

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 290 Week ending October 12, 1963  
Every Thursday, price 6d.

### Gerry and Pacemakers chart sensation!

(page 3)

### WHAT TRINI LOPEZ IS REALLY LIKE

(page 11)

And many more great features

# 4-PAGE BEATLES SPECIAL

John, Paul, George and Ringo write especially for YOU. Turn to the centre pages now.



### Frankie goes fishin'—for a Top 30 catch

**FRANKIE VAUGHAN** has "gone fishin'" in the West Country—and has already come back with a good catch of trout. But his biggest "catch" to date may be his new single, "You're The One For Me," which is out on Philips tomorrow (Friday). Asked if he had that Seaside sound in mind when



recording it, Frank said: "Not especially. But," he cracked, "Remember—I'm from Liverpool, and I like to feel I had something to do with establishing a 'Liverpool' beat in this country." Once again, Frank is donating royalties to the cause that, with show biz, is closest to his heart—the Boys' Clubs. Following his 12-day break, Frank starts a one-night tour on October 15 at the Guildhall, Southampton. Studio work on his new film, "It's All Over Town," has been completed and it is hoped to release it about Christmas.



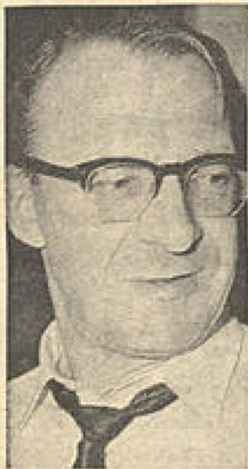
# FRANKIE VAUGHAN'S

NEW SINGLE IS GREAT 

## You're the one for me

B F 1280

IN AID OF THE NATIONAL ASSOCIATION OF BOYS' CLUBS



# BEAT? BALLAD? THERE'S ROOM FOR IT ALL IN THE POP BIZ

## Says ace A and R manager Norrie Paramor

"LIVERPOOL groups? I'm delighted about their success on disc. That kind of sound and liveliness is what pop music needs as a constant shot in the arm. It must have something new happening all the time, otherwise it will get stagnant and boring."

A and R man Norrie Paramor's enthusiasm about the Mersey element in current pop was as spontaneous and genuine as the Mersey studio ace himself, George Martin. And Norrie hasn't found the spectacular

success of The Beatles and their fellow Liverpools to be a handicap when his own top pop stars like Cliff, The Shadows and Frank Ifield are concerned.

"There's always competition to get to No. 1, of course, and groups, especially Mersey groups, have been hitting the charts solidly for some time now. But Cliff, Frank and the other artists established before the Liverpool sound began are

still as successful as ever on disc."

Norrie hasn't varied his policy of selecting recording material for his artists to compete with the Liverpools.

"We decide what's suitable for the artists involved on the strength of the song submitted, and competing with other groups or artists on other labels doesn't enter into it."

"For instance, The Shadows' records these days are con-

siderably different from their earlier ones. But this is because we're always going after different sounds and ideas—not to counteract the Liverpools but as part of this process of seeking something new all the time.

"Neither Cliff nor Frank are in line with the current style and material, I suppose, but they're still more than holding their own, aren't they? This is another gratifying aspect of pop music."

"There's always room for everything, no matter what the current craze might be."

Norrie and his A and R assistant Bob Barratt aren't neglecting the provincial beat scene, though. They've begun a series of releases which feature

Birmingham-based groups. "Basically I suppose these groups are inspired by American rhythm and blues like the Liverpools," said Norrie. "Their accent's quite a bit different, though!"

"The Liverpool trend has done an immense amount of good in livening pop music and keeping it fresh. The members they use, especially the Beatle ones, are really commercial and tuneful," Norrie puffed some photos on his desk, and grinned.

"These are signed photos of The Beatles for my kids which have just come through from George Martin. My family like them as much as I do!"

Nigel Hunter

## The world's top pops

### AMERICA

WEEK ENDING OCTOBER 5

Last Week	This Week	TITLE	ARTIST
4	1	Sugar Shack	Jimmy Gilmer and The Fireballs
3	2	Be My Baby	Ronettes
1	3	Blue Velvet	Bobby Vinton
5	4	Cry Baby	Garnet Mimms and The Enchanters
2	5	Sally, Go 'Round The Roses...	Jaynetts
9	6	Busted	Ray Charles
6	7	My Boyfriend's Back	Angels
16	8	Mexa Woman Blues	Roy Orbison
8	9	Heat Wave	Martha and The Vandellas
17	10	Donna The Prima Donna	Dion DiMucci
13	11	Honolulu Lulu	Ian and Dean
7	12	Wonderful! Wonderful!	Tynes
28	13	That Sunday, That Summer	Nat King Cole
21	14	Don't Think Twice It's All Right	Peter, Paul & Mary
14	15	Surfer Girl	Beverly Sills
10	16	Then He Kissed Me	Crystal Ball
11	17	Mickey's Monkey	Miracles
23	18	I Can't Stay Mad At You	Skeeter Davis
19	19	Part Time Love	Little Johnny Taylor
33	20	Deep Purple	Nino Tempo and April Stevens

### Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	TITLE	ARTIST
1	1	María Elena—Los Indios Tabajara	Los Indios Tabajara
4	2	Hello Muddah, Hello Muddah—A Little Shushan	A Little Shushan
1	3	Bombora—The Atlantics	The Atlantics
2	4	Wipe Out—The Surfers	The Surfers
10	5	N o Trespasing—Helen Shapiro	Helen Shapiro
7	6	Lonesome Surfer—Jack Nitzsche	Jack Nitzsche
—	7	Sweetie Pie My Sweetie—The Searchers	The Searchers
3	8	Sandy Sandy—Town & Country Boys	Town & Country Boys
—	9	Blowin' In The Wind—Peter, Paul & Mary	Peter, Paul & Mary
—	10	Surf City—Jan and Dean	Jan and Dean

### Israel

(Courtesy Kol Israel Broadcasting)

Last Week	This Week	TITLE	ARTIST
2	1	Blue On Blue	Bobby Vinton
3	2	Gypsy Woman	Rick Nelson
1	3	Dear Mr. Diaguise	Elvis Presley
5	4	I Wish I Were A Princess—L.U.L.I.E	L.U.L.I.E
4	5	It's A Wonderful World—Rita Pavone	Rita Pavone
8	6	Hopless—Andy Williams	Andy Williams
9	7	Drowsy—My Sorrows	My Sorrows
10	8	Ring Of Fire—Johnny Cash	Johnny Cash
—	9	I Can't Believe You Don't Love Me—Dion	Dion
—	10	Candy Girl—The 4 Seasons	The 4 Seasons

### S. Africa

(Courtesy Southern African Record Manufacturers and Distributors' Association)

Last Week	This Week	TITLE	ARTIST
3	1	Forty Days	Cliff Richard
2	2	Let My Lips—Cliff Richard	Cliff Richard
1	3	Devil In Diaguise	Elvis Presley
6	4	Detroit City	Bobby Bare
4	5	Atlantis—The Shadows	The Shadows
3	6	Blue Train	John D. Loudermilk
9	7	Sukiyaki	Kyu Sakamuro
7	8	Happy Birthday My Darling	Bob Gaudio
—	9	So Lonely Without You	Zena Viner
10	10	Little Boy Crying	Johnny Kongos

### Hong Kong

Last Week	This Week	TITLE	ARTIST
1	1	Sometime—The Fabulous Echoes	The Fabulous Echoes
5	2	Sukiyaki	Kyu Sakamuro
6	3	Hello Heartaches	Goodbye Love—Little Peggy March
—	4	Jamaican Mad	The Soulites
1	5	Devil In Diaguise	Elvis Presley
4	6	It's All In The Game	Cliff Richard
7	7	You Can Never Stop Me Loving You	Johnny Tillotson
10	8	I Want To Stay Here	Steve and Eydie
2	9	Drowning—My Sorrows	My Sorrows—Connie Francis
—	10	Atlantis	The Shadows

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

# We're getting too many oldies!

## PRIZE LETTER

WHY do we have to put up with all these old records that are being released lately? To name just a couple CLIFF RICHARD'S "It's All In The Game" is three years old and THE CARAVELLES' "You Don't Have To Be A Baby To Cry" five years old.

What the recording companies seem to be doing is looking for oldies that were made before the present record-buying public was old enough to be interested and issuing them as "new" material.

It is about time this sort of thing stopped.—K. R. HORDER, 6, Acton Road, Wallfdown, Bourne-mouth, Hants.

## They actually SANG!

AFTER watching many ITV A programmes where pop stars plug their latest hits by miming to records, I was more than pleased to see and hear pop artists actually singing and playing on recent BBC programmes. Freddie and The Dreamers singing on "Tonight," then miming on "Ready, Steady, Go" and Adam Faith singing on "Billy Cotton Band Show" and miming on "Thank Your Lucky Stars" made me wish that the BBC would bring back programmes like "6.5 Special" where artists sang every time.—GRAHAM SEARLE, 7 Keslake Mansions, Kensal Rise, London, N.W.10.

## Sad about the Springs

SO The Springfields are going solo. Britain's growing band of folk and C. and W. enthusiasts mourn the fact. For no matter how successful they are as individuals, we are about to lose the only group on this side of the Atlantic to offer any challenge to the Kingston Trio and Peter, Paul and Mary.

The way is now open for a new folksy group to hit it big, and the boys I tip to do it are The Overlanders.—CHRISTOPHER WINDRIDGE, 20 Crosslands, Sicklepath, Barmstaple, Devon.

## Cliff's a hit—in Poland!

I'M completely crazy about British discs and a great fan of Cliff Richard, The Shadows, Billy Fury and The Beatles but I do not think that you would have to many successful groups if you weren't experts in making records. Here in Poland we have no idea about making discs, which is a great pity.

We have no English records or musical magazines in this country and have to rely on

currently in the charts and sold it at the price of a single. It did very well and all the profits went to charity.

Today the major record companies have, at times, as many as nine top class artists or groups in the charts. If six of these artists made such a record at the price of a single the fans would get value for their money and the profits could be donated to a good cause such as the Cancer Research Fund or the Thalidomide Appeal.—BRIAN LANGLEY, Lamton, Main Road, Great Leighs, Chelmsford, Essex.

## Night school for DJs?

I THINK it's about time somebody invented a night school for disc jockeys. Some DJs don't know half as much as most teenagers would be able to tell them about the record world, and it's supposed to be the other way round.

Also they are supposed to play new releases regularly but there have been about ten records reviewed in DISC in the last three weeks that I have never heard on Luxembourg or any other programme.

DJs are falling down on their duty to the recording artists and to the public.—T. HALL, 53 Canal Bank, Lysons, Cheshire.



FREDDIE GARRITY—Singing and miming. See "They Actually Sang!"

## Good enough for U.S. charts

IT seems to me that it is a long time since a British artist made the American Top Ten. With all our home grown talent such as The Beatles, Cliff and The Shadows and Billy J. Kramer you would think British artists would be constant chart-toppers there.

Isn't it about time the stars managers made a greater effort to push our artists in the States?—B. CARTHOGE, 67 Whitechurch Road, Harold Hill, Romford, Essex.



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

Radio Luxembourg to be up-to-date on the English scene, I have just seen a copy of DISC which a friend passed on and wish that we had such papers here.—ANNE, Warsaw, Poland.

## We rely on America

WHAT'S happening to the British music scene? Everybody seems to think it's getting better, but is it? I know we have a lot of new groups but at the moment they nearly all seem to be relying on old American hits.

Come on British songwriters, if we're going to boast about a British Top Twenty let's see that it's all British.—IVAN JENKINS, 1 Melcombe Walk, Holfordwood, Bedford 4.

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

DISC reviews the big shows of the week

# Top of the world Billy wows them with confidence

ANOTHER star-studded Larry Parnes pop package hit the road last Friday evening at Croydon ABC. Ten acts, making up a swift-moving, action-packed bill, had the roof ringing to the delighted screams of fans.

Billy Fury was the chief scream inducer, of course. He closed the show, backed by The Tornados, with a mixture of latest recordings and other numbers.

And the Croydon screamers kept as quiet as mice during the slower, sentimental items during both Billy's spot and for other

artists, enabling everybody to hear and enjoy the words and tunes.

Billy was on top of his form, moving confidently about the stage, dodging affectionate missiles from the audience, and establishing a friendly basis from the opening note which resulted in a horde of autograph hunters outside the stage door, exchange-

ing shoves with the local constabulary.

Joe Brown, who closed the first half with The Bruvvers, was also 100 per cent effective. His easy, natural Cockney chat and gags win audiences over from the moment he walks on stage.

Marty Wilde is singing better than ever before these days, and his full-throated "J e z e b e l"

brought a well deserved storm of applause.

Dickie Pride is improving rapidly as time goes by, and was also well received by the audience.

The Karl Denver Trio mixed simple comedy with their usual brand of countryified music and are another major asset on the bill. N.H.

## The DRIFTERS

I'll take you home

WALKER 45-100



## Little Peggy MARCH

Hello heartache, goodbye love

NCA 1500 45 rpm



# MARSDEN GETS IN AT NO. 8

# TOP 30

Week ending October 12th, 1963

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

Compiled from dealers' returns from all over Britain.



Gerry Marsden's gamble with the hit parade has paid off. Gerry (above) is back in the charts with the lovely ballad "You'll Never Walk Alone" standing at No. 8. Shirley Bassey (below) too, is back with a bang. Her "I (Who Have Nothing)" moves up from 25 to 15.



# Gerry gave the performance of a life-time

GERRY MARSDEN has never given a wider grin than he did as he relaxed in his dressing room at the Lewisham Odéon last Friday on the opening night of his own package show.

