

DISC

THE TOP RECORD & MUSICAL WEEKLY

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ON THE SET WITH THOSE BEATLES

GEORGE HARRISON relaxed in a chair with a canvas seat and backing on the film set at Twickenham. On it was the film star's status symbol in bold, black script: "George Harrison." "The boys have all got one," said George, as he sipped a welcome cuppa. "But I take mine everywhere I go, y'know."

Paul and Ringo strolled around the set. John was taking it easy on a sofa waiting for his cue. Carpenters hammered, electricians moved lights into position, director Dick Lester whispered last minute instructions.

Then: "Quiet please!" Red warning lights flickered on, the clapper-board cracked—and yet another take was under way.

It was last Thursday, the second day's indoor shooting of the Beatles' film produced by Walter Shenson.

All the previous week, and including Monday, the boys had been filming train sequences. "We travelled 2,400 miles in all—I counted 'em," sighed George Harrison.

"But I didn't mind that a bit. It's just the business of getting up early. Usually, after a job, we don't get up till around 1 p.m. We're really night owls. This early bit just about kills us!"

Certainly neither George, nor the rest of the boys, gave any signs down on that set of being "killed" by their unfamiliar early-rising film routines.

George gaggled around, willingly signed auto-

(Contd. on back page)



Story by Laurie Henshaw, pictures by Peter Stuart



PAUL fools around with a piano during a break in the shooting of the hotel scene.



RINGO and Wilfrid Brambell discuss the scene they're shooting.



GEORGE chats to director Dick Lester (left), and producer Walter Shenson.

An R'n'B cable from US knocks 'em out!

ASK The Beatles to name their favourite singers and you can bet your boots that they'll answer The Miracles, Marvin Gaye, Mary Wells and Stevie Wonder. And that means that the biggest disappointment of their U.S.A. trip was that they weren't able to see their favourites perform.

So you can imagine how they felt when, out of the blue last week, a four-page cable reached them via Western Union which read as follows: "Hi George, Paul, John and Ringo."

Congratulations on your fantastic and successful trip to our country. You took our people by storm and we all love you.

We regret very much that at the time of your appearance in the United States we were in Canada. We are travelling with Berry Gordy, Juniors' Motor Town Revue along with Mary Wells, The Temptations, The Contours, The Marvelettes and Martha and The Vandellas, who are also disappointed in not meeting The Beatles.

Overwhelmed

We were overwhelmed to find out that we, The Miracles, Marvin Gaye and Stevie Wonder were your favourite artists in the U.S.

We are looking forward one day to visiting England and meeting the great Beatles in person—and maybe even recording some albums together called "Friends Across The Sea."

So George, Paul, John and Ringo good luck and God bless you all.

Your American Friends,

MARVIN GAYE,
STEVIE WONDER,
SMOKEY, AND
THE MIRACLES

"Isn't that great?" said George. "We were really knocked out." And within an hour, a cable from the boys was on its way back to the States thanking them all for their wonderful wishes.

THE WASHINGTON D.C.s KISSES SWEETER THAN WINE



recorded on
EMB S190



RAY ELLINGTON



recorded on
EMB S188



RHYTHM OF THE WORLD

EMBER RECORDS (INTERNATIONAL) LIMITED, 12 Great Newport Street, London, W.C.2.

GENE: IT'S GREAT HERE



GENE PITNEY—running out of this!

'Stones too busy to write for me—
but these two are just great'

ONCE again, Gene Pitney is putting his future into the hands of British song-writers. For his next single to be released in this country will consist of two songs both written in England.

Top side is "Lips Are Redder On You" by Joe Meek, and the other is "I'm Going To Find Myself A Girl" by The Avons.

Sitting in his dressing-room before he went on stage for the first house of his package tour with Billy J. Kramer on Saturday, Gene talked about what he calls "the great scene" here, and he also explained why his favourite writing team—the Rolling Stones—were not writing his next single!

by Penny Valentine

into a special sneak preview of both songs. The Pitney voice soared to the corners of the dressing room, shook the windows and came back and Gene fell into a chair and smiled.

No time

"The thing is they haven't had time," he said. "I met the boys the other night. We were coming back from Wigan and they were coming back from Wolverhampton. We all met up in this restaurant. They've been so busy they haven't had time to write a thing. Which is a bit of a shame. Anyway, I've found these other two songs that are great." And at that point, Gene burst

"The thing about this voice of mine is that I'm a very lucky guy. I think it's the sort of voice that doesn't seem to date. It's just sort of there, I guess."

I walked with Gene to the side of the stage and watched the show, which he must have seen at least a dozen times before.

On stage, Cilla was bounding through "Anyone Who Had A Heart." Off stage in the wings

the voice that is "just sort of there" sang along with her, snared away. Gene looked pleased.

"I'm off to Australia after this tour," he said. "And that means I won't get home until the summer and then I'm probably going across to Italy for a tour."

"What I'd really like to do is to split the time and be back here for a month or so and then go to Italy for a couple of weeks. Because really when I say I love it over here it's true—apart from the weather. The scene is really crazy here, the Stones, Georgie Fame—all these boys are just great."

A roar

Then Gene Pitney picked up his hand mike and strode on stage to the accompaniment of the opening bars of "24 Hours From Tulsa" and a great roar.

"You know," road manager Roger Stinson said: "Every night he doesn't think he'll make those top notes in 'Mecca' and every

night he belts up there and does it. It's just incredible. "He used to throw his tie to the audience when the tour started. Now he's run out of ties so he just takes his jacket off."

