

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 295 Week ending November 16, 1963
Every Thursday price 6d.

Exclusive!

BILLY J. KRAMER

in New York

Great pictures
and story
See pages 6 & 7

The Searchers

page 4

Billy Fury

page 5

More
Beatles
ticket
winners
inside

SEE PAGE 8



Cliff—on stage and off

Here's Cliff doing a spot of planting in the garden of his fabulous new £30,000 home. Turn to Page 15 for a full description of the house and grounds—and an up-to-the-minute story on the rehearsals of "Wonderful Life," his new film which starts shooting in the Canary Isles next month.

PETER JAY & THE JAYWALKERS

sensational first rhythm and blues vocal

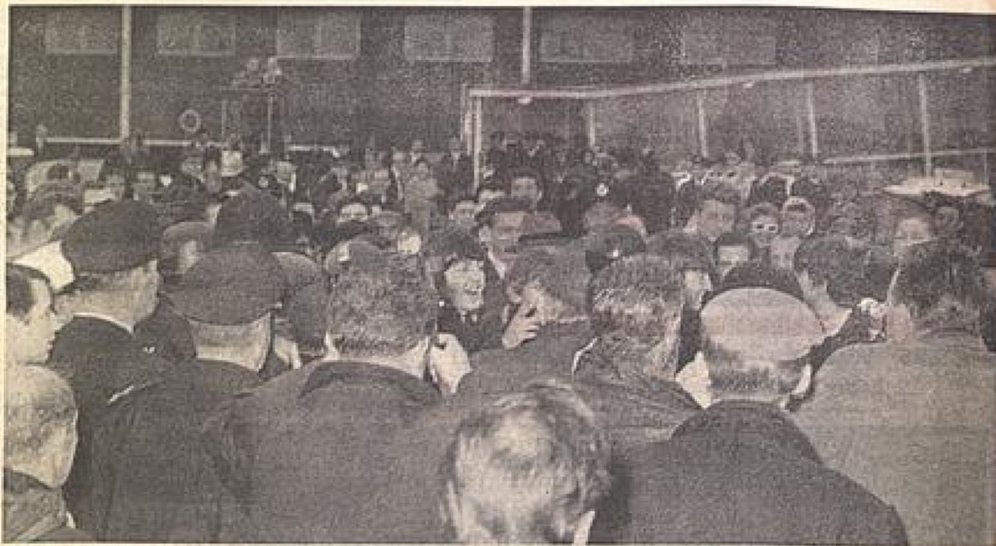
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F 11757

KANSAS CITY

c/w PARADE OF THE TIN SOLDIERS



When they returned from Sweden recently they were mobbed by thousands of fans at London Airport. They got away safely then, but will they always be so lucky?



JOHN



GEORGE



PAUL



RINGO

Save our Beatles from fans like these

PRIZE LETTER

SO The Beatles have started their grand tour. If the riots at the beginning are anything to go by, the rest of the shows themselves will reduce England to ruins. So I'd like to put this plea to everyone who is going to a Beatle show.

You can block streets, riot,

stampede, scream yourselves hoarse, but please leave our Beatles in one piece.

What kind of life would it be without their four smiling faces, zany sense of humour and fab records?—PAT JAMES, 30, Centre-court Road, Worthing, Sussex.

But sometimes the fans suffer too!

I WAS amazed and disgusted to read that students in Newcastle drove past fans queuing for tickets for The Beatles and pelted them with flour bags. In my opinion this was childish and absolutely uncalled for.

Whatever their views on The Beatles may be they might at least allow others to have their own opinions. I am tired of this mobbish attitude and I would like to point out that we Beatles' fans are not morose merely because we happen to prefer them to Bach.—PAULINE ROYLE, 50, Briarfield Road, Timperley, Cheshire.



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

Let's be happy

I'M tired of listening to morbid lyrics where the singer has lost his girl friend and maintains that if she doesn't come back to him it will break his heart.

Let's have more happy songs like "The Beatles' "She Loves You."—SIMON GOOD, 8 Swinlerby Lane, Norton Disney, Lincoln.

High time for Fats

AT last the great Fats Domino looks all set for a chart comeback after years of

absence. All the greats of his era—Little Richard, Chuck Berry, Bo Diddley, etc.—have been given new leases of life with the current R 'n' B trend, and it's high time Fats joined them.

Let's hope people now give his older R 'n' B material a good listening to, because Fats will always be the greatest performer in this idiom anywhere.—SIMON PARK, School House, Uppingham, Rutland.

Would Del have won?

AS an ardent fan of Del Shannon I was pleased to see in his latest album "Little Town Flirt" that he has on his version of "From Me To You." I personally think this version is far superior to that of The Beatles.

I only wish that it had been released in Britain at the same

AN ACCIDENT CHANGED JIM REEVES' CAREER

JIM REEVES, whose RCA single "Guilty" hit number 30 last week, can attribute his musical career to an accident at baseball. Pitching for the famed St. Louis Cardinals he

damaged his knee and followed by making the change from sport... he had previously obtained a football scholarship to Texas University... to music.

Even today it is not often that a country and western singer gets into the "Top 30, but Jim Reeves is more than just a C and W artist. I've long thought of him more as a balladeer, and I see the record catalogues list him as one.

He has a deep, relaxed voice with plenty of feel and he favours songs which bring out these qualities.

His musical interests began early on during his life on a Texas farm, where he obtained his first guitar. His success was not immediate and for some time he found more lucrative work as a disc jockey.

time as The Beatles first recorded it. Del would certainly have put up some strong competition.

Here's hoping that in the future Del and The Beatles will record the same song.—JOHN HARVEY, 5 Kirkstyle, Dollar, Clacks.

We want Bobby

WHY does Bobby Vee have so few singles released? If another was pushed to the shops as soon as one left the Top Twenty he would be as popular as Cliff and The Beatles.

His LPs and EPs are never out of their charts. Come on Liberty, give the man a chance.—J. E. ROTHWELL, 137 Waddica Lane, Melling, Nr. Liverpool.

Christmas with Bing

I HAVE just bought the new Warner Brothers album by Bing Crosby "I Wish You A Merry Christmas" and after 37 years in the song world Bing proves with this disc that he is in superb voice.

As Bing is the recording artist most associated with Christmas I can well see this record adding a few more sales to his astronomical total.—LESLIE GAYLOR, 114 Medina Avenue, Newport, Isle of Wight.

Beatles and Cliff

I AGREE entirely with M. E. Storey (DISC Oct. 26) when he suggests a "Cliff Richard Meets The Beatles" LP. This would sell better than any album record previously released.

I am a great fan of Cliff and I am also crazy about The Beatles. Both have recorded some great material and their talents put together would make a superb LP.—PETER SHANE, "Dinorvic," 170 Coast Road, Rhyll.

The world's top pops

WEEK ENDING AMERICA NOVEMBER 9

Last This Week	This Week	TITLE	ARTIST
2	1	Deep Purple	Nino Tempo and April Stevens
1	2	Sugar Shack	Jimmy Gilmer and The Fireballs
3	3	Washington Square	Village Stompers
6	4	I'm Leaving It Up To You	Dale and Grace
4	5	It's All Right	Impressions
7	6	Maria Elena	Los Indios Tabajaras
11	7	She's A Fool	Lesley Gore
9	8	Bossa Nova Baby	Elvis Presley
14	9	Everybody	Tommy Roe
15	10	500 Miles Away From Home	Bobby Bare
5	11	Mean Woman Blues	Roy Orbison
10	12	I Can't Stay Mad At You	Skeeter Davis
12	13	Fools Rush In	Rick Nelson
8	14	Busted	Ray Charles
25	15	Walking The Dog	Rufus Thomas
19	16	(Down At) Papa Joe's	Dionelbis
13	17	Donna The Prima Donna	Dion DiMucci
29	18	Hey Little Girl	Major Lance
64	19	Dominique	Singing Nun
18	20	Talk To Me	Sunny and The Sunlows

Hong Kong

Last This Week	This Week	TITLE	ARTIST
4	1	It's All In The Game	Cliff Richard
1	2	Hello Heartaches	Goodbye Love—Little Peggy March
2	3	Sunshine	The Fabulous Echoes
9	4	Shindig—The Shadows	5 Bossa Nova Baby—Elvis Presley
7	5	Jamaican Mash—The Satellites	7 Limbo Side By Side—Chubby Checker
—	6	Donna The Prima Donna—Dion DiMucci	6 Mr. Moon—Pat Boone
6	7	Mr. Moon—Pat Boone	8 Donna The Prima Donna—Dion DiMucci
3	8	I Can't Stay Mad At You—Skeeter Davis	—

Australia

(Courtesy Music Maker, Sydney)

Last This Week	This Week	TITLE	ARTIST
1	1	Maria Elena	Los Indios Tabajaras
2	2	Dance On	Kathy Kirby
3	3	Bombora	The Atlantics
4	4	Painted, Tainted Rose	Al Martino
5	5	Blue Bayou	Roy Orbison
6	6	Wipe Out	The Surfaris
7	7	No Trespassing	Helen Shapiro
8	8	It's All In The Game	Cliff Richard
9	9	Blue Velvet	Bobby Vinton
10	10	Shindig	The Shadows

Israel

(Courtesy Kol Israel Broadcasting)

Last This Week	This Week	TITLE	ARTIST
4	1	If I Had A Hammer—Tina Turner	1
2	2	Can't Believe You Don't Love Me—Dion DiMucci	2
6	3	Say It With Flowers—Gush G	3
3	4	Candy Girl—The 4 Seasons	4
2	5	Drzewala's My Sorrows—Conie Francis	5
7	6	You Can Never Stop Me Loving You—Johnny Tillotson	6
8	7	It's All In The Game—Cliff Richard	7
10	8	I Don't Mean A Thing—Redtop Singers	8
—	9	Pendant Les Vacances—Shila	9
—	10	Sweets For My Sweet—Searchers	10

S. Africa

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

Last This Week	This Week	TITLE	ARTIST
1	1	Guilty	Jim Reeves
2	2	Detroit City	Bobby Blue
3	3	If I Had A Hammer	Tina Turner
4	4	In The Middle Of The Night	My Cryling Time—Dean Martin
5	5	Do-Do-Do-Do-Do	The Crystals
6	6	Little Boy Cryling	Johnny Kongos
7	7	Forty Days	Cliff Richard
8	8	Sweets For My Sweet	The Searchers
9	9	Sugar Shack	Jimmy Gilmer and the Fireballs
10	10	Elizabethan Serenade	Ron Goodwin

Compiled by coaxes of the American trade press. Reprints: O.B.

A Sensational Hit!

NO. 15 THIS WEEK !!

MARIA ELENA

by

LOS INDIOS TABAJARAS

R.C.A. 1365

Latin American Music Ltd., 8 Denmark St., London W.C.2

DISC reviewers see the new package shows

Duane is just great on stage!



FANS at the stage door of the Edmonton Regal told me: "Duane Eddy is a great guy. He stood talking to us for half-an-hour earlier." Just then Duane strode past the door to check up on lighting arrangements and left his guitar with one fan. "You play," he grinned. And she did! Once on stage, Duane immediately had the audience eating out of his hand as he opened his new tour with The Shirelles and Little Richard on Saturday.

Duane is an artist who is as good on-stage as on record. Opening with "Canonball," Duane continued through a string of numbers—each one confirming his wonder-

ful technique on the guitar. The Rebels—Al Casey (bass guitar), Bob Taylor (drums) and Jim Horn (sax)—backed him expertly and the audience was still screaming for more when the curtain closed the first half.

Little Richard, who joined the Everly tour here recently, tops the bill on this show and no one can deny that as a Rhythm and Blues artist he is in a class of his own. I've never seen anyone put so much effort into a stage act. As he sang "Whole Lotta Shakin'" he discarded his jacket, shirt and shoes and threw them to the audience, who were by this time rocking in the aisles.

Richard included the favorites "Good Golly Miss Molly" and "Hound Dog" and never kept still for one minute, bringing the excited fans to fever pitch.

American group The Shirelles went down very well with a lively stage act and songs which included "Twist And Shout" and "The Saints" and the audience really appreciated their talent.

Mickie Most got a much better reception than when I saw him on the Everly/Bo Diddley package and received strong applause from the packed theatre for Buddy Holly's "I Guess It Doesn't Matter Anymore" and Chuck Berry's "Go Johnny Go."

ELVIS PRESLEY
BOSSA NOVA BABY!
WITCHCRAFT
RCA VICTOR

DEEP PURPLE
NINO TEMPO & APRIL STEVENS
LONDON ATLANTIC

TOP 30

Week ending November 16, 1963



Freddie Garrity—new single hits the charts at Number 17.

Last Week	This Week	Title	Artist	Label
1	1	You'll Never Walk Alone	Gerry and The Pacemakers	Columbia
2	2	Sugar And Spice	The Searchers	Pye
3	3	She Loves You	The Beatles	Parlophone
6	4	Be My Baby	The Ronettes	London
14	5	Don't Talk To Him	Cliff Richard	Columbia
4	6	Do You Love Me	Brian Poole and The Tremeloes	Decca
7	7	I (Who Have Nothing)	Shirley Bassey	Columbia
17	8	Secret Love	Kathy Kirby	Decca
15	9	Blue Bayou/Mean Woman Blues	Roy Orbison	London
8	10	Memphis Tennessee	Chuck Berry	Pye-Int
20	11	I'll Keep You Satisfied	Billy J. Kramer & The Dakotas	Parlophone
9	12	Then He Kissed Me	The Crystals	London
15	13	Fools Rush In	Rick Nelson	Brunswick
10	14	The First Time	Adam Faith	Parlophone
19	15	Maria Elena	Los Indios	RCA
11	16	If I Had A Hammer	Trini Lopez	Reprise
17	17	You Were Made For Me	Freddie and The Dreamers	Columbia
21	18	Blowin' In The Wind	Peter, Paul And Mary	Warner Bros.
13	19	Hello Little Girl	The Fourmost	Parlophone
12	20	Bossa Nova Baby	Elvis Presley	RCA
20	21	Beatles No. 1 Hits EP	The Beatles	Parlophone
25	22	Sue's Gonna Be Mine	Del Shannon	London
23	23	Busted	Ray Charles	HMV
16	24	Miss You	Jimmy Young	Columbia
29	25	From Russia With Love	Matt Monro	Parlophone
26	26	It's Almost Tomorrow	Mark Wynter	Pye
18	27	Everybody	Tommy Roe	HMV
28	28	I Wanna Be Your Man	The Rolling Stones	Decca
26	29	The Girl Sang The Blues	The Everly Bros.	Warner Bros.
22	30	Shindig	The Shadows	Columbia

Compiled from dealers' returns from all over Britain.