"Great, wonderful. I feel marvellous," he shouted. "I love 'em all!" It was not surprising, for the show was a knock-out.

Gerry and The Pacemakers gave the performance of a life-time to a packed audience.

Each number, and there were eight in all, got a terrific response.

Jet Harris and Tony Meehan were unable to appear because of Jet's illness and the audience was obviously very disappointed. However, Tony was due to rejoin the show on Wednesday with a substitute guitarist (see centre pages). In partial compensation, there was a surprise visit from Little Richard. He was brought on stage during Gerry's act and wished the package success.

Del Shannon closed the first half with eight songs in quick-fire succession. Hardly stopping for breath, he ran through his most popular numbers.

The Bachelors were great with a wonderfully polished stage act, and newcomer Cilla Black easily won the audience, particularly with "Frankie And Johnny" and her first release "Love Of The Loved".

Duffy Power, backed by the Blue Diamonds, a fine instrumental group, sang a number of favourites and the whole show was neatly tied together by compere Bryan Burdon. T.N.

# RICHARD IS DYNAMIC

LITTLE RICHARD'S dynamic debut on The Everly Brothers' package at Watford on Saturday proved that he is still the greatest, wildest performer on the beat scene.

Every Little Richard hit from "Lucille" through to "Good Golly, Miss Molly" was hurled at the audience, which stamped, raved and yelled with the artist.

The odd, wild action was there and Little Richard's complete performance was charged with shouts of "All Right" between songs. By the end of his act, he was stripped of all clothing except blue mohair pants.

After he closed the first half, the yells for an encore lasted almost five minutes! This man is tremendous. J.H.

Where to see them

GERRY and The Pacemakers continue their package show at the Belfast ABC tomorrow (Friday), and at the Bristol Colston Hall on Saturday. Gerry can also be seen on "Lucky Stars" on Saturday. On Sunday the tour is at the Coventry Theatre.

Billy Fury can be seen at Bexleyheath ABC tomorrow (Friday); Ipswich Gaumont on October 12; Cambridge Regal (13); Northampton ABC (14); and Chesterfield ABC (15).

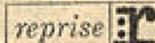
Don and Phil Everly can be seen at the Derby Gaumont tomorrow (Friday); Doncaster Gaumont on October 12; Manchester Odéon (16) and Glasgow Odéon (17).



## FRANK SINATRA

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**DION  
DI-MUCI**



**TIMI  
YURO**

# ALL SET FOR A SWINGING TOUR

Now Trini Lopez is joining the show  
which opens next week—see page 11



**LESLEY  
GORE**



**BROOK  
BENTON**

**A**n all-American package of top U.S. names starts a ten-day tour at the Astoria Flinsbury Park next Saturday. And there are a lot of people in the business who are watching anxiously to see what the reaction is going to be, for two of them, Brook Benton and Timi Yuro, are still fighting to gain recognition here despite the praises of virtually every disc reviewer and DJ in Britain.

## Brook

Brook is the first to arrive. He is due to fly in today (Thursday) and you will get a chance to see him in person on this weekend's Falladium TV show.

A former truck driver, Brook was the first ballad singer to hit the top of the American charts during the mighty age of rock. His first million-selling hit, "It's Just A Matter Of Time," was followed in quick succession by a dozen other chart-making discs,

mainly ballads, and all of a consistently high standard.

It was while he was truck-driving in New York that he began composing songs, hoping that some way, some day, someone would record one of his numbers.

Then he was introduced to Clyde Otis, former Mercury A and R director, who became his personal manager. Clyde was not only responsible for putting Brook's name on the map, but farmed out his compositions to other artists.

As a songwriter, Brook Benton's composing credits include "A Lover's Question" for Clyde McPhatter, "Looking Back" and "Nothing In The World" for Nat King Cole.

As a recording artist Benton has long since earned the tag of being "A Singer's Singer," and Britain is one of the few places he has yet to conquer.

## Lesley

Lesley Gore is the little rich girl who hit the big time even bigger when "It's My Party" hurtled to the top of the American charts

and repeated best part of its success here.

Although still at school, and for the most part only accepting weekend and vacation dates, she has a burning ambition to star in a Broadway musical, having realised her first dream of becoming a recording artist.

Lesley was attending a friend's birthday party when it was suggested she should tape her voice and send the dub to the Associated Booking Corporation. They, in turn, mailed the disc to Mercury, who at once gave Lesley a long-term contract.

Lesley is now heading for her third U.S. hit in succession with

has been the addition of his surname, Di-Mucci, to his billing.

Another consistent hit parader with a very individual sound, Dion's British chart successes have included "Rumaround Sue" and "The Wanderer," while his current American entry is "Donna The Prima Donna."

Since his last trip to England, Dion has been concentrating on his acting and night club career.

## Timi

The fourth member, and only other girl on the package is petite, 23-year-old Timi Yuro, one of the few white American girl singers whose true claim to success has been pure "soul."

Timi started training for an operatic career when she was seven, but some years later she realised that this wasn't exactly her cup of tea. "I wasn't singing what I felt," she says simply,

and 14 years later she nearly broke her recording contract with Liberty by repeating the same words to president Al Bennett during a board meeting when she interrupted the conference and begged for a chance to put "the real Timi Yuro" on record!

Timi's early days as a recording artist were all rock, and until she sang the first six words of "Hurt," an old ballad, to Al Bennett, she'd had no disc success.

"Hurt" was recorded and released within five days, and as a result of its outstanding success Timi was invited to appear with Frank Sinatra in Australia.

Since then she's set many U.S. chart trails blazing with the sheer simplicity of her singing, and, more recently, scored an outstanding success on her debut at the Copacabana, New York.

Jean Carol

# Helen's keeping her fingers crossed for her latest disc

**T**HE applause rang around the TV studio—and it came not from the audience but from the technicians and press cameramen at last week's rehearsal of "Ready, Steady, Go."

The object of the admiration was "Look Who It Is" which Helen Shapiro hopes will "rocket into the charts."

Helen sat cross legged on a stool in the middle of the studio and spoke about the disc as she posed for photographers.

"Look Who It Is" was written for me by John Schroeder and Mike Hawker, who wrote "Walkin' Back To Happiness".

"I seem to have neglected them recently, but this was not intentional. I record numbers which I enjoy singing and not just because so-and-so wrote them. But it's essential for a successful song to have a simple tune which the fans can whistle and easy-to-remember lyrics. John and Mike are experts at such material. I'm hoping like anything that this one will get into the charts."

Though Helen hopes for chart success, she has not given up her ambition to sing in cabaret.

Actually, there is a possibility that I may do a few weeks at the Talk Of The Town. This I should enjoy as it would give me the opportunity to sing the standard songs which I love so much."

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## Birthday

Helen, who recently celebrated her 17th birthday—"I received hundreds of cards and I'd like to thank everybody through DISC for being so kind"—is also looking forward to a trip to the Far East. "I've passed through Singapore before but I didn't get the chance to soak up the atmosphere."

"I hope to be going next spring."

Tony Noakes

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

**E**LVIS PRESLEY has recorded "Memphis Tennessee" for possible single release... Expect label change for Freddy Cannon: My money's on Warner's... Everyone who's heard them says Del Shannon's next two singles are knockouts: Del's quite a businessman nowadays... Why the slow chart rise of Billy Fury's latest?... Expect to hear two numbers by Rolling Stones, which were withdrawn as singles, "Poison Ivy" and "Fortune Teller," on future EP.

Much-aided Lee Stirling record "I Could If I Wanted To" was penned by Mick (T) Lind. It's Murray... Will EMI release of Motown-Tamla discs bring long overdue British chart-success to Mary Wells, Marvin Gaye and The Miracles?... Next Johnny Tillotson single combines former Jimmy Elledge U.S. success "Funny How Time Slips Away" with "A Very Good Year For Girls" once recorded by Brian Poole and The Tremeloes... Brian Hyland's comeback disc, maybe "Let Us Make Our Own Mistakes" will provide a new hit for him.

**B**OTH current Everly Brothers titles written by Barry Mann and wife Cynthia Weil... Next Shirelles titles feature in forthcoming film, "It's A Mad, Mad, Mad, Mad, World"... Next Phil Spector-produced disc due is Darlene Love's "A Fine, Fine Boy" taken out for Phil's great Remettes record, "Be My Baby" (now No. 2 in U.S.A.)... Johnny Cymbal may have another "Mr. Bass Man" in "Hurdy Gurdy Man".

Crazy group name depicts RCA's Harry and the Crocodiles... Latest version of Ray Charles' "What'd I Say" is by organist Jimmy Smith

## NEWS VIEWS PEOPLE

Orlando's back with a Bobby Darin song "I'll Be There" Latest from Lesley Welch (whose arrangement of "Taste Of Honey" The Beatles adapted) is "Since I Fell For You"... To compete with The Times' new record of "Wonderful, Wonderful" CBS are re-promoting the Johnny Mathis version... Helen Shapiro's Nashville-recorded LP includes Lesley Gore's hit, "It's My Party": pity for Helen her version wasn't released as a single.

**O**N Bobby Vee and The Crickets EP: Buddy Holly hits "Bo Diddley" and "Peggy Sue"... On Ray Charles' new album "Ingredients In A Recipe For Soul": the oldie Gerry Marsden's just revived, "You'll Never Walk Alone"... Johnny Mathis has recorded "Little Drummer Boy"... Allan ("Hello Mudduh") Sherman will cut a single for Reprise with the former Mrs. Eddie

Fisher, Debbie Reynolds... First Xmas single: Andy Williams' "White Christmas" and "The Christmas Song" (opened by Mel Tormé)... Jerry Lee Lewis has just signed a lucrative five-year contract with Mercury... Ben E. King (originator of Shirley Bassey's current smash "I Who Have Nothing") and Doris Troy are latest U.S. artists to record in Italian... Will Jimmy Gilmer and The Fireballs' "Sugar Shack" and The Jaynetts' "Sally Go Round The Roses" repeat overnight U.S. success here?... Jim Bailey of Dot Records in town, said "Surfer Joe" finale of The Surfari's "Wipe



**BRIAN HYLAND—Comeback disc?**

Out," is surprise seller for the label. Dot also issued in U.S.A. Joe Brown's "That's What Love Will Do."

**C**ELEBRATING birth of her first baby: Warner's Joanie Sommers... Will "Yesterday's Gone" by Chad Stuart and Jeremy Clyde be Ember label's first major hit?... For singing at multi-millionaire's daughter's wedding, Buddy Greco earned £5,000... Forthcoming film may star Frank Sinatra, Senator and Junie... Frank Sinatra is to buy his own private jet plane... Recalling Neil Sedaka's first big one here, "I Go Ape," Jimmy Soul has a new one called "Everybody's Gone Ape."

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- ★ THE FLANAGAN AND ALLEN STORY Encore ENC151 (mono)
- ★ VIC DAMONE—The Liveliest Capitol ST1944 (stereo) T1944 (mono)
- ★ MANUEL & HIS MUSIC OF THE MOUNTAINS—"Ecstasy" Columbia SCX3487 (stereo) 33X1538 (mono)
- ★ KAY STARR—In a Blue Mood Encore ENC126 (mono)

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AND THE PACEMAKERS  
You'll never walk alone  
(from Carousel)  
COLUMBIA DB7108



'Ain't Gonna Kiss Ya' is selling a bomb, but  
**The Searchers are still arguing about it!**

**THINGS** are swinging for The Searchers. Their "Ain't Gonna Kiss Ya" EP stormed into our Top Thirty two weeks ago at 16, moved up to 12 and is now number 14, but when I spoke to the boys a few days ago after a Pye recording session they were still arguing about which was the selling number!

"I think the fellas are going for 'All Right,' and the girls are mad for 'Ain't Gonna Kiss Ya,'" said lead singer and bass guitarist Tony Jackson. "And I don't suppose you'd believe it, but most of our followers are boys. The girls just don't seem to go for us like they do for Cliff and Billy.

"All Right" is a kind of way out, rhythm and blues number, and the reason I think the boys are buying it for this is because on most nights during our tour they've been the ones standing up and yelling the chorus line. It's the girls that have been singing 'Ain't Gonna Kiss Ya'.

"But what most people don't realise is that 'Ain't Gonna Kiss Ya' was very nearly our first single, and was being considered as a follow-up to 'Sweets,' even though we messed it up at the recording session!

"And talking of messing things up, none of us is exactly happy about our Star Club LP."

"Frankly," said drummer Chris Curtis, "we didn't even know we'd cut an LP at Hamburg. The session was last February and we were told that three of our numbers were being taped for a composite 'Star Club' LP with

other artists. But it seems they left the tape running, and had enough material for a complete album.

"I think it's terrible! We were

a semi-professional group then, and it's obvious from the result there was a ton wrong with our act. I certainly hope we have improved since then. But playing there was a terrific experience and we'd love to go back.

"But if they're planning to record another album I hope they tell us first!"

Their success hasn't altered The Searchers' views on the future. They haven't yet started earning really big money and

confessed that at the present time they can't even afford to buy new equipment!

"I've ordered a new drum set from the States," said Chris, "and that's about as far as we can go for the minute.

"We can't afford cars yet or anything like that, and it'll probably be at least a year before we can. Anyway, it will take us that amount of time to learn how to drive!"

But what will they do when the realities do start coming through?

All four Searchers talk of security. Mike Pender wants to invest in a business, and Chris, Tony and John talk of new homes.

"Whatever it is," said John, "we've got pretty solid bookings for the next couple of years. We might not always be a top of the bill group, but the money will be good, and will give us plenty of opportunity to do something with it."

June Harris

**DUSTY SOLOS, AND SHE'S NERVOUS!**

**DUSTY SPRINGFIELD** ran her fingers through her hair, adjusted the hang of her dress and reset her dark glasses on her nose. In fact, she did everything but bite her elegantly long fingernails.