Good

Gene was in pretty good spirits after his spot. "I'm celebrating the opening of my first finance company back in the States," he said. "I'm hoping to open a whole chain of them because finance and the whole business of money interests me almost as much as the music business does."

But Gene's interest is purely from the business angle—actually having money doesn't mean much to him. "My life is hardly any different with money. In fact, just before I came here I had to force myself to go out and buy a car. I mean, what do I need a car for? But I had to buy something."

But, as Gene explained, he won't even be able to drive it for about six months—thanks to that trip to Australia!

POST BAG * THIS IS WHERE YOU HAVE YOUR SAY ***

Write to DISC, 161 Fleet Street, London, E.C.4

SO NOW THE BEATLES ARE LOSING CONTACT

PRIZE LETTER

I PREDICT the Beatles fan following will be cut down by one half by the end of this year. Why? Like Cliff and others, they are losing contact with their fans completely. No fan, I'm sure, would rather watch The Beatles on TV than see them in the flesh.

When did they last do a one-night stand to ordinary fans and when is their next performance to fans? And I don't mean Royalty either!

The Beatles became adored by millions because of the great contact they had with their audience and because of their friendliness towards that audience—but it's all changed now.—MAUREEN SPENCER, 58, Shakespeare Street, Ardwick, Manchester, 13.

that the last few records before his death failed to reach the charts, and it is only by constant publicity that new releases are hits.

In any case these are nowhere near the same standard of his early hits, since it has been admitted that numerous studio techniques have been employed in the making of these records.—JOHN CULSHAW, 315 Manchester Road, Leigh, Lancs.

No skill

IT seems that Britain has produced a sound destined for world-wide popularity—the Liverpool inspired beat music. The Beatles have opened the door to the world market for their much copied brand of R and B.

But is this type of music worthy of universal success? From the sales registered abroad by The Beatles it seems it is. But, let's be honest, no real skill is required to strum an electric guitar and warble gaily.

This sound is the sound of today. Let's knock a few corners off it, raise its standards and then it will be the sound of the future, to be exported with pride.—KENNETH GOODWIN, 57 Duchery Drive, Rabston, Paisley, Scotland.

Is it ours?

I WOULD very much like to know why our records and American records get into foreign charts, while our charts only contain British and American records.

Whenever I listen to a French or German radio station, two out of every three records played are ours. Did we invent the bit parade, or something?—DEE, 15 Mount Edgemoor Lane, Stratham Hill, S.W.16.

Way out

I AM not a particularly enthusiastic Elvis fan, but I cannot understand the popular view that he is on the way out. Just because his last two or three

Every week the write of the best letter gets an LP of his or her choice and once a month there is a bonus prize of a Roosa "Claridge" table lighter.

discs did not fare so well all the vaulters have come crying round him.

Surely a lull in an artist's chart success does not spell complete doom. If it does, many other artists are suffering a similar fate—Doris, Shannon, Anka, The Everlys and Tony Bennett, to name just a few.—STEPHEN GILBERT, Chester House, Midland Road, Wellingborough, Northants.

Us first!

I WAS very disappointed to hear that The Beatles' new single "Can't Buy Me Love" was due to be released in the States five days before it was scheduled for Britain! The American charts are already swamped with Beatles discs, whilst their singles in Britain are apparently rationed.

Although I am delighted at the boys' success abroad, I think the British fans should have priority.—ANGELA PATMORE, 61 Edes Road, Walthamstow, London, E.17.

Five fuss

WHY all the sudden fuss over the Dave Clark Five? Just because their record of "Glad All Over" toppled The Beatles from the top of the charts people have classed them as rivals to the group.

I personally think that there are plenty of other groups, such as The Rolling Stones, who are capable of producing a much better sound.—EVELYN LANNES, 106 Beaufort Park, Finchley, N.W.11.

HERE come the ANIMALS!

Julie moves to London and heads for the top

PETITE, shapely and wearing a multi-coloured shift dress, Julie Grant, the 17-year-old singer whose recording of "Every Day I Have To Cry" is heading for the top sellers, hopped off a wooden rostrum in the "Ready, Steady, Go" studio and told me about her new home.

House

"It's a lovely, new semi-detached house on a corner site in North London," said Julie who built from Leeds and still has that Yorkshire twang in her voice. "We moved in about a month ago—and I've really been enjoying myself helping to decorate it. You know, helping with curtains, painting pelmets and all that kind of thing. I love helping around the house and I love doing housework." "I got a big kick out of washing dishes and making beds. I'm

also a pretty good cook. I'm very good at lemon meringue pie for instance. I guess I'm pretty domesticated in many ways."

Any romance, I asked? "Well, I've got a few boy friends," confessed Julie. "But I don't want to get serious over any one just yet. My career comes first."

My room

One thing which particularly pleases Julie about her new home is her music room. "It's a big room which used to be part of the lounge but which has been separated by a wall. I've converted it into my music room. "I've got a piano in it—I play piano reasonably well—and I'm also learning the guitar. I practise for hours in there. I've also got a small record player and play records in the room constantly.

"And I write all my letters there. It's my own special room and I love it."

Painting

Julie is very interested in painting—pictures as well as oil-painting. "I do a bit of oil painting and some water colours. I've been, although I wouldn't say I was a brilliant artist. With lots of work—in TV, radio, concerts and cabaret—lined up for the future, Julie is a busy young singer and one fast making a big name for herself in the world of show business. And while she's turning out discs with the quality of her latest recording on Pye, it won't be long before she's knocking on the door of that elusive hit parade.

Alan Walsh

Primitive?