GERRY STILL 'ALONE' AT NO. 1



MARK WYNTER—His "It's Almost Tomorrow" is in at 26.

CORRECTION
OWING to a printer's error, part of the Top Thirty was incorrect last week. The charts should have read:
— 20 I'll Keep You Satisfied, Billy J. Kramer and The Dakotas, Parlophone.
— 23 Busted, Ray Charles, HMV.

YES SIR, DREAMERS, SEARCHERS PACKAGE IS A GASSER

A GASSER! That's the only way to describe the opening night of the Freddie and The Dreamers' package, which kicked off at the Odeon Theatre, Halifax, last Friday.

For Freddie Garrity, the show was a triumphant success even though Freddie and The Dreamers had the difficult job of following The Searchers. Yet Freddie drew three encores and, in the second house, several curtain calls. With his Cheshire-cat grin, plus all his usual bounce and punch-packed comedy antics, Freddie jumped his way through "I'm Telling You Now" and half a dozen other numbers.

He used up so much energy that he ripped the trousers of his new mohair suit.

As always, Brian Poole and The Tremeloes were an absolute knock-out right from the "off."

Their 20-minute stint was action-packed and supercharged with good solid movement.

Swinging
The Searchers, in fighting form and clad in smart blue suits, swung their way through six big numbers with a superbly polished performance. They tuned in with "Some Other Guy Now," stomped through "Love Potion No. 9," rocked through "Sweets For My Sweet" and continued to make sure their presence was known with "Sugar And Spice." By the time the group had reached "Ain't Gonna Kiss Ya," the whole house was stamping for more and they went off to the biggest audience in Halifax has heard for a long, long time.

Compre Tony Marsh had only to mention the name Dave Berry and the Halifax roar was on once again. On came Dave dressed in his traditional black leather outfit followed by his group, The Cruisers. This is

Dave's first theatre tour but certainly it won't be the last.

The pleasing style of Susan Singer made a good choice to follow The Cruisers.

Dusty Springfield, making her debut solo stage performance, was a little nervous at the beginning of her act, but as she became aware of the fans' friendliness towards her she gave a highly spirited performance.

Helen and Bobby in sparkling form!

HELEN SHAPIRO and Bobby Rydell were both in sparkling form on the third night of Arthur Housie's new package show, at the Embassy Theatre, Peterborough, on Sunday.

They occupied the stage for 30 minutes each—and both interestingly pop hits with standards in their act.

Bobby is a most accomplished performer, and his staggeract was well in evidence. "The Wild One" and "Let's Get Living" were particularly enthusiastically received, as well as Bobby's solo drumming spot.

Helen's recent visit to Nashville has obviously done her a great deal of good. There was a new confidence in her performance, and her interpretation of the Peggy Lee number "Fever" was outstanding. Surely, too, Helen deserves to return to the charts with her new "Look Who It Is."

R & B SERIES

CHUCK BERRY

MORE CHUCK BERRY
SWEET LITTLE ROCK AND ROLLER
ANTHONY BOY LITTLE QUEEN
WORRIED LIFE, BLUES CAROL
REELIN' AND ROCKIN': THIRTY
DAYS BROWN EYED HANDSOME
MAN TOO MUCH MONKEY BUSI-
NESS WEE WEE HOURS JO JO
GURNE BEAUTIFUL DELIAH

THIS IS CHUCK BERRY
BYE BYE JOHNNY ROCK AND
ROLL MUSIC: CHILDHOOD SWEET,
HEART BROKEN ARROW

BO DIDDLEY

BO DIDDLEY IS A LOVER

HEY BO DIDDLEY BEFORE YOU
ACCUSE ME: RUSH YOUR MOUTH
I'M LOOKING FOR A WOMAN

BO DIDDLEY RIDES AGAIN
BRING IT TO JEROME COGS AND
ROBBERS: WINKIN' COOTAS ON
YEA YOU DON'T LOVE ME (YOU
DON'T CARE): DOWNHOLE TRAIN:
BO DIDDLEY IS LOOSE: HELP OUT
CALL ME (BOY'S BLUES): SWEET
LET IT GO: WURSTY BYRNE:
DEAREST DARLING

CHUCK AND BO Vol. 11
CHUCK BERRY
AND BO DIDDLEY
YOU CAN'T CATCH ME NO MONEY
DOWN: SHE'S FINE, SHE'S MINE
BO MEETS THE MONSTER

HOWLIN' WOLF
Smokestack Lightnin'
SHORTSTACK LIGHTNIN': HOWLIN'
FOR MY BABY: GONE WITH
SLOW YOU'LL BE MINE

THE BLUES Vol. 1
DON'T START ME TO TALKING -
BONNY BOY WILLIAMSON: JUST
TUNE I MET THE BLUES - BOBBY
ROY: WOODIE LIFE - BLUES -
CHUCK BERRY MY BABE - LITTLE
WALTER: WALKIN' THE DOBBIE -
JOHN LEE HODGER / HODGER:
GODDIE - MOODY WALTER:
RECONSIDER BABY - LEWIS
FOLSON SMOKESTACK LIGHTNIN'
- HOWLIN' WOLF: JOE - LITTLE
WALTER: WHEN THE LIGHTS GO
OUT - JIMMY WITHERSPORN:
JUST MAKE LOVE TO ME - HUGO
WALTER: SPONGEFOAM - GUYTON
WOLF

SEARCHERS

Even when they're on holiday they don't find time to relax

WHAT do you do when you go on holiday? Relax, get away from it all, forget about work? Most people do. But not The Searchers. No, those hardworking four young men just don't find time to relax. Last week, the group had four days holiday—and so off they sped to Liverpool, of course, intent on relaxing and really getting with the holiday bit.

But it didn't work out that way. To find out how Mike, Tony, John and Chris had spent their time, I spoke to lead guitarist Mike Pender on the phone during one of the boys' rare breaks.

"Been enjoying a lazy time?" I asked Mike rather innocently. "Well," came the reply, "Apart from three days rehearsals and a full day's photo session, we've managed to snatch about four hours free!"

Mike told me that the boys had had four free days before the opening night of their new tour with Freddie and The Dreamers and Brian Poole and The Tremeloes at the Halifax Odeon. So they had returned to their

respective homes in Liverpool to see their parents.

"Tony followed a day after John, Chris and myself," went on Mike, "so he was able to bring up a few copies of our new LP.

"We were thinking of the new tour with Freddie and Brian Poole and we decided to have some rehearsals of a few numbers at Tony's house. We started working on the numbers on Monday and spent the whole day there. Then we were all up early on Tuesday and Wednesday and again rehearsed all day, finishing about seven o'clock at night.

"We've decided to feature a snatch of 'Sweets For My

Sweet' as a sort of signature tune on the tour. We've taken a few bars and arranged it as an opener. We'll play this as an intro then bang straight into another number. We're hoping it'll be quite effective.

"As you can imagine, this didn't leave all that much time for anything else. I wanted to try to get to the Cavern one night to see some old friends, but I just didn't have the time.

"I did have a chat to another Liverpool group, though. I was in a record shop on Thursday when I bumped into Ian and The

Where to see them

The Searchers are appearing at the Kettering Granada tonight (Thursday), Llandyfaelog to-morrow, Sheffield City Hall (16), Leicester De Montfort Hall (17), Widnes Town Hall (18), before starting a tour of Scotland.

Zodiacs who were buying some new equipment. We had a good old natter about the scene, generally.

Did Mike hear any discs he liked in the store, I asked? "Well, I did listen to the new one by The Rolling Stones. I liked it. It's got a good beat. Could be a big-seller for them, particularly as it was written by John and Paul."

The Searchers are well-known film fans, racing into the nearest cinema at every opportunity. Mike, of course, managed a couple of hours at a local cinema.

"I want to see a re-issue of that old Elvis Presley Western 'Flaming Star'—I hadn't seen it before and I thought it was great."

The Searchers still had a day left when I spoke to them. Would they finally catch up on their rest, if only for a few hours?

"Doesn't look like it. We've got another photo call tomorrow morning—at 8.30 a.m. And it'll probably last all day," Mike told me.

Matt has a hit but he's keeping it out of his act!

MATT MONRO's version of the James Bond film tune "From Russia With Love" hit our Top Thirty at 29 last week and with the roaring business the movie is doing looks likely to go quite a bit higher.

Yet when I spoke to Matt a few days ago where he is appearing in the "Birthday Show" at the Coventry Theatre I discovered that he had NOT included it in his act, and this in spite of the fact that he admits to being a James Bond fan himself!

In his dressing room, where he is based until the six-week autumn spectacular ends its run on December 7, Matt explained his reasons.

"I don't think you should make up your whole act of your recorded material," he said. "You've got a certain amount of time in the show—I do 18 to 20 minutes—and so many people like so many different things . . .

Good song

Modest Matt admitted that he did not feel that his records were "as good as they could be"—and he didn't feel that "From Russia With Love" was better than he had done before. "But I think it's a good song," he went on. "It has a very good melody."

During his season at Coventry Matt Monro has been able to see the film—he is heard singing the title song by driving across to Birmingham. He plans to see it again when it comes to Coventry.

Had its chart success surprised him?

"I thought sales would be healthy because of the film," said Matt.

What about Matt's movements after the show at Coventry comes to a close?

"I plan to have a few days off," he revealed. "I haven't had a day off since May when we opened in summer season. So I'll take some time off at Christmas. Then I'm off to Australia for three weeks." T.S.



MIKE PENDER



TONY JACKSON



CHRIS CURTIS



JOHN McNALLY

BIG BATTLE FOR THE TOP GIRL SPOT

I PREDICT a big battle for Britain's top girl singer award between Dusty Springfield, Kathy Kirby, Susan Maughan and Cilla Black . . . "Saturday Club" listeners selected "Guitar's and Feathered" as their favourite side of new Duane Eddy single . . . JJ's panel star Jane Asher and Wendy ("Come Outside") Richard ("Come Outside") Richard in same TV play last week . . . "Ready, Steady, Go!" may have created new dance craze with The Chicks' disc of "Hitch Hiker" (not the same song as Phil Tate's recording).

The Teddy Bears (hitmakers five years ago with "To Know Him Is To Love Him") included Phil Spector, now producer of Crystals and Ronettes discs . . . "Tribal Loper" next "live" single . . . "Kansas City" competes with Peter Jay version . . . Stolen during Brian Poole and The Tremeloes' successful stint in Paris: two of their guitars . . . Cliff Richard certified in U.S. as "the world's number one record seller" . . . New U.S. hit disc "Misery" (by The Dynamics) not the John Lennon-Paul McCartney song that Kenny Lynch and The Beatles recorded.

★ ★ ★ **WORLD-WIDE** money-maker for Pye A and R man Tony Hatch: Bobby Darin's "Forget Him" . . . Surprise hit of 1963: Maria Elena by Los Indios Tabajaras, currently No. 1 in Australia . . . Current Cliff Richard U.S.A. release couplet "It's All In The Game" with "I'm Looking Out The Window" . . . New Group The Ringos heading for stardom? Hinting big: Kathy Kirby, Cliff Richard (Australia), The Searchers (South Africa), The Caravelles (America) . . . Composers of U.S. No. 1

"Sugar Shack" (inside: Marty Wilde and Mike Hawker . . . In future, Norrie Paramor will produce Gene Vincent's disc. Will Kathy Kirby's "Secret Love" beat Billy J. Kramer and Cliff Richard to coveted No. 1 spot? . . . Was "Mule Train" a mistake for Frank Ifield? . . . Freddie and The Dreamers' "You Were Made For Me" performance even more riotous than usual . . . Johnny Mathis due in December: will Tommy Steele meet him at the airport? Russ Conway, who has

STOP PRESSINGS BY PETER THOMSON

bought a Basset Hound, gave a special Guy Fawkes party . . . Rick Nelson single out in U.S.A. features songs by Gene Pitney, the late Eddie Cochran's fiancée Sharon Sheeley and singer Jackie de Shannon . . . "Drip Drop" could bring Dion Di Mucci back to British charts . . . Out in U.S.: Jet Harris and Tony Meehan's "Applejack" and The Bachelors' "Whispering".

★ ★ ★ **SINGER-PIANIST** Bobby Scott (one-time hit-maker with "Chain Gang" and composer of Beatles LP track "Taste of Honey") now an A and R man for Columbia . . . Little Peggy March's next record is "The Impossible Happened" . . . Little Eva won't make it with "The Trouble With Boys," but they say her next disc "Let's Start The Party Again" is a gas! . . . Having daughtered Doris Day's "Que Sera," The High Keyes next tender "Pistol Packin' Mama" . . . The Ventures, hitmakers with "Walk, Don't Run," have film debut in "The Wild Party."

Listen to ALAN DELL'S SHOWCASE

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- ★ **HUMOUR SEEN THROUGH THE EYES OF JONATHAN WINTERS** Verve VLP9041 (mono)
- ★ **QUINCY JONES PLAYS HIP HITS** Mercury MMC14128 (mono)
- ★ **GERRY AND THE PACEMAKERS**, How do you like it? Columbia 5CX3492 (stereo) 335X1546 (mono)
- ★ **AL CAIOLA**, Greasy kid stuff United Artists SULP1045 (stereo) ULP1045 (mono)

NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs


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NEW FROM EMI


JOHN LEYTON
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CONNIE FRANCIS
YOUR OTHER LOVE
 M-G-M MGM1212



BILLY J. KRAMER
 WITH THE DAKOTAS
I'LL KEEP YOU SATISFIED
 PARLOPHONE R0273



THE DAVE CLARK FIVE
Glad all over
 COLUMBIA DB1154



Fighting fit Billy Fury finds that beat songs are back

BILLY FURY sounded happy and relaxed on the telephone last Friday shortly before setting out for his Cardiff date with the Larry Parnes autumn package show. "I feel great," he said. "I didn't like that road accident at all, and it finished my car for good, but there aren't any after effects, thank goodness."