"It's silly to be so nervous really," she said at last week's "Ready Steady Go" studios where she was experiencing her first solo job, as commere to the show.

"I'm not used to this sort of work and it seems very peculiar to be giving the questions instead of being on the receiving end.

"But I don't really count this job as being the first step in my solo career," she said.

"Naturally I was very flattered when A-R

asked me to appear on the show but I really consider it as a stop-gap between the breaking up of the trio and the issue of my first solo disc.

"I shall be recording a host of material in a couple of weeks' time and we'll pick the most likely single for chart success. There is none of Tom's material as he wants to establish himself as a songwriter without using my name."

Although The Springfields hope to become established as solo artists entirely on their own merit this does not mean they will see little of each other. "Tom came to the studio earlier this afternoon to wish me luck," Dusty said cheerfully. "It was very sweet of him."

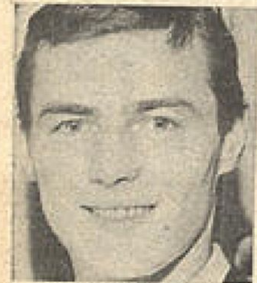
T.N.

**DON SPENCER**  
WORRIED MIND  
H.M.V. POP1205



**ROSEMARY SQUIRES**  
THE MIRROR  
H.M.V. POP1209

# TONY He will carry on in show biz —on his own if necessary



## He may not be able to work for six months

**W**HATEVER decision Jet Harris makes following the nervous breakdown which caused him to pull out of "Ready, Steady, Go" and the Gerry and The Pacemakers tour last week, Tony Meehan will carry on in show business "if necessary alone."

He told DISC on Monday: "I think our present backing group has the greatest sound in the country and I shall continue to work with them and experiment with new sounds both on the road and in the recording studio."

"Joe Moretti, our lead guitarist, will deputise for most of Jet's solos on tour and I have added a new guitarist, Johnny McLaughlin, to the backing group."

"Luckily Jet hadn't planned to do any solo vocals so there's no problem in that direction."

Jet is "very ill," according to his Harley Street specialist, and "is suffering from the after effects of his recent accident." It is reported that he may not be able to work for another six months.

Jet disappeared on Friday just before he was due to appear on "Ready Steady Go," and to open with Tony Meehan, Del Shannon and The Pacemakers the same evening at the Lewisham Gaumont.

### In Brighton

He was finally traced in Brighton, and returned to London on Monday saying that he'd been forbidden to work for six months, and that his nerve "was completely gone."

Tony Meehan had to pull out of the TV show and also from the first five dates on The Pacemakers' tour, but he was due to return to the package at Ardwick on Wed-

nesday, with Joe Moretti taking Jet's place.

The Brook Brothers deputised for Harris and Meehan at Walthamstow on Monday and Peter Jay and The Jaywalkers at Huddersfield on Tuesday.

Promoter Arthur Howes told DISC: "Luckily none of the bookings has been affected and the package will continue to play as arranged."

## Heinz for Europe

**T**HREE European tours in Sweden, Denmark and Germany, have been set up for Heinz on the strength of his "Just Like Eddie" hit.

### Mann group debut on STV

**M**ANFRED MANN and his group star in a 10-minute R and B feature in Southern Television's "Day By Day" today (Thursday), their debut on this part of the ITV network. Mann recorded four titles for HMV last week, two of which will be selected for his second single due out on November 8.

### Garner arrives for new British tour

**J**AZZ pianist star Erroll Garner arrived yesterday (Wednesday) for another tour in this country with his accompanist Ed Calhoun (bass) and Kelly Martin (drums). He opens at the Royal Festival Hall on Saturday, where he has a return date on October 20, and will also play the major provincial centres, ending his tour at Croydon Fairfield Hall on November 2. Garner composed the soundtrack score for "A New Kind Of Love."

# JET



## BEATLE PEOPLE UPSET GLASGOW

**B**ECAUSE of the "semi-savage" conduct of the audience at the show given by The Beatles at the weekend, Glasgow is likely to ban all future beat shows from its Concert Hall.

City Treasurer Richard Buchanan said that it took 40 policemen and 50 attendants to keep the fans under control after the show. "Councilor John S. Clark, the convenor of the property committee, has cancelled a similar show due to be given by Gerry and The Pacemakers on November 8," said Mr. Buchanan.

The Malcolm Nixon Agency, which was handling the booking for Gerry and The Pacemakers, are negotiating for Green's Playhouse in Glasgow for the same date.

## Top of

### Short Spring tour

**F**REDDIE and The Dreamers will headline a week's tour for promoter John Smith from February 16 to 23. There is a possibility that the Rolling Stones may also appear on the bill. Venues had not been set at press time.

Danny Betch, The Dreamers' agent, told DISC on Tuesday that Freddie and his group were unlikely to undertake any major tours until the end of March or beginning of April next year.

Danny says it is unlikely that Freddie would go out on a Bobby Vee tour from February 29—even if the projected Vee trip materialises.

### Caravelles booked for Sweden

**T**HE CARAVELLES have been fixed for their Continental appearances following their disc success with "You Don't Have To Be A Baby To Cry." They will star in eight concerts in Sweden between November 4 and 11.

The duo will appear in Hoghle Green's "Double Your Money" ITV series on October 31 when they will answer questions on modern jazz.

### Crystals for 'R,S,G'

**T**HE Crystals, holding firm in the No. 3 slot in DISC's Top 30, were this week fixed to star on "Ready, Steady, Go" on February 14.

As reported in DISC last week, The Crystals will be in Britain to join the Larry Parnes spring tour package which opens two days later.

The Crystals will also tape a "Thank Your Lucky Stars" show on February 9 for transmission the following Saturday.

### New Elvis: Oct. 18

**E**LVIS PRESLEY'S next single will be released by RCA Victor on October 18. It couples a Leiber-Stoller composition, "Bossanova Baby," with "Witchcraft" (not the standard of this title).

"Bossanova Baby" is featured in a night club sequence of Presley's film, "Fun In Acapulco," which is premiered at the London Plaza on December 12.

## TRINI LOPEZ JOINS BENTON TOUR—HERE ON MONDAY!

**H**IT parader Trini "If I Had A Hammer" Lopez has been captured by impresario Vic Lewis for the Dion-Brook Benton-Lesley Goret-Tini Yuro package tour! He will join the show for the opening date at the Finsbury Park Astoria on October 19.

Lopez will play the entire tour except for the last date in Birmingham on October 28 which he will miss owing to prior commitments in Los Angeles.

The Reprise recording star arrives in Europe tomorrow (Friday) at Amsterdam, where he has a TV date on Saturday. Lopez will fly to London on Monday, and will spend the next three days on promotional appearances before rehearsing for the tour on October 18. It is not yet known whether he will be bringing any musicians with him.

Two dates so far set for Lopez are "Pop Inn" (October 15) and "Ready Steady Go" (18).

### Gerry on four-day tour

**G**ERRY and The Pacemakers star in a four-day tour for promoter John Smith in December.

Also on the bill are The Rolling Stones, Pete McClain and The Clan, the Original Checkmates and the Overlanders.

The bill opens at the Gaumont, Worcester, on December 5, followed by the Odeon, Romford (6); Fairfield Hall, Croydon (7) and Gaumont, Watford (8). The Searchers also appear on the last date.

### Bilk records BBC TV show

**A**CKER BILK and his Paramount Jazz Band will record a show for BBC TV on November 8 in Birmingham. Guest artists will also appear. At present, a transmission date had not been set.

## Kenny B British m



## Handbook of pop!

The Radio Luxembourg Book Of Record Stars No. 2 Edited by Jack Fishman (Souvenir Press) World Distributors, 12s. 6d.

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FAREWELL TO THE SPRINGS

THE SPRINGFIELDS made their last appearance as a trio on the Patheon TV show on Sunday.

# the charts Poole loses his voice

**BRIAN POOLE** retains the No. 1 position this week with "Do You Love Me"—but he's lost his voice! He and The Tremeloes were due for a live performance at the Strand Lyceum on Monday evening, but had to mime to their records. Poole was rushed back to bed and must not speak for at least a week.

He consulted a Harley Street specialist late on Tuesday to discover whether he would be allowed to fulfil current commitments. The group were set to record an "Easy Beat" spot yesterday (Wednesday), and cut more titles for Decca during the week. At press time, the Harley Street diagnosis and recommendations were still unannounced, but it is believed that Poole is suffering from a form of laryngitis. Brian and The Tremeloes are definitely set for a major French radio date on "Musicarama" in Paris on November 5.

## Shapiro for 'Stars'

**HELEN SHAPIRO** appears on "Lucky Stars" on November 2, along with Lesley Gore, Tommy Roe, Grant Tinker and The Sunsets, Grazana, Mark Wyner and Russ Conway. Jimmy Henny is guest disc jockey.

The November 9 bill stars Freddie and The Dreamers, Dion, Timi Yuro, The Caravelles, The Viccounts, Joe Brown and The Bruvvers, Johnny Kidd and The Pirates and Billy J. Kramer and The Dakotas.

Set for November 16 are folk duo Chad Stuart and Jeremy Clyde, Gene Pitney and Bobby Rydell hit the screen on November 23, and The Spotnicks and Kenny Ball and his New Orleans Jazzmen on November 30.

## Murray flies East

Hit songwriter **MIKE MURRAY**, who wrote "I Like It" for Gerry and The Pacemakers, flew to Budapest last Thursday in response to a lightning invitation to work on the film "Millie Goes to Budapest" currently on location in the Hungarian capital. Murray met Jess Conrad and George Sanders, two of the picture's stars, and travelled around the city getting atmosphere for the two songs he will write for Conrad in the film.

## Ronnie Carroll for film

**RONNIE CARROLL** and Radio Luxembourg DJ Barry Allitt will both appear as themselves in a new film currently in production called "Blind Corner." It will star William Sylvester and Barbara Shelley, and is about a blind pianist. Carroll will also sing in the film.

# all, Heinz film proves musicals can be good!



**BRITISH** film musicals get better and more believable all the time. "Live It Up!" is the latest one to come along, starring Heinz, Kenny Ball's Jazzmen, Gene Vincent, Patsy Ann Noble, and promising new girl Kite Roberts among others, and it does live it up in terms of beatious, commercial pop music.

The plot is simple, but not thrown away on one side like it usually is in such pictures.

Four GPO messenger boys, including Heinz, want to break into pop music as a great group under their name of The Smart Aces.

It all works out fine in the end, of course, and the songs serve up a tasty bunch of numbers during the process. Kenny Ball and his boys should give their audience a good time by means of their two spirited spots in the film. The premiere is provisionally set for the New Victoria London, on December 6.

## TON-UP PRESLEY

It's no secret that Elvis Presley is quite a motorcycle fan. And in his latest film, "Viva Las Vegas," Elvis gets the chance to roar around at over 50 m.p.h. in one scene. His lovely co-star, Ann-Margret, is also keen—she has said that one of her favorite relaxations is doing a ton on a fast bike. Some female! The new film will probably not be shown in Britain until next spring at the earliest.

## Film plans for Billy J and The Beatles

**BILLY J. KRAMER** and The Dakotas are in line for a big film role that will also entail an acting part, DISC is able to reveal this week.

Pressed for details, Brian Epstein, Billy's manager, told DISC on Tuesday: "I would rather not say anything at this stage, but there have been several film offers for Billy, and we are studying the script of one particular film at the moment."

"All I can say is that it will include an acting role and that The Dakotas will also be in it."

There is also a possibility that The Beatles may make a film in the New Year, Brian Epstein told DISC: "We think that we may have found the right story. There is a distinct possibility that the boys will be making a film early next year."

## Joe tops the bill

**JOE BROWN** has now been confirmed as a bill-topping attraction of the Larry Parnes all-star package which hits the road next spring.

As revealed in DISC last week, Joe was set to join the tour, which also stars The Crystals, Johnny Kidd and The Pirates and the Manfred Mann group.

The show will go on for 42 nights from February 16. Venues have yet to be fixed.

## Rush Searchers single

**"SUGAR AND SPICE,"** The Searchers' follow-up single to their chart-topping "Sweets For My Sweet," will be rush-released by Pye and should be available by this weekend, instead of on October 22 as originally scheduled.

# ALL DATES SET FOR IN RYDELL PACKAGE

**BOBBY RYDELL** may star on "Saturday Club" during his forthcoming British tour. At press time the tentative date set for the BBC show recording was November 6 for the 16th.

The Rydell show also stars Helen Shapiro, The Spotnicks, The Chants and The Trebletones, and kicks off on Sunday, November 10, at the Embassy, Peterborough.

Remaining dates are: ABC, Cambridge (November 12); Adelphi, Southampton (13); ABC, Croydon (15); Gaumont, Southampton (16); Odéon, Nottingham (19); Gaumont, Doncaster (20); Futurist, Scarborough (21); City Hall, Sheffield (22); Adelphi, Slough (23); Gaumont, Ipswich (24); ABC, Romford (26); ABC, Kingston (27); Adelphi, Dublin (28); ABC, Belfast (29); and Opera House, Blackpool (30).

December bill opens at Empire, Liverpool (December 1), followed by ABC, Exeter (4); ABC, Plymouth (5); Ritz, Luton (6); Winter Garden, Bournemouth (7); Hippodrome, Birmingham (8); City Hall, Bristol (10); Gaumont, Wolverhampton (11); Apollo, Ardwick, Manchester (12); ABC, Stockton (13); Odéon, Leeds (14); and ABC, Hull (15).

## Kenny for Paris TV

**KENNY LYNCH** flies to Paris today (Thursday) for a TV appearance, which he fixed last week after a radio broadcast from the French capital.