HAVING watched the British pop scene for many years now and, with a few exceptions, having admired the British record-buying public for their good taste in pop music, I find it rather strange that groups like the Dave Clark Five and the Swinging Blue Jeans can appear in the charts.

Surely this kind of music—monotonous, primitive and unoriginal rubbish—isn't worthy of top placing in your charts?

Records like "Glad All Over," "Bits And Pieces," "Hippy Hippy Shake" and "Good Golly Miss Molly" in my opinion represent the worst in British pop music today.—ARNT KR. SVILAND, Gyldenlovet, 24, Oslo, Norway.

Techniques

I AM tired of hearing about the constant idolization of the late Buddy Holly. It is a fact

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

NINO TEMPO & APRIL STEVENS
STARDUST



Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	Title	Artist
1	1	I Saw Her Standing There	The Beatles
7	2	Hawaii—The Beach Boys	The Beach Boys
3	3	Love Me Do—The Beatles	The Beatles
4	4	Glad All Over—Dave Clark Five	Dave Clark Five
2	5	I Want To Hold Your Hand—The Beatles	The Beatles
6	7	She Loves You—The Beatles	The Beatles
6	7	Surfer's Bed—The Trashmen	The Trashmen
8	8	Long Tall Texan—Murray Kellum and Glen Sutton	Murray Kellum and Glen Sutton
4	9	You Don't Own Me—Lesley Gore	Lesley Gore
5	10	Twist And Shout—The Beatles	The Beatles

Hong Kong

Last Week	This Week	Title	Artist
1	1	Dancing On The Moon—The Fabulous Echoes	The Fabulous Echoes
2	2	I Want To Hold Your Hand—The Beatles	The Beatles
3	3	Some Enchanted Evening—Pat Boone	Pat Boone
4	4	She Loves You—The Beatles	The Beatles
5	5	Fun In Acapulco—Elvis Presley	Elvis Presley
7	6	A Fool Never Learns—Andy Williams	Andy Williams
10	7	I'm The Lonely One—Cliff Richard	Cliff Richard
8	8	Secret Love—Kathy Kirby	Kathy Kirby
9	9	Maria Elena—Los Indios Tabajaras	Los Indios Tabajaras
5	10	I Can't Stop Talking About You—Sue and Lydia	Sue and Lydia

Holland

(Courtesy Platinees, Amsterdam)

Last Week	This Week	Title	Artist
1	1	I Saw Her Standing There—The Beatles	The Beatles
2	2	Four Mot La Vie Va Commencer—Johnny Halliday	Johnny Halliday
5	3	This Land Is Your Land—Tina Turner	Tina Turner
6	4	Loddy Le—Chubby Checker	Chubby Checker
7	5	I'm Leaving It Up To You—Dale and Grace	Dale and Grace
4	6	Nation Deine Waise Gitarre—Gert Timmerman	Gert Timmerman
7	7	Kansas City—Tina Turner	Tina Turner
8	8	Driva Man—The Sponticks	The Sponticks
9	9	I'm The Lonely One—Cliff Richard	Cliff Richard
9	10	Dominique—Sour Sour	Sour Sour

DISC'S **TOP THIRTY** BRITAIN'S BEST CHART SERVICE

Billy J takes over top spot...Hollies up to 4 ...Bachelors, Elvis in



BILLY J. KRAMER

● Indicates that the record has won a Silver Disc, awarded by DISC for British sales of a quarter million.

Last Week	This Week	Title	Artist
3	1	● LITTLE CHILDREN	Billy J. Kramer and The Dakotas (Parlophone)
2	2	● ANYONE WHO HAD A HEART	Cilla Black (Parlophone)
1	3	● BITS AND PIECES	Dave Clark Five (Columbia)
8	4	● JUST ONE LOOK	The Hollies (Parlophone)
5	5	● NOT FADE AWAY	Rolling Stones (Decca)
4	6	● DIANE	The Bachelors (Decca)
6	7	● I THINK OF YOU	The Merseybeats (Fontana)
7	8	BOYS CRY	Eden Kane (Fontana)
12	9	I LOVE YOU BECAUSE	Jim Reeves (RCA Victor)
11	10	THAT GIRL BELONGS TO YESTERDAY	Gene Pitney (United Artists)
9	11	CANDY MAN	Brian Poole and The Tremeloes (Decca)
15	12	LET ME GO LOVER	Kathy Kirby (Decca)
10	13	● NEEDLES AND PINS	The Searchers (Pye)
13	14	OVER YOU	Freddie and The Dreamers (Columbia)
15	15	I BELIEVE	The Bachelors (Decca)
19	16	THEME FOR YOUNG LOVERS	The Shadows (Columbia)
24	17	TELL ME WHEN	The Applejacks (Decca)
16	18	STAY AWHILE	Dusty Springfield (Philips)
14	19	● I'M THE ONE	Gerry and The Pacemakers (Columbia)
20	20	BORNE ON THE WIND	Roy Orbison (London)
17	21	● ALL MY LOVING EP	The Beatles (Parlophone)
22	22	VIVA LAS VEGAS	Elvis Presley (RCA)
23	23	ROLLING STONES EP	Rolling Stones (Decca)
24	24	GOOD GOLLY MISS MOLLY	Swinging Blue Jeans (HMV)
21	25	AS USUAL	Brenda Lee (Brunswick)
26	26	A WORLD WITHOUT LOVE	Peter and Gordon (Columbia)
27	27	IF HE TELLS YOU	Adam Faith (Parlophone)
18	28	5-4-3-2-1	Manfred Mann (HMV)
29	29	MOVE OVER DARLING	Doris Day (CBS)
26	30	EIGHT BY TEN	Ken Dodd (Columbia)