"The tour's going extremely well, and I'm enjoying every minute of it. Don't even feel tired. The audiences are great everywhere."

Billy is finding that fast beat items are going down best these days with the fans.

"In fact, the whole act is pretty much up-tempo now because of this. I usually put in one ballad to slow down and get my breath back!"

● **next**

Billy's next single due next month will have an up-tempo song for its topside called "Do You Really Love Me Too?"

"It's an American number, and I think it should do very well. I'm pleased about the up-tempos becoming popular where I'm concerned, because I'd rather sing them than the medium-paced type of things I've been doing for so long."

"There's an EP of mine coming out soon which is a lot different to my usual stuff, too. They're all boss numbers on it, and Ivor Raymonde gave me some terrific-sounding backings using a lot of brass. I liked trying something new, and while I don't reckon I'm ever going to be the greatest blues singer, I hope people will be interested in what we did."

● **heavy**

Billy's future itinerary is a heavy one. Apart from the remainder of the Parnes tour, he has a number of top-TV dates around Christmas to plug his disc.

"I still get a bit nervous

Where to see him

BILLY can be seen at the Shrewsbury Granada tomorrow (17:15); Blackpool Opera House (November 16); Liverpool Empire (17); Bradford Gaumont (18); Sunderland Odeon (19) and York Rialto (20).

By **Nigel Hunter**

playing to a live audience I can see rather than working for a set of cameras."

The major assignment for the New Year is Billy's big film. "Can't tell you very much about it yet because I haven't had all the details and some of those I know have got to be secret for a while. I'll be playing the part of a merchant seaman, which won't be too hard considering I used to be one!"

"I think some of the location work will be shot in the Caribbean, and I'm definitely in favour of that, providing there aren't any hurricanes around!"

"I'm a little bit worried about filming always, because I don't find it easy to memorise my lines.



BILLY FURY is feeling pretty fit now despite his recent car crash.

"I'm all right on songs, but scripts are something different. Still, the film's a great opportunity, and I'm looking forward to it."

Billy's also looking forward to at least one day of the Christmas holiday with his parents back in his home town of Liverpool.

"I don't suppose I'll get time to visit The Cavern, though," he laughed. "I can remember the last time I went there. It was so hot, I drank about twenty oranges in a row!"

'Country Boy' looks like a big hit for Heinz



and recorded it in one morning. Surprisingly enough, it only took about three takes before we were all happy with it."

Heinz has just had a record player fitted into his car. "It's very small and operates on the same principle as a car radio, the only difference being that I can play the records I like to hear."

"In fact, what with being constantly on the road, The Saints and I find it very useful for learning the beat and lyrics to our new numbers. Joe Meek my manager cuts a very rough demo for us and we play this as we are travelling."

The success of Heinz's hit "Just Like Eddie" has meant a lot to him. "It's gone down well wherever we've played it. The boys and I were on a show in Liverpool recently which starred, apart from us, an all-Liverpool bill.

would reject us, but our act got a marvellous ovation. All the Liverpool boys could say was 'We told you so.'"


Heinz is also looking forward to his trip to Sweden. "It'll probably mean that The Saints and I will not be able to spend Christmas at home but the Swedes are becoming very beat conscious and we'd love to play in their country."

Heinz is keen to travel. "The British audiences come first," he said. "But I'd like the chance to visit the States. If I ever did get over there I'd particularly like to meet the late Eddie Cochran's parents."

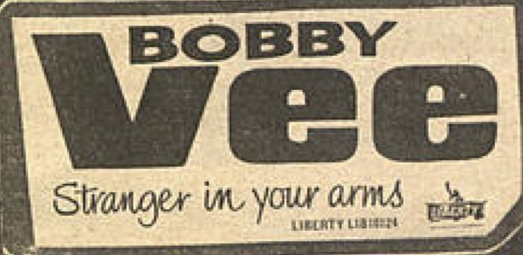
Heinz, dressed in a smart blue suit, left claiming that he looked scruffy. "I'm now going to blow the whole of my allowance on new clothes," he said as he left with determined steps in the direction of Oxford Street.

Tony Noakes

CLIFF RICHARD
 WITH THE SHADOWS
DON'T TALK TO HIM
 COLUMBIA DB1150



BOBBY VEE
Stranger in your arms
 LIBERTY L10124





BILLY steps on to the plane at London Airport—the start of his first trip to America, a trip he will remember for the rest of his life.

Billy J. Kramer in



Soon after he landed in New York, BILLY was rushed off to the TV studios for his appearance on the Clay Cole TV show, and who should he meet but BOBBY VEE.

BOBBY VEE TALKS ABOUT HIS LP OF BUDDY HOLLY HITS

"I don't think so," he said. "After all, that was a long time ago, and Buddy's material is so great I think it should be kept alive."

"And another thing. People sometimes say that with me growing up and all, it's about time I started hitting out at the adult market. Well, 'Never Love A Robin' is a little more mature for me than usual, but that's not because I was thinking of the older generation when I recorded it. It just happened to be a good song for me."

Right now, Bobby has a thousand minor problems, and his biggest one being lack of spare time.

"Just when I think I can look forward to a few days rest," he said, "I find I've got to rush off somewhere or complete a recording session."

"My folks haven't seen me since the summer, and now I'm due to hit the road with Dick Clark and Brian Hyland for about four weeks (the tour opened last weekend), that's another month before I can get home to Dakota."

"And being here in New York takes all the energy out of me. As I'm through with one appointment, there's the car waiting to whoosh me to another."

"Boy, life's a long, hard grind, but I love it."

THE BEATLES in New York—via the news paper which BILLY brought with him following that fantastic Royal Show.

BOBBOBBY VEE strolled into the studio of New York's Channel 11 for the Clay Cole TV show, the show in which Billy Kramer was due to appear, with a grey silk suit slung over one shoulder and a grin on his face. And I can assure you that he's still the same well-mannered guy whose records and personal appearances have earned him a fortune. Success hasn't turned one hair of his head.

After meeting Billy and asking what I was doing in New York, he admitted that I probably knew the city better than he does! "I haven't been to the East Coast for absolutely months," he said. "In fact, the last time I was here, I remember you calling me from DISC in London."

"I just flew in from Hollywood to New York the other day," he continued. "I've been spending a lot of time with The Crickets out there. Especially Jerry Naylor."

original four

"I haven't recorded anything with the boys since that album we did together, because they've been busy on sessions and going out on the road, and so have I."

"Glen D. Hardin's left them now, you know. And Joe B. Maunin is back with them. This makes almost the original four back together again."

"I still don't know yet whether they're coming to England with me if I make it next February."

Bobby talked of his new U.S. single "Yesterday And You," a new version of the famous standard "Armen's Theme," and "Never Love A Robin," both of which he performed on the Clay Cole TV show that afternoon.

"I don't know which side I like best," he admitted. "But I think 'Yesterday And You' is the stronger."

"I've also just completed a new album called 'Bobby Vee Remembers Buddy Holly.' On it I sing all Buddy's greatest hits, including 'Peggy Sue.' I guess it would have been right to have had The Crickets with me on this album, but they're not."

I asked if even at this stage of his career Bobby wasn't frightened that he would again be tagged with the Holly label.



New York — another DISC special

ONE HOUR AFTER HE HIT THE STATES BILLY WAS ON TV!

THE scene at New York's Idlewild Airport was hectic! Passengers from three flights were arriving everywhere, but there was no sign of either Billy J. Kramer or his manager Brian Epstein. Then suddenly, amid the fuss and scramble, there they were, directing the redcap porter through customs with their baggage.

Looking fabulous, and not at all travel weary, Billy emerged into the giant airport lobby, to be greeted by their Liberty guide, Jim Brown, a photographer and myself.

Wide-eyed and open-mouthed, Billy's first comments among a stream of questions, were "Am I here? It's gear. This is really New York?" while Brian Epstein excitedly gave news of the Beatles' sensational appearance at the Royal Variety Performance the night before.

We heralded the boys into a streamlined black, chauffeur-driven Cadillac. Billy didn't know it then, but an hour later he had to report to the studios for a guest spot in the Clay Cole TV show, which didn't give us too much time for sightseeing on the way into Manhattan.

● potty

As we drove into the city, Billy didn't know which way to look first. He marvelled at the buildings for New York World's Fair, being erected just outside the city, but said, "They're potty to tear all this lot down after a year. Still, I suppose they'll get their money back from the tourists alone."

As we crossed Brooklyn Bridge, Billy caught his first glimpse of the impressive Manhattan skyline. "Is that the Empire State Building over there?" he asked. "Which river are we crossing now?"

"Boy, isn't it all fab?" The chauffeur looked at him inquiringly. "I mean, it's a gas," explained Billy. "Can we go to the studios through Broadway, and also take a look at the United Nations Building? Everything's so big and there's so much of it. I just want to let the whole of New York swallow me up."

When we reached the studios Billy got out the car, and nearly walked into an oncoming cab. "I forgot they drive on the wrong side of the road," he said. "But with all these traffic jams and one-way streets, who can tell the difference?"

In the lift, but not before Billy had had a chance to chit-chat with a local cop, we zoomed up to the 11th floor to report to the TV studios.

"I have to change my suit, I feel dirty," said Billy. "I can't do a TV show looking like I'd just stepped off the plane." So

from June Harris in America



he changed into a very American-looking blue mohair, bumping directly into Bobby Vee as he emerged from his dressing room.

Introductions were made, and until he was called for his spot on the show, Bobby made a point of showing Billy the ropes. "This is just like 'Lucky Stars,'" said Billy, of the Clay Cole show, one of the top teenage TV productions in New

York. "The settings are the same, and all you do is go on and mime your record." "The only difference is that they don't have an all-day rehearsal, which means I've got the rest of the day free to have a bash at the New York sights." Billy taped his spot in one shot, and learned that the show would go out on U.S. television at exactly the same time as his "Lucky Stars" spot last Saturday.

"This means I get two plugs in two countries at once," he said. "But there are few other British singers who can say the same thing!"

● native

By the next morning he reported: "I feel like a native New Yorker. Last night I walked millions of blocks and had dinner in the Tower Suite at the Time and Life Building. The restaurant was 48 stories up, and I didn't feel funny at all."

"Today, after I've seen a disc jockey, I'm taking myself off to Broadway to browse around the record stores. The Beatles asked me to get some albums, and I want some for myself too."

"It's fab. It's gear, and when I come home, I shall say it was all a gas!"

On the programme BILLY mimed to his record of "I'll Keep You Satisfied." "It was just like 'Lucky Stars,'" he said afterwards.

Into their car step BILLY and his manager, Brian Epstein, for their first good look at the fantastic city of New York.

Where to see him

Billy can be seen at the Mersey-view Frodsham tonight (Thursday) before topping the bill at his own package show which opens at Luton Odeon tomorrow with Johnny Kidd and The Pirates, The Caravelles and The Fourmost. The tour continues at the Stratford Odeon (16), Romford Odeon (17), Chelmsford Odeon (19), Watford Gaumont (20) and Folskott Odeon (21). Billy is on "Easy Beat" on November 17.

Dusty turns down big panto offer

DUSTY SPRINGFIELD, who is already booked solid for the rest of this year as a solo artist, has turned down a plum spot in Birmingham panto with Frankie Vaughan because the show would keep her in one place too long.

Instead she will do cabaret work in and around London at Christmas, by which time she hopes to have her own group with her. This will be an R and B type outfit.

The bass player has been settled, but she is still looking for the other four musicians. The group will back her on stage but not on record.

Next month she has a short tour of Irish ballrooms and may leave for America early in the New Year. There she hopes to record, "but I don't think it will be in Nashville this time."

She also has to fit TV and radio work in next month in Holland and Germany. S.P.



Ray Charles to write and sing in British film

NEW YORK, Tuesday.

RAY CHARLES, scheduled to hit Britain in July for a two or three-week nationwide tour, will be heavily involved with writing for and singing in the film he is making in London before the tour.

Title of the movie is "Ballad In Blue," and Ray is expected to write the background score himself. He will also perform a number of his biggest record hits, many of which he wrote.

Story-line of the film will deal with a young fan of Charles who goes into hospital following an accident. Ray goes on a benefit tour for the fan and ultimately does a concert in the hospital.

Shooting will take up part of May—when Charles arrives in Britain—and most of June.

After this, Ray will start a globe-circling schedule of concerts, winding up in Tokyo at the end of September.

Producer of the picture is Miguel Salkind, who has just returned to Britain from the States in a vain attempt to find a writer to do the book. Salkind now expects to settle on a British author.

Jimmy's hectic life — thanks to a hit

CHART success of Jimmy Young's "Miss You" has created a new demand for his personal appearance in cabaret. This week, Jimmy is in the Manchester district, doubling the Southern Sporting and Offerion Palace clubs. Next week, he is due at the '99 Club, Barrow-in-Furness.

This makes life somewhat hectic for him—due to DJ commitments in London. Jimmy had to drive down from Manchester for "12-o'clock-Spin" yesterday (Wednesday) and again makes the journey to record four Luxembourg programmes on Friday.

Next week, he will have to repeat the 550 mile trip from Barrow.



L. G. Wood (left), Managing Director of EMI Records, presents a Silver Disc—on behalf of DISC—to Sam Clark, President of ABC-Parsons, to mark the 250,000-plus sales of the Ray Charles' hit, "Take These Chords From My Heart." The presentation took place during Mr. Wood's recent visit to the United States.

Singing Nun's 'Dominique'

FANTASTIC U.S. HIT RUSHED OUT HERE

IN an all-out bid to capture the Christmas market, Phillips Records are tomorrow (Friday) rush-releasing an LP and single that have proved among the fastest-ever sellers in American disc history.