He stars in Granada TV's "Life Scene" on October 18, and flies to Amsterdam the following day for another TV engagement. On his return, he will enter the London Clinic for a sinus operation.



## Donegan cuts 'hush hush' folk single

**LONNIE DONEGAN** drove to London overnight last Saturday from Blackpool to cut a new "hush-hush" folk single for rush release on Pye.

Immediately after the session, which took place on Sunday afternoon, Lonnie drove back to Blackpool to resume his season at the Queen's Theatre, which ends its summer run on October 19.

Immediately following the Donegan session, Miki and Griff also cut a new single for Pye. The duo, who are co-starring in the Donegan show, flew down the same day.

## Rolf in Bermuda cabaret

**ROLF HARRIS** leaves for Bermuda tomorrow (Friday), where he has a 14-day "cabaret" season lined up at the Forty Thieves Club. Following this, he will spend a week's holiday in Florida before opening a month's residency at the New York Blue Angel on November 4.

Harris' second LP will be released by Parlophone in January, and will be a collection of Australian songs.

## IN BRIEF

● **BOB SPENCER'S** "Fireball," which has topped the 150,000 sales mark here, is being released in America this week on the 20th Century Fox label.

● Repine are releasing an EP by **SAMMY DAVIS JR.** this month entitled "British Showcase," featuring four successful songs from British musicals. They are "Flash Bang Wallop," "As Long As She Needs Me," "Someone Nice Like You," and "If I Ruled the World."

● **TED HEATH** and **BOB MONKHOUSE** both begin Radio Luxembourg series this month. The Heath orchestra start another run on October 22, and Monkhouse competes a disc show called "Pop Kids" beginning on October 21.

● **FRANKIE** compose **STEVE RACE** has been signed for the panel of "Juke Box Jury" on October 19.

● **CLINTON FORD** takes over the Light Programme's late afternoon "Playtime" compere slot for a week beginning October 21. His wife Margaret gave birth to their first child, a boy, this week.

● He composes **ELMER BERNSTEIN** and **JOHNNY MERCER** have been signed to write the score for the Paramount film "Love With A Proper Stranger."

● **MILICENT MARTIN** will star in the ATV production "The Happy Mondays," to be screened early in the New Year.

● **ANN MARGRET** has been signed to star in "The Pleasure Seekers," a romantic comedy for Twentieth Century Fox, due to go into production at the end of the year.

● Folk newcomers **CHAD STUART** and **JEREMY CLYDE**, whose first disc "Yesterday's Gone" has just been released on Ember, guest on Scottish TV's "One O'Clock Show" on October 22, followed by "Stars in The West" (Westward TV) on October 23.

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**GRAHAM JAMES**  
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COLUMBIA DB1139

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and the  
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CRY BABY  
UNITED ARTISTS UP1433

**MARTHA and the VANDELLAS**  
HEAT WAVE  
STATESIDE 53318

**HELEN SHAPIRO**  
LOOK WHO IT IS  
COLUMBIA DB1130

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I WORE OUT OUR RECORD  
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DARK EYES  
R.M.V. POP1116

reviews...

Disc Date with Don Nicholl

EEEFIN'S HERE!

And it could be as big as it is in the States

Je a Perkins

Little Eefin Annie; Uncle Feet (London HLU 9784)

OUT of the old hill-billy fiddle and foot stomp noise has sprung the comely, crazy "eefin" which is roaring away in the States—and which could rattle up the charts here before long.

This is the first eefin record I've heard and it's too tappy and funny, too. "Little Eefin Annie" will probably be the bigger side commercially but "Uncle Feet" is a very slick burlesque of the folk singing man. This B half is eefin at its best—the true eefinism as opposed to the hoosenammy.

I've a hunch that there'll be plenty of customers here soon.

Frank Ifield

Male Train; One Man's Love (Columbia DB 7131)

DON'T expect a same-as-last-time treatment from Frank Ifield on this occasion. Norrie Paramor's arrangement of the old "Male Train" hit gives it a fine modern rhythmic push which will appeal in the same sort of way that Trini Lopez is appealing to customers at the moment.

Ifield adds plenty of colour in the way of whoops and hahs. Another big seller for him I'd say.

On the other hand, Frank hopes easily through the country and western song "One Man's Love," though the scale swaying is inclined to be overdone. Johnny Hawkins arranged and conducted for this one.

Martha and the Vandellas

Heat Wave; A Love Like Yours (Stateside SS 228)\*\*\*

ANOTHER of the girl groups making hay in the States, Martha and the Vandellas come out beating softly and with slickness on Heat Wave. The lead girl manages to make it sound fairly clear and infectious, too.

A Love Like Yours slows down the pace, and the sound comes close to spiritual—but not close enough.

Hawker could well be signposting Helen's return route to the parade with the well-trodden Look Who It Is.

Good lyric and with a tone which the deep voice plants in your brain immediately. I like Keating's mixture of piano and strings for the attractive accompaniment.

On the other track the Schroeder-Godard lilt pleasantly and simply, Boyle sings in a correctly guitar and some background chorus.

Teresa Brewer

He Understands Me; Just Before We Say Goodbye (Philips BF 1271)\*\*\*

COLLABORATION between Marge Singleton and Merle Kilgore resulted in the writing of He Understands Me which, Teresa de Don-de-dah rather plaintively for this release, Chorus acts behind her

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).

in a manner that's almost salvational, but the song is romantic not religious.

For the turnover Teresa perks up with the bouzouki Just Before We Say Goodbye. Tunesful and optimistic material pleasantly backed by the Scaia Applaudium orchestra.

Dodie Stevens

I Wore Out Our Record; You Don't Have To Prove A Thing To Me (Liberty LIB 810)\*\*\*

THERE'S a natty Latin attack from Dodie Stevens as she sings I Wore Out Our Record as she tries to piece together a broken romance. But Miss S. has never really repeated her Stateside success over here—and I doubt if this disc has the power to alter matters much.

On the reverse she drags the ballad You Don't Have To Prove A Thing To Me. Clap-hands and chorus accompaniment in conjunction with drums and electric keyboard.

Helen Shapiro

Look Who It Is; Walking In My Dreams (Columbia DB 7130)\*\*\*

SHAPIRO has returned to the writing team which supplied her early hits ("You Don't Know" and "Walking Back To Happiness"). And Mears, Schroeder and

Lil and Rene

Tennessee Waltz; Keep A Lite (Reprise R 20206)\*\*\*\*

I'D never heard of Lil and Rene—but I want to hear them again. So will you. I imagine, if you got to hear this knock-out treatment of the old Tennessee Waltz.

It's never been heard like this before! Open quietly as if it's going to be a routine delivery. Then it explodes! A wild, raging, gospel arrangement shouted by what sounds like a whole chorus of voices behind the lead man.

Powerhouse stuff on the second side, too, with the middle gospel beat of Keep A Lite. Big band sound behind the voices on both halves of this release help whip up the excitement.

Billy Boyle

Heatin' In The Kitchen; Lovers Hill (Columbia DB 7127)\*\*\*\*

NEW lyrics to a traditional air make a catchy Heatin' In The Kitchen. And an amusing one, too, as sung by Billy Boyle wit' the Irish on his tongue to be sure. Merry, easy-going chorus-and-strummer.

Not strictly folk music but a good commercial imitation to cash in on the hoosenammy wave.

Lovers Hill, written by Geoff Goddard, lilt pleasantly and simply, Boyle sings in a correctly guitar and some background chorus.

Garnet Mimms and the Enchanters

Cry Baby; Don't Change Your Heart (United Artist UP 103)\*\*\*\*

FROM the American top ten come Garnet Mimms and The Enchanters with the slow, pulsing Cry Baby. I can see why it's selling over there—the lead voice is smooth and the group effect on title phrase is stirring.

For the same reasons it should succeed in this country, too—but hardly, I believe, to quite the same extent.

Don't Change Your Heart is a slow Charles-yish item with a nice idea behind it. Execution is competent of its kind.

Teddy Green

Get What A Party; Dream Chaser (Piccadilly N 35146)\*\*\*\*

THE boy who plays Sam Weller in the musical "Pickwick," and who appeared with Cliff in "The Young Ones" and "Summer Holiday," Teddy Green is deservedly building a reputation. If you heard his first disc you'll probably be interested in this follow-up.

A very good one, too... exciting beat effort with something of the same infectious driving spirit that has made Trini Lopez a hit-parader. Get What A Party could grow into a very big seller indeed.

Dream Chaser slows things down a little for the 'easy-going ballad second side.

Daryl Quist

Goodbye To Love; All Through The Night (Pye N 1556)\*\*\*\*

DARYL QUIST has been doing well on tour and with television shows even if his first disc "Thanks To You" didn't exactly set the country on fire. And he

Contd. on facing page



IFIELD Frank's arrangement of the old Frankie Laine hit "Male Train" has a Trini Lopez feel.

Helen could be heading back to the Parade with "Look Who It Is" SHAPIRO

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

NOW IT'S RHYTHM 'N' BLUES FROM JAMAICA

DELOV WILSON—Lion Of Judah; Joe Liges (R. and B. Discs JB 108)\*\*\* —R and B Discs Ltd., are putting out singles from Jamaica with an intrinsic blues appeal which should find a useful market. Delroy Wilson singing Lion Of Judah and Joe Liges is not always easy to understand, but the rhythm is international and undeniable.

In fact, when the vocals give way to trumpet and rhythm instrumentalists the sides have strong fascination.

LENA MARTELL—I Wish You Well; Arrivederci Not Addio (HMV POP 1214)\*\*\*—I Wish You Well sung Lena Martell, taking up the Norma Newell lyric. A mite frill in spots but mostly warmhearted. Michael Carr's melody is gay and fits in Latin.

Leah, I've been wishing well to sell ever since the came on to her. Maybe this ballad will improve her



Good request item from LENA MARTELL

score. One thing—it's a good request item.

Rensio Raseel, the Italian hit weaver, wrote the second side waltz, Slow and sentimental.

GROUP X—Rodi-Calli; Cross Beat (Fontana TF 417)\*\*\*—The Calliope of the title is pronounced Kalliope, according to a bracketed note on the label. Oh, well. You'll know the tune anyway. Performance is average in the line of current instrumental. The guitars swing again for the steady pace of Cross Beat, and there's a good sax spell.

ROD AND CAROLYN—Bye Bye My Lover; To Be Alone (Pye N 15965)\*\*\*—The teenage brother-and-sister team return with a snappy country and western offering Bye Bye My Lover. Good, punchy performance, and with some fairly wild guitar mid-way. To Be Alone is a soft-centred ballad which Rod and Carolyn composed for themselves. Sentimental performance.

LONNIE MACK—Wham! Sorie Q (Stateside SS 226)\*\*\*—Skillful beat instrumental from Lonnie Mack who should delight dancers who love out with his own composition Wham! It certainly has plenty of that. Sorie Q slows down for the bass rhythm 'n' Sorie noise but is equally effective.

WILSON PICKETT—It's Too Late; I'm Gonna Love You (Liberty LIB 0115)\*\*\*—Wilson Pickett raises his shout mournfully as he sings his own composition It's Too Late. Slow beat ballad this, with femme chorus echoing Wilson's wild excursions into shrieks and falsetto. Midway he talks to you too—"I guess you're wondering why I always sing a sad song?" Well now you ask me, I'm not!

On the reverse, the dusky-voiced Wilson believes he's found the love he's been seeking all his life. I hope they live quietly ever after.

GRAHAM JAMES—You Could Have Fooled Me; Why Can't You See It My Way (Columbia DB 7125)\*\*\*—Graham James sings boldly and lightly with extra tracking for the meat. After You Could Have Fooled Me, Pretty-catchy offering with no frills in the backing. May just be too late, however, to start in on the vogue for this sort of ballad.

A James composition Why Can't You See It My Way (this hard to be different... and almost forgets to be a song!)

GEOFF GODDARD—Sky Men; Walk With Me My Angel (HMV POP 121)\*\*\*—Geoff Goddard comes out singing again, but isn't neglecting the composing chores. Indeed Sky Men is his own song. Echoes ballad with story of we-come-in-peace man from outer space.

The Robert Duke number Walk With Me My Angel is a steady romantic ballad set simply.

THE SUNDOWNERS—Baby, Baby; Home Of The Rising Sun (Piccadilly N 35142)\*\*\*—The Sundowners have been working in Kent for a few years now. A guitar and drums quartet making a disc debut in the current best style. And so do as they see one of their own compositions Baby, Baby.

It's a touching rock effort, including too much to monotony perhaps.

On the turnover we get the group's arrangement of a traditional tune, Slow bluesy production.

WAYNE FONTANA—For You, For You; Love Potion Number Nine (Fontana TF 419)\*\*\*—Wayne Fontana and The Mindbenders hoping to bend your mind in this direction with a coupling in the current best fashion. For You, For You is sung fairly simply apart from an occasional falsetto drift. Love Potion Number Nine, the Leiber and Stoller song, covered by The Searchers on their recent EP, is given a bumpy reading. Never really exciting though.





reviews...

Bo and Chuck in a feast of R 'n' B

Bo Diddley

*I Can Tell; Mr. Khrushchev; Diddling; Give Me A Break; Who May Your Lover Be?; My Boy; You Can't Judge A Book By The Cover; Babe In The Woods; Sad, Sad, Mama; Don't Allow No Tustin; You All Green; Bo's Twist.* (Pye International NPL 18025) \*\*\*\*

Chuck Berry

*On Stage; Go Go Go; Memphis Tennessee; Maybillion; Sorbus Steel; Rocking On The Railroad; Brown-Eyed Handsome Man; Still Got The Blues; Sweet Little Sixteen; Jagan And The Thunderbird; I Just Want To Make Love To You; All Aboard; Trick Or Treat; The Man And The Donkey.* (Pye International NPL 18027) \*\*\*\*

A FEAST of rhythm and blues—Bo Diddley's set should do particularly well in view of his presence here in the Ivory Brothers package tour.