Compiled from dealers' returns from all over Britain

AMERICAN TOP 20

Last Week	This Week	Title	Artist
2	1	She Loves You	Beatles
1	2	I Want To Hold Your Hand	Beatles
3	3	Please Please Me	Beatles
4	4	Down (Go Away)	Four Seasons
7	5	Fun Fun Fun	Beach Boys
6	6	Navy Blue	Diane Ray
55	7	Twist And Shout	Beatles
3	8	Java	Al Hirt
10	9	I Love You More And More Every Day	Al Martino
13	10	Hello Dolly	Louis Armstrong
19	11	Hi-Heel Sneakers	Tommy Tucker
16	12	Khadi's Cousins	Elvis Presley
22	13	My Heart Belongs To Only You	Bobby Vinton
15	14	I Saw Her Standing There	Beatles
20	15	Glad All Over	Dave Clark Five
8	16	California Sun	Riveras
9	17	See The Funny Little Clown	Bobby Goldboro
11	18	Good News	Sam Cooke
49	19	Suspicion	Terry Stafford
29	20	Stay	Four Seasons

U.S. Top 20 and Round the World charts compiled by courtesy of the American trade paper "Billboard."

KARL DENVER
MY WORLD OF BLUE

FROM DECCA



Japan

(Courtesy Utsunomiya, Tokyo)

Last Week	This Week	Title	Artist
1	1	Washington Square—The Village Schemers	The Village Schemers
2	2	Save The Last Dance For Me—Koshiji Futuki	Koshiji Futuki
3	3	Wakare No Ippongi—Asuka Yuki	Asuka Yuki
4	4	I Left My Heart In San Francisco—Tony Bennett	Tony Bennett
5	5	Memor Mitoyo—Ueki Hiroshi	Ueki Hiroshi
6	6	Luna—The Velvees	The Velvees
7	7	Guitar Jangi—Kitajima Saburo	Kitajima Saburo
10	8	Yoshi No Oka—Ishida Yuzo and Asaka Rorika	Ishida Yuzo and Asaka Rorika
9	9	Look Your Heart Away—Hirota Miko	Hirota Miko
7	10	Samura—Katsumi Shigeru	Katsumi Shigeru

Spain

(Courtesy Discosonata)

Last Week	This Week	Title	Artist
1	1	If I Had A Hammer—Tini Lopez	Tini Lopez
2	2	Amor De Verano—Don Domingo	Don Domingo
3	3	La Nuestra Termino—Don Domingo	Don Domingo
4	4	Heart—Rita Pavone	Rita Pavone
5	5	Crying In The Wind—Pat Acker	Pat Acker
10	6	Spanish Lace—Enrique Guzman	Enrique Guzman
7	7	She Loves You—The Beatles	The Beatles
8	8	Concilio Conscia—Los P y P	Los P y P
9	9	Devil In Disguise—Elvis Presley	Elvis Presley
10	10	Tell Him—Luis Agilla	Luis Agilla

Philippines

Last Week	This Week	Title	Artist
1	1	Fun In Acapulco—Elvis Presley	Elvis Presley
2	2	Concilio Conscia El Sol—Steve Allen	Steve Allen
3	3	Rags To Riches—Ron Dawson	Ron Dawson
4	4	See Wonderful Things—Patti Page	Patti Page
5	5	Dear Teresa—Jerry Fuller	Jerry Fuller
6	6	Goodbye—Elvis Presley	Elvis Presley
7	7	Unchained My Heart—Ronnie Villar	Ronnie Villar
8	8	It's Love That Counts—Pat Harvey	Pat Harvey
9	9	Bombora—Atlantica	Atlantica
10	10	If I Had A Hammer—Peter, Paul and Mary	Peter, Paul and Mary

MARK WYNTER
ONLY YOU
7N 15626

THE BREAKAWAYS
THAT'S HOW IT GOES
7N 15618
GERRY DORSEY
TAKE YOUR TIME
7N 15632

THE ORLONS
SHIMMY SHIMMY
© 295
JOE HENDERSON
ISLE OF CAPRI
7N 15620

THE BLUEBEATERS
LITTLE DAVID
7N 35381
PETER'S FACES
WHY DID YOU BRING HIM TO THE DANCE
7N 35378

DANE ROGERS AND THE NU-BEATS
MARY, MARY MARRY ME
7N 15623
CHARLES ALBERTINE & ORCHESTRA
THEME FROM "THE LONG SHIPS"
PX 728

ALL ABOUT THAT FILM OF FREDDIE'S



Five crazy chefs—that's how you'll see FREDDIE and The Dreamers in their film.

The zany antics of Freddie and The Dreamers have landed them a star role in a £250,000 film that starts shooting at Clacton on May 11.

Other top pop stars also signed are John Leyton and Mike Sear. And there's a good chance that The Rolling Stones will also have a featured spot.

Glamorous Grazia Frame plays the girl lead opposite John Leyton, and one of Britain's top girl singers is being approached to play a special role.

The film is a comedy musical called "Every

Day's A Holiday," with music and lyrics respectively by Tony Osborne and Jackie Rae.

Top American songsmiths Mory Shuman and Bert Bacharach are also contributing songs to the film.