The LP is "The Singing Nun," by Sister Soutine, a non-de-plume for a Belgian nun who sings and accompanies herself on guitar. Already the album has sold well over 300,000 copies. But a single from the LP, "Dominique," has really knocked the U.S. record biz sideways.

Last week, it jumped into "Billboard's" Hot 100 at No. 64, and this week has rocketed to No. 19. People in the trade confidently predict it will hit the No. 1 slot in no time. In the States, sales have already topped the 750,000 mark.

All the numbers on the LP are Sister Soutine's own compositions, and the sole accompaniments are provided by her guitar. Some of the songs are double-tracked, but the treatment is otherwise simple and in the folksy idiom.

Sister Soutine is a member of the Dominican Order of Missionary Nuns at a convent at Fichermont, just outside Brussels. She made the album in a studio earlier this year—but insisted that her real name should not be revealed.

MORE BEATLES WINNERS

"WE were treated quite royally" . . . once more let me thank you for providing us with our most interesting night out. These are the comments of one of the first winners of tickets for seats at The Beatles' concert taken from a letter of thanks to DISC.

This week, we have more winners to meet the stars—six of them, each with two tickets to see and meet The Beatles.

Wolverhampton
VALERIE LLOYD, The Old Vicarage, Criggleon, Shrewsbury, Shropshire; Miss P. LEWIS, 111, Cannon Road, Westcroft, Wolverhampton, Staffs., and JANE FARROW, 9, St. David's Road, Credebhill, Hereford.

Carlisle
T. IAN YOUNG, 36, Abbot Street, Criggle, Perth, Scotland; NAN KILLOUGH, 12, Sanson Drive, Motherwell, Scotland, and Miss M. SVENSON, 84, Shields Road, Dene Estate, Sunderland, Co. Durham.

Watch out next week for the winners for the Cambridge ABC tickets.

Dee Dee — or Cilla — for a 'Jury' seat

A PLACE on this Saturday's "Juke Box Jury" panel awaits Dee Dee Sharp if she returns from her grandmother's sickbed in time. If not, Cilla Black will make her second appearance on the show. The rest of Saturday's panel comprises Alan Dell, Linda Christian and Edmund Pardon.

The November 21 panel will feature Anna Quayle, Sid James and Cilla Black if Dee Dee Sharp returns in time for Saturday's show.

Ty "Bronco" Hardin will take part on November 30 with Jimmy Young and Nancy Spain, and Rolf Harris and songwriter Mitch Murray are set for December 14.

Billie reappears

BILLIE DAVIS made her first public appearance since her car accident with Jet Harris in September when she attended the John Leyton Fan Club party at the Strand Lyceum on Sunday.

Billie's jaw injury still prevents her singing, but a spokesman for the Robert Stigwood organization told DISC on Tuesday that limited dates were already being lined up for her.

It's all happening f AMERICAN

Freddie, Dreamers spring tour opens in London

FREDDIE AND THE DREAMERS' spring tour has been set from April 18 to May 17. The package will open in London at a venue to be decided, and co-headed by an American name. At present, agent Danny Betsch was setting up dates and venues.

The tour will follow a three-week trip to the Continent when, in addition to dates in Scandinavia, Freddie and The Dreamers will entertain British forces in Aden for three nights. They are due to leave for Europe on March 10.

Freddie and The Dreamers will start work on their first film—for Delmore Productions—early in the new year on completion of their pantomime season at Chester.

Mike's last single

THE last single by the late Michael Holliday—recorded a week before his death—will be released by Columbia on November 29. The topside is a Jerry Leiber-Mike Stoller composition called "Drums" with an accompaniment directed by Ivor Raymonde, and the flip is "Can I Forget You?" taken from Holliday's LP "To Ring From Mike."

Columbia will release an album round-up of Holliday recordings in January under the title "All The Best from Mike."

Rolling Stones—new EP

THE ROLLING STONES are interrupting their current ballroom tour to record a new EP today (Thursday). The numbers will be rhythm and blues standards and the disc will be rush-released in time for Christmas.

Pacemakers' charity show

GERRY AND THE PACEMAKERS, Brian Poole and The Tremeloes, The Searchers and The Fourmost will headline a charity concert at the Royal Albert Hall on February 1.

Pet cuts 'secret' songs

PETULA CLARK made a surprise visit to this country last week. She spent three days in the studio recording material under the supervision of Tony Hatch.

TV FO

THE BEATLES are in a Sullivan Show which in a film there all in 1964

Cabling from New York on Tuesday, DISC's American correspondent, Jonathan Clarke revealed that Beatles manager Brian Epstein discussed the possible TV spot with Ed Sullivan on Monday evening. Epstein said that the foursome would be unable to visit America until "well into 1964," but he is keen for them to make the trip.

His film negotiations involve possible roles for Billy J. Kramer as well as The Beatles. Kramer has been appearing in the top teen TV and radio shows during the past week in New York.

And this follows a possible Gold Disc for British sales alone on the strength of the astro-

...and t

THE SEARCHERS may follow Ed in the heels of The Beatles to the States. And they will definitely tour Australia, New Zealand, the Far East and Scandinavia next year.

Impresario Tito Burns is currently in America with a view to fixing a tour there for the group for next summer. The results of his talks will determine whether or not summer season offers are accepted.

A Scandinavian tour for The

EL SOUN HITS A

ELVIS PRESLEY'S film "Fun In the Sun" is open at the London Palace. Track will not be ready for release.

A spokesman for RCA told 10 soundtracks 15 days before the 0 on this occasion it will not be as possible.

Though the tapes have been having difficulty in completing the most impressive we have ever had. The film will go on general re-

Audacious... Young... Different!

TODAY

SENSATIONAL EXCLUSIVE...

Britain's Dynamic Colour Weekly - 6d

Elizabeth TAYLOR
Richard BURTON

LOVE in the DESPERATE YEARS

ASTONISHING FIRST-TIME-EVER PICTURES!

The frankest photo-shots of all... Taylor and Burton beneath the sun!

PLUS FREDDIE and the DREAMERS

FULL-COLOUR SOUVENIR

ADVANCE NEWS!

In TODAY, out Tuesday week Nov. 26, there will be a wonderful 4-PAGE FULL-COLOUR BEATLES SOUVENIR with panorama picture of Ringo, John, George and Paul

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IT ONLY HAPPENS IN THE MOVIES Gerry Reno F 10110	DECCA
BOHE CITY The Ramblers F 10110	DECCA
MERRY The Dynamics PLA 9008	ZONOPHON
SINCE I TELL FOR YOU Lenny Welch PLA 9008	ZONOPHON
JOHNNY TILLOTSON Fancy how time slips away PLA 9011	ZONOPHON
PAT BOONE I like what you do HLD 9012	ZONOPHON
SAM COOKE Little red rooster RCA 1367	REACTOR
NEIL SEDAKA Bad girl RCA 1368	REACTOR
DUANE EDDY Suits'd and feathered RCA 1369	REACTOR
BOB GOODHART HEAR GOODBYE Vincent Edwards RCA 1368	REACTOR

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Secret love

F. 11750

DECCA

for the Liverpool boys — even 'flu!

TOUR, FILM AND OR THE BEATLES

now virtually certain to star in one of America's top TV programmes, the Ed recently featured Cliff in person, play a concert tour of the States and appear

from JONATHAN CLARKE in New York

nomical advance orders for their new single, and a Silver LP commemorating over a quarter of a million advance orders on their second LP.

Next Monday EMI chairman Sir Joseph Lockwood will present the foursome with a Silver Disc to mark the advance sales in excess of 250,000 on their next LP "With The Beatles."

The one sad note in the incredible Beatle story was struck on Tuesday when Paul McCartney went down with gastric influenza.

The boys' concert that night at Portsmouth Guildhall had to be cancelled.

A spokesman for the Guildhall told DISC at presstime: "We are hoping to book an alternative date later on in the tour to save disappointing the thousands of fans."

Their Southern TV "Day By Day" appearance on Tuesday was also cancelled.

Highlight of The Beatles' Fan Club Convention in Liverpool on December 7 will be the fab four some's "Juke Box Jury" judgments televised live from the stage of the Liverpool Oddeon. And immediately after the programme The Beatles will telecast their own 30-minute show for BBC TV for probable transmission before Christmas.

Buddy Greco booked for trip here next year

BUDDY GRECO, American singer-pianist who scored at last week's Royal Variety show, has been booked for a British trip early next year. At presstime, negotiations were taking place for Buddy to play a season at "Talk Of The Town."

This is just one of the deals set up by impresario Harold Davison, who returned to Britain on Monday after eight days in the States.

While in New York, Davison finalized visits by Frank Sinatra Jr. and the Tommy Dorsey Orchestra, folk singer Pete Seeger, Duke Ellington, Ella Fitzgerald with the Oscar Peterson Trio and the Roy Eldridge Quartet, the Modern Jazz Quartet, Dave Brubeck, and Ray Charles.



JOE BROWN certainly has an eye for beauty, probably that's why he was picked for a part in a new film tentatively called "36 22 36," one scene for which was shot at the Talk of the Town in London on Sunday. Joe, seen here talking to the star of the film, Janette Scott, plays one of the judges at a beauty contest. Others on the lucky panel are Linda Christian, Stirling Moss and the Duchess of Bedford.

Joe Brown disc still in trouble, but BBC deny total ban

JOE BROWN'S "Little Ukelele" disc continues to run into trouble in some sections of show business. Following producer Bill Cotton Junior's ban on Joe singing the number in Cotton Senior's Band Show, Lord Hill of Luton, new chairman of ITA, forbade its inclusion in any ITA programme.

IN BRIEF

- **RON GOODWIN** has recorded the title tune for the film "Ladies Who Do." It will be released on Parlophone next week.
- **JOHN LEYTON, SHEILA SOUTHERN, LANCE PERCIVAL, THE S I N N E R S, and THE CHAYNS** appear on this week's EMI "Friday Spectacular" on Radio Luxembourg.
- **THE WEAVERS**, one of the greatest American folk singing groups, is to disband at the end of the year. They give their last performance on December 29 in Chicago.
- **ADAM FAITH** heads a week's variety at Oxford's New Theatre from December 9.
- **CONNIE FRANCIS** book "For Every Young Heart" is to be published in this country as a paperback and will be in the shops from December 1.

for Searchers!

Searchers has been confirmed and the boys will tour Australia, New Zealand and the Far East in the autumn.

In addition, film offers are also in the offing for 1964 and if they materialise, the film will not necessarily be a musical. It certainly looks like a big international year for The Searchers.

At home, they have completed another Pye EP which is due for release and have two numbers lined up for their next single.

Future dates include a Christmas "Easy Beat" and two December "Saturday Club" appearances.

The Searchers will spend Christmas at home in Liverpool with the exception of Tony Jackson who will probably go to Germany. On December 29, they are throwing a party for their fans from all over the country at Liverpool's Iron Door Club.

Arden in America to fix Berry tour

PROMOTER Don Arden flies to the States today (Thursday), to tie up final details in the forthcoming Chuck Berry tour.

Arden told DISC: "I am hoping to set up December dates for Berry, and also dates in Germany."

While there, Arden will confer with Phil Spector, manager of The Ronettes, on the possibility of more British dates for the girls.

Dave Berry on TV

DAVE BERRY is to be featured in a 45-minute BBC TV documentary, part of which is to be filmed during a personal appearance at the Esquire Club, Sheffield.

The film is being taped on November 26 and is a "rest of the country" sequel to the recent Liverpool scene documentary. Transmission date has still to be fixed.

ND-TRACK A SNAG

"In Acapulco" is now definitely set for December 5. But the LP sound-track at that time.

DISC: "We generally like to release opening of a film but unfortunately not this time. It will be released as soon as it is received in this country. RCA is to sleeve which is described as "the usual." release on December 22.

Susan's next LP is a sentimental set

SUSAN MAUGHAN has recorded the first two tracks of a follow-up album to her recent "Swingin' Susan" LP for Philips. The sides were cut on Friday.

Title of the new LP will be "Sentimental Susan," and it should be released early in the New Year. Songs already recorded by Susan are "Bewitched" and "Someone To Watch Over Me."

Following her current season at the London Palladium, Susan will take a month's holiday from December 17.

BRENDA LEE
Sweet impossible you
c/w The grass is greener
05096

RICK NELSON
Fools rush in
05095

BURL IVES
It comes and goes
05097

BE MY BABY
The Ronettes
HLU 9703

THREE GROUPS QUALIFY FOR BEAT GROUP FINAL

THE pace is now really hotting up in one of the greatest beat group competitions ever staged in Britain—the £2,000 Contest that DISC is running in conjunction with the George Cooper Organisation.

Already two of the Area Finals have taken place and the winners will go forward to the Grand Final at the Granada, Tooting, on December 1.

The first Area Final took place at Chalfonts last Thursday and the winners were Danny Lawrence and The Thrashers.

At Bedford on Monday of this week, two groups qualified for the Final in London—Apex, and The Rapids.

The winners of the Northern Counties Final held at Newcastle last Sunday, were The Treabouts. They now go forward to the Area Final at Nelson on November 22.

TELE-TOPICS

JOE BROWN and **THE BRUYERS** star on ABC TV's "Comedy Bandbox" on January 4 and **ADAM FAITH** and **THE ROULETTES** star this Saturday, November 16.

THE COUNTRYMEN, **THE JOE GORDON FOLK FOUR** and **THE ORIGINAL CHECKMATES** will star in a 40-minute show called "Joe And The Music" which the smaller TV companies will network on Christmas Day.

BBC TV will feature **ACKER BILK** and his Paramount Jazz Band on November 27 in a show entitled "Call Me Mr." **VALERIE MASTERS** will also star.

Latest signings for A-R TV's "Ready, Steady, Go" series include American bandleader **STAN KENTON** for tomorrow (Friday), and **ADAM FAITH** and **THE ROULETTES**. **THE S E A R C H E R S**, **MARTY WILDE** and **DARYL QUIST** on December 6.