He stresses up his own individual brand of distinctive sound, with plenty of guitar and those maracas marking and decorating the beat. Specially impressive were the instrumentals "Diddling" and "Give Me A Break."

Chuck Berry is equally effective, but the standard of the album seems to suffer because it was recorded at a Chicago concert. Waves of vociferous applause keep intruding on what Chuck and his associates are doing, and the fact that a lot of the cheering seems to have been directed on to the tape technically adds to its drag effect. But it can't disguise the potency of the Berry style, and the instrumental "Sardine Steer" has one of the best and most rocking steel guitar solos I've yet heard.

LPs with Nigel Hunter  
Frank Sinatra is still years ahead of everyone else

Dick Dale

*King Of The Surf Guitar; The Lonesome Road; Kansas City; Dick Dale Stamp; What'd I Say; Greenback Dollar; Hava Nagila; You Are My Southern Home; Break Time; Rider In The Sky; If I Never Got To Heaven.* (Capitol T 1950, stereo ST 1910) \*\*\*\*

THE surfing craze in the States is something which puzzles me. Not the actual sport itself. But when you listen to the so-called surf music closely you soon realize that it's no different from the mixture of rock and rhythm and blues which has been circulating the pop markets of the world for years now. And it's no better, either.

Dick Dale looks like a healthy, all-American boy judging by the outdoor photos on the sleeve, and he plays a very fair beat guitar, too.

But his singing doesn't match the muscular image suggested by the photos, and his supporting DeTones do nothing we haven't heard a long time back.

And when they turn their heavy-handed attention to folk items like Greenback Dollar and Hava Nagila, the results are decidedly embarrassing.

Paul Anka

*21 Golden Hits; Diana; Put Your Head On My Shoulder; Lonely Boy; Time To Cry; Party Love; I Love You By The Same Old Way; You Are My Darling; Crazy Love; Don't Ever Leave Me; Summer's Gone; Adam And Eve; Don't Gamble With Love; I've Still Waiting Here For You; I Love You, Baby; I Don't Matter Anymore; Tonight; My Love, Tonight; My Home Town;*

*Cinderella; Love Land; Dancer On Little Girl; The Longest Day.* (RCA Victor RD 757)\*\*\*\*

PAUL is someone you either like as a singer or hate. There's no middle ground at all in his case. He's had fantastic success as an artist, as witness this album packed with his single hits which have made him a multi-million record seller throughout the world and a millionaire where lost is concerned, too.

But I dislike both his harshly high singing and the wallowing self-pity expressed by many of his lyrics. If you disagree, you'll certainly love this newly-recorded round-up set.

Keely Smith

*Little Girl Blue; Little Girl New; Little Girl Blue; Here's That Rainy Day; Gone With The Wind; Willow Weep For Me; I'll Never Be The Same; Gonna Put Hang My Tears Out To Dry; I'm Gonna Live Till I Die; It's Good To Be Alive; A Lot Of Love To Do; Once In A Lifetime; New Sun In The Sky; Blue Skies.* (Reprise R 6086)\*\*\*\*

LOUIS PRIMA's erstwhile partner for Reprise with a set which offers mournful love blues on the first side, and brighter items with a swing to them on the flip.

Keely's great on the swinger Side 2 better than on the love laments on the other deck, although her interpretation of some of the lyrics could be improved.

Nelson Riddle's orchestra supports her for both sides, playing unambitious but effective arrangements.

JOEY DEE—(Columbia 31 SX 1332) —Joey Dee hit the pop headlines originally on the crest of the twist wave born at the Peppermont Lounge where he was resident. The twist has subsided now, and Joey obviously lengthened his sights for this album to try his best to

Frank Sinatra

*Frank Sinatra; Sinatra's Sinatra; For You You Under My Skin; In The Wee Small Hours Of The Morning; The Second Time Around; Nancy; Witchcraft; Young At Heart; All The Way; How Little We Know; Pocketful Of Miracles; Oh, What It Seemed To Be; Call Me Irresponsible; Put Your Dreams Away.* (Reprise R 1010)\*\*\*\*

YET another Sinatra album from the Reprise label, and as interesting as ever. This time Frank has turned his attention to songs which he has recorded before, mostly during his Capitol days, and which he considers to be the best of his studio repertoire. Note of these revivals match up to the originals, I'm afraid. Frank is showing his age more with each successive album, but he's still several light years ahead of everyone else when it comes to phrasing and capturing the complete meaning of song lyrics.

The numbers themselves are as splendid now as before. "Nancy" has been modernised, referring to Audrey Hepburn and Liz Taylor instead of Betty Grable, Dorothy Lamour and Lana Turner, and Frank seems to do a brief Dean Martin impression at the end of it. To show there's no ill will he follows up with a Jerry Lewis styled remark in "Witherby".

Nelson Riddle backs up, furnishing lush and gentle orchestral settings, but without any major improvement or difference to his original Capital arrangements.

break into new vocal territory.

It's a gallant effort, well supported by strings and other instruments never found in the Peppermint Lounge. But Joey just can't sing ballads demanding accurate phrasing and sustained notes. Maybe he should buy himself a surf board.

FERRANTE AND TEICHER

*Snowbound (United Artists ULP 100), stereo SULP 103)*

Another set in good time for the festive season, as the American duo work through a selection of Yuletide songs backed by orchestra and chorus.

All the expected items are here, plus worthwhile tracks of less familiar live Percy Faith's clever Brazilian Salsaballs. Easy listening, bright as usual.

JACKIE WILSON

*The World's Greatest Melodies (Coral LVA 9214) —The "world's greatest melodies" are not improved one bit by Jackie's vocal*

attention, I'm afraid. He lays on all his usual tricks of overstatement and shouting, and only redeems himself with a rhythm and blues outing on My Tale Of Woe with some growing harmonica behind him.

CYRIL ORNADEI

*Hollywood Sound Stage (MGM C 941, stereo CS 4071) —DAVID ROSE—The Wonderful World Of*

*The Brothers Galtman (MGM C 944)*

Two superior pop orchestral albums which will grace any collection favouring the best in mood music.

Cyril Ornaidei conducts the large Stailight Symphony in some lavish Brian Fabbry orchestrations of familiar music themes and songs, and the veteran David Rose serves up his famous string sound in all its total glory on one side devoted to the approximately forty-five waxes written by Bob Merrill for the Grimm picture, and turns to other Hollywood tunes on the flip.



SINATRA picks the best from his studio repertoire.

Disc Date — Continued from previous page

seems to have improved in style since that first release. Certainly, the slick and light ballad *Goodbye To Love* is sung effectively; lyric counting and tone putting you to sleep. I like Bob Leeper's rhythmic accompaniment in his vibraphone and girl group sounds merge pleasingly.

Middle beat contrast for the All Through The Night side. A Tony Hatch composition with twangy R 'n' B backing.

Steve Lawrence

*Walking Proud; House Without Windows* (CBS AAG 166)\*\*\*\*

INTERESTING thing about the Steve Lawrence release is that it comes in the same week as a new release by his wife, Eydie Gorme. The hit-parade districts both have Goffin and King songs to themselves this time.

Steve's is *Walking Proud*, a clever romantic ballad which could raise him into the parade. As

Eydie's away on her own. Steve darts with himself. Very catchy. The slower *House Without Windows* is as dull as the inside of such a building mind be. Idea's fair enough, but not even Lawrence can lift it into life... the melody's so strained.

Eydie Gorme

*Everybody Go Home; The Message* (CBS AAG 170)\*\*\*\*

EVERYBODY GO HOME is a party-over-now song written by Goffin and King for Mrs. Lawrence. Sad but compelling lyric and a melody which has more interest than most pop just now. Eydie sings the song with full feeling for the lost love angle. At times the ballad's very close to the Oriental in rhythm and mood.

The Message is one of the tracks in Eydie's album "Blame It On The Bossa Nova." Entertaining Latin work from the star in warm, romantic vein.

Frankie Vaughan

*You're The One For Me; I Told You So* (Philips BF 1280)\*\*\*\*

ANOTHER of the discs which Frankie has made to help the National Association of Boys Clubs. His royalties from this one all go to the Association—and that should mean quite a helpful stack pouring into the coffers of the clubs.

You're The One For Me is a bright, fairly beefy modern buster which Frankie sings strongly while girl chorus pipes amid the Ivor Raymonde accompaniment. *I Told You So* is funk but rather ordinary in concept.

Acker Bilk

*The Harom; Train Song* (Columbia DB 7129)\*\*\*\*

ACKER and the Paramount Jazz Band getting away from the "Stranger On The Shore" sound for something like a return to trad note. I say "something like" because

this topside, *The Harom*, is really a smooth Middle Eastern taster in which Acker's clarinet blows up a few of the whirrs he may have recalled from his desert service. Chorus snaking in background.

*Train Song* is a skilful express with a happy jazz feeling about it. Opens intelligently and keeps on the right lines all the way.

The Brook Brothers

*Whistle To The Wind; Crownwads* (Pye N 15370)\*\*\*\*

GEOFF BROOK wrote *Whistle To The Wind* (borrowing a little, unintentionally, no doubt, from "Hello Young Lovers") and the tune is cute enough to see the couple back in the higher spheres once more. Timely performed to guitars and drums.

Crownwads is another original by Geoff—a simple chanter.

The Big Three

*I've With You; Peanut Butter* (Decca F 11752)\*\*\*\*

THIS best crew has been doing pretty well on disc lately—and their fans should find little to complain about in this coupling. Typical contemporary chant and swing, with a little more imagination thrown in the performance of Peanut Butter.

Johnny Mathis

*Your Teenage Dreams; Come Back* (HMV POP 1217)\*\*\*\*

THIS seems to be Johnny Mathis' month doesn't it? After two recent CBS releases, here comes the singer's initial issue under the new deal which sees him coming out here for the HMV label.

And *Your Teenage Dreams* is a very good ballad to begin the contract. Slow, persuasive item which Johnny sings in silky style. Gentle orchestral and chorus accompaniment is hampered by Don Costa.

*Come Back* switches into more dramatic gear. A quicker, punchy song whose tune and delivery is almost in contrast to its lyric.

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reviews...

# Oscar Jr? His jazz talent is really fabulous!

**Oscar Brown Jr.**  
Tells It Like It Is  
*A Young Girl; The Tree And Me; Tall Like Pine; All Blues; One Foot In The Gutter; If I Only Had; So Help Me; Jeannine; Man, Greatest Boy; Sing Hallelujah; The Snake.*

(CBS BPG 62174)\*\*\*\*\*  
IS this trad jazz? Is it jazz at all? I really don't know. Suffice that it is fabulous. Oscar Brown Jr. is a new explosion on the scene. He is a number of things rolled into one... that one being a truly great artist. He uses the jazz language; he has a load of jazz feeling; he is bound to appeal to all shades of jazz fans; yet he is more than a jazz singer.  
He is a complete entertainer and his uses of jazz vary from the strictly gospel-based to the ultra modern. The backing group on this

is obviously modern... yet on *The Tree And Me*, for example, it is very subdued. This track is a commentary on death, and it is perhaps as a commentator in song that Oscar Brown will be known.  
Might I add here that he has only been a professional for two years, yet is already at the top of the entertainment business.  
This is a good cross-section of his singing, talking, humour. Don't look for too much jazz... but if you're anything of a jazzman at heart you can't fail to enjoy it.

**John Estes**

*The Legend Of Sleepy John Estes*  
*Rats In My Kitchen; Some Day Baby; Soap That Ting; Diving Duck Blues; Death Valley Blues; Married Woman Blues; Down South Blues; Who's Been Telling You; Buddy Brown; Drop Down Mama; You Got To Go; Milk Cow Blues; I'd Been Well Warned.* (Disique 32 195)\*\*\*\*\*

ANOTHER record of specialist interest for the folk and blues fans. Sleepy John Estes was first

heard in this country during the early war years when a solitary disc appeared. He became a legend, one of the old time greats of whom nothing is known but much surmised.

Stories about him gave the impression of an old, old man, one said to have led Big Bill Broonzy away "about 1912". Yet Sleepy is still very much alive. Today at the age of 58 (he would have been ninety according to Big Bill) he is still an active creative singer... and what's more a link with that past we're all anxious to rediscover.

My personal opinion is that we can have too many blues records, for, much as I love 'em, you've got to be an absolute enthusiast to collect all that's available. On the other hand there are a number of artists who should be represented in everyone's collection. Sleepy John Estes is one of them. O.B.

## Modern

**Dave Brubeck Quintet**

*REUNION* (12in. Vocalion LAE 2510)\*\*\*\*\*—This album brings about a reunion between Dave Brubeck, Paul Desmond and a former San Francisco jazz colleague from the late '40s, tenorist-composer Dave Van Kriedt, who was a leading light of the Brubeck Octet.  
Backed by Joe Morello and bassist Norm Bates, the three indulge in a comparatively lightweight, light-hearted, quite lively

## Jazz with Tony Hall, Owen Bryce



OSCAR BROWN JR.—he uses the jazz language from Gospel to Modern.

blowing date.

Van Kriedt is very much out of Zoot Sims' bag, reminding me also a bit of Brew Moore. I found his solo contributions and some of his compositions the most attractive points about this surprisingly unpretentious LP.