This week, producer Ronald Kahn gave DISC an exclusive run-down on his plans for the film, which promises to put Freddie and his four Dreamers on the screen map in a new dimension—as film comedians with a new and exciting outlet for their crazy brand of comedy.

by producer Ronald Kahn

As soon as I saw Freddie and The Dreamers on TV, I realized that, apart from making hit records, they had simply tremendous ability to project visually.

We shall be filming at a Clacton holiday camp and the story tells how the kids who work there as members of the staff display their various talents in the musical contexts run by the camp. There will also be a chance for the guests to show their capabilities, too.

The love story interest is provided by John Leyton, who plays the part of a rather shy waiter, while, in contrast, Grazia Frame is a really "with-it" kid who is cast as a waitress. Mike Sear plays the great lover.

I have cast Freddie and The Dreamers in the role of five chefs whose task is to provide around 16,000 meals a day. This gives us a wonderful opportunity to display their immense comedy potential.

You can just imagine those

guys having to cook hundreds of chickens amid all those pots and pans in the kitchen!

They'll all wear the full chef's outfit, complete with tall white hats. The fun will really be flying when they go to work!

Altogether, there will be about 14 songs in the film, including the production numbers arranged by Tony Osborne.

The choreography will be directed by Gillian Lynne, who handled the dance routines for the new Cliff Richard and The

Shadows musical, "Wonderful Life."

I may be signing another top group for a guest spot, but the key comedy roles will be handled by Freddie and The Dreamers.

They are absolutely tailor-made for the parts we are casting them in, and I know that the film is just right for them.

Older people who look back to their childhood and remember that great comedy team the Kitz Brothers will realize that in Freddie and The Dreamers we have found today's counterparts.

STOP PRESSINGS by Peter Thomson

THE CONTOURS, US hit-makers of Brian Poole and The Tremeloes' Number One, "Do You Love Me," may have new smash with "Can You Do It," which local groups will cover. Heading for US Top 10: **Elvis Presley's** "Kissin' Cousins," Bobby Vinton's "My Heart Belongs To Only You," Tony Sheridan and The Beatles' "My Bonnie," Connie Francis' "Blue Winter" and Four Seasons' "Say," . . . A United Presbyterian Church representative states: "The Beatles are giving a cry for help and Christians have a duty to respond."

I hear that "Every Day I Have To Cry" was to have been Dusty Springfield's next single. Then Dusty Grant's version was issued as "Star Ankle" was starting to sell, so Dusty's "Cry" was switched to her LP, which Philips say is selling like a single.

Watch for a revival of mid-'50s smash, "Moonlight and Thyme from Picnic" by **Babe Matlock Band**, whose "Craving in The Back Door" had much airplay recently. . . . Jerry Lee Lewis returns to "Great Balls of Fire" groove with new single, "In On Fire"; his new "Greatest Hits" LP should be smash seller. . . . The Herb Albert **Tijuana Brass**, originators of "Lonely Bull" and "Acapulco 1922," strike again with "Mexican Drummer Man." . . . "Sixteen Tons" (recently recorded by Liverpool's **Johnny Sandon**) was several-millions seller for Capitol via Tennessee Ernie Ford; now same label tries teenage version by **The Merry Young Souls**.

Endless list of American discs coming in on **Real Gone Music** now include "Liverpool Bonus" (by Vito and The Salvation), "I Want To Be A Beatle" (Bobby Wilson), "Beatle, Please Come Back" (Gigi Parker and The Lovelies), "Peppermint Beatle" (The Standells), "Liverpool" (The Vito-Troy), "I Want To Hold Your Hand" (The Bagels), "Bring Back My Beatles To Me" (Beatles Revue).

Thoroughly recommended: the **Statewide LP** called "On Stage" featuring **The Miracles**, **Marvin Gaye**, **The Marvelettes** and **Mary Wells**—with Marvin Gaye's "A Stubborn Kind Of Fellow" a real gem.

FRIGHTENING title of U.S. Vopay label LP featuring **The Beatles** and **Frank Blyden**: "Jolly Whirl." . . . To get away from the Beatles image, there's a US group called **The Eggheads**—with Yul Brynner haircut. . . . Despite best craze, the **Tommy Dorsey-Frank Sinatra** Jon, tour

did good business. . . . Imported Canadian copies of "Roll Over Beethoven" justified a No. 79 placing for **John Ford, George and Rings** in "Billboard."

Lesley Welch's follow-up to "Since I Fell For You" is former **Frank Chalkfield** classic, "Ebb Tide"; **George Harrison** is a great Welch fan. . . . Do **The Beatles** know that **Lesley** ("It's My Party") **Gore** is advertised as their favourite American singer?

Kitty Lester, the program girl whose "Love Letters" was such a hit here, has changed labels—and styles. Her first single for **RCA**, "Some Things Are Better Left Unsaid," is cover in the manner of **Beatles** and other best groups.

favorites, **Mary Wells**, and **The Miracles**.

Burt Bacharach wrote **Chis Black's** number one hit, "Anyone Who Had A Heart" in only two hours the night before the **Dionne Warwick** recording session; **Bacharach** has also penned "From Rocking Horse to Rocking Chair" for **Paul Anka's** new single.

. . . Latest **Alma Cogan** single "Tennessee Waltz" deserves to be a big hit; **Sam Cooke** includes same song on his new LP "Good News" . . . To cash in on U.S. success of **The Searchers' "Needles and Pins"** (now number 21), **Mercury** have issued their "Sweets For My Sweet"

My top choice by EDEN KANE



Anyone Who Had A Heart

Dionne Warwick

A record that you can keep on playing and with a wonderfully personal lyric. This is one for the collection because it's such a fantastic blending of music, lyrics and backing.