NEW FROM EMI

LINDA BRANNON
FUNNY FACE
COLUMBIA DB1106

THE DAVE CLARK FIVE
GLAD ALL OVER
COLUMBIA DB1154

EDDIE CALVERT
THE CRYING TRUMPET
COLUMBIA DB1157

THE FOURMOST
I'M IN LOVE
PARLOPHONE R0070

THE FOUR LADS
IT'S A MAD, MAD, MAD, MAD WORLD
(from film of same name)
UNITED ARTISTS UP1010

ROBERT FLORENCE
PAULA'S THEME
LIBERTY LIB0040

BUDDY GRECO
THIS COULD BE THE START OF SOMETHING
COLUMBIA DB1105

THE HOLLIES
STAY
PARLOPHONE R0077

KENNY LYNCH
FOR YOU
(there's not a thing I wouldn't do)
R.M.V. POP120

JOHN LEYTON
BEAUTIFUL DREAMER
R.M.V. POP120

THE MARKSMEN
SMERSH!
PARLOPHONE R0075

GENE PITNEY
TWENTY FOUR HOURS FROM TULSA
UNITED ARTISTS UP1010

LITTLE STEVIE WONDER
WORKOUT STEVIE, WORKOUT
STATESIDE 8308

JOHNNY TILLOTSON
TALK BACK TREMBLING LIPS
R-O-N MON1214

R.M.V. RECORDS LTD., R.M.V. HOUSE, 50 MANCHESTER SQUARE, LONDON W.1

reviews...

DISC DATE with Don Nicholl

Brian's 'screaming' follow-up will be another big seller

Brian Poole and The Tremeloes

I Can Dance; Are You Loving Me At All (Decca F 1771)

D N T

SHRIEKING like jungle cats, Brian Poole and The Tremeloes could qualify for a horror film sound-track with the sheer squawking power of the sound they make here. "I Can Dance" is obviously going to be another very big seller for this outfit. Floor-shakers and hip-breakers will love the beat and audiences may even, for once, find themselves out-screamed!

Dave Clark Five

Glad All Over; I Know You (Columbia D68 154)

D N T

THEY'RE something pagan about the stamping beat which the Dave Clark Five set up for "Glad All Over." This combination of chant, thud and twang will probably burst into the charts to give Clark and his men their best seller to date. Main reason is that there's no opposition this time out...

Susan Singer

I Know; That Old Feeling (Ortelle CB 182)

D N T

IT'S not always easy for labels like Ortelle to get into the parade. They have to work that much harder than the really big men—and often their recordings have to be better than they'd need to be if coming from the major studios.

Trini Lopez

Kansas City; Lonesome Traveller (Republic R 5023)

D N T

DESPITE the recent London label release of a Lopez compilation, which frankly didn't strike me as being too hot, I think this "Kansas City" follow-up to "Hammer" should see the Dallas boy back in the parade.

Pat Boone

I Like What You Do; I Feel Like Crying (London HLD 9512)***

THERE'S a big echo-chamber and a girls chorus accompanying Pat Boone on the ballad I Like What You Do. A straight romancer which he licks up. Not the sort of melody that will plant itself in your head first—or second—time around, but Boone's mellow shuffle will appeal.



TRINI LOPEZ—His four hot won him many more fans.

Neil Sedaka

Bad Girl; Tell You See My Baby (RCA 1368)***

D N T

BAD GIRL, being a Sedaka-Greenfield composition has the sort of slick approach which might well put Neil back into the charts. A slow, rockabilled ideal for lapsed ravers, it's charmed carefully with chords and electric-keyboard backing.

Another item by the same pair is given a large boost for the time being. "I'll See My Baby" is a disc-jockey with a very simple tune to hold.

The Fourmost

I'm In Love; Respectable (Parlophone K 5278)

THE time is bound to come, of course, when everything in the Top Twenty will be sung by writers by, sponsored by or inspired by Messrs. Lennon and McCartney! We get a few yards closer to that with the new release by The Fourmost. They're singing an L and M composition "I'm In Love" and it's pert enough to use them into the Thirties. A friendly (and oddly quiet) romancer.

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).

Roulettes may follow Adam into the charts

The Roulettes

Soon You'll Be Leaving Me; Tell Tale Tit (Parlophone R 5072)

D N T

YES, I think Adam Faith's backing team should follow their leader into the Twenty. This single "Soon You'll Be Leaving Me" came from the same pen which provided "The First Time."

Ella Fitzgerald and Count Basie

Deed I Do! Shiny Stockings (Verve VS 317)*****

TWO tracks from the Verve long-player "Ella And Basie"—a combination that speaks volumes for itself! Actually such partnerships don't always live up to their initial promise, but here's transcendent



No, The Tremeloes don't want to send BRIAN POOLE packing—it's just a bit of fun in the dressing room on their current tour.

regency between Ella and the Count. Hear it in the skin of Ella's "Deed I Do" and in the diamond edge to Basie's big band backing.

Shiny Stockings goes from a Basic piano lead-in, to subtle bass behind Ella. A song you may not know, but one worth making time for...

The Hollies

Stay; Now's The Time (Parlophone R 5071)***

THE HOLLIES have been among the groups going over big in recent weeks. This coupling ought to satisfy their fans. Stay is a happy, roosting beat chaunter which they sell clearly and with dancing

Sandra Gould

Hello Melvin (This Is Mama); My Son The Surfer (Philips BF 1290)****

COMEDIENNES are rare things nowadays. Comedienne on disc are even rarer scarce. Miss Gould presents a couple of sketches here which might have been even funnier than they are had it not been for the feeble (and suspect) audience laughter that punctuates both halves.

The top deck is an answer to Allan Sherman's "Hello Muddah"

record. This "Muddah" telephone-ing in reply to tell the kid not to come home because they've taken in a boarder. Talked to the same "Dance Of The Hours" tune. Doesn't happen all the way but has its share of chuckles.

The telephone call on the second side I found both tame and forced. And, sadly, as a spoof, hasn't reached the proportions in Britain (naturally) which would assist sales.

Robert Earl

Fallin' In Love With Love; Give Me My Chance (Philips BF 1289)****

I'M glad Philips have given the "Boys From Syracuse" song to Contd. on facing page

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

JACKIE'S A MUST FOR YOUR NOISY PARTIES

JACKIE WILSON—Baby Get It; The New Breed (Coral Q 7245)****—Baby Get It opens up with an exciting strut from punchy big band and Jackie Wilson maintains this effect all the way through. A really throaty performance that lifts you off the floor. A must for the noisier parties.

9805)****—Mr. Johnson sounds as if he's a big admirer of Ben E. King. Even sings the same sort of songs... certainly Reach Out For Me in King-size.

THE GALENS—Baby I Do Love You; Love Bells (London HLU 9894)***

The Galens, a new American vocal group, open with a whooping sound that's maintained all the way through the steady beater Baby I Do Love You. Boys and girls... and oohs? No whoops for the slow Love Bells which may go ting-a-ling for you but not for me.

Little Grey Home In The West (Decca J 11769)***—I still like McKellar even after watching that TV travesty of "The Beggar's Opera!" Here the Scot takes her crack at the Falling In Love With Love revival. He whizzes it gottily and with plenty of charm. Too gentle for today?

KENNETH MCKELLAR—Falling In Love With Love; Little Grey Home In The West (Decca J 11769)***

THE COUNTRY GENTLEMEN—Green Goddess; Baby Jean (Decca F 11766)***—Nick Dorval (bass), Leo Lary (drums) and Pete Cowap (guitar and song) make up the Manchester threesome The Country Gentlemen. Green Goddess may not be the most original choice for a new beater, but it certainly shows off the group to advantage.

THE ROCKY FELLERS—Ching-a-ling Baby; Hey Little Donkey (Pye International N 2322)***—The Rocky Fellers is a family set, which accounts for the age of the five-strong team. Dad leads the brothers who are aged 18, 16, 16 and 8 in order of descent. They chant up a happy-beat with a hint of Latin in it for Ching-a-ling Baby.

Cute beat effort on the Hey Little Donkey side, too. An exuberant disc to say the least, and one which may get The Rocky Fellers started on a successful spell in this country. They're already very big in the States.

HORST WENDE—Drina Marsh/Mars (Polydor NH 32 1726)***—Continental orchestra playing a rather wibbly, scoddy trumpet work on the upper half. Gospa switches into sunny Latin mood and may get your toes moving.



THE ROULETTES from Blood, Sweat—their first disc has a Western air.

DISC DATE Contd. from previous page

Robert Earl, Evermore's having a shot at Falling In Love, of course, and all sorts of arrangements and revivals have been flying about. Bob's treatment is a hard-driving, attacking delivery that manages to be very good show-biz tenor yet swing at the same time! Makes one regret even more that we hear so little from him. Wally Stott provides a slick big band backing.

Lloyd Price
Misty Cry On
LIBERTY LIB 10127*****
ERROLL GARNER'S magical tune for Misty is swung powerfully here in what appears to be an excerpt from Lloyd Price's nightclub act. Compare and audience reactions are heard as Price sings this one to a big band accompaniment.

Kenny Lynch
For You: With Somebody
HMV POP 1259*****
MR. LYNCH "lynching" it again with a good easy beating vocal on the song For You. Harry Robinson directs the orchestra and the drum-bum girl group backing. I like the trumpet and rhythm break mid-way.

Jack Jones
Toys In The Attic: Wives And Lovers
LONDON HL 9806*****
STRANGE to think, isn't it, that Jack Jones' father was the man

who first made "Falling In Love With Love" an international disc hit? Now when everyone but Dad is being featured on that revival, up comes junior with a modern twist, the title offering from Toys In The Attic. A slow, sad ballad of joys past.

Little Stevie Wonder
Workout, Stevie, Workout! Monkey Talk
STATESIDE SS 238*****
HAVING taken over the distribution for Tamla and Motown Records in this country, JIMI WUNDER gets the benefit of Stevie Wonder. Let's hope they get behind this tiny marvel who plays harmonica on this disc as if he'd been born to the blues beat.

Johnny Tillotson
Talk Back Trembling Lips: Another You
MGM 1214*****
LAST time I talked to John D. Loodermick, he said that sometimes he found himself thinking in song titles. He certainly thought of it when he wrote the song that he came up with Talk Back Trembling Lips. The song itself is a steady C and W effort which Johnny Tillotson sings sincerely to cheer, strings and rhythm.

Gene Pitney
Twenty-Four Hours From Tulsa: Lonely Night Dreams
UNITED ARTISTS UP 6035*****
G FORTY-FOUR hours and only Twenty-Four Hours From Tulsa and his girl's arms when he met trouble in a totally different shape. The singer takes this David-Bacharach number to a Country-Latin hit and makes you listen to the story, anyway.

Bo is all set for a killing on 'Lover'

Bo Diddley
Bo Diddley Is A Lover: Doa! The Jaguar
BYE INTERNATIONAL N 2427
I DIDDLIDLE the intrepid Bo Diddley is out for another killing with this single, "Bo Diddley's A Lover" chants the girl group over and over again while Bo trades out a steady R 'n' B vocal. The rhythm backing is compulsive.

Johnny Dankworth
The Avengers: Off The Cuff
PIONA TA 422*****
JOHNNY DANKWORTH wrote the intriguing signature music which has been standing The Avengers television series in good stead. And this is his orchestral performance of the dark dramatic item. Here it develops into some sharp Latin jazz that we don't seem to get from the sound track. High brass for a ready market.

reviews... with Nigel Hunter EPs

KENNY SHOWS HOW BALLADS CAN BE SUNG

Kenny Lynch
Hey Girl
Hey Girl: The One Thing That Keeps Me Happy; You Can Never Stop Me Loving You; Individuality.
HMV 7 EG 8820*****
A NEAT, convincing demonstration of what pop balladry can and should be in this day and age.

Peggy Lee
I'm A Woman
Mack The Knife; I'm A Woman; The Alley Cat Song; A Taste Of Honey.
CAPitol EAP 4-1857*****
NO one will quarrel with the title of this EP! Peggy exerts every last ounce of compelling feminine charm as she works through this well-chosen foursome from her recent LP.

Caterina Valente
My Hawaiian Melody; Ja, Ja, Ja, Java; I Could Have Danced All Night; Corcovado.
DECCA DFE 8544*****
THE multi-lingual Continental songstress scores heavily again with this foursome recorded in Germany.



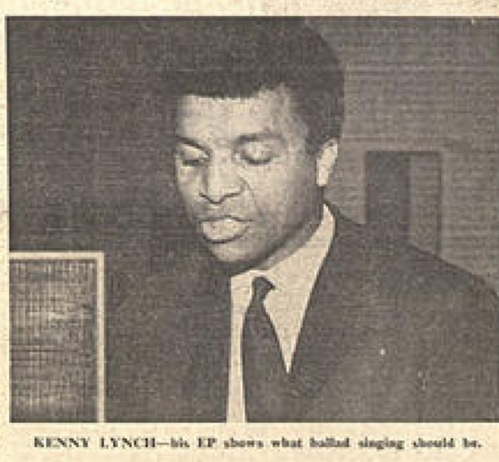
PEGGY LEE—compelling female charm.

Judy Garland
At Carnegie Hall
You Go To My Head; After You've Got Your Wings; Waverly.
CAPitol EAP 8-1369*****
A MUCH better snippet from Judy's memorable Carnegie LP set. A lot of the emotion and irresistible impact of her voice and style is communicated here, and the accompaniment gets satisfactorily behind her.

The Dakotas
Meet The Dakotas
The Cruel Sea; The Millionaire; Purple Carpet; Humankind; Parlophone GEP 9883*****
THEIR pace here without the presence of Billy J. Kramer. Lead guitarist Mike Maxfield did the lion's share of writing here, and his guitar solos, with electric effect throughout the Harold Arlen classic.

The Spotnicks
In Paris
Le Dernier Train De L'Espere; Ole Faithful; Blue Blue Day; Joey's Song; Last Date; Say Mama.
ORION EP 7078*****
THE Swedish boys make with this EP of six items recorded in Paris when they played a season there.

Harry Secombe
That's What I'd Like For Christmas; O Come All Ye Faithful
PHILIPS BF 1266*****
O NE of the show songs written for Harry's "Pickwick" is the Civil Orator-Ledie Bricusse ballad That's What I'd Like For Christmas. Here it comes in show frame with Harry talking to Sam Walter before bursting into happy full-throated song with chorus. Not a great melody but appropriately gay and greeting cardish.



KENNY LYNCH—his EP shows what ballad singing should be.

CHRISTMAS CORNER

First crop of Yuletide discs

YOU can bet your boots you posted here on the rest of the seasonal productions as they come in. Although I shudder to think of Christmas coming up so fast, I must say there's enormous pleasure to be found in the fact that it brings out such rarely heard stars as Muriel Smith.

Muriel Smith
I Wonder As I Wander; Sweet Little Jesus Boy
PHILIPS BF 1291*****
THE wonderfully true voice of Muriel Smith singing two deeply religious songs taken from her new album—they should bring interest in that LP.

The Bachelors
Long Time Ago; The Angel And The Stranger
DECCA DFE 8544*****
A GOOD Christmas story song written by The Bachelors and their disc musical director Earl Green, Long Time Ago is given a very attractive folk setting and is somewhat reminiscent of West Indian items along these lines.

Dick Roman
Christmas Village; Touch Of Love
STATESIDE SS 2399*****
A GOOD Christmas ballad sung with tenderness, and an ability to recreate the picture by Dick Roman. This is Christmas Village which should take you right back to childhood memories. May not be slick enough to grab the big sellers but it's the sort of song which could crop up throughout the years, especially on LPs.

Max Bygraves
Jingle Bells; Summer Green And Winter White
DECCA F 1173*****
MAX singing one of his own compositions Jingle Bells—nothing to do with the traditional "Jingle Bells"—and making it a pleasant Santa's-on-his-sleigh ballad. Bygraves can sing this sort of thing with a natural charm which pleases both the adult and the very young. He should have more than useful sales in the coming week.

Andy Williams
White Christmas; The Christmas Song
CBS AAG 1414*****
QUITE amazing how Berlin's standard White Christmas manages to come up fresh as show every year. Andy Williams proves it doesn't need any wild modern arranging to keep the paint good either. Here he sings it as written—a pleasing straightforward ballad. A first-rate performance, too, I may add.

Billy Mure
In The Cool Of The Day
MGM 1213*****
ANOTHER good guitar cover of Maria Elena, but hardly sensational enough, not in time I'd have thought, to whip much of the custom away from Los Indios. The movie theme on the reverse is sub-titled The Lemon Tree—but it's not the familiar one Lonnie Sampson about.

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

THE CHEYNES—Respectable! It's Gonna Happen To You (Columbia DB 7153)***—The Itelys' song which is used by The Fourstars for the "B" half of their new release. Respectable, takes up top position for the hunky charming Cheynes. Front voice answering group questions, but it's not as wild as it ought to be.

RUBY MURRAY—It's Gonna Happen To You moves steadily but doesn't happen to me.

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All other records can be obtained Post Free.

LINDA BRANNON—Fanny Face; Will It Last (Columbia DB 7156)***—Miss Brannon has a dulcish melodic sound to her voice as she sings of her love for the boys with a Fanny Face. For Will It Last she spreads herself on gospel lines. I thought it lasted too long.

JACKIE AND THE RAINDROPS—Down Our Street; My Heart Is Your Heart (Philips BF 1283)***—Jackie invites us to take a walk with her Down Our Street, Sounds a happy twining atmosphere. The old "Oranges And Lemons" tune is used for My Heart Is Your Heart on the flip.

ROBERT FLORENCE—Paula's Theme; Theme From "Cleopatra" (Liberty LIB 3558)***—From "Portrait Of A Murderer" Paula's Theme is a lively romantic melody. Piano, rhythm and cooing chorus carry it as if it were fragile. The power tenors on for the Cleo music and piano ripples nicely through in front of strings and voices.

BERN ELLIOTT—Money; Nobody But Me (Decca F-1170)***—Bern Elliott and The Femmen are a rocking outfit from Hartford and they've chosen a well-used beat item for this debut. Money comes across rascally and familiarly, and could well coin a fee there. Nobody But Me is right in the current groove, too.

JOEY POWERS—Midnight Mary; When Do You Want The World Delivered (Stateside SS 2364)***—Joey Powers sings of an engagement with Mary at midnight. They're going to keep the marriage a secret until Joey can prove to father-in-law that he's a good prospect. Tune's catchy. Nice idea for the turnover ballad sent by Mr. Powers sings this slow one with sincerity to a warm orchestral backing.

RICHARD BONO—Sleepy Lagoon; Way Past Midnight (Columbia DB 7152)***—The old Ernie Coates melody Sleepy Lagoon is worked up on this disc by Mr. Bono who sings it with a strong jazz influence. The Ken Jones orchestra set up a quirky waltz accompaniment before settling into a glittering swing pattern. A colourful production which deserves a wide audience.

DALE AND GRACE—I'm Leaving It Up To You; That's What I Like About You (London HL 9907)***—Dale Houston and Grace Bromberg met by chance in a recording studio when both were reporting nervously for auditions. They got chatting and quizzed the tummy butterflies by singing a song together.

BILLY MURE—Maria Elena; Theme From "In The Cool Of The Day" (MGM 1213)***—Another good guitar cover of Maria Elena, but hardly sensational enough, not in time I'd have thought, to whip much of the custom away from Los Indios. The movie theme on the reverse is sub-titled The Lemon Tree—but it's not the familiar one Lonnie Sampson about.

reviews...

THIS IS IT — THE ALBUM OF THE YEAR

'With The Beatles'

The Beatles

With The Beatles
It Won't Be Long; All I've Got To Do; All My Loving; Don't Bother Me; Little Child; Till There Was You; Please, Mr. Postman; Roll Over Beethoven; Hold Me Tight; You Really Got A Hold On Me; I Wanna Be Your Man; Devil In Her Heart; Not A Second Time; Money.
(Parlophone PMC 1206, stereo PCS 3045)*****

WELL, folks, this is it. Certainly the album of the year where phenomenally high sales are concerned and also, I suspect, in terms of punch, spirit and general liveliness.

Reviewing Beatle discs and predicting their success now is like saying with confidence that strawberries and cream will be a popular sell-out next summer. With an advance order shooting up to the half-million mark, nobody anywhere needs any encouragement from me to get this album.

It's the usual unbeatable Beatle mixture, Rascals, uninhibited vocalizing on top of pounding beat and ringing guitaristic, with occasional changes in mood and feeling for the utmost contrast.

Picking the best track is a hard task. I think I'll settle for Paul McCartney's impressive solo balladizing for the "Music Man" hit "Till There Was You," a surprisingly effective track right out of the boys' usual territory and a cert for the charts just like Gerry's "You'll Never Walk Alone" if released as a single.

Other particularly good ones are the opening shouter, the country "All My Loving" with nice George Harrison guitar coming through, "Don't Bother Me" with its Latin lasso beat, and some blood-tinging John Lennon harmonica string "Little Child."

The flip offers more strong material in the shape of the pulsating plea to the postman and the clap-happy "Roll Over Beethoven" with more Harrison guitar prominent.

A and R man George Martin has used the jiggers-pluggery of the recording studio skillfully to enable the boys to double-track for extra effect, and also contributes some of his own piano playing on "You Really" and the final two tracks.

That's it, then. All you have to do now is place your order and wait patiently for 14 tracks of great and boisterous Beatledom.



Already orders for the new BEATLES LP have passed the quarter million mark

Gerry and the boys go for C & W and R 'n' B

Gerry and the Pacemakers

How Do You Like It?

A Shot Of Rhythm And Blues; You're So Square; Where Have You Been; Here's Hopalong; Friend; Maybeline; You'll Never Walk Alone; The Wrong Yo Yo; You're The Reason; Chilly; You Can't Find Me; Don't You Ever; Summertime; Slow Down.
(Columbia 33 SX 1546, stereo SCX 3492)*****

A GEAR lot from those fab scooters which should slice off a nice chunk of sales for itself despite those hot-selling Beatles.

Gerry and the boys swing between country and rhythm and blues throughout with the obvious exception of *You'll Never Walk Alone* and *Summertime*.

Roy Orbison

In Dreams; Lonely Wine; Shalimar; No One Will Ever Know; Sunset; House Without Windows; Dream; Blue Bayou; Gypsy; All I Have To Do Is Dream; Beautiful Dreamer; My Prayer.
(London HA-U 8108)*****

ROY can rely on healthy sales graphs for this remarkably pleasant round-up of countrified numbers put across in his own special way.

That soaring treble voice of his is still disconcertingly high in places during the album, but fortunately doesn't overdo the high-pitched bit to the point of being grotesque. *Blue Bayou* must rate as one of the most charming pop hits to come along in 1963, and all praise to Roy for helping to write it as well as making it a chart parader.

The other highlight for me was his softly sympathetic treatment of the beautiful melody and words of *My Prayer*.

ROSEMARY CLOONEY—*Love* (Reprise R 6088)*****—Rolie does a wonderfully expressive job on 12 songs of romance

reviewed by Nigel Hunter

with a definite sting of the blues in most of them.

Among them are *Imagination, It Never Entered My Mind* and *Someone To Watch Over Me*, and Nelson Riddle's string-aided arrangements and accompaniments put the seal of success on a superior album.

JOE WILLIAMS—*Jump For Joy* (RCA Victor RD 7578)*****—A famous jazz-based singer 29th through 12 tracks of swinging or soulful songs with some appropriate backing effects from a stellar lineup of New York jazzmen.

The sort of album which provokes a smile of enjoyment this year, next year and any time in the future.

DEAN MARTIN—*Dean "Tex" Martin Rides Again* (Reprise

FREDDIE AND DREAMERS PACK A DYNAMITE PUNCH

Freddie and the Dreamers

The Two Faces Of Freddie (And The 3 Faces Of The Dreamers); If You Gotta Make A Fool Of Somebody; Some Other Guy; Somebody Else's Girl; Yes I Do; Zip-A-Dee-Do-Dee; Drink That Up; I'll Make You Sleep; I Understand; Sally Anne; I'm A Big Boy For You; The Wedding; Money; Crying; He Got What He Wanted; Kansas City.
(Columbia 33 SX 1577)*****

A REAL ear-bender from Freddie and the boys! This is the kind of record you expect from the American R and B labels—not from British outlets, apart from those Beatles.

Freddie and The Dreamers pack a dynamic punch of power and enthusiasm on the beaters which would be hard to better this side of the Atlantic. No inhibitions at all, but rascals, infectious staging and instrumental work which keeps

Manchester well level with Liverpool in the current pop stakes.

The slower, more sentimental numbers are not quite so effective, although Freddie does a thoughtful, understanding job with the lyrics of Billy Fury's hit "Somebody Else's Girl."

Set an occasional slow contrast works well in the set, and Freddie and the boys can hold their own with anyone on the freeway up-tempo staff.

FOLK, C and W

Hank Snow makes this 'train'

LP really swing

Hank Snow

Railroad Man

Way Out There; Ghost Train; Chattanooga Choo Choo; The Last Ride; The Crazy Legation; The Swinging Cannon Ball; Louisiana Whiskey; Waiting For A Train; The Wreck Of The Number Nine; Pan American; Big Wheel; Southbound.
(RCA Victor RD 7379)*****

I SUPPOSE songs about trains will always have a special place in the hearts of the true country and western lover. It's a tradition that has continued unbroken since the great days of Jimmy Rodgers, the "Singing Brakeman."

I was reminded immediately of Rodgers on hearing the very famous *Waiting For A Train*. And several other favorites are to be heard too.

It is not surprising that the album swings... those shuffling train rhythms were always an aid to an easy beat, and the top recording quality, the relaxed

backings and Hank's pleasant, though rather nasal, voice only add to the atmosphere.

Johanny Cash

Ring Of Fire

The Rebel; Johnny Yama; Rosanna; The Big Bad Ole; Remember The Alamo; Tennessee; Red-Top Bury Me; Ring Of Fire; I'd Sell My Heart; What Do I Care; I Still Miss Someone; Forty Shades Of Green; Wipe Your Tears; Peace In The Valley.
(CBS RFG 6217)*****

THE title song *Ring Of Fire* I found highly attractive with its single three trumpet brass figure repeated throughout. Johanny tends at times to be dramatic. He does it excellently, but it lacks the gay abandon of the best of C and W.

In his favour, it must be said that the simple, sparse backings which he likes are more effective, though I didn't go for the choir on *Remember The Alamo*. On

the other hand, anything by the Carter Family is interesting, and Johanny uses them on *There'll Be Peace In The Valley* to good effect.

The Clancy Brothers and Tommy Makem

The Boys Won't Leave The Girls Alone; Bold O'Donoghue; I'll Tell My Ma; Will Ye Go Lizzie Go?; Robina; Marie's Wedding; Singing Bird; Holy Ground; South Australia; As I Roved Out; McPherson's Lament; The Wild Colonial Boy; Shouts Of Hearing; I Know Who Is Sick; Old Woman From Wexford.
(CBS RFG 6216)*****

TWO more Clancy Brothers and Tommy Makem joint ventures. Clancy Brothers and Tommy Makem go to make an excellently varied LP, mostly about the eternal subject, love, but containing several well-known songs about other matters.

South Australia, *Robina* and *The Wild Colonial Boy* receive rickling, shouting treatment, as befits them.

Owen Bryce

R 6085)*****—This is the second visit to the old corral for Dean, and it's as pleasant and worthwhile as his previous album. Those relaxed, drawing Martin tones fit the country songs admirably, and Marty Paich's accompaniments get rid of some of the scorn without spoiling the final effect.

ARTIE SHAW—*One Night Stand* (Camden CDN 5107)*****—These vintage tracks date from 1938 to 1941, the heyday of the swing band era, and feature one of the biggest names in the band business of the time.

Artie's clarinet sings out agreeably over band work which is undeniably dated but undeniably attractive still all these years later. *One Foot In The Groove* is a gas for the title and performance.

FLOYD CRAMER—*Cosmo's On* (RCA Victor RD 7575)*****—The Ross Conway of Nashville scores again with a light-fingered, light-hearted set of

instrumental work in collaboration with a Nashville orchestra mingling oldies with pleasant originals.

FILM MUSIC FROM FRANCE

—Original Sound Tracks (Philips BL 7375)*****—I don't really see why this album has appeared here in view of the fact that nearly all the films concerned are unseen and unknown here so far.

But at least the French veer away from the well-worn boredom of a lot of film scores, and the Mr. Lafayette track with its Colonel Bogey-type march mood is catchy enough to do well outside the picture for which it was written.

DON CARLOS—*Crazy Latin* (Encore EHC 155)*****—One of London's consistently best and unheated Latin bands in a relaxed mixture of Latin jazz written and/or arranged by Kenny Graham with jazz instrumentalist reinforcements.

Only Searchers' title track is up to standard on this LP

The Searchers

Sugar And Spice; Don't You Suffer; And Spice; One Of These Days; Listen To Me; Unhappy Girls; Ain't That Just Like Me; Oh, My Lover; Saint And Searchers; Cherry Stone; All My Sorrows; Hungry For Love.
(Pye NFL 1808)*****

SORRY, folks, but I'm disappointed. If this album kept the standard of material and performance set by the title tune, it would have been a five-starrer. But it does not.

The boys register well mostly on the up-tempo beaters, but even some of these get monotonous. And the general recording sound could have been sharper, too.

Pleats of enthusiasm and effort, but it doesn't come across as strongly as it could and should. I will now sit back and await the deluge of lodgment mail.

Fun for that Xmas party

ALLAN SHERMAN—*My Son, The Celebrity* (Warner Bros. WM 8131)***** *My Son, The Nut* (Warner Bros. WM 8137)*****

SHELLEY HERMAN—*New Sides* (Verve VLP 9043)*****

FRANKIE HOWARD—*All The Establishment And The BBC* (Decca LK 4536)*****

CHRISTMAS is coming, and if you're wondering about some non-dancing disc entertainment for your party guests, you could do worse than this bunch of humorous albums.

Allan Sherman is hilarious with his witty word skills on well-known tunes, and the Jewish comic angle isn't overplayed to the extent that it becomes obtrusive to other people.

Shelley Herman is unique, too, but borders so often on the sick that he must rank as a doubtful starter for mixed and general party guests (if you have that type).

Frankie Howard is his usual stuttering, laugh-provoking self, and draws some belly guffaws from fellow comedian Kenneth Williams in the audience at the Establishment Club in Soho.

reviews...

AND THIS REALLY IS THE BEST OF DUKE, TOO!

Duke Ellington

The Best Of Duke Ellington Rockin' In Rhythm; Prelude To A Kiss; In A Sentimental Mood; Black And Tan Fantasy. (Capitol EAP 4 102)*****

PUT the flags out! Climb on to the roof top! Get shouting! Here at last is an album title with which I fully agree. The Best Of Duke Ellington turns out to include at least two numbers which are "The Best of Duke Ellington." And the other two are up to the standard of his more delicate melodic pieces.

Rocking opens up with some odd out-of-tune trumpet blowing in the background followed by Duke's piano intro, so long that it eventually became a new tune called "Kinda Dukish."

Then the band plays that well loved later and goes into the maddest, stompiest, loudest, screaming version of the old recorded piece with Cat Anderson blowing his top.

Black And Tan is almost as good with Quentin Jackson taking the original jungle trombone parts and Russell Procope that, dare-I-say-it, corny theme statement.

The other two sides show that the Duke's piano has its roots in ragtime and Harlem. What better?

Red Nichols

Red Nichols and His Five Pennies Washboard Blues; That's No Bargain; Buddy's Habits; Back Beats; Fretin' No Pain; There'll Come A Time; Back Home Again In Indiana; Rose Of Washington Square; I'm Just Wild About

Harry; China Boy; I Got Rhythm; Sweet And Hot. (Ace Of Hearts AH 63)****

WHAT nostalgic memories are brought up by this issue of historic recordings. I believe that Washboard Blues was the first Nichols release to make an impression in this country, though he had appeared on hundreds of discs before he made this on December 8, 1926, in the company of Jimmy Dorsey, Eddie Lang, Vic Berton and Arthur Schutt.

This particular record used five musicians, though later ones, still

Jazz

called the Five Pennies, had as many as 15. First Miff Mole was added, then Bud Livingston, Benny Goodman, Jack Teagarden, Glenn Miller, Gene Krupa, Pee Wee Russell, Bud Freeman, Joe Sullivan. You name 'em, Red Nichols employed 'em!

His music was the coldest of them all; he made considerable use of clever (and interesting) arrangements; and the chamber music jazz swung in a peculiar way of its own.

Today it all sounds dated if you think too hard about it. But it was a glorious period for us "oldies." Why don't you join in and see what it was all about? I don't think you will lose anything.

Owen Bryce

Hawkins—the Eighth Wonder of the World?

Coleman Hawkins, Clark Terry

BACK IN BEAN'S BAG (12in. CBS BPG 62157)*****—In some ways Coleman Hawkins qualifies for consideration as The Eighth Wonder of the World. The way in which, from the very early days when the bop innovators came on the scene, he has moved with the times is quite unique. He is constantly willing to learn and has the intelligence to sift the wheat from the chaff of all that's happening.

This is one of Hawk's most relaxed sessions and he's content to give equal opportunity to his colleagues. Clark Terry, Tommy Flanagan, Major Holly (bass) and Dave Bailey (drums).

Clark is superb and so, for that matter, is the rhythm section. The track I play again and again is A Tune For The Future, a minor-key original mine in keeping with Coltrane than Coleman Hawkins. Then there's Don't Worry 'Bout Me (beautiful Terry), Michelle (for Hawkins), Freddie The Boss (a

gavott), Squeeze Me and Just Squeeze Me.

A fine relaxed session.

McCoy Tyner Trio

REACHING FOURTH (12in. HMV CLP 1635)*****—Tyner is, of course, the brilliant young pianist from the John Coltrane Quartet. On his first trio LP he was heard with his fellow Trane drivers, and the music was very much what you'd have expected. On this new album, he's backed by Henry Grimes, a very fine bassist and the ultra-sympathetic Roy Haynes on drums.

The result is one of the most enjoyable and varied modern jazz trios sets this year. My own favourites are Blues Back, a beautifully basic 12-bar; Goodbye, an immensely moving ballad performance; Theme For Ernie, a loving relaxed theme.

Add two up-tempo tunes, with Tyner's light, rippling touch a rare delight, and you've got an important and intriguing LP.

Tony Hall

Rydell cuts new single and it's British

THE audience watching the new American musical "Bye Bye Birdie" at the Odon, Marble Arch, on Saturday afternoon didn't realise it, but one of the film's stars was barely 50 years away.

Bobby Rydell, who has his first film role as Hugo in the film, was recording his latest single at Pye's Great Cumberland Street studio just round the corner from the cinema.

I sat in the sound-proof control box and watched as Bobby, half-hidden behind acoustic screens, cut a big swinging ballad "Since We Fell In Love," penned by British singers The Avons. Bobby's big British hit "Forget Him," which is currently doing very well in the States, Bobby tells me—it's now 78 in the Billboard charts—was also recorded over here—and with the same A and R man, Tony Hatch, who shaped The Searchers' "Sugar And Spice" into a hit.

For the Rydell session, Tony had assembled an 18-piece orchestra under musical director Bob Leaper and had recruited the services of Liverpool's Breakaways as female accompaniment.

first take

He sat behind the control desk and rehearsed the various sections of the orchestra for sound balance and tonal quality, then, after a quick consultation with Bobby's manager, Frankie Day, decided on the first take.

Things weren't just right and Tony started ironing out individual faults—an extra drum stroke here, different interpretations of a phrase in the lyric—and went on to record takes two, three and four.

By four, Tony told Bobby and the musicians: "I think we've got something now." There was a



BOBBY RYDELL goes over his number with A & R man Tony Hatch.

further brief consultation with Bobby, the vocal group, Bob Leaper and Frankie Day and they decided on a few more takes.

They taped these but after listening to the play-backs, everyone agreed—take four it was. And the session was over.

The recording had taken an hour and a half—and it was through an hour early. The disc will be rush released here next Tuesday, November 19. The flip will be an American recorded number, "Childhood Sweetheart."

Relaxing in an empty studio after the musicians had packed and departed, Bobby spoke about his tour.

"I'm really looking forward to it, you know. This time, with four weeks on the road, I'll really get the chance to meet the kids and see the country. I like that. I'll be travelling in the coach with the rest of the show and we should have a good time."

Bobby told me he'll not just be singing on the tour. "I've been playing drums since I was 10 and I'll be doing a drum solo as well," he said.

Bobby can be seen at the Croxson ABC tomorrow (Friday); Southampton Gaumont (Saturday) when he also appears on "Lucky Stars"; "Sunday Night At The London Palladium" (17); Nottingham Odon (19); Doncaster Gaumont (26); Scarborough Futurist (21) and Sheffield City Hall (22).

Alan Walsh

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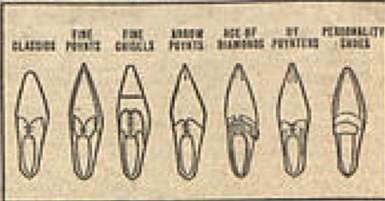
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Hollies want to act

GRAHAM NASH, leader of The Hollies, pulled up two chairs, one for himself and one for his feet. "Have you ever felt you could do something really well?" he asked. "Well, I feel I could act."

But in spite of this secret ambition to be a film star, Graham assured me his first love was still the "pop" world.

"I wouldn't dream of leaving The Hollies or giving up this business," he said. "I love it. But if it were to fade, say in about three years time, then I might consider taking up acting."

"Ever since I was a kid I've wanted to be in a cowboy film."

"So have I," chimed in Hollies' lead singer Allan Clarke, which isn't surprising if it's even if it wasn't since Graham and Allan have been buddies since school days and have stuck together ever since.

The Hollies already have some filming experience to their names. Their first film "It's All Over Town"—made before even their first record was a hit—is due for release this month.

But it's only half-way towards Graham's and Allan's ambitions... because it's a musical.

"Still, we're dying to see ourselves in it. We saw some of the film at a run-through but it wasn't the bit with us in it," said Graham.

"We're a beat group in the film and we're on for about seven minutes altogether, which isn't bad in an hour-long film. Anyway, we certainly had a lot of fun making it—even if it wasn't a Western." C.B.

Los Indios—the mystery brothers

THE pop music business was pleasantly astounded a few weeks ago when Ken Thorne's "Legion's Last Patrol" soared into the charts amidst a heavy barrage of Beatle-dom. But that surprise is nothing compared to the amazement which has greeted the entry of "Maria Elena" by Los Indios Tabajaras!

The presence of the disc in the parade defies any logical or convincing explanation. Two Brazilian Indians playing the simplest possible version of a 30-year-old Mexican melody on guitars without any help from the electricity current and without even a change of key in the whole performance.

How does a quiet, melodic exercise for two guitars storm into a beat-laden hit parade at No. 19?

Latin American numbers are not unknown in the charts, but the treatment of "Maria Elena" is more

Nashville, Tennessee, than anything else. There's not a bongo or maraca to be heard, and the tempo is an easy, relaxed country jog.

As always happens in such unexpected invasions of the pop parade, a fog of confusion surrounds Los Indios Tabajaras. We know they are two brothers, we are fairly sure they were born in the jungle wilds of Northern Brazil, and we gather that their names are Natalicio and Antenor Lima now, although their original Indian names were certainly different and more difficult to pronounce.

They are now credited with the ability to speak six languages, and to be experts on Bach, Chopin and Beethoven as well as the folkier types of L-A music.

Whatever the actual facts and reasons behind the brothers' success story, listen to their record if you haven't yet heard it. Perhaps its quietness, simplicity and attractive melody hold the answer as to why it's here where it is among bits of such a vivid contrast and character.

N.H.

AN ARTIST HAS TO SUFFER TO BE A STAR, SAYS BUDDY

MR. HIPSTER—Buddy Greco—blew into town like a fresh, stimulating breeze for the Royal Variety Show. And last Wednesday he knocked out an audience at an EMI reception with a sparkling display of the same vocal and pianistic artistry which wins the maximum raves for his records.

But on Thursday he relaxed at the May Fair Hotel, and talked about his show biz friends back in the States.

friend

"Frank Sinatra? I'm proud to say he's a close friend of mine from way back. Our careers have been pretty similar in many ways. A lot of hard work and hard knocks, and now a very pleasing and flattering amount of success.

"I first met Frank in the lounge of the Sands Hotel in Las Vegas back in 1955. We've kept in touch pretty well continuously ever since. Our families and background are

similar in several ways as well as our work. And we're both real gone on tournament golf!

"I'm lucky to know a whole string of great stars back home. There's Nat Cole, Lena Horne, Ella Fitzgerald, Peggy Lee and lots of others. We've all got this much in common. We learned the hard way over a long space of time, and didn't happen overnight. "An artist needs to suffer and

hit bad times before he or she can really earn the "star" tag. I don't say you should go out and cut your wrists, for goodness sake, but the bad experiences help to mould your character and your approach to your work.

"An artist who has known the rough as well as the smooth can take a set of song lyrics, and pour real meaning into every word."

Buddy says that the life of a show biz star is one of the most strenuous there is. "You get very tired, and I can understand how some youngsters who have hit the big time quickly must feel. I guess I'm lucky in one respect. No matter how tired I am, once I'm on stage, I forget about it, and feel like new."

Nigel Hunter

Edited by Maurice Clark Darin to record live at Vegas night club

CAPITOL intend to record **BOBBY DARIN** "live" for the first time when he appears in a night club. The recording will be made in the Flamingo in Las Vegas, and after this Darin intends to quit club work and concentrate on films, TV, music publishing and his many other interests. The last "in person" Darin album was made by the Atco company at the Copa in 1960 and was the one that brought Bobby national fame.

contain all the great numbers made famous by the wonderful Miller Band.

Nelson Riddle has now completed scoring the new Frank Sinatra-Dean Martin film, "Four For Texas," for which he used an 80-piece orchestra. The sound is said to be fantastic.

Count Basie makes his dramatic acting debut in a forthcoming Warner Bros. film so far called "Sex And The Single Girl," in which he plays the part of a night club owner.

At the moment 14 out of the American top 100 are revivals and all have made the hit parade before, including the English hit by The Caravelles of "You Don't Have To Be A Baby To Cry." This is leaping up the charts. Georgia Brown is about to start learning the songs from the new Lionel Bart musical "Maggie May." Although Georgia has taken Broadway by storm via her performance in "Oliver," she is very homesick for England and can't wait to start in the new show back home.

of the old Israeli melody "Hava Nagila" with lyrics by Betty Comden and Adolph Green and first featured by Lena in her recent benefit concert at Carnegie Hall. The controversial song is said to be the most dramatic plea for Negro integration ever recorded. Hardly a hit parade disc, but it sold over 50,000 copies in the first week.

TONY MARTIN is the latest artist to "go it alone" at New York's Carnegie Hall. He will make his concert debut there on November 16, after which he will appear for the first time in an act with his lovely wife Cyd Charisse in Las Vegas.

Recently on a week's holiday in New York, Judy Garland went to see Tony Bennett's act at the Copacabana. After Tony had introduced Judy to the audience they decided to give an impromptu double act which lasted for two hours. Tony will be appearing shortly on Judy's TV show.

The Ventures have been signed by Warner Bros. to appear in a new film "The Wild Party."

Centura Records in Hollywood have signed teenage **Feni Faye** whose godmother is the well-known musical star of the '40s, Alice Faye. She took the name in honour of her godmother who recently made her disc comeback on Reprise.

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Yes, it was Helen you saw at the wheel of that car!

YOU won't be mistaken if you think you see Helen Shapiro behind the wheel of a gleaming new Sunbeam Rapier. For Helen, who began her tour with Bobby Rydell on Sunday, has been putting in a lot of time on driving lessons.

"I've been driving for about a year now and not many people have spotted me," said Helen when I chatted with her. "I've been having proper lessons and getting in plenty of practice on divided roads and I think I'm improving all the time."

"I've placed an order for a new Rover 2000 but until it comes through I'll be using the Rapier."

Helen's tour—her first with an American star—is something she's been looking forward to for some time now. The atmosphere, the excitement, of touring and getting to know the fans give Helen her happiest moments.

"I really do enjoy these tours. I know everyone says they're tiring and this is true but you get a lot of fun out of them. And I'm looking forward to wearing the new stage dresses I've bought." R.G.

TWO SIDES OF CLIFF

AT WORK . . .

He starts the strenuous routines for the film

CLIFF RICHARD leaned forward, stretched and touched his right foot with his left hand. Then, straightening, he bent forward again and repeated the process, this time with his right hand and left foot.

The scene was the vast Studio Two at the Ebbw Vale Studios of Associated British Pictures—and Cliff, accompanied by his leading lady Susan Hampshire, other members of the cast and a talented dance team, were starting the long, strenuous process of learning the routines for their new film "Wonderful Life."

The film starts shooting in the sunny Canary Islands on December 3—and Cliff and the rest of the cast are engaged in three weeks rehearsal for the dancing, which is fast, action-packed and very, very energetic.

slacks

But it didn't bother Cliff. Dressed in light drill slacks and sports shirt, he was the last in the long line of dancers practicing the movements demonstrated by choreographer Gillian Lynne.

And in fact, on the first showing Cliff did very well indeed.

By **Alan Walsh**

His movements were fluid and easy as he ran through the arrangements. His natural agility and quickness-to-learn ensured that the routines would not prove too difficult given adequate rehearsal.

"There are 13 choreographed numbers all together," Gillian told me during a break. "Two big production numbers form the main dancing in the film and the others are more or less choreographed songs."

"All the numbers are very lively, with plenty of zest and movement from Cliff, the rest of the cast and the dancers."

Studio Two was buzzing with activity throughout the whole of the morning's rehearsal. Photographers from the national and musical press thronged the studio floor photographing Cliff

with his co-stars Susan Hampshire, Alicia Gur, Una Stubbs, Richard O'Sullivan, Melvyn Hayes and, of course, The Shadows.

They photographed Cliff practicing, Cliff dancing, Cliff jumping—practically everything they could think of.

The scene was reminiscent of most television shows I have attended—what could be loosely called organised chaos. Yet this film has the same producer, Kenneth Harper, and the same director, Sid Furie, as "Summer Holiday"—so I have no fears for its success at the box office.

piano

Three of The Shadows—Licorice Locking wasn't there although he has played on the numbers they have so far recorded—stood round a piano at one side of the studio working out tunes with Ronnie Cass, who with Peter Myers has written the screenplay and the production songs for the film.

Breaking off from the piano, Bruce Welch told me: "This is only our second day rehearsing

and we haven't been able to do much so far. The first day we were here, all we did really was meet each other and get acquainted."

saint

The rehearsals even had a visit from the TV Saint, actor Roger Moore. He strolled in to watch rehearsals, chat with Cliff and pose for some pictures with members of the cast.

As I left the studio, a pianist and drummer were thumping out music for the dance rehearsals as Gillian Lynne put everyone—including Cliff—through their paces once again.

Cliff certainly works hard for his public. As Bob Webb, publicity officer for the film, said: "He works like a Trojan—and he's got three more weeks of rehearsals like this before the film even starts shooting!"

For the next two weeks, Cliff carries on with film rehearsals. He has also taped a spot for a TV show to be broadcast on Christmas Day.



CLIFF rehearses . . . with co-star Susan Hampshire for the dance routines in his new film "Wonderful Life" at Ebbw Vale studios last week.

AND AT HOME

HIS NEW HOUSE IN ESSEX HAS FULL-SIZE CHRISTMAS TREE IN THE BACK GARDEN!

A CHRISTMAS tree to rival the one in Trafalgar Square—that is what Cliff Richard can have if he wishes in the back garden of his new £30,000 plus home at Upper Narring, Essex. Cliff was excitedly telling me all about the Tudor-style house with a garage for five cars, and 11 acres, this week when he happened to mention the big fir tree that grows near the back entrance.

When he added that the previous owner had wired it for lights, I suggested it might be specially rigged up for Christmas.

"Could be," agreed Cliff. "I shall be away filming in the Canaries, of course. But if my mother and the rest of the family would like a sort of fairyland effect, that tree could well do the trick."

He's eager

There is no mistaking Cliff's eagerness to get everything just so as quickly as possible. He explained: "Inside the house, which has six bedrooms, a lot is happening—or about to happen. I have been working out colour schemes and deciding what extra furniture to bring in."

I have already bought a 195 chandelier for the landing—and

the last word in cookers for Mum. I also have to decide where to put the hi-fi—which at the moment is in the main hall. Maybe I'll keep it there."

Cliff's plans also include converting a porch into a bar—to add to the one in the billiard room. It will be for my friends," he grinned. "All I drink is the occasional table wine at meals."

No gates

Cliff has plenty of plans for the outside, too. . . . First, I must get some wrought-iron gates. There are NO gates at the moment! Then I want to make the most of the front part of the grounds. There is a wonderful curved drive with lawns either side and lots of flower beds. All this has got a bit overgrown, but I am getting contractors in as soon as possible. It should look magnificent when it's all in shape.

"Then there's the little cottage near the front entrance. It's great because it's so secluded. It's screened by trees and shrubs; you can't see the cottage from the house, or the house from the cottage!"

"At the side of the house is a sunken pond with a model stork and some smaller birds. At the back is a sunken Italian garden. I

want to get these tidied 'n' trimmed as soon as I can."

Cliff paused, gave another grin, then added with a fresh surge of zest: "This will give you some idea of how away-from-it-all the whole place is—Mum told me she woke the other morning and saw a fox just outside her bedroom window!"

He has no plans to hunt the fox. The report of Abatians and a gun-toting guard has been firmly denied by Cliff. He told me: "The only dogs there will be Suzette—our miniature poodle—and a red setter. While I agree the setter will look just right for a place like this, the idea first cropped up long before I moved in."

Third move

"Up in Blackpool I got friendly with some people who breed setters. When I saw what wonderful dogs they were—and said as much—the people kindly told me they would make me a present of one if and when I ever wanted it."

This is Cliff's third major move since he came into show business. His first—in 1959—was from Cheshunt to a flat in Marylebone, London, which he shared with Sister Donna. His second was in April, 1962, when he and the rest of the family moved into the Wincmore Hill house they have just left.

Dick Tatham

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... SHADOW No 7

Glasgow ban was unfair, says Gerry

OFF-STAGE he's a small, unassuming lad with a strong Liverpool accent. On stage—a bundle of electrifying energy.

That's Gerry Marsden, leader of The Pacemakers and Top Popper of the Hill Parade.

He's just notched up a successful Scottish tour—packing in the audiences everywhere he went.

In the North British Hotel in Glasgow before travelling to Paisley for a one-night stand, he told me: "Scots audiences are the best in Britain.

Disappointed

"When they let themselves go, man, they really bring the house down."

What did he think of being banned in Glasgow? "I thought it unfair of those people not to give the kids a show in the city. I just hope none of them was too disappointed."

Following the recent Beatles show in the Glasgow Concert Hall, the city magistrates banned future groups from using the hall.

Gerry and his group were the first to get the axe. The hall manager complained that the teenagers caused damage to seats—and that the balcony of the hall was so strong enough to withstand the thumping and bumping of hundreds of kids.

Days off

Unlike some of the big outfits of today, Gerry does not drive himself to ill-health.

"I had three days off last week. . . . I take two off this week. I can relax."

"Sure I could play every night. But it's better to keep our health rather than our money."

Gerry, who has registered three hits in a row, is off to Sweden for six days on the 24th of this month.

"I'm really looking forward to that," said Gerry. J.B.



From one Shadow to another—Licorice Locking "ceremoniously" hands over his guitar to new Shadow John Rostill at EMI's St. John's Wood studio on Sunday. Licorice is leaving to devote more time to being a Jehovah's Witness.

John and Shads first met in an M1 transport cafe

THE new bass guitarist with The Shadows—the third musician to hold the job—is 21-year-old John Rostill. The Birmingham-born, dark-haired, six-footer joined the famous line-up on Monday in place of the departing Brian "Licorice" Locking.

John has the now classical background of our leading beat guitar stars. Brought to Surrey by his parents as a young child, he first got the music bug in the skiffle era, playing with an amateur group in the Mitcham area against his parents' wishes.

At that time, he was playing a home-made tea chest bass, and he and his four companions shared 15 shillings on average for a night's work. His mother relented first, buying him a second-hand guitar.

"I expected to learn it in a day, of course, but didn't," John told DISC on Tuesday.

By Nigel Hunter

He was educated at my old school—Rutlish School, Merton—after winning a scholarship. Rutlish is also famous for producing jazz star Tubby Hayes.

On leaving school, John took a job in Wimbledon, and answered an advertisement for a group guitarist. His father gave way later and bought him a new and better guitar.

"The rot had set in by now,"

recalled John. "You keep wanting a better guitar all the time."

He formed a group called The Interos for the summer season, and went down to Bournemouth with them.

"I played at night, and supplemented my earnings by working as a deck chair attendant during the day. If you remember, weatherwise it wasn't the best summer for deck chair attendants."

John met The Shadows first in a transport cafe on the M1 when both groups were in transit between jobs.

"Bruce and Hank had heard me play too. I didn't do an audition for the job in the accepted sense. When Cliff did his last London Palladium date, I went along for an informal play with The Shads before the show."

"Musically, I know how lucky I am to join this group, and I'm very happy about the travelling bit as well. I've always had a desire to see the world, and The Shads are globe-trotters these days."

John started work on the "Wonderful Life" film set at EMI on Monday with Cliff and The Shadows.

great

Cliff Richard told DISC: "I'm really knocked out by John as a person and as a guitarist. We all are, in fact. Bruce and Hank knew him already, but I didn't."

"He came along to the Palladium when we were doing the TV show and we all got on like the proverbial horse on fire right away. He'd only been there for a short while before he started running through some numbers with the boys and it was really good."

"We're all very happy to have him with us, and I'm sure he's going to be a valuable asset to The Shads and myself."

Craig is nervous—after 100 TV shows in 5 years

WHEN Craig Douglas sang his latest recording "From Russia With Love," title song from the new James Bond film, in Saturday's "Thank You Lucky Stars," it wasn't just another TV appearance for this popular personality. It's his 100th TV show.

And it is fitting that the director of "Stars," Philip Jones, also directed "Melody Ranch" when young Craig first stepped before the television cameras to sing "Only Sixteen" more than five years ago.

At the tele-recording of next Saturday's show at the ABC TV studios in Birmingham on Sunday, Craig confessed that he still has to overcome nerves when he appears on television.

He worries

But it is only when he sings on television "live" that Craig worries about forgetting the words of a song.

"Fortunately, it has never happened to me."

But I nearly tripped up when making an introduction in "Disc-A-Gogo" on one occasion. . . . I paused for just a few seconds before managing to get my tongue round a long word. Made it safely, though.

Ted Scott

No abuse from fans of Heinz for Cilla's outspoken 'Jury' comments

"IT'S surprising, but I've had no letters from angry fans after what I said about Heinz on 'Juke Box Jury,'" Cilla Black, relaxing before her spot on the Gerry and The Pacemakers' package in Paisley on Saturday, went on: "I stick to what I said. Heinz just can't sing."

"He does nothing but open his

mouth and make a sound. Funny enough I've had no abuse from fans. They've all been very good about it. And others have agreed with me."

"Heinz himself has been pretty decent about it as well. He's a great guy with plenty of personality."

"When he came on stage after I had slammed him, I nearly died. We were both embarrassed. But afterwards he was very

charming about the whole business."

"But although I criticized his singing, I still think his disc 'Country Boy' is a cute number. It had a wonderful arrangement. . . . and remember I voted it a hit."

"What would I do if someone told me I couldn't sing? I'd tell you. I'd slap them on the face! Hooves!"



CLIFF ELVIS
Special features next week