**Miles Davis, John Coltrane**

*THE MUSIC OF RICHARD RODGERS* (12in. Fontana 688 204 ZL)\*\*\*\*\*—A wonderful collection of previously issued tracks by various Davis groups (two with Coltrane) and one by Trane with the up-dated Wilbur Harden

on trumpet.  
It Never Entered My Mind, Funny Valentine and the sad, tentative 1951 *Blue Room* contain some of the most beautiful Miles on record. *Spring Is Here*, *Surrey With The Fringe On Top* and *I Could Write A Book* are all groovy swingers with hard-biting, thoroughly compelling Coltrane, who, at this stage of his career, was far from being as "far out" as he is today.

Add three excellent rhythm sections (Garland, Flanagan, Lewis, Chambers, Heath, Philly Joe, Cobb and Haynes) and you have a great value-for-money record. Don't miss it. T.H.

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## EPs reviewed by Nigel Hunter

# Beatles beat Chuck and Bo for atmosphere!

**Chuck Berry-Bo Diddley**

*Chuck And Bo*  
*Roll Over, Beethoven; Our Little Rendezvous; Pills; The Greatest Lover In The World.* (Pye International NEP 44099) \*\*\*\*\*

**Chuck Berry**  
*Johnny B. Goode; Oh, Baby Doll; School Day; Back In The U.S.A.* (Pye International NEP 44011)\*\*\*\*\*

THESE two artists are the giants of the rhythm and blues world past and present, but these recordings are decidedly disappointing. They have a side each of the first one but Chuck is on his own on the second.

I think you have to be present at a performance to get the full impact and excitement of this music, because both Chuck and Bo sound pretty tame on these discs. There's some tasty guitar threading through their words, but rhythmically it's an unimpaired, soggy scene.

For atmosphere and excitement in the disc groove our Beatles have got Chuck and Bo solidly beaten on this showing.

**Bobby Vee**

*Biggest Hits*  
*Take Good Care Of My Baby; Rubber Ball; More Than I Can See; Run To Him.* (Liberty LEP 2102)\*\*\*\*\*

THESE tracks are vintage Vee from 1960 and 1961, and, while I'm not disputing the accuracy of their collective title, I don't rate them as Bobby's best by any means.

The double-tracking is mercifully moderate in quantity, but there is very little heat or beat generated anywhere.

Rubber Ball doesn't bounce at all, and the others, while admittedly having the wrong lyric mood for

rocking, need not have sounded quite so dirge-like. None of them has the colour, impact and style of Bobby's great "Night Has A Thousand Eyes."

**Jimmie Rodgers**

*Froggy Went A-Courtin' And Other Animal Songs*

*Froggy Went A-Courtin'; The Fox And The Goose; The Crocodile; Bull Weevil.* (Columbia SEG 8265)\*\*\*\*\*

JIMMIE is one of the most easy to listen to and at the same time commercial singers currently following the folk-pop trail.

This foursome is a charming demonstration of his personal approach and style, telling stories in song which will give equal enjoyment to both kids and adults who dig this pleasing part of the pop scene.

**Connie Stevens**

*Vol. 3*  
*Too Young To Go Steady; Love Of The Month Club; Apollo; Lulu's Back In Town.* (Warner Bros WEP 6112)\*\*\*

"CRICKET" from the ITV "Hawaiian Eye" series switches on her baby-doll singing voice once again with indifferent results in my ears.

Connie gets good orchestral support from Don Ralke or Carl Brandt, especially in *Love and Lulu* but her rather unmelodic voice and its inability to keep in pitch or tone makes this a mediocre collection.

**THE MAORI HI-FIVE**—South Sea Tamoure (Columbia SEG 8267)\*\*\*\*\*—I've been hearing raves about this group and its act occasionally from various quarters ever since they arrived here from



BO DIDDLEY

New Zealand, but this is the first opportunity I've had to sample them on record.

They live up to the reports, dispensing a bright, lively brand of Polynesian pop with some Latin life in the rhythm section.

If you're keen to hear some South Seas up-tempo twist-type material from some pleasant singers and skilful instrumentalists, this is for you.

**RUSS CONWAY**—*Something For Mum* (Columbia SEG 8264)\*\*\*\*\*—A musical bouquet for all the millions of unpaid (and sometimes unappreciated) chief cooks and bottle washers everywhere garlanded together by Russ's slow, soothing piano and the string-studded Philip Green orchestra.

These four oddies and the treatment given to them will please all mums—and most dads, too.

C and W by Owen Bryce  
Why not leave Marty's songs alone?

Rusty Adams and Buzz Wilson

Country & Western Hits. Vol. 2  
Ballad Of A Teenage Queen; I Walked The Line; Blue Tail Fly; Don't Take Your Guns To Town; Frankie And Johnnie; White Sport Coat; Don't Worry 'Bout Me; Streets Of Laredo; El Paso; Red River Valley.  
Price Golden Guinea GGL 0216\*\*\*\*

RUSTY ADAMS sings his made famous by Johnny Cash and Buzz Wilson sings his made famous by Marty Robbins. Why? What's wrong with leaving Johnny Cash to sing his own songs and leaving Marty Robbins to sing his? And then Rusty Adams could find his own material, together with Buzz Wilson.

Then again it isn't even Blue Tail Fly is more associated with Burl Ives than with Cash, and Frankie and Johnny has been anybody's song for decades. I haven't heard the Marty Robbins versions but I suspect that neither singer does anything different enough to warrant boistering the name of Adams manager, though Cash's lower notes be sounds less so higher notes be, in a sense, which for me, is a good thing, but unnecessary disc.

**Hootenanny**

Hootenanny At The Linelight  
I'll Not Marry; Riddle Song; Gambler; You Weep; Who's Mary Dove; Be Your Man; Cindy; Greenback Dollar; Mid-Night Special; Blue-eyed Sailor; Tuttle Dove; Lonesome Valley.  
Price Golden Guinea GGL 0216\*\*\*\*

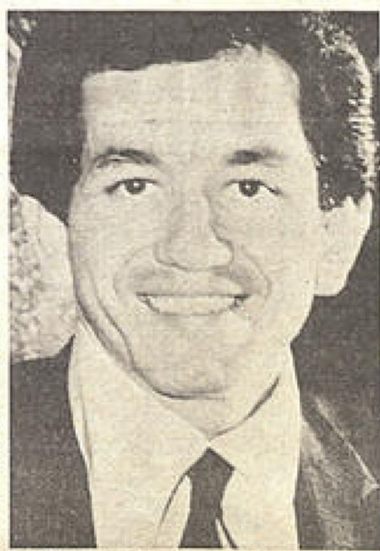
IN case you don't know, a Hootenanny is a gathering of folk singers and their followers. The Americans use the word a lot. It conjures up the jolly get-togethers where anything goes... as long as it's music that you make yourself, and where anybody can join in, and most do.

You'll hear the caller giving you the words just before you sing them on Old Greenback Dollar. You'll hear a girl singer, sounding just like Peggy Seeger on several tracks. You'll hear the same track, singing a delicate and beautiful Turtle Dove. You'll hear them hand-clapping, yoo-hoo-ing, joining in.

You'll hear the lot on this on-the-spot recording at this Greenwich Village Club. My only grouse is that you won't know who you're listening to. Two groups are represented but we're not told what they do. The Wandering Five and the Appalachians are the people concerned.

I don't know which is which, but it's more than probable that the Wandering Five have the excellent girl singer, and also that they combine on more tracks than one.

# Trini's called the Elvis Presley of Texas



TRINI LOPEZ—he arrives in Britain on Monday.

THAT marvellous record of "If I Had A Hammer" by Trini Lopez—who flies in on Monday to join the Brook Benton-Tinni Yuro package—gives you a good idea what a cheerful, lively character he is.

I know this for a fact, because I shared an apartment with him in California for 18 months. Mind you, we didn't see very much of each other during the week as Trini was working nights at PJ's and I was doing more or less office hours in the day.

But to get to know him really well at weekends and like him a lot both as a person and as an artist.

He's known as the Elvis Presley of Texas, and with good reason too. He comes from

By Mike Stone  
Independent A & R man who lived with Trini for 18 months in America

Dallas, and whenever he goes back home, they send the riot squads to look after the crowd! Stuiffy Garrett, the Liberty A and R man, got to know Trini and his work in Dallas way back in 1958, and when Buddy Holly died so tragically in that disaster, Stuiffy brought Trini to the West Coast as a possible successor to Buddy in front of The Crickets.

But I guess Trini is a solo artist pure and simple, and he turned the idea down soon after he got to California.

I first met Trini when I was dating Joanie Sommers back home. I went along to the studio one night to collect her, and was introduced to Trini who'd been working there that day. While we were talking, we found out we were both looking for an apartment, and we decided to find a good one and share it. And we did.

One of the things you notice about Trini very quickly is the smart way he dresses. He has a lot of suits, all tapered tight. He favours silks. Just about everything he wears is tailor-made, and his clothing bills are pretty expensive as a result.

**A CADILLAC CONVERTIBLE**

Trini is particular about his footwear too. He has a whole range of shoes and boots, and he's always adding to them. I've kept in touch with him since I came to London, and he's got me buying shoes and boots for him over here now!

He sent me a copy of the PJ menus with his left and right feet drawn on the back of them so I would know the right size.

Trini's enjoying his success every little bit. He was driving around in a Cadillac Fleetwood convertible when I left the States, and I'll bet he's got something even more lavish by now.

But he's a real generous and thoughtful guy as well, although he never does anything to publicize this side of his nature. But I know for a fact that he sent home half of every pay cheque to his parents in Dallas while we were sharing the same apartment, and he's also paying

for his younger brother Jesse's musical education. Jesse is as talented as Trini, and plays several instruments real well. He's at music college now studying, thanks to Trini, and their Ma and Pa are living in a swell new house in Dallas which Trini bought for them. As you know, Trini is of Mexican descent, and I guess you won't be surprised to hear he digs very hot food. In fact, when I was living at that apartment, he seemed to pour some fiery Mexican sauce over practically everything he ate!

You'd have to travel some to find a more friendly guy than him. Every time he finishes his act, he doesn't just bow and vanish off the floor. He goes down among the audience and thanks them personally, and chats away with them like he'd known them all his life.

And that act of his? Well, if you thought that disc of "If I Had A Hammer" was fabulous, just wait until you see and hear him in person. He'll stay you!

## ITALY FOR HOLIDAYS? YOU CAN KEEP IT, SAYS JOE BROWN

KNOWING Joe Brown had returned from his Italian holiday barely 24 hours before I walked into his dressing room at the Croydon ABC last Friday, I was expecting him to be munching spaghetti and trying out Neapolitan love songs on his guitar.

He wasn't. He was applying stage make-up to his face in front of the mirror and when I mentioned Italy, the grimace he pulled had nothing to do with the make-up, "You can keep it, mate," he told me. "Stayed there two days, and that was me lot. Maybe I picked the wrong part of the accents I heard all around me."

Joe hired himself a car while in Italy, but even his love of driving didn't survive the constant war of nerves which takes place on the Italian roads. "Bimby, those drivers over there!" he exclaimed. "They're nuts, all of 'em. I thought I was mad enough behind a wheel, but they had me petrified all the time."

Joe stuck it out for two days, and then went to Majorca. He beamed through the stage make-up as he talked about the island. "That was much better in every way. Had a great time—eating and sunbathing. There were no language difficulties either, 'cos everybody there seems to speak English. And not with American accents."

**New car**

"I'm glad to be back home, though. Got a smashing new car which I'm gonna drive every moment I get free. I'm not telling you what kind it is or anything about it, otherwise all the fans'll be autographing it."

And Joe isn't likely to go rushing off abroad next time he takes a holiday. Reckon I'll go down in the country somewhere instead. I'll probably have a ball, and it won't cost half as much either." Alarms suddenly spread over Joe's face. "Here, I've just remembered. My barber's an Italian. He'll cut me throat next time I'm in his chair after he reads what I thought of Italy."

up around Sorrento there, but I was dead choked with it all. Just one night-chub in this place, and that was decked out with glaring neon lights and a load of American gear. I might just as well have been in America anyway, judging by



JOE BROWN — He preferred Majorca.

# CABLE FROM AMERICA

Edited by Maurice Clark

## And now... life-size dolls that sing!

IT could only happen here! There's to be a new campaign to encourage people to "buy their own star doll," and the doll is a life-size figure of a top pop star with a lifelike face containing a midget tape recorder which plays back the idol's best known hit. Big sales are expected although they will cost around \$150 (£50) each.

During his recent record breaking season at the Greek Theatre in Los Angeles Harry Belafonte received three golden records which represented the sale of 3,000,000 albums, namely "Jump Up Calypso," "Return To Carnegie Hall," and "Belafonte."

Jerry Lee Lewis has finally signed a five year contract with Mercury for a guarantee of \$10,000 a year — he was formerly with the Sun Record Company. Plans are going ahead for Jerry to cut several singles and two albums, one of which will be re-recordings of his big hits. His first single release for the company will be the great Chuck Berry number, Johnny B. Goode.

ALREADY Christmas albums are appearing in the shops. Apart from the mainstays that are released every year, several new ones are out including a great one by Jackie Wilson called "A Merry Christmas From" and the first Christmas album on Mercury by Johnny Mathis, "Sounds Of Christmas," which features lesser known Christmas material. Also out soon is a new LP by Andy Williams.

A few weeks ago the well-known folk group The Limeliters announced they were splitting up for a rest and would re-form early next year. The latest Ella Fitzgerald single features a fantastic backing by the Count Basie orchestra. Side most likely to make the charts is "Shifty Stockings," although the pop eddie "Into Each Life Some Rain Must Fall" could also happen. In either case it's a must for the fans. Dion Di Mucci, because of his great success in "Guys And Dolls" on stage this summer, has been signed to make four TV appearances shortly as an actor. A film contract is also being negotiated. Comedian Allan Sherman is to team up on disc with Debbie Reynolds in the song from "Guys And Dolls," "Sit Down You're Rocking The Boat," on a new album Reprise are making of the show featuring an all star cast.