I Wanna Be Around

Tony Bennett

For me this man is the Guv'nor. No matter how much people rave about Sinatra I think Tony tops him. I've worn out a couple of copies of this one if that's any guide!

Stay Awhile

Dusty Springfield

I wasn't too keen on Dusty's previous disc but the moment I heard this one I liked it. Beautiful repetitive lyrics and some wonderful singing from Dusty.

Needles and Pins

The Searchers

They make a wonderful job of this and it's a record I'll keep playing for a long time to come.

I Want To Hold Your Hand

The Beatles

I'm a great Beatles fan and this one spins in my car regularly. Everything about them is so fantastic, their

voices, their playing. They just can't go wrong and this number is ideal for them.

Nadine

Chuck Berry

A great favourite of mine and an exciting record. Chuck has a wonderful R and B voice and he really gets going here.

Little Children

Billy J. Kramer

This I disliked when I first heard it. But it's a song that quickly grows on you, very infectious and a nice performance from Billy and The Dakotas.

Not Fade Away

The Rolling Stones

I like The Stones and this one is a real driving record that has a power of excitement in it. A great record.

Twist And Shout

The Isley Brothers

This is the best version ever made and nobody will ever come near to touching it for performance and the kind of excitement that few performers seem to possess. I only wish they'd issue more records by them.

Just One Look

The Hollies

They make a fabulous sound although I don't much like "Stay" but they really go on this one and it's a very good record.

NEXT WEEK
Watch out for the **ANIMALS!**

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NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LP'S

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with THE VALETS

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COLUMBIA 80700



LEE STIRLING
and THE BRUISERS

I BELIEVE

PARLOPHONE 8512

Johnny Kidd
and the Pirates
ALWAYS AND EVER

J.K.Y. 5012B



This is me

BRIAN POOLE

I was born

... in Barking, Essex, on November 2, 1941. In fact, I still live there with my mother and father and sister in the same house. And there are no plans to move just yet.

I went to school

... at Park Modern in Barking, which is a secondary modern school. But when I was 16 I passed an examination and was transferred to a grammar school to do "A" level G.C.E. I stayed on until I was 18. I met The Tremelows at school and we formed the group then.

I wanted

... to be a professional footballer. At one time, music took second place. I was mad on football, still am for that matter. I played for the town team and there were negotiations for me to join West Ham. I played a couple of times for their youth team. Later on, however, music took preference over football.

My home

... is an ordinary semi-detached house. But we have got three cars—my father's (he's a commission agent), my mother's (which has to stay outside the house) and my own. There's also my sister Francis and my married brother who lives about 50 yards away. He's very interested in the pop music business and often accompanies me on dates.

I started

... the group at school, as I said. We were always in trouble because we discussed our gigs during class-time.

My first number

... was in the days of skiffle. I was a great fan of Lonnie Donegan and I first sang "John Henry"—on one chord! That was all I knew on guitar. I used to buy all Lonnie's records, the first being "Rock Island Line," one of the first of the skiffle discs.

I feel strongly about

... a lot of things, but I always prefer to keep quiet about them. I hate arguing about things with people and when I feel strong about anything I keep it bottled up inside.

I haven't quietened down

... over the years. I don't say much and people think I'm moody. But I'm not really quiet at all. I like to think people like me. If I think they don't, I get shy and retiring. I suppose I am just a bit moody, but isn't everyone?

A special experience

... was the first time we ever played at the Royal Albert Hall. This was one of our very first dates in London and I was petrified with fright! The whole thing astounded me. When I went on stage, everything went white. It was just a blur. To this day, I can't remember a thing about what I or the boys did on stage that night!

I've bought

... a new luxury car and I'm awaiting delivery of it. It's in my favourite colour—pale blue—and I'm very proud of it.

I have to travel

... but I don't like it really. On long journeys, I usually sleep and wake up the other end feeling terrible. I'd much rather stay in one place. I also hate driving a long way. If I do, I get sleepy and that's dangerous.

I admire

... Matt Busby, the manager of Manchester United Football team, for making his team so great again after the terrible Munich air crash.

I like

... driving my car with my shoes off! I like the extra control I get this way. It's funny, I know, but I like it.

I hate

... onions, chalk on my fingers (ugh!) and shaving!



Read all about Brian in this great feature
exclusive to DISC.

I wear

... mainly casual clothes although I do like to dress up every so often—except that means having a really careful shave!

I relax

... by playing basketball for a Barking team which my brother coaches. I also play football occasionally and watch it every opportunity I can.

My strongest feelings

... are about people who spread rumours. They cause unlimited trouble and they really get me mad.

I play

... rock and roll and NOT rhythm and blues. My definition of what we play is "mod music."

I'm not nervous

... but I do suffer from reaction after a show. It's funny but I never feel nervous before going on stage.

I've been in show business

... for three years, although I've been playing with the same boys for five years.



BOBBY DARIN

I wonder who's kissing her now

CAPITOL OLISION



ALMA COGAN

Tennessee Waltz



COLUMBIA 80700



BLUE JEANS' U.S. TRIP SET

THE Swinging Blue Jeans are now definitely set for a visit to the States as forecast in last week's DISC. They will go during the first week in April.

Their recording of "Good Golly Miss Molly" comes into DISC charts this week at number 24 and their recording of "Happy Hippo Shake" has moved up to 14 in the American Cash Box Top 100.

The mayor of Liverpool, Alderman John McMillan, The Swinging Blue Jeans and The Escorts will be attending the premiere of "Sound of a City," the Rank Look at Life film featuring the two groups at the Gaumont, Liverpool at 10.30 this Thursday morning.



Gene Pitney is asked to tour again in October

THE current Gene Pitney tour of Britain has been such a smash hit success that promoter Arthur Howes has already asked Gene to make an "encore" trip next autumn! And he is also planning to bring back Ben E. King for an autumn tour.

Elvis Presley hurt

ELVIS PRESLEY was accidentally injured in Hollywood last week while filming a fight scene for his forthcoming movie "Koolhaust." He was kicked in the head, and sustained a wound which required nine stitches, but latest reports say that his filming schedule has not been affected.

Famous actress Barbara Stanwyck has been signed to play a major role in the film. She will take the part of a travelling carnival owner who signs Elvis on as a general handyman.

Arthur Howes, who on Sunday arrived back from Hong Kong where he had seen Helen Shapiro open at the City Hall, told DISC: "I plan to bring Gene back around October for another tour of from three to four weeks." Added Arthur: "I am hoping also to get Ben E. King back. He did tremendous business with Gerry and The Pacemakers when he toured here recently."

Helen Shapiro is touring the Far East for five weeks, and left last Sunday for an appearance at Tokyo's exclusive Copacabana night spot.

Cliff finishes film

CLIFF RICHARD and The Shadows were scheduled to end their filming of "Wonderful Life" out at Elstree on Wednesday. For the remainder of this week and next Cliff and The Shadows will be busy preparing for their tour which opens at the ABC, Southampton, on March 28. They will also record a "Saturday Club" for transmission on the morning of March 28, and cut further "general" recordings.

Flintstones abroad

THE FLINTSTONES, who have backed Jerry Lee Lewis, Bo Diddley and The Shirelles in this country, are to tour the Continent with Little Richard for seven days from May 1. Later in the year they will spend four weeks recording in Nashville.

Gilla, Kathy, Billy J Carl Perkin on 'Swingin' Time' booked for 'Club'

ADAM FAITH... Kathy Kirby... Cilla Black... Freddie and The Dreamers... Billy J. Kramer and The Dakotas... The Bachelors... Susan Maughan... Joe Brown—all are set for the return run of BBC TV's "A Swingin' Time" series starting on May 14. Compare and resident star will again be Rolf Harris. Adam Faith and Kathy Kirby will appear in the first show. Other dates fixed are Susan Maughan (May 21), Joe Brown (28), Freddie and The Dreamers and Cilla Black (June 4), Billy J. Kramer and The Dakotas (18), The Bachelors (25) and Big Dee Irwin (July 2).

CARL PERKINS makes a first-ever broadcast "Saturday Club" on May 9, the Dave Clark Five have booked to star on the show May 30. A run-down on "Satin Club" bookings features a 6 of star names. This Saturday, Billy J appears with his new band group, The Gamblers, and Mervyns are making a debut on the programme. Also starring: Cilla Black and So Incorporated. A last-minute booking is Bern Elliott and the men. March 28 stars Cliff Ric and The Shadows, The Mad Mask Wynter, Jan Burmeister, the Kenny Ball Jazzmen, Clinton Ford, who will be corded at the Daily Mail Home Exhibition.

TELE-TOPICS

- THE MARY KAYE TRIO, who open at The Talk of the Town on March 18, star on "Sunday Night at the London Palladium" on March 29.
- Four of the "The Andy Williams Show"—a series of hour-long spectacles—have been bought by A-B TV. No transmission dates have been scheduled.
- LITTLE RICHARD'S TV show will be repeated on Granada-TV at 7.30 on April 5.
- MIKE HURST will guest in "Dixie A Gogo" (April 8), Granada TV's "Scene at 8.36" (16) and Scottish TV's "One O'Clock Gung Show" (27).
- PETER, PAUL AND MARY will telecast their own show for BBC 2 on April 14 for future transmission. Veteran Broadway star Ethel Merman taped a programme for the same channel last Saturday.

Dave Clark Five wow 'em at Liverpool

DAVE CLARK took his hit-parading London band to the Mersey of Britain's best word on Tuesday for the first of five nights—and wowed Liverpool fans with his big, boating crescendo of sound. For the audience at the Liverpool Empire for Dave's first professional stage appearance in this country cheered, screamed and shouted for more as the fabulous five worked their way through a non-stop writer of best numbers. The first sound to burst from behind the rising curtain was a short but rousing version of "Fried Green Beans" with organist Mike Smith heavily featured. A brief pause and the five went into their own rocking version of The Beatles/Brian Poole hit "Do You Love Me." A brief announcement from Dave to a background of screams from the predominantly female audience and the five launch into a version of "Zipper-Down-Dah." On to another drum beat from the boys—"Big Noise"—and then into one of their recordings, a rhythmic "All Of The Time." The Beatles/Bern Elliott hit "Money" was given a terrific workout by the boys before they tore into the booming beat of their first big smash "Glad All-Over." Then on to their latest best-seller,

the stamping, punching "Bite And Peers," the number which Dave and the boys had chosen to end their set. Commented Dave after the first house: "We were a bit worried about playing to a Liverpool audience but they were with us all the way and the reception was great." A.W.

Frank Ifield comes bouncing back

FRANK IFFIELD bounced back into provincial variety following a ten week visit to Australia and S. Africa with a half hour set that earned him a great "welcome back" ovation at Birmingham Hippodrome on Monday. Frank, now supremely confident with his styling of hits and international session, performs with an abundance of zest. He makes his entrance, with "Just One More Chance" and to continue with "Confessions" and the latter "Levrick Blues" before speaking for the first time. Later in Frank's programme comes "Don't Blame Me," followed by "Say It Isn't So," the first time he has featured these songs in his stage set in this country.

A gripping rhythm lead into "Mule Train" which Frank sings with appropriate "whoops" and "yabees," then the singer again provides contrast by kneeling to sing the delicate "Scarlet Ribbons." The versatile Ifield puts down the hand mike for the first time when he picks up his acoustic guitar to sing "I Remember You" and "She Taught Me How To Yodel." His close with "Waiting Outside."

Stones, Freddie and Bachelors guest on new package

MANFRED MANN... The Rolling Stones... Heinz... The Bachelors... Freddie and The Dreamers... The Applejacks... The Hollies—these are the bill-topping star guest names fitted for the pop package organised by Robert Stigwood which takes the road on April 3! Resident artists throughout the tour will be JET HARRIS, Mike Berry, Billie Davis, The Innocents, The Leroys and compare Linn Gregory.

Guest stars and venues will be as follows: Manfred Mann, Mike Sarno and The Bachelors (Lewisham Odéon—April 3); The Rolling Stones, Mike Sarno and The Bachelors (Spwicks Gaumont—5); The Rolling Stones, Mike Sarno and Heinz (Norwich Gaumont—24 and Luton Odéon—25); The Rolling Stones and Heinz (Edmonton Regal—May 16); The Rolling Stones, Heinz and The Applejacks (Folkestone Odéon—17); and Freddie and The Dreamers, The Hollies and Heinz (Morecombe Winter Gardens—18).

JERRY LEE-TV

BEAT singer and pianist Jerry Lee Lewis was due to go straight to Manchester following his arrival in Britain yesterday (Wednesday) to rehearse his Granada-TV spectacular, called "Whole Lotta Shakin' Goin' On" which will be taped today. Also on the bill are The Breakaways, The Animals, Gene Vincent, The Flintstones and The Nashville Teens. At present no showing date had been fixed. Jerry Lee Lewis starts his British tour at the Town Hall, Birmingham, this Friday. Appearing with him are The Animals, The Paramounts and The Nashville Teens. Jerry stars on "Saturday Club"—his first-ever appearance—on April 4.

Dakotas' set-back

DAKOTAS drummer Tony Mansfield in hospital after an operation—will NOT be well enough to rejoin the group on its present tour with Billy J. Kramer, Gene Pitney and the Swinging Blue Jeans which finishes at Sunderland on March 28.

Searchers in Paris

THE SEARCHERS flew to Paris on Tuesday morning telecast a guest spot in "Petite Clark Show" and record for a French radio. Their place in the Bobby-Dusty Springfield package that night at Worcester Gas was taken by Freddie and The Dreamers. The Searchers will begin eight-day American visit on 1. Lined up for them are TV radio promotional guest spot concerts at as yet unannounced, and a star appearance "The Ed Sullivan Show" April 5.

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BUCKLE SHOE STOMP The Sabes	DECCA
ONCE IN A WHILE The Brooks	DECCA
PAUL ANKA From rocking horse to rocking chair	DECCA
TAIN'T BUTYR' TO ME The Coasters	DECCA
STREBBLER Lawrence Welk & His Orchestra	DECCA
PETER, PAUL & MARY Tell it to the world	DECCA
THE BOYS OF WINDSOR Glen Daly	DECCA
WHY DID YOU MAKE ME CARE Glen Daly	DECCA

JIM REEVES
I love you because

RCA VICTOR

THE DECCA RECORDS COMPANY LIMITED
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DISC'S JACK GOOD PRODUCES THE BEATLES A-R TV SHOW

Mark down April 28 in your diaries, you Beatle fans, for that is the day when the boys will be starring in an hour long spectacular for A-R TV AND ACE TV PRODUCER AND FORMER COLUMNIST JACK GOOD WILL BE FLYING IN FROM THE STATES TO PRODUCE THE SHOW. And ten days earlier, on April 18, they will be guesting in the Morecambe and Wise show.

"Brian Epstein rang me and asked me to come over with my 'Oh Boy!' colleague Rita Gillespie to produce and direct the show," Good told DISC from Los Angeles on Tuesday, "I told him I'd be delighted. Actually delighted is hardly the word, I'm ecstatic!"

Good, said he is hoping to obtain "a good live sound" on the show without resorting to mixing, and will be arriving in London during the first week of April to prepare for the assignment. Also starring will be Cilla Black and Sounds Incorporated.

Midway on Tuesday marked another historic high spot in the boys' fantastic career. For it was then that the advance orders for "Can't Buy Me Love"—official release date tomorrow (Friday)—topped the ONE MILLION MARK in Britain.

This is the second time they have achieved this. The first was for "I Want To Hold Your Hand," and in America where "Love" was released on Monday, sales are reported to be nearing the THREE MILLION mark!

The Beatles will be starting in "Saturday Club" on April 4, and amazing security precautions are being taken by the BBC to keep their pre-recording date secret.

Producer Bernie Andrews told DISC on Tuesday: "All I can say is that the recording will take place outside the usual time. And I have not even entered it in my date book!"

Andrews anticipates a record

listening figure for the April 4 edition. Even higher than the 11 million who listened to the boys' recording on February 15, transmitted while they were in America.

Beatle A and R manager George Martin is working on an orchestral LP of Lennon-McCartney tunes for release in the States on the United Artists label. The orchestra will be of concert size and the album will be released here by EMI later.

The Beatles have earned a Silver Disc for over 250,000 sales of their "All My Lovin'" EP. