tommy Steele hurt

HIT musical "Half A Sixpence" is without its star, Tommy Steele, who slipped on stage and pulled the Achilles tendon in his leg during a matinee last week.

Tommy received immediate treatment, but because his leg is in plaster, has had to pull out of the show. Tommy expects to be back in the production by this weekend.

On Saturday the Roy Orbison tour plays the Newcastle City Hall and in the audience at the second house will be three lucky fans who will each have a first-class seat for themselves and a friend, FREE.

They are the winners of the Newcastle section of our contest and their names are: ANNIE PAPAGEORGIOU, 196, Central Drive, Blackpool; GILLIAN CLARK, 49, Milburn Crescent, Norton, Stockton-on-Tees; and AILEAN BLACKBIRD, 28, Ravensworth Avenue, Grange Estate, Fence Houses, Co. Durham.

FINAL ORBISON TOUR WINNERS

Free seats at the Beatles tour—watch DISC

R'N Little Richard Berry s

A RHYTHM and blues package being concluded this week by **Chuck Berry**, the inspiration there is every possibility that

After months of refusing a weekend Little Richard finally agrees tomorrow (Friday) from California on the Everly Brothers package, on Saturday.

The Everlys will remain as the top of the bill act. Colin Bertin of the Arden office told DISC: "We'll probably use the entire first half of the show for rhythm and blues."

Little Richard will remain in Europe for six to eight weeks, and is certain to co-headline another package, in addition to playing dates at the Hamburg Star Club. Depending on the arrival date for Chuck Berry, the two rhythm and blues stars are almost sure to headline their own package, probably in November.

Chuck Berry has finally agreed to visit Britain for an extended stay, which will also include Continental dates. An arrival date has not yet been set, but details are being tied up this week for an early trip.

Don Arden is hoping to confirm dates on the Duane Eddy-Shirelles package within the next week. At presstime, Eddy was due to arrive on November 1 for his three-week tour here.

DJ backs theatre

"SATURDAY CLUB" host Brian Mathew, who recently played "Hamlet" in a repertory company production, is to sponsor a new theatre near Orpington, in Kent.

Mathew makes his pantomime debut this year when he plays Idle Jack in "Dick Whittington," opening for a four week run on Boxing Day at the Bromley New Theatre.

Frank Sinatra on BBC TV

FRANK SINATRA will be seen on BBC TV introducing the October 14 edition of "The Dick Powell Show." This dramatic series has been hosted by Powell's famous show business friends in turn since the actor died of cancer.

Julie Grant cuts new single

JULIE GRANT records a new single this week for release at the end of the month. Titles are not yet fixed.

THE SEARCHERS
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PROUDLY ANNOUNCE THE RELEASE OF THEIR FOLLOW UP TO THE NUMBER ONE HIT
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SUGAR AND SPICE

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Stay away Don Archell F 11741	DECCA
Sally go round the room Lyn Cornell F 11742	DECCA
Super Shakt Jimmy Gilmer & The Fireballs MLD 9108	CONSON
Everyday loves Len Snider MLD 9109	CONSON
Go About Jay MLD 9110	CONSON
Talk to me Sunny and The Sunflowers MLD 9111	CONSON
Be my lady The Ronettes MLD 9112	CONSON
Feels real to Rick Nelson MLD 9113	CONSON

BILLY FURY
SOMEBODY ELSE'S GIRL
F 11744
DECCA

DECCA-GROUP RECORDS DECCA-GROUP RECORDS

N'B SENSATION!

Richard and Chuck signed for tours

Package to beat the lot could be the result of negotiations this week. Promoter Don Arden has signed Little Richard and Chuck Berry to tour here and to tour behind many of the Liverpool groups, to tour here and to tour behind many of the Liverpool groups, to tour here and to tour behind many of the Liverpool groups...

Tommy Roe stays on for Dreamers tour

Tommy Roe is to extend his current British stay to become the fourth star on the nine-day November tour which headlines Freddie and the Dreamers, Brian Poole and the Tremeloes and The Searchers. The package opens at the Halifax Odeon on November 8 and then plays Bolton Odeon (9), Liverpool Empire (10), Cannock Esso (11), Tunbridge Wells Esso (12), Brighton Esso (13), Kettering Granada (14), Sheffield City Hall (16) and Leicester De Montfort Hall November 17.

R'n'B for the Brooks

The Brook Brothers have lined up a new accompanying group, called the RBO—Rhythm and Blues Quartet—for the next release out on October 8. Topside is a Geoff Brook composition called "Whistle To The Wind." The Brooks and their group have been signed for The Beatles autumn tour package which opens at Cheltenham on November 1.

FREDDIE LOSES HIS 'BUS'

A MINI-BUS and equipment worth several hundred pounds, belonging to Freddie and the Dreamers, were stolen from outside EMI House last Friday.

The bus was parked outside EMI for just ten minutes and contained all the gear belonging to Freddie and the Dreamers, plus the drum kit belonging to Chris Curtis of the Searchers. The bus had been used for the instruments nor the Searchers' minibus had been used for the instruments nor the Searchers' minibus had been used for the instruments...

Freddie and the Dreamers' agent, Danny Betesh, told DISC: "Luckily all the equipment was insured, but the boys will have to buy new sets of everything except amplifiers."

Freddie and the Dreamers recorded a new single last week for release during the first week in November. Their 1964 plans include an early spring tour with an American artist—possibly Bobby Vee—opening for four weeks on February 29.

GROUP RECORDS DECCA-GROUP RECORDS



JET & TONY HARRIS MEEHAN APPLEJACK
DECCA



LITTLE RICHARD CHUCK BERRY

BBC plans all-star shows for autumn

THE BEATLES, Brian Poole and The Tremeloes, Freddie and The Dreamers, Billy J. Kramer and The Dakotas, The Searchers—these are just some of the star names in the galaxy of pop talent being lined up by BBC radio for its autumn schedule of top-rating shows like "Easy Beat," "Parade Of The Pops" and "Go Man Go." And "Saturday Club" continues to capture the cream of the visiting Americans, as well.

They all like 'Eddie' HEINZ'S "Just Like Eddie" is getting a complete European release. It was issued last week in Holland, Belgium and Luxembourg, and on Tuesday this week it reached the counters in Germany, Switzerland, Austria and Italy.

U.S. producers here THREE prominent American disc producers will be in England next week. Quincy Jones, who recorded Sarah Vaughan, flew in last weekend, and will remain for the opening of the Brook Benton package.

Jay: Top TV at last THE first major TV date for Peter Jay and The Jaywalkers coincides with the release of their new Decca single "March Of The Tin Soldiers" on October 18 when they will appear in A-R TV's "Ready Steady Go."

Shirelles cut film theme THE SHIRELLES have recorded the theme music for the Stanley Kramer picture "It's A Mad, Mad, Mad, Mad, World," but the disc is not yet scheduled for release in this country.

Decca Records have asked us to point out that there was a mistake in their advertisement on page 3 of last week's issue referring to The Everly Brothers' "That's What You Do To Me." This is not being released in this country and the catalogue number, WB 109, refers to their current single "The Gal Sang The Blues."

DECCA-GROUP RECORDS DEEP PURPLE Nino Tempo & April Stevens

ROY ORBISON Main Women Blues/Blow Away

THE CRYSTALS THEN HE KISSED ME

Jaynettes disc hit U.S. top in five weeks

AFTER the 12th take, three Jaynettes and producer Abner Specter relaxed. "Sally Go Round The Roses" was finally "in the can."

Manager "Sally Go Round The Roses" was written by Zell Sanders who has spent the last 18 years in the recording industry as a writer and producer, and now manages The Jaynettes.

These first LP is being pre-pressed and their follow-up single, both in the States and here, will be taken from the album.

Pacemakers' first LP, out this month, has 14 tracks GERRY and The Pacemakers' debut album will be released in mid-October in both mono and stereo. Title is "How Do You Like It" and there will be 14 tracks, including Gerry's latest single, "You'll Never Walk Alone."

Let is fit again JET HARRIS is now completely recovered from his recent car crash, and will be fit for the opening night of the Gerry and The Pacemakers—Del Shannon package at Lewisham tomorrow (Friday).

Billie still can't work BILLIE DAVIS will be unable to work until December 15 at least, when she will go into rehearsals for "Dick Whittington," opening at a West End venue.

British Trad and Rhythm and Blues will be represented by KENNY BALL'S JAZZMEN and CHRIS BARBER and OTTILIE PATTERSON respectively in the Light Programme's "Jazz Journey" on October 7. The hour-long show will feature jazz contributions from 10 European countries.

AMERICAN SINGER DICK HAYMES follows JOAN RIGAN who last week for a week from Monday (October 11).

CARLE WAYNE and The Sundowners have won the Leontine beat of DISC'S £2,000 beat group contest. Together with the winners announced last week, they will go forward in the area finals.

SHIRLEY BASSEY'S current hit "I Who Have Nothing"—No. 23 in the charts this week—will be re-released in the States next week on the United Artists label.

NEW FROM EMI

BROOK BENTON
TWO TICKETS TO PARADISE
MERCURY AMT1212

THE BEACHCOMBERS
MAD GOOSE
COLUMBIA DBT124

BILLY BOYLE
HOOTIN' IN THE KITCHEN
COLUMBIA DBT127

DAVANI and the D-MEN
SHE'S THE BEST FOR ME (Vocal: Beryl Wayne)
COLUMBIA DBT126

RUPERT DAVIES
OCTOBER DREAMS
PARLOPHONE RPO47

THE ESSEX
A WALKIN' MIRACLE
COLUMBIA DBT122

GRAZINA
BE MY BABY
H.M.K. POP1212

GERRY and the PACEMAKERS
New Decca's produced by Geoff Munn
YOU'LL NEVER WALK ALONE (from "Carousel")
COLUMBIA DBT119

GEOFF GODDARD
SKY MEN
H.M.K. POP1213

THE JAYNETTS
SALLY, GO ROUND THE ROSES
STATESIDE 3027

THE KINGSTON TRIO
DESERT PETE
CAPitol CL1218

LONNIE MACK
WHAM!
STATESIDE 0036

MATT MONRO
FROM RUSSIA WITH LOVE (from the film)
PARLOPHONE RPO48

THE VILLAGE STOMPERS
WASHINGTON SQUARE
COLUMBIA DBT123

RAY SHARPE
HEY, LITTLE GIRL
UNITED ARTISTS UP1002

R.P.O. RECORDS LTD., 8, A.L. HOUSE, 59 MANCHESTER SQUARE, LONDON W.1



GERRY and The Pacemakers' version of "You'll Never Walk Alone" has been well received on tour, hence the disc.

reviews... **Disc Date**
with Don Nicholl

IT'S FOLK-DIXIE
IN THE KENNY
BALL STYLE

Kenny Ball
Washington Square; The Music Goes Round And Around
(Pye Jazz NJ 2068)

"WASHINGTON SQUARE" by the Village Stompers is reviewed this week, too—and it was because of that American disc that Kenny Ball was asked to record his version. The U.S. label Kapp wanted Kenny's treatment for the American country. Whether Ball's band can overcome the opposition across the water, he's pretty sure to do so here.

I'm told they call this style "folk-Dixie," which is a good description of it. The folk sound coming first, and sliding easily into the trad noise.

Kenny stays on the B side... a happy performance of the oldie "The Music Goes Round And Around." Amazing how fresh this song remains over the years.

D N T

RATINGS

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

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

cannot, however, see it winning despite the crisp Mike Leander orchestral accompaniment.

Lyn sings in company with a vocal team—making the number a little lighter than The Jaynetts; not quite so blousy.

Teresa Peacock's You Can Kiss Me If You Like makes a pleasant second side, and Miss Cornell sings it with good appreciation of the lyric.

Brook Benton
Two Tickets To Paradise; Don't Hate Me
(Mercury AMT 1212)****

BROOK BENTON may at long last have found himself a ticket to our Top Twenty with his song Two Tickets To Paradise. I hope so. This song builds and swings so smoothly and powerfully that it's a pity it had to fall for the poor fade-out finish. That was the only inferior point on an otherwise first-rate hit.

Benton sings at his velvet best, and with a slick big-band accompaniment.

Don't Hate Me is a slow ballad for contrast. Big chords accompaniment amid the strings.

Dick and Deede
Where Did The Good Times Go? Goes Our Love Must Show
(Warner Bros WB 111)****

DISC effective dating from '58. Dick and Deede and a very effective background beat accompaniment directed by Don Kalke. That's what you'll hear if you spin

Contd. on facing page

Gerry takes a chance on "Carousel" hit

Gerry and The Pacemakers
You'll Never Walk Alone; It's Alright
(Columbia DB 7126)

D N T

GERRY and The Pacemakers have apparently been getting good reactions when they've tried out the great "Carousel" song "You'll Never Walk Alone" in their act. Now Gerry records it, making it a slow rockabilly with heavy rim shots emphasizing the off-beat in a way that seems distinctly old-fashioned.

Recording manager (and conductor) George Martin feeds plenty of strings into the accompaniment for sentimental dressing to the lanky vocal.

It will probably make the Parade—but only because of the team's faithful following. Not because of any intrinsic merit in performance or production.

Marsden's own composition "It's Alright" takes them back to more familiar territory... cheerful.

I've a hunch that this disc is going to make it a lot harder for Gerry and The Pacemakers to reach the Twenty with their next release.

The Ronettes
Be My Baby; Tedesco And Pinnas
(London HLU 9793)

D N T

PHIL SPECTOR, the man responsible for producing The Crystals' hits, is also the man behind the disc success which has come the way of this team in the U.S. The Ronettes are three Negro girls from New York (two sisters and a cousin). Their lead voice is backed by large wandering harmonies which sound extremely commercial.

I'm pretty confident that "Be My Baby" (a dramatic beater) will repeat its American Top Ten achievement. Powerful orchestral accompaniment wears down what resistance the girls themselves may fail to demolish.

"Tedesco And Pinnas" (whatever the title may mean) is not a vocal second side. A strong instrumental performance of a middle-beat Spector composition. Vitaphone, piano, saxophone, drums and guitar.

The Jaynetts
Sally Go 'Round The Roses (I and II)
(Stardisc SS 227)

D N T

THIS record has fairly leaped to the top of the American Parade, and it should jump high here also. Whether it's chicks will be so swift is doubtful, but the comparative best of "Sally Go 'Round The Roses" will attract your ears as well as your hips. Both discs and sisters are going to be collecting this fascinating girl group vocal.

It's an original, all right... but something new with a commercial sway that's familiar. The second side is used for the same song—but with a clever switch.

Here the instrumental accompaniment is dominant, and the girls' voices are faded until they are virtually indistinct. The company calls this ball "Sing Along Without The Jaynetts"... in other words do your own chanting to the backing. Thousands will.

Chuck Berry
Let It Rock; Memphis Tennessee
(Pye International N 2318)****

D N T

THIS is a great month for Chuck Berry fans. This single joins the two EPs and an LP being released. And the rhythm 'n' blues man whips up a typical storm on Let It Rock.

From this hard and rapid effort he slows down on Memphis Tennessee. A known number which is cheered skilfully to some fine guitar.

Rick Nelson
Foolish Rush In; Down Home
(Brunswick 62595)****

RICK NELSON'S updated treatment of the old song Foolish Rush In is liable to give the ballad

trast, Miss Squires has a nice sense of humour for numbers of this nature—and she is given an equally natty accompaniment from Johnny Keating.

Johnny Mathis
Sooner Or Later; In Wisconsin
(CBS AAG 166)****

JOHNNY MATHIS, who has changed labels, will soon be coming out of the BMI trap instead of the Philips door. While they're still in possession, however, Philips naturally hope for a winner with Sooner Or Later.

This is a silky ballad performance in the expected Mathis manner. Backed beautifully by Don Costa's orchestra, it drifts on a dreamy romantic melody.

In Wisconsin isn't so successful, and sounds a mite too calculated.

Bill Black's Combo
Monkey Shine; Long Gone
(London HLU 9788)****

ANYONE doing the Monkey? Bill Black usually follows the dance crazes avidly, and his latest release is no exception. Monkey Shine beats lazily all the way with some wandering saxophone putting out a trade mark of sorts. Side doesn't actually live up to early promise and the Shag ends.

Long Gone slopes lazily along in the blues idiom with saxophone duetting warmly with piano.

Billie Davis
Bedtime Stories; You And I
(Columbia DB 7115)****

D N T

WELL, I'm already sorry for Billie Davis and her broken jaw. I feel the way need a little sympathy on this record, too. Bedtime Stories seems to fall between two stools... it's neither a cute-sounding kiddie bluesque nor a smart blitting romancer. The idea's there somewhere, but it doesn't come off. Fairly catchy tune.

You And I has more drive and force, and Billie seems to have enjoyed making this ball. At least it sounds as if she did.

Rosemary Squires
The Mirror; Candy And Cake
(HMV POP 1209)****

NICE to see Rosie Squires singing under her own name once again. This single comes out just ahead of her new long player but it's not a trailer at all. These tracks aren't in the album.

The Mirror could find a glossy pounds, skillings and pence reflection before long. A very catchy waltz with just a hint of jazz in the Ken Thorne arrangement.

Rosemary moves it on nylon beatings.

The oldie Candy And Cake is snappier across for amusing con-

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

RHYTHM 'N' BLUES?
CYRIL IS YOUR MAN

CYRIL DAVIES—Preachin' The Blues; Sweet Mary (Pye International N 2321)****—Another chance to hear the fine rhythm 'n' blues sound which Cyril Davies can stir up when he gives the downbeat to his Rhythm 'n' Blues. All Stars. Cyril has had tremendous experience in jazz, skiffle and the blues. He knows what this music is all about.

The noise of guitars, piano and drums led by harmonica is urgent and exciting on Preachin' The Blues—a slide which also carries bottom vocal work. The slower Sweet Mary is a traditional blues which darts authentically. A disc which ought to sell sweetly.

THE ECHOES—Marchin' Thru; The Jog (Fontana TF 415)****—Good electronic, keyboard and guitar sound, placed alongside frantic snare drumming makes Marchin' Thru a colourful item in the instrumental tank. The Jog is a good side... but, too, I'd be inclined to beg along with this ball as the A side.

JEAN MARTIN—Ala's Gone; Kiss You; Three Times Three Is Love (Decca F 1175)****—Jean Martin is a 19-year-old girl living at Denham and this is her first disc—a debut brought about by being spotted in

one of Lou Praeger's TV shows. The girl's voice is strong and not unlike Helen Shapiro's in sound and attack... both in the hearty Ala's Gone. Kiss You and in the boogie Three Times Three Is Love. I like the latter side better than the company's A side choice.

THE MARAUDERS—Always On My Mind; Heart Full Of Tears (Decca F 1174)****—The Marauders with a Clatter. Love's number Always On My Mind, a brisk darter with the drummer seeming to urge the singers along as if he were warning spurs. It doesn't have the quality to be always on my mind. I'm afraid. Country and western garb for the turnover Heart Full Of Tears—but only average.

THE BEACHCOMBERS—Mad Goose; You Can't Sit Down (Columbia; DB 7124)****—Mad Goose is probably better known as "Gimme Crack Corn" Honking sax and thudding drums plus some twang and some vocal shouts go to make it a dull monotonous rocker.

You Can't Sit Down is a lively beater, well played by the musicians but leaving nothing behind.

THE VILLAGE STOMPERS—Washington Square; Turkish Delight (Columbia DB 7121)****—There's no vocal from The Village Stompers but a very good folkie instrumental effect as they play Washington Square. Develops into a trad jazz feeling as the side progresses, no brass from the early jambo. Could prove to be a sleeper.

Turkish Delight is yet another version of "Rondo a la Turk." Amazing, but not as good as the Kenny Ball version.

DON ARCHERL—Stay Awake; When I Fall In Love (Decca F 1174)****—Another first record for Decca, and one which brings an interesting ballad into rarish... Stay Awake. Impinging, back-to-front logic of the lyric will get under your skin if you give the side a couple of spins. Don Archerl's vocal is rather rough-edged—but distinctive and possibly commercial because of this.

Steady ballad performance of

IEN SNIDER—Every-4-4 one Knows; I'll Be Coming Home Tonight (London HLU 9790)****—Len Snider will still love you honey, that's something Everyone Knows. Both that song and I'll Be Coming Home Tonight manage to leave me stone cold. If you want very ordinary C and W material, this is it.

RUSTY DRAPER—That's Why I Love You Like I Do; Night Life (London HLU 9786)****—Mr. Draper joggins natty with the country ballad That's Why I Love

reviews...

DISC DATE

Continued from previous page

Here's punch and power

Where Did The Good Times Go? A lot of hard work and thought has gone into this arrangement—and it pays off. May even prove strong enough to give the pair the hit they still lack in Britain.

The turnover *Class Our Love Must Show* is a slower beat ballad with one or two gravel-voiced flights from the boy.

The Drifters

I'll Take You Home: I Feel Good All Over

(London HLU 9787)***** A MANN-WELL song for The Drifters this time out—and both song and performance are up to the top standards we expect from this outfit.

I'll Take You Home moves in and takes occupation of your hips right from the start but you'll find yourself paying full attention to the words also. This is a half could creep up the lists to give the vocal team its first British hit for quite a while.

I Feel Good All Over is a slower rhythmic effort, losing persuasively under the guidance of husky lead voice.

Buddy Britten and The Regents

My Resistance Is Low: When I See You Smile

(Orlando CB 1839)***** HOAGY CARMICHAEL'S great low standard *My Resistance Is Low* is given a bright modern dress by Britten and The Regents. The treatment is very similar in pace and mood to that which trade-marked this "If You Gotta Make A Fool Of Somebody."

A side which deserves to overcome a lot of resistance. In my opinion, the extra pull of "Welcome To My World."

Now Jim Reeves shortens the same idea to *Gully*. Result is a pleasant, sad country and western side—but lacking, in my opinion, the extra pull of "Welcome To My World."

Skooter Davis

I Can't Stay Mad At You: I Was Only A Heart

(RCA 136)***** SKEETERS, a girl who can chant a ballad as well as most, particularly if you're looking for something a little way. She walks easily through the sentiments of *I Can't Stay Mad At You*, a good number by Carole King and Gerry Goffin.

I Was Only A Heart sees the girl double-tracking a gentle C and D ballad. Good lyric idea with a cute ballad. Good lyric idea with a cute ballad. Good lyric idea with a cute ballad.

Jim Reeves

Gully: Little Ole You

(RCA 1264)***** OVER the years pop writers have been frustrated by the judgement bit in romantic ballads, and-jury *Way Back Home* was having way back hit stopping "What Is The Verdict?" Only a few weeks ago Susan Maughan was maintaining the theme with "The Verdict Is Gully."

shorts.. shorts.. shorts

When I Fall In Love on the other half suffers by comparison with the still strong memories of Nat Cole's version.

JOHN WARREN—Scarlett O'Hara (Cha Cha) *I Will Follow Him* (Cha Cha) (Pye N 1556)*****—The John Warren orchestra has made a pop dancing long player ("Smash Hits For Dancing") and these tracks have been lifted out as a single appetizer. Good Latin treatment of recent parade entries, with the orchestra managing to satisfy strict tempo addicts at the same time as holding a colourful pop sound.

THE UNDERTAKERS *What About Us?* (Pye N 1552)*****—The Undertakers' stage act, and was, I believe, to have been their debut disc. But they were not satisfied with their recording.

Now the boys have re-made *What About Us?* and it should sell steadily. Good persistent beat behind lead voice. Geoff Nugent. There's a raucy line in comedy interjections, too.

Money is an oddie in the R'n'B field. I've heard better versions, but this one has plenty of life.

CHAD STUART AND JEREMY CLYDE—Yesterday's Gone: Lemon Tree (Ember EMB S 180)*****—Coffee bar singers Stuart and Clyde have a pleasant line in folk music, if it can be called folk. Yesterday's Gone, a new number partly written by arranger Stuart, fits amply to their guitar accompaniment. John Barry adds strings for extra size, but they're not really needed.

Lemon Tree is a natural, of

Madeline Bell

I Long For Your Love: Because You Didn't Care

(HMV POP 1215)***** MADELINE BELL'S name may not strike an immediate chord, but the voice should certainly register with everyone who has seen the show "Black Nativity." It was from this production that EMU's Norman Newell took Madeline and brought her to disc.

She has a powerful voice which packs emotion into every nook of the strong romantic ballad "I Long For Your Love." If there's a fault it may be that her power is almost OVERpowering.

The strength and colour of the voice seems to be better employed in the treatment of "Because You Didn't Care," with its slow bluesy-spiritual attack. But listen to Madeline; and watch for her follow-up discs.

On the second side Jim brightens up with the clip-clop of *Little Ole You*.

Frankie Laine

And Doesn't She Roll: I'm Gonna Be Strong

(CBS AAG 167)***** I HOPE people won't ignore this Frankie Laine release just because he's not in vogue nowadays. *And Doesn't She Roll* is a first-rate driving effort which will get you finger-snapping in company with the star.

On the other side Frankie double-tracks the dramatic Mann-Well beat ballad *I'm Gonna Be Strong*. Large orchestra and chorus frame.

Erroll Garner

Mack The Knife: Sweet And Lowly

(Philips BF 1268)***** GARNER strikes sparks on the keyboard with his brilliant improvisations of the *Mack The Knife* melody. Typical piano jazz from the



MADLINE BELL — "Discovered" in the show "Black Nativity."



NAT KING COLE—Outstanding versions of some great standards.

here... Luman, indeed, has been a hit parade in Britain. Their duet of *I Like Your Kind Of Love* is cute and slick—with Sus piping neatly to Bob's warm approach. Could grow. *On Top Hot To Dance* Sus takes the main role.

Marcie Blane

You Gave My Number To Billy: Told You So

(London HLU 9787)*** MARCIE BLANE sings a snide little lyric in *You Gave My Number To Billy*. Her line's out of order as far as I'm concerned. *Told You So* is a noisy street corner chant—sounds like shredded ad-oids.

The Essex

A Walkin' Miracle: What I Don't Know Won't Hurt Me

(Columbia DB 7123)***** LAST time I looked, this record was Number Ten in the States, but the Essex' earlier release did NOT repeat American success on this side of the water. Which I found surprising. ... because, like this one, it was a good disc.

This group effort relies even more heavily on the voice of Anita Humes. She is even given a label credit this time. And deserves it on the quick snap beat of *A Walkin' Miracle*. Could walk up where the last one failed to tread. The second side is a gentle, rhythmic effort.

Bob Luman and Sue Thompson

I Like Your Kind Of Love: Too Hot To Dance

(Polydor NH 6089)***** A VERY powerful country and western partnership is struck here by the Hickory label in US. Both Luman and Miss T are known

EPs with Nigel Hunter GEORGE AND NAT-A SUPERB DUO

Nat King Cole and George Shearing

Nat King Cole Sings, George Shearing Plays September Song: *Last April, I'm Lory; I Got It Bad And That Ain't Good*.

(Capitol EAP 5-1675)***** MORE gems from that outstanding album which teamed two of the all-time greats of international pop music. The rich Cole baritone combined with the gentle, subdued swing of the Smoking Quartet and the velvet string section to achieve outstanding versions of some great standards.

These four here make ideal late-night listening with the lights down low, melancholy though they are in mood.

Merle Travis

Walkin' The Strings *Walkin' The Strings; Saturday Night Shuffle; Thumbing The Bass; Blue Smoke; On A Bicycle Built For Two; Green Bay Polka*.

(Capitol TAP 4-1391)***** MERLE "SIXTEEN TONS" TRAVIS is a country and western composer, singer and

guitarist, who doesn't seem to get nearly as much attention and prominence on disc over here as he deserves.

Here he plays six dazzling little pieces in country idiom on his guitar composed by himself with the exception of the last two.

His adept fingerwork should fascinate anyone at all interested in guitarists.

Judy Garland

Judy At Carnegie Hall *When You're Smiling; Puttin' On The Ritz; Come Rain Or Come Shine; Zing! Went The Strings Of My Heart*.

(Capitol EAP 7-1589)***** I THINK it's a pity that Capitol are splitting up Judy's wonderful Carnegie concert album into two. When you sit through the full album, all the emotional impact and nostalgia of this wonderful entertainer washes over you, cancelling out the vocal defects which occur from time to time.

But when you get an EP's worth, those defects are spotlighted and much of the overall impact and effect of atmosphere is lost.

Hence I didn't enjoy these extracts nearly as much as the original set, and the orchestral free-for-all riot going on behind Judy in *Come Rain Or Come Shine* is breathtaking in its sheer middle.

The Crickets

Straight—No Strings! *Willie And The Hand Jive; Summertime Blues; Searchin'; What'd I Say?*

(Liberty LEP 2094)****

The Ventures

Play Tuba! And Lonely Ball *Tellur: Red River Rock; The Lonely Bull; Percolator*.

(Liberty LEP 2104)***** TWO top American teams feature

on this brace of Liberty EPs. The Crickets' title doesn't mean they left their guitars at home, but only that they did without a supporting string section.

They play and sing adequately, but don't impress me particularly with this collection, apart from a worthwhile rendition of Ray Charles' *What'd I Say?*

The Ventures are more earthy and imaginative, with the organ driving the unusual rubber from Joe Meek's *Tellur* smash, and that vividly painting balling *lambada* *The Lonely Bull*. The rocky *Red River Valley*—comes off well, too.

Heinz pays the price of being a star

HEINZ has been adding up the toll of being a hit parade pop star on tour. The score so far for him on the Billy J. Kramer bill is:

- 2 car radio aerials missing.
- 1 set of windscreen wipers missing.
- 1 breast pocket ripped open during an unsuccessful effort to grab his pocket handkerchief.
- 1 extendable gold wrist-watch strap ruined through being extended too far.
- 4 car tyres let down to keep him talking and signing autographs for a longer period.

Heinz won't be going short of baked beans for some time, either. Some fans presented him with two dozen tins of a well-known brand!

Last week Heinz recorded the follow-up to his "Just Like Eddie" hit. The topside is another Geoff Goddard composition, and the disc will be released in mid-October with backings by The Saints.

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Shirelles cut loose on four year album

The Shirelles

Hit: *Football Little Girl; Love Is A Swingin' Thing; Mama Said; What A Sweet Thing That Was; Welcome Home, Baby; Look A-Here, Baby; Will You Love Me Tomorrow; Everybody Loves A Lover; Stop The Music; I Don't Think So; Mama, Here Comes The Bride; It's Love That Really Counts; Baby, Not For All The Money In The World.* (Stateside SL 10041)*****

THESE tracks span the four girls' studio activities from 1960

Straight from a package show

One Night Stand

Mike Berry; Mike Sarno; Don Spencer; John Leyton; Brown-Eyed Handsome Man; My Little Baby; More Than I Can Say; La Bomba; Don't You Think It's Time? Always; Summertime; Just For Kicks; Come Outside; Will I What? Code Of Love; Rhythm Of The Role; Fireball; Shout, Shout; Speedy Gonzales; Hallelujah, I Love Her So; Peppermint Twist; What A Day; Wild Wind; Son, This Is She; Johnny Remember Me; Capboard Love. (Columbia 33 SX 1536)

AN atmospheric impression of a typical one-nighter package recorded at the Edmondson Granada and complete with the constant barrage of shrill one-nighter audience screams.

The four stars keep their bits coming fast and furious, interspersing the songs with some chat to the screaming fans. Mike Berry scores well, especially in the case of "La Bomba" with its Edmondson-style Spanish, and Mike Sarno gets the birds going at great strength with his singing and talking.

Don Spencer makes a brief but personable appearance, and John Leyton winds the LP up, sounding less easy and assured than he does when working in the comparative seclusion of a recording studio.

The innocents back all four artists and do it extremely well.

up to and including this year. Will You Love Me Tomorrow? created most impact here, of course, but several of the other items are of equal interest and merit.

The Shirelles put across their songs with all the spirit one always expects and gets from coloured groups, but fortunately with less of the noise and raged effect which detract from many outfits.

The backings are commercially attuned without resorting to gimmicks, but both girls and orchestra register best on the up-tempo.

Gary (U.S.) Bonds

Greatest Hits
New Orleans; Twist, Twist Senora; Seven Day Weekend; Coby, Coby; Nos Me; School Is Out; Quarter To Three; Dear Lady Twist; Please Forgive Me; Ravin' So Much Fun; School In It; Getting A Groove. (Stateside SL 10037)*****

GARY seems to have left the Hit Parade limelight of late, which is rather a pity, because although



BOBBY VEE — "Thousand Eyes" is still the best thing Bobby has ever done.

he's as rough as sandpaper with no vocal polish noticeable at all, he whips up a wonderful twisting storm on most of his work with the aid of the jumping backings.

This is great party music — if you've got deaf neighbours. The typical Bonds outdoor recording sound is in evidence all the way. You could imagine it all being cut in the middle of a five-acre paddock.

Bobby Vee

The Night Has A Thousand Eyes Go Away, Little Girl; It Might As Well Rain Until September; It Couldn't Happen To A Nicer Guy; Theme For A Dream; Silent Partner; The Night Has A Thousand Eyes; You Won't Forget Me; Anonymous Phone Call; If She Were My Girl; Lover's Goodbye; Dry Your Eyes; What About Me? (Liberty LBY 1139)*****

A USEFUL round-up of Bobby Vee's finest, well packed with tunefulness and orchestral colour. As I've said before, this doubling tracking seems pointless to me, especially when artists can't reproduce the effect on their stage appearances, but at least Bobby was one of the first to favour this new overdub gimmick.

The title tune is still the best thing Bobby has ever done, but he's pleasant listening on other items like Little Girl and Rain.

Sarah Vaughan

The Explosive Side of Sarah Vaughan
I Believe In You; Honeyuckle Rose; Moonlight On The Ganges; The Lady In Love With You; After You've Gone; Garden In The Rain; I Can't Give You Anything But Love; Trolley Song; I'm Gonna Live Till I Die; Falling In Love With Love; Great Day; Nobody Else But Me. (Columbia 33 SX 1521)*****

THE grooves certainly are explosive as Benny Carter's big band blow lustily behind the detectable Miss V. in this well-arranged set of familiar oldies.

Some of the tempos are so up that your arms ache in sympathy with the drummer and bassist. Sarah sings out across the powerfully swinging accompaniment in fine form, and lives up to the album title.

KEN JONES — Big Beat Boogie (Columbia 33 SX 1539)***** —Piano-arranger Ken Jones leads

JOHNNY DOUGLAS AND HIS ORCHESTRA — Golden Strings; Catch A Falling Star; The Green Leaves Of Summer; Cherokee; Theme From "A Summer Place"; La Vie En Rose; Seven Golden Bells; The Story Of A Starry Night; The Song You've Got In Your Heart; Afternoon; Sunset Theme; Hark, Hark The Lark; Lucy's Theme From Parish. (Decca LK 4530)*****

FRANK CHACKSFIELD AND HIS ORCHESTRA — Magic Strings — Extravilla; Serenade For Strings; Chart Sans Paroles; By The Waters Of Minnetonka; Andantino; Nimmrod; Intermezzo; Autumn Poets; Pathétique Sonata; Demande Et Response; Splendor Of Strings; Faust Waltz. (Decca LK 4531)*****

THE CAMBRIDGE STRINGS — Blue Strings — Into Each Life Some Rain Must Fall; I Wonder Who's Kissing Her Now; The One I Love; You Always Hurt The One You Love; Do You Ever Think

of the piano keyboard on this big studio band excursion into the realm of boogie-woogie, mixing some originals of his own with classics by Albert Ammons, Meade Lux Lewis and others.

I still like boogie in its original form with piano and rhythm section, but there's some worthwhile moments in this album.

BIG BEN HAWAII BAND — On The Beach At Waikiki (Columbia 33 SX 1527; stereo SCX 3483)***** — AL CAIOLA — Paradise Village (United Artists ULP 1035; stereo SAUP 1035)***** — Some instant musical sunshine and imaginary palm trees and golden sands for those who are that way

Of Me; Someday; Looking Out The Window; If I Never Smiled Again; The End Of A Love Affair; A Cottage In A Garden; Harbour Lights; Baby, I Want You Please Come Home. (Decca LK 4532)*****

THREE releases in a four-volume art on Decca — out under "The Sound Of Strings" billing. As may be seen from the titles, the pieces range from legitimate works through light pieces to pops.

The motif on all three albums is lush, and makes an attractive backdrop of sound. Personal choice dictates which the listener prefers — his taste leans towards the more "serious" music, then it will probably be the Frank Chacksfield offering. But if I had to make a pick of the batch it would settle on the rhythmic and often intriguing arrangements featured by The Cambridge Strings.

Conductors credited with these engaging strings are Malcolm Lockyer, Ivor Raynmond and Tony Moran.

The Big Ben crew sound much more authentic than that name suggests, choosing a familiar list of Hawaiian items, and assisted by a generally helpful chorus.

Acc American guitarist Al Caiola goes further afield for his material, including Acker's Stranger On The Beach, Red Sails In The Sunset and Ebb Tide. He also employs a wider range of instruments in his line-up, soloing himself instead of having several Hawaiian guitars like the Big Ben boys.

Not much to choose between them, but pick the Big Ben for the more authenticity and the Caiola for variety.

Sinatra, Lena Horne team on 'Negro' LP

FRANK SINATRA and LENA HORNE are scheduled for two concerts together at Carnegie Hall on October 5 and 6, both in aid of funds to further Negro voting and education rights. Frank will also appear on October 16 at the Madison Square Garden for a similar cause.

Connie Francis has started work on her third film for MGM, to be called "Looking For Love." The film co-stars Johnny Baker and Jim Hutton and Connie will sing at least eight songs.

Although Frank Sinatra, Jr., has received fantastic Press reviews for his appearance with the Tommy Dorsey Orchestra at the Americana in New York, veteran singer Helen Forrest was the hit of the evening. Also in the show are the Pied Pipers.

The musical version of Oscar Wilde's "The Importance of Being Earnest" is now to be called "Wilde About Marriage" and will open in San Francisco in November.

Twist King Chubby Checker is shortly to make an LP with the Sy Oliver jazz outfit. This is a different field for him and for the Oliver band, as they will be augmented with strings for the first time.

New artist shortly to be heard on the Columbia label is actress-singer Catherine Spaak, who is starring in the forthcoming film "The Empty Canvas." Her first disc will be the title song from the movie.

Italy's Domenico (Volare) Modugno is to make his film debut shortly in an epic called "Everything Is Music" in which he will play a part and write and sing eight songs as well as direct.

Singer Bobby Bare is to make his acting film debut



CHUBBY CHECKER — Will soon make an album with a jazz outfit.

in Warner's forthcoming "A Distant Trumpet." He will also soon start filming a new cowboy TV series.

Colpix Records have acquired the rights for the background music for "Elizabeth Taylor in London," the TV special that will be shown

eventually all over the world. It is to be shown first in the States on October 6.

Star pianist Liberace is to start recording for the Dot label. He is about to cut two albums that will be released at the same time at the end of October — one will include his most requested stage numbers, the other will be all Christmas songs.

Eddy Arnold, veteran hit-maker for RCA Victor, just celebrated his 20th year with the company and was signed again for another seven years making the seventh contract

GABLE FROM AMERICA

he has signed with R.C.A. Talking of RCA, they have just acquired the rights for the film recently completed of "Threepenny Opera," which stars Sammy Davis, Hildegarde Neff and June Ritchie. The film will have a worldwide release early next year.

The new musical "Zenda," based on the famous "Prisoner Of Zenda," has proved a big hit in its musical version and Capitol have now acquired the original cast album which in all events should prove a huge seller. In the cast are Alfred Drake and Ann Rogers.

UNITED ARTISTS have been very lucky with the sales of debut disc by Garnett Mimms and The Enchanters. Their disc of "Cry Baby" has gone into the top sellers within two weeks of release, and it so popular that U.A. have already recorded and rushed out an album of the same title.

One time big seller Julius La Rosa has returned to the scene of his former triumphs — he has just re-signed with the Cadence label, the company for whom he has had many hits. He left them a few years back and has had little disc success since. First title is "David And Liza's Love Song," from a forthcoming film.

Bobby Vinton, who had the nation's number one hit last week with "Blue Velvet," is to make his film debut in "Sail Party."

Paul Anka looks like having a huge seller with his latest release "Wonderous Are The Ways Of Love." Paul, who is on his fifth international tour at the moment, will collect a gold record while in Sicily to honour him for his fifteenth record sold in Italy.

edited by Maurice Clark

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LITTLE STEVIE WONDER — Tribute To Uncle Ray (Orion PS 40049)***. The 12 Year Old Genius (Orion PS 40050)***. Little Stevie is only 12, and one must admire him for the versatility of his act, which is underlined by his blindness. But, at the risk of sounding a note, I just can't take to the idea of 12-year-old soprano-voiced boys singing rugged lyrics about love and all that.

The first set is a tribute to Ray Charles, and some of the titles like Hallelujah, I Love Her So and Brown In My Tears are also duplicated in the second LP, which is a live concert recording.

For this Stevie also plays bongos and drums and piano, but none of them very well, I'm afraid. But dig the way his audience comes in on the LP on the offbeat with their clapping every time. I wonder why we can't seem to do it!

DICK KALLMAN — Speak Softly (HMV CLP 1642, stereo CSD 1493)***** — A notable album debut here by Dick Kallman, singing some beautiful pop songs like They Didn't Believe Me, I Got Lost In Her Arms, My Romance, Moon River, and Through A Long And Sleepless Night with splendid arrangements and accompaniment from Geoff Love, John Barry, Phil Green and Ennio Morricone.

Dick has a remarkably pleasant light tenor voice, and an intelligent appreciation of the lyrics which he sings. This is a relaxing, late-night type of album which probably won't set the sales charts alight, but which will do its bit in its melodic charm and appeal.

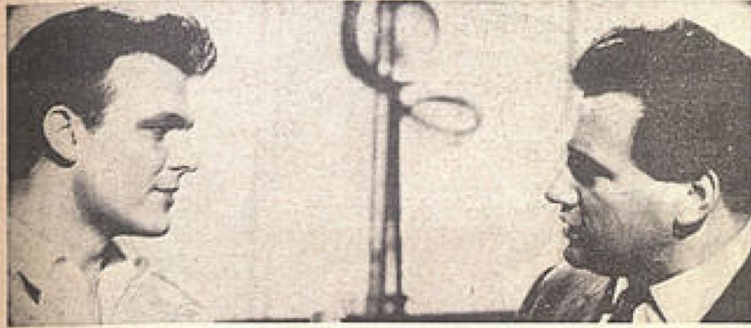
CUADRO FLAMENCO — (Golden Guinea GGL 0204)***** — Some fiery flamenco singing and dancing which should attract a lot of custom from people who have been on holiday in Spain and heard groups like this one.

This book is a beautiful GIANT SIZE 14" x 10 1/2" full colour pix of ELVIS PRESLEY CHARLTON HESTON ELIZABETH TAYLOR ANTHONY PERKINS SOPHIA LOREN HAYLEY MILLS BRIGITTE BARDOT CLIFF RICHARD

Huge pix of NATALIE WOOD • LAURENCE HARVEY • ROMY SCHNEIDER PETER ONTOLE • RICHARD BURTON • ROBERT BLUMHOLZ MELINA MERCURY

AND THE TRUE FACTS ABOUT EVERY STAR

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Tommy Roe—seen here with compeer Keith Fordyce—can't stop thinking about clothes.

Tommy can't resist buying new clothes

WHEN stocky, broad-shouldered, wavy-haired Tommy Roe is not making records back home in America or travelling through the hinterlands with his five piece band, he is most likely to be thinking about his next suit of clothes or making plans for his acting career.

"I just can't resist 'em," he told me. "It seems if I walk by a clothing store anywhere but especially on Broadway, my eye just focusses on something, a shirt, a tie, maybe a suit, and I feel I have to have it."

"I'm glad my manager, Bill Lowery, is here to keep me from buying them all out."

"I really do love clothes though. I have at least 20 stage outfits."

And all this ties in neatly with another of his part-time activities, though an increasingly lucrative one for him. He's a model for the people who make Skodelt casuals in America, a line of leisure-time slacks.

"I model for their adverts," Tommy told me, "and they send me an unlimited supply of new me an casual slacks. They also pay me a royalty on every pair of them they sell. It's a pretty good deal for me. I'll also be doing some radio and television jingles for them soon."

● feeling

Writing jingles won't really be very new for Tommy. He's been writing songs for seven years now. "I started writing really when I first started my band, in high school. I've written something like 125 songs altogether, including 'Sheila,' my first big hit last year."

"I like writing, it's fun, but I don't force myself to do it and I don't go out of my way to write for other record artists. I just write songs when the feeling moves me that way."

Another thing Tommy is dead keen on is cars and his British fans would flip if they could see him driving around in his silver, coloured Grand Prix Pontiac. Next, he has his eyes on a Chevrolet Corvette, one of the jazzier types of U.S.-made sports cars.

● disc fan

Tommy, in addition to all these pursuits, still finds time to be a record fan. "I was always a great follower of Buddy Holly and I guess, like a lot of people here said, I do sound a little like he did. That's maybe because I think I have about every record he ever made."

"I was in junior high school when he made 'Peggy Sue,' but it's one of my all-time favourites even today. I don't deliberately sound like him. I guess a little of his sound rubbed off on me. I also collect Presley records and have most of his too. Then there's Jerry Lee Lewis and Johnny Cash. They're great, too. In fact, I love country music in general."

"Then there's folk music. That's what I'd like to do most and I took a try at it with my

record 'The Folk Singer.' It did well in Europe but it was a disappointment back home and I decided to go back to rock-a-billy, the thing I know best."

Tommy grew up and still lives in Atlanta, Georgia. "I went all through school there and right now I still live with my mother and dad and my 18-year-old brother. I'm building a brand new house for them out in the suburbs of Atlanta and I'll keep on living there, when I'm not working."

"When I get back from England, I'll spend some time at home and then I plan to enter the Army for six months. It's something I have to face so I might as well get it over with."

"It's no fun having to interrupt yourself that way, but Bobby Vinton, who's a friend of mine, went through the six month Army bit too and he says it's not a bad deal. It's better than having to go in for two or three years later. This way I do six months active duty and then report in for a night a week for several years."

"After I get out of the service, I hope to work seriously on doing some acting. I did a pilot film for a TV series once and that didn't work out. But I still want to act in TV shows and in movies."

"I know it takes a lot of work and training. And it's rough trying to learn acting while you're still trying to keep your name on the record charts with him. I guess it can keep a fella pretty busy but that's okay. I've got the time."

Roy James

SATURDAY CLUB—A LIVELY 5 YEAR-OLD

FIVE years old on Saturday. That's the proud record of BBC radio's top pop show "Saturday Club." Other vital statistics include: nearly 200 request cards and letters received each day; an average weekly audience of 12,000,000; the most star-studded pop artist roster on the air, and one of the most influential showcases for pop talent, both British and American. In the history of broadcasting.

Three people have been intimately associated with SC since it started. They are Jimmy Grant, Brian Matthew and Bernie Andrews.

Jimmy started off as producer, and remained in that capacity until his recent promotion to executive level at the BBC. But he still takes one of the SC pre-recording sessions every week.

From the start

Bernie Andrews has worked on the show from the start as well, first in a technical capacity and latterly as main producer. The two-hour marathon keeps him heretically busy all through the week.

"I try on average to plan and book shows about two months ahead," he said. "You have to work at this distance in order to be able to get the top stars more or less when you want them."

"But we obviously have to leave some leeway to capture the sudden hit artists, and I play hunches sometimes in this respect."

The weekly routine is as follows with few exceptions.

Monday and Tuesday: pre-recording, Wednesday: compiling and shaping the show and its running order, Thursday: editing the tape, Friday: preliminary work on the following week's show, Saturday: on the air.

"As it's done this way, we manage to avoid any hair-raising mishaps like people not turning up at all," said host Brian Matthew. "But there have been awkward occasions when we're having a live look-up on transmission with Manchester or Glasgow."

Dead silence!

"On the rehearsal, the look-up can be perfect, but when I make the handover announcement on the air, it's followed by dead silence!"

"Although we have to do a lot of recording before transmission," said Brian, "we keep the show as live as possible. That's why Brian comes along to the studio on Saturdays to do most of his announcements on the air."

"We also try to reproduce the sound of artists' records as closely as possible when they perform the disc numbers on the show."

All three of the SC "staff" obviously enjoy their past and present association with the show, despite all the hard work and occasional involved. But after each Saturday's broadcast, Bernie likes to unwind a bit.

"I usually go home, collapse into bed, and stay there until Monday morning!"

Nigel Hunter

Jazz with Owen Bryce, Tony Hall

Beautiful playing, but without inspiration

Hawkins... Eldridge... Hodges... Alive!

At The Village Gate, New York; *Parade*; The Rabbit In Jazz.

WHAT an idea! Hawkins, Eldridge and Hodges on one record. I don't know what "alive" means; did anyone think they were dead? But what an idea all the same!

The value of such an experiment must depend on the outcome and that outcome must be rather more than strings of good solos by three giants. There must be mutual inspiration, there must be superb ensembles, there must be interplay between the instruments.

Unfortunately there is none of that here, though the three soloists do play well.

So on that score the get-together is not all that much of a success. They all play beautifully, but without that essential burst of inspiration which such a gathering could have produced. There aren't any ensembles to speak of, except for the opening of *Satin Doll*.

They all solo, and I must add that the rhythm section of Flanagan Edwards Locke and Major Holley is all that could be asked for. I must also add that Eldridge is wonderful on this one!

Muddy Waters

You Shook Me; Little Brown Bird; You Need Love; Muddy Waters Twist.

(Pye International R. and B. NEP) 44610

BO DIDDLEY revealed in DISC recently that Rhythm and Blues and Rock 'n' Roll were all the same anyway. That didn't surprise me; what did was that he thought Rhythm and Blues was the new name they'd given the old thing.

I remember Rhythm and Blues

from the middle Thirties, but I'm damned if they had the other name in those days, though there was the Pete Johnson "Roll 'em" and "Rock Me, Baby" to introduce us to words which were to become internationally known.

The important point is that Rhythm and Blues has been an

essential part of the jazz scene for 30 years. Muddy Waters is one of its best present day exponents. He has influenced the playing of the whole Chris Barber ensemble among others, though his appearance over here was heavily criticised for the very things which make R and B such a vital force; showmanship, electric guitar, strong

wonderfully inventive playing. But Duke never tries to take the limelight. He's almost too self-effacing here. And there can be no doubt that Duke inspired Trane considerably.

With I had a whole page of DISC to devote to this one. But I haven't. So buy it and try it for yourself.

Coltrane just steals the show from Duke

Herb Ellis All-Stars
THE MIDNIGHT ROLL (12in. Columbia 31 SX 152)★★★★

Duke Ellington and John Coltrane

DUKE ELLINGTON AND JOHN COLTRANE (12in. HMV CLP 1637)★★★★ — No, you're not seeing things! Duke and Coltrane together. And I think the results are going to surprise—and more than satisfy—you.

Basically, it's Trane and Duke plus Jimmy Garrison and Elvin Jones or Aaron Bell and Sam Woodard on bass and drums playing five Ellington tunes (including *Sentimental Mood*, an oddly out of character piece called *Angelica* and a new one, *The Feeling Of Jazz*, which has a "standard" quality), plus one by Trane and one by Billy Strayhorn.

The feeling throughout is remarkably relaxed. Personally, I think Coltrane steals the show with some

There are ten tracks, including two ballads featuring Herb and the rhythm section. In fact, these two tracks are the highlights of an album notable for a really wonderful rhythm section.

The fourth star is for Herb, Ray and the rhythm.

T.H.

ember records NEW RELEASES

YESTERDAY'S GONE

A FOUR STAR HIT ON JUKE BOX JURY

CHAD STUART & JEREMY CLYDE

on ember EMB S180

Dead silence!

"On the rehearsal, the look-up can be perfect, but when I make the handover announcement on the air, it's followed by dead silence!"

"Although we have to do a lot of recording before transmission," said Brian, "we keep the show as live as possible. That's why Brian comes along to the studio on Saturdays to do most of his announcements on the air."

"We also try to reproduce the sound of artists' records as closely as possible when they perform the disc numbers on the show."

All three of the SC "staff" obviously enjoy their past and present association with the show, despite all the hard work and occasional involved. But after each Saturday's broadcast, Bernie likes to unwind a bit.

"I usually go home, collapse into bed, and stay there until Monday morning!"

Nigel Hunter



JOHN BARRY
JAMES BOND IS BACK
007/FROM RUSSIA WITH LOVE

The John Barry Seven and Orchestra play the Theme from the film From Russia With Love on EMB S181



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(Dennis Tanner of Coronation Street)

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STEVE CASSIDY
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DISC

Cliff is off soon to a paradise isle

ALL SET FOR A NEW FILM SMASH!

YOU enjoyed Cliff and The Shadows in "Summer Holiday"? Well I think I can promise you that you are going to enjoy the new one we're making this winter even more!

I can certainly tell you this: our next film starring Cliff and The Shadows will be every bit as colourful as "Summer Holiday," and I'm convinced it will rival, if not surpass, "Summer Holiday" as a smash hit.

We already have a fine story script lined up, and Ron Cass and Peter Myers—who contributed so much to the success of "The Young Ones" and "Summer Holiday"—are again working on some grand tunes for Cliff and the boys.

Equally important, we have settled on a great location after

Cliff Richard is looking in the Israeli sunshine as you read this article, but he will be back on Wednesday, October 9, for a few days just before flying to New York on or about October 15 to appear in the Ed Sullivan Show on October 20. He expects to start ground-work on his new film at the end of October or the beginning of November.

weeks of looking around for the right spots. We even travelled as far afield as Mexico.

But we finally settled on a spot that is truly a miniature paradise on earth: the Gran Canaria Island, one of the biggest islands in the Canaries off the West Coast of Africa.

The climate is ideal—it rarely exceeds the eighties in temperature—and the scenery is really out of this world.

I know Cliff and the boys can

by 'Summer Holiday' producer Kenneth Harper

hardly wait to fly out there to start shooting on December 3. And I know quite a few thousand of you will want to be with them if this coming winter is as tough as the last! I hope you won't be too envious of us all.

But it won't be all fun, bathing and games on the beach. We shall be getting down to a strict work routine for over 11 weeks.

We shall start shooting at 7.30 a.m. and go on until the light goes—around 5.30. Only then will Cliff and the boys be free to do as they please.

And there is plenty to keep

them entertained. Marvellous restaurants, with some of the best food in the world, for one thing. I expect they will have had a surfeit of that national Spanish dish, paella, by the time they return!

The capital, Las Palmas, is truly international. Lots of ships call there, so the locals cater for all possible tastes—in food and pretty well everything. Cliff and the boys will be staying at the Santa Catalina, the finest hotel on the island, and we shall return there after each day's shooting. The farthest we can

go out on location is only about one-and-a-half hours by car, so we can easily get back each evening. There is no need to camp out.

We shall be doing some shooting in the banana plantations and in the tomato fields.

Of course, the film will be full of the Spanish atmosphere. So don't be a bit surprised if you see Cliff and The Shadows doing a pasodoble. You know what they got up to in Greece when we were there for "Summer Holiday".

I expect I shall have a few extra grey hairs by the time we



CLIFF RICHARD—He's reading a book about Holland here, but in December he's off to the Canary Islands.

have this new film "in the can" your local. So wish us luck when we all fly off to Las Palmas on December 2. After all, we've got that "Summer Holiday" to live up when you see Cliff's new film at!

I never thought we'd make it to the top, says Brian Poole

BRIAN POOLE and The Tremeloes have hit the top of the charts—and they never expected to make it. Said Brian, when we broke the news to him on Tuesday: "This is tremendous, but I didn't think it could happen to us, not with so many other records coming up at such a fantastic speed. Our first Number One is obviously a cause for celebration. Next week, we'll throw a party for the cast on the Orbison tour and after that we'll have a couple of private windings for the people who helped us get there.



BRIAN POOLE — health checks.

"But frankly we're so stunned that it will probably take at least a week to sink in."

A few days before Brian hit the high spot, he and the boys gave a certain Harley Street specialist a shock. The Harley Street man must have looked mighty surprised when Brian Poole was announced and four Tremeloes trooped into the

jackets are hardly the right gear for Harley Street—that he just wanted us out as quickly as possible!"

"What were they doing there? Well, I can assure you it wasn't the strain of one-nighters on their present tour, for the boys point out that being on the road with a package is much more relaxing than their usual round of dance halls.

"Actually we were in for insurance reasons," Brian explained. "We're forming our own company and had to have a health check before taking out a policy. It's all right though. The specialists assured us that we're not likely to crack up for several years yet!"

As a matter of fact, insurance policies are becoming something of a problem to Brian Poole and the Tremeloes.

Only last week, drummer Dave Munden, who is 19, passed his driving test but he found he was unable to take

out a comprehensive insurance for the new car he plans to buy.

"I'm O.K.," said Brian, "as I've carried over my policy from car to car, but we've got a new Dormobile now and because it carries all our gear, we've had to pay a pretty hefty over-ack."

Brian and the boys admit that the Orbison tour couldn't have come at a better time, and they think that being on the road has certainly helped sales of "Do You Love Me."

"You know, I'm pleased that 'Do You Love Me' has got higher than 'Twist And Shout'," he admitted. "It's more original, and to me, proves that the record-buyers are really interested in our sound."

"We came in for a lot of criticism with 'Twist And Shout' because of The Beatles, and it would have been tough and go if we hadn't made it with this."

June Harris

TWO SURE HITS!

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THE TYMES
WONDERFUL! WONDERFUL!

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