## CLASSIFIED ADVERTISEMENTS

The rate for advertisements in these Classified columns is 1/6 per word. Words required in capitals over and above those given in the opening line will be charged at 2/6 per word. Box Number facilities are available at an additional fee of 2/6. Replies should be addressed to Box 1111, DISC, 161, Fleet St., London, E.C.4. Shorter for classified advertisements must be prepaid. Cheques and Postal Orders should be made payable to DISC and sent to 161, Fleet Street, London, E.C.4. Copy must arrive at this office address not later than first post, Monday for insertion in the next week.

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# DISC

A sprained ankle, cracked ribs and a cut head . . .

# FOURMOST'S SICK PARADE



THE FOURMOST—they are counting their injuries after their first national tour. "But that's show business," says Billy Hatton. Left to right: Mike Millward, Dave Lovelady, Billy Hatton and Brian O'Hara.

A tallish figure with a fringe haircut limped slowly across the coffee bar and said: "We've certainly lived up to our name on the Billy J. Kramer tour we've just finished. We're the four with the most injuries!"

by  
**Alan Walsh**

Billy Hatton, rary guitarist and vocalist with The Fourmost lowered himself gently into a chair and went on: "This was our first national tour and we've been counting the cost in injuries. We had a really fabulous time on the road, though and everyone had a marvellous time together."  
Then Billy told me the tale of how The Fourmost took the stage one night like a bunch of invalids.  
"Everything happened in the space of a couple of days. We were playing a one-night stand in a northern town and when we peeped out of the stage door one night, there were about three fans waiting.  
"We stepped out of the door thinking it was safe—and that's when the trouble started. Girls appeared from nowhere. I just don't know where they all came from. The boys scattered in

different directions and I raced off down the road with a horde of females after me.  
"I charged round a corner, slipped and turned my ankle over. I've been limping ever since—it's sprained."  
Big Mike Millward, too, came a cropper. But this time not because of admirers. He and the rest of the boys were fooling around in the hotel one afternoon when they slipped and fell on top of Mike. The result? Three very painful cracked ribs.  
Not to be outdone, Fourmost leader Brian O'Hara also joined the sick parade. He was shaving in the dressing room before a show when a bottle thrown from outside crashed through the window. Splinters of glass flew in all directions and Brian collected a cut head and shoulder.

## Great show

"You should have seen us walk on stage that night," giggled Billy Hatton. "We look like the cast from 'Emergency Ward 10'! Funny thing was, we did a great show."  
"That is, until the end of our act. Then, just as we walked off, I noticed that a microphone was standing right in the path of the closing curtain. Doing me old heroic bit, I dived across the stage to grab the mike, slipped and went flat on my back."

## Big thrill

As Billy relaxed and sipped his second cup of coffee, he told me that The Fourmost were knocked out by the success of their first disc. "It's really a big thrill to see the record in DISC's charts. Imagine us in the Top Twenty! We kid each other about it all the time, but secretly we're very proud."  
Billy told me that the aim of the group was not to be labelled as just another rock group or "that funny group."  
"We want people to come to a theatre, watch our act and go away saying: 'Well, I didn't expect them to be like that.' We like to mix comedy with beat music, but we don't want to get branded as any particular type of group."



## Billy Fury is looking forward to his new autumn package

**B**ILLY FURY starred in the first night of the new star-studded Larry Parnes pop package at the ABC, Croydon, last Friday. And after a great reception from an enthusiastic audience, Billy and the rest of the show held a first-night party in the foyer.  
In this photograph, Billy, who was pleased at the great reception, enjoys a well-earned soft drink with Karl Denver. The first night party is a tradition established by impresario

Larry Parnes. He holds a get-together for the stars of the show, their relatives and friends at the start of every tour.  
As the stars and their guests enjoyed the foyer party, delighted Croydon fans besieged the stage door long after the final curtain. But by the time the party broke up at about 11.30 a.m., the stars were able to leave by the front entrance without difficulty.  
Billy told DISC during the party: "I was very pleased with the

way things went tonight. This is quite a tough tour but I feel on top of the world. And I'm looking forward to all the dates after the reception we got tonight."  
With Billy on the package are The Tornados, Joe Brown and The Bruvvers, Marty Wilde and The Wildcats, the Karl Denver Trio, Daryl Quill, Dickie Pride, The Ramblers and comper-comedian Larry Burns.  
**Nigel Hunter**

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# From us to you, it's thanks a million!

**IT'S** been a gear year! Maybe that word gear has been a bit overworked as our Liverpool equivalent of "fabulous"—but it's the best description I can think of to fit our first 12 months as British recording artists.

Yes; it was the beginning of October, 1962, when "Love Me Do" was released to the record shops. If anyone had told us Beatles then about the things that would happen to us in the year ahead, we would have tried to get him certified.

But they have happened—and us four Beatles are very grateful to the fans and to fate and to everyone and everything else that has made it all possible. Not if you ask me to name the most exciting event during the past year, my answer will probably surprise everyone . . .

"Please Please Me" giving us our first number one . . . "She Loves You" giving us our hat-trick of number ones . . . Our "Twist And Shout" EP hitting the singles Top Ten . . . Naturally, things like this have caused big Beatle celebrations.

But without question our most exciting moment was when manager Brian Epstein came to us a few days after "Love Me Do" had been issued and broke the sensational news that it had sold 5,000 copies!

We thought he was joking at first. But when we realised he wasn't, we danced madly around in triumph.

I honestly think we were more knocked out by those 5,000 discs than by the million or more we have sold since!

Just the same, we are very proud to have won four Silver Discs during the year—for "Please Please Me," "From Me To You," "She Loves You" and the "Twist And Shout" EP.

Thank you DISC—we now have one each and they are prized possessions!

I suppose the craziest moment of the year for us Beatles was when we turned up for a show in

Blackpool one day last August. It was only five in the afternoon—but already it seemed that the audiences for both performances were massed outside the front of the theatre.

Well, we might have got through the massed fans if we'd been inside a tank—or if we'd

so the stage! We were in—but all the evening we were worrying about how we were going to get out!

In the end, we decided to wait till most of the crowd had gone. That meant four Beatles sitting in the dressing room till one in the morning—having had a huge supper of fish 'n chips and cokes!

But we never worry. We think the world of our fans—and if we have to be in the dressing room till one o'clock at all our one-nighters, there'll be no prumbles from us.

**BY  
JOHN  
LENNON**



been mounted on elephants—but any other way was impossible. In the end, we were smuggled round to some doorway near the back of the theatre. This took us into a builder's yard . . .

We got a ladder—climbed up that on to some scaffolding—climbed higher and found ourselves on the roof.

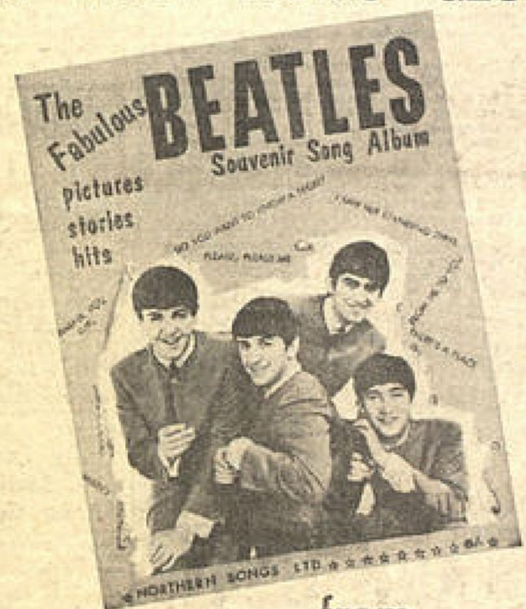
Our guide led us along near the front edge of the roof—and when the fans below spotted us, they cheered so loud you could have heard them on Wigan Pier. Then we were led to a skylight. We went through that into a loft—from the loft to the flies of the theatre—and down yards 'n yards of iron ladder

We have so many people to thank for kindnesses during the past year. For example, there are those great American performers—Little Richard, Roy Orbison and Del Shannon.

Richard 'n Roy said some very nice things about us on our way up—which encouraged us no end.

In Britain, we have so many people to thank, it would probably take an entire issue of DISC to list them all. But I must mention our manager Brian Epstein, our recording manager George Martin, music publisher Dick James and our hard-working pressman, Tony Barrow. Thanks a million to them—and to everyone else who has helped!

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# PAUL — JOHN — GEORGE



## We're not unapproachable...

IT'S fab—the success and all that—but I wish people wouldn't think that because we're successful, we're unapproachable. It's not true. We're just the same now as we always were, and I hate it when maybe someone who lives in the same street now ignores me because they're frightened I'm going to turn my head away.

I think in the last year or so, I've grown up a lot. I'm still the same old Paul McCartney, but I seem to have learnt a great deal more.

For instance, I know there are times when I must behave myself! When you're in the public eye for most of the time if you're caught out doing anything mischievous the cornbuck's on the group, and the rest of the Beatles shouldn't have to pay for any mistakes I make.

I know it sounds stupid coming from me, but I don't want to be classified as anything, and if I had more time, I'd like to relax and take life as it comes.

I had a taste of really relaxing when Ringo and I went to Greece.

The only part we didn't like was having to take the garlic from all the food, and there were times when I longed for a good old steak and chips, or a few cheese slices.

I'm on a slightly different food kick now. Bananas, meringues, pancakes and crepe Suzettes.

In spite of this I've lost a lot of weight in the last few months. I suppose that's from running around, but as long as I feel healthy, there isn't too much to worry about.

The biggest moment in my life that I remember is getting my first bike. I must have been about seven.

But the funny thing is, I always used to pedal backwards and it took months to get me to do it right!

## I want to write a book...

I LOVE doodling. You know, I want to write a book and when I eventually get round to it I want to fill it with Lennon-type ramblings and cartoons.

If I wasn't what I am today, then I think I would like to have been a cartoonist. On the other hand, if I did too much drawing, I'd finish up with square eye balls to match my glasses!

I don't like specs, but I have to wear them. It's as simple as that. I chose black square frames because I think they suit me best.

I've gone right off what you call "beatle-neck" jackets. Got sick of wearing them. Instead I've started going in for four button suits with two vents at the back, preferably in a heavyish material.

I'm always looking for changes. You get a bit fed up with wearing the same gear all the time. But one thing I won't

change is the colour of my socks. I always stick to black and navy blue, and usually classic-sided boots.

I suppose my likes and dislikes are much the same as everyone else's. But there are one or two things that make me hopping mad. For instance, I can't stand it if someone plays one of our records in public knowing we're there.

Another thing I hate is people who go out and buy all these wild rhythm and blues records without really understanding them but because it's the thing to do. Maybe I'm biased, but to me, music is sacred. I love it in most forms, and even have an album of stuff by Stravinsky along with The Shirelles and Chuck Berry.

I like people to be natural, and perhaps a little offbeat, but not way-out. Those way-out cats are only trying to attract attention. Don't think I'm hitting back at the groups who are supposed to copy us in dress or music. I just think they'd stand a much better chance by being themselves and, if possible, trying to think one jump ahead.

## Our dress style

IT was when I was relaxing in a jet on the way back from America last week that I realised that in many ways I'm still the same George Harrison I was before The Beatles were so well known. But I also realise that in some ways I've changed—mostly for the better, I think.

The most obvious change is in my clothes. That's very nice, but I don't think it's the most important thing. It's nice to be able to buy a new car and new clothes, you want them, but I was happy to live on what I couldn't afford these things.

### Not so casual

One big way The Beatles generally changed is in their style of dress. Eight months ago, for instance, we dressed more casually than we do now.

I think my social life has changed considerably as well. Now we meet lots of people that we've never met before.

I mean, like, when we appear at a night stand we're often invited back.

## ONLY A YEAR BUT IT SEEMS MUCH LONGER

I've often been asked what it's like to be the secretary of The Beatles' fan club. So many people want to know what the boys are like.

I've known them for just over a year and they're still down-to-earth and not a bit big-headed. In fact, they are still the same group of people I first met at their first-ever radio broadcast in London.

That seems a long time ago now, but it's only a year. So much has

By Fan Club Secretary Anne Collingham

happened and membership of their club has swelled enormously. At present it's around 20,000.

We've got branches all over the world, too. In Canada, America, Australia, New Zealand, Finland and Iceland. We've even had an inquiry about forming one from Nigeria.

John, Paul, George and Ringo realise how much they owe to their legions of fans and so they want to do something in return.

That's why I can let you into a secret. All fan club members will receive a very special Christmas Gift from the boys this year.

I'm not saying anything more than that, except that the gift is something really special. It's just the boys' way of saying Thank You to all their fans for everything they've done for them.

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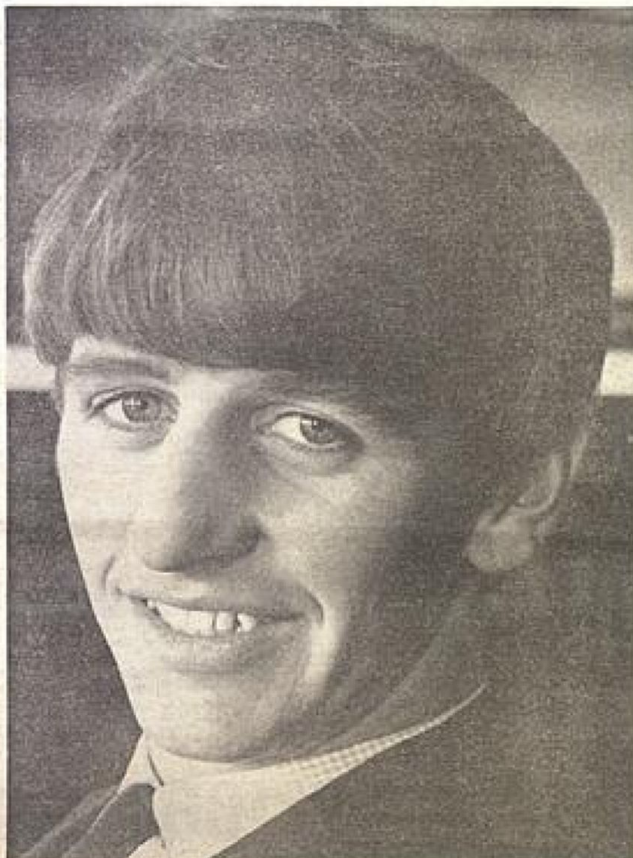
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# GE RINGO



## yle has changed... I'm the silent type...

...the show to a nearby club. People seem to go out of their way to try and make sure we have a little fun after our work.

A question I've been asked quite a few times over the past 12 months is: "What do you think is the right age to get married?"

I honestly think there's no such thing as "the right age." I think that you should get married when you decide that this is the time when you should get married. This is a decision which you can only make yourself. There's no correct age.

In my personal tastes, I'm a bit undecided about clothes, too. I haven't got any definite preferences. But if something I see pleases me I'll buy it and wear it whether it's in the French style, or Italian, or English.

One thing I really do get enthusiastic about is music. As I've said before in DISC, I like the coloured American groups like The Shirelles and The Miracles. But I'm fond of a lot of other music—Segovia on classical guitar, for example.

I'M the one the boys call the silent type. Well, I haven't got all that much to say for myself, and I prefer to listen to other people speaking.

My real name is Richard Starkey, but the Ringo bit has been with me for so long, I don't think of myself as a "Richard" any more. Of all the Beatles, I live nearest the city centre—about 10 minutes walk and six bus stops away. It's not a rich part of town, but my mum has all her friends there and doesn't want to move out.

Some of my family are just outside London. They sometimes come and visit us, and once a year my dad makes a trek down south.

### Hairdressing shops

I want to do things for my family, but they keep telling me to save my money. Eventually I think I'll open up a chain of hairdressing shops in and around Liverpool. I'd like my main shop to be in the centre of the city, and be THE place.

I have enough hairdressing friends to

keep the shops well staffed, but feel with a haircut like mine it would be best for me to stay away from them!

I have my hair cut about once every three months! I'm joking of course. I have it trimmed when the mood takes me and have no special barber.

You don't hear very much about me in the group, because I don't sing. I had my big and only singing moment on "Boys" for our LP, and really made the most of it.

And, surprisingly enough, although I'm a drummer, I don't have a favourite musician. Well, not a real one. I like to see good showmanship in any artist, and I hope to get a chance of seeing Brook Benton while he's in England. It's a stroke of luck he'll be doing the Palladium Show the same time as us, but I'll probably be so nervous, I won't have time to appreciate his act!

I don't eat very much. If I did, I'd probably have much more energy. As a kid, I was very fond of chips and jam-bunty (that's a jam sandwich), and to this day, I still like it. Even if I enjoyed it, I don't think I'd ever get used to eating caviar or drinking champagne.

One of my ambitions in life is to learn how to play the piano. I'd willingly take lessons if only I had the time.

But my main ambition is to be happy all the time.

Yet I don't relax very much. I like to be active. Even if I have a chance to go on holiday, instead of sitting in the sun all day I'm off exploring the local neighbourhood. I think I do this because if I didn't, I'd be nothing more than just plain lary!

I very rarely go near a Chinese or Italian restaurant. Don't like either food, and if anything has onions in it then I'm completely done for.

### Four rings

I'm mad for rings. I wear four, and would wear them on all my fingers if I didn't think they'd get in the way. Often I get wrist ache from drumming too much, but the only other ailment I suffer from is occasional colds.

I'm not as bad as John though. He keeps on losing his voice. Never during a performance, but usually just after a recording session.

In just a year they have become the four biggest names in British pop music. In this exclusive DISC feature they tell you frankly and sincerely about themselves.

Twelve months ago The Beatles got their first record as a group, "Love Me Do," into the Top 30. It reached 27 and dropped out after only four weeks. Just another group they all said. How wrong they were!

What happened after that is history and record-breaking history at that, including the first-ever Silver Disc for an EP! Now they are selling more records than Cliff himself, they have put Liverpool well and truly on the pop map and they have given hope to hundreds of groups throughout the country.

It's an achievement to be proud of, but as you can see from their own stories on this page, they are still the same talented, modest foursome they were 13 months ago before it all started.



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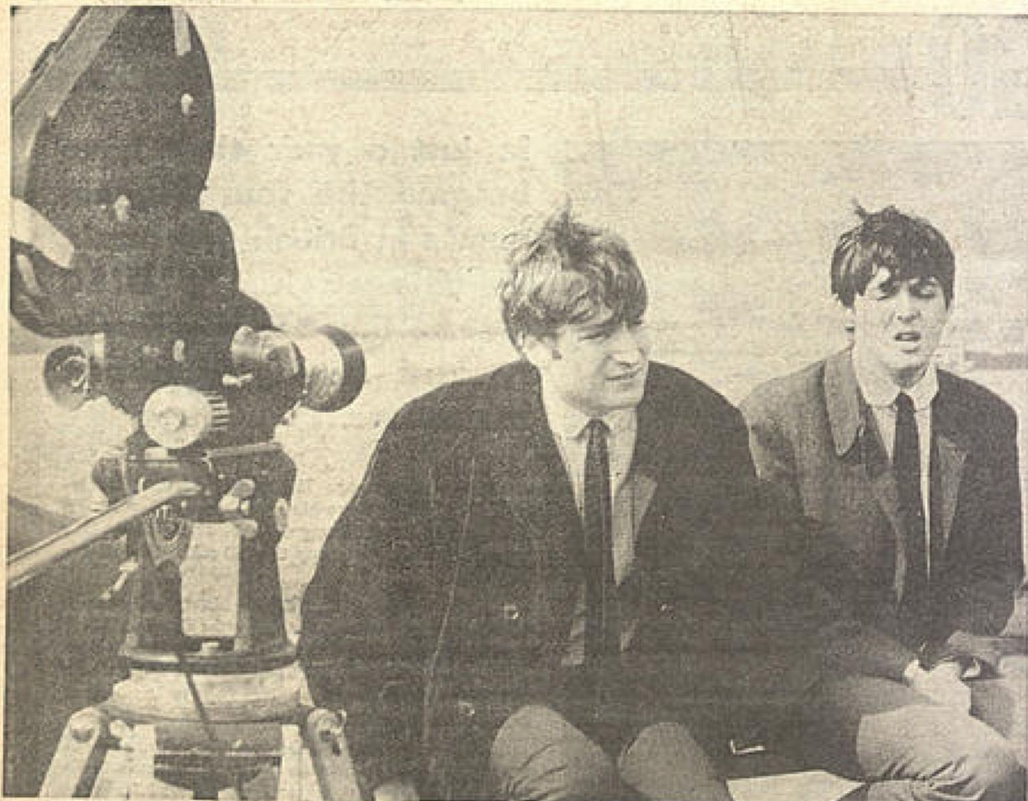
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THE BEATLES have been the biggest thing to hit the British music scene in years. They have taken just a year to establish themselves as Britain's biggest hit-office draw. Yesterday (Wednesday) they appeared in a BBC TV documentary about the Liverpool scene. Here John Lennon and Paul McCartney relax between shooting for the film at Liverpool's famous Pier Head.

# From obscurity to the top in just one year!

It seems incredible. But it is almost exactly one year since The Beatles' first record was released in this country.

The boys were big all over Merseyside but national fame was still a pipe-dream a year ago.

Their first disc, "Love Me Do" coupled with "P.S. I Love You" was released on October 5—and frankly, was rather overlooked both by the critics and by the record-buying public.

The disc was not without some success, however. It hit DISC's Top Thirty four weeks later at No. 24. It rose on December 8 to No. 24.

The disc slipped out of the Thirty on December 22.

Released on January 11, "Please Please Me" took just three weeks to burst into the Top Thirty, hitting Number 9 at the first jump.

The number seven spot was the Beatles' berth the next week and DISC devoted most of the front page to a picture of the Liverpudlians. By February 16, The Beatles had snatched the number three spot. They soared into the Top

Spot a week later, which they held the following week before succumbing to Cliff Richard's "Summer Holiday" and "Dancing Shoes" on March 9.

Third single "From Me To You," backed by "Thank You Girl" provoked the comment: "How can they miss?" from Don Nicholl, who gave a great big DNT to this fabulous group's new single, released April 12.

Three weeks later the only thing stopping the disc moving into the premier position was Gerry Marsden's "How Do You Do It?"

The positions reversed the following week and The Beatles hung on to their chart lead for four long, competitive weeks.

With "She Loves You," there was no doubt whatsoever. The release date was August 23—and the boys were already riding high with their EP, in the charts at No. 4. They burst right into the No. 3 spot just one short week after the new disc was released, before climbing steadily into the top berth.

## THE BEATLES' HITS

HERE is a complete list of The Beatles' Parlophone recordings.

**SINGLES**  
Love Me Do/P.S. I Love You R4949. Released October 5, 1962. Please Please Me/Ask Me Why R4983. Released January 11, 1963. From Me To You/Thank You Girl R5915. Released April 12, 1963. She Loves You/I'll Get You R5955. Released August 23, 1963.

**EPs**  
**TWIST AND SHOUT EP** GEP 8882. Comprising: There's A Place; Do You Want To Know A Secret; Taste Of Honey; Twist And Shout.

**THE BEATLES' HITS EP** GEP 8880. Comprising: Love Me Do; Please Please Me; From Me To You; Thank You Girl.

**LPs**  
**PLEASE PLEASE ME LP** PMC 1282. Comprising: I Saw Her Standing There; Misery; Anna (Go To Him); Chains; Boys; Ask Me Why; Please Please Me; Love Me Do; P.S. I Love You; Baby, It's You; Do You Want To Know A Secret; A Taste Of Honey; There's A Place; Twist And Shout.

# That American sunshine? It's for me, says George

I WAS sitting next to George Harrison aboard the early morning flight from Liverpool to London, and we were talking about flying—but it was a vastly different trip that we talked about from that hour's flight.

For only a couple of days earlier George had returned from the greatest holiday of his life—he and his brother Peter spent

two weeks in America staying with his married sister in Benton a small town in the mid-west.

The whole trip was really tremendous from beginning to end," said George. "I just can't tell you how much I enjoyed America. Their standard of living is so much higher than ours in every way—they all have central heating and air-conditioning and every house has a big television.

"And of course, the climate—where I was at least—was terrific. It was 85-90 degrees right through September. Hot sun and gorgeous weather. That's for me. It makes you want to go and live there for ever.

"I used to get up quite early and lounge around the garden soaking up the sun all morning and sipping ice-cold drinks from the fridge.

"We didn't do too much travelling round. But we did go camping for two days in the fabulous Shawnee Hills, where the Shawnee Indians used to live. It was marvellous. There was a huge lake there and my sister and her husband knew a man who lived on the shores of the lake.

got very friendly with a group who played there.

"They were called The Four Vents and played a lot of country and western music. The lead guitarist was fabulous. He'd been playing quite some time. The whole group was over thirty.

"I didn't go mad with money over there. But I couldn't resist the record shops. I bought 16 LPs, by groups like The Shirelles, of course, and also treated myself to a new Rickenbacker guitar. I've always wanted one and you can't buy them here."

eighty-something floor in about five seconds. You then change into another lift for the rest of the journey.

"Unfortunately, when we got to the top, visibility was down to five miles because of mist.

"On the first night in New York we went to see 'Stop The World, I Want To Get Off' on Broadway. Tony Newley was fabulous and we saw him backstage afterwards. It's a great show, too. In one scene, he plays a tourist in New York and walks on stage with a camera and his head right back. Just like we were!

"New York taxis are really something, too. They bomb along about sixty and everyone's trying to beat everyone else. We mostly travelled with our eyes shut!"

And George nearly never came back! His taxi was waiting at some traffic lights when a huge fire engine skidded round the corner.

"It was about three times the size of ours and was travelling at a terrific speed. It missed us by inches. I really thought we'd had it for a few seconds. Our driver didn't bat an eyelid, though."

"I really enjoyed the whole trip. But was I tired after arriving home. I fell into bed and didn't come to until it was time to catch this plane back to London to start work."

### Sightseeing

George and his brother spent two days sightseeing in New York on their way back to this country.

"We either walked everywhere or took taxis. I didn't dare risk the subway. Would probably still have been there trying to get out! I nearly walked my feet off in New York. It's a marvellous place. But so huge and fast, it's almost unbelievable.

"We visited all the usual tourist spots, filming them with my cine camera. I bought it specially for the trip and used about 25 rolls of colour film throughout the two weeks. I hope it all comes out all right—I'd hate to lose any of it.

"We went to the top of the Empire State Building. What a place! One lift takes you to the

top of the building. It's a

Alan Walsh

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### Superb car

"This chap had a superb 1964 Cadillac as well as a speedboat. He let me drive the car around for a bit and then gave us all a turn on the lake in the boat.

"One thing I really did enjoy over there were the drive-in movies. They were tremendous. The screens is about three times the size of our indoor screens. You drive into the park and get a speaker which clips onto the window of the car. I went to about five of these shows while I was in Benton.

"The pop-in eating houses are fab too. The waitresses even tear about on roller skates! Talk about efficiency and service. It was funny to see them racing about, though."

George managed to visit one of two of the local hops in and around Benton. "We went to one dance place a couple of times and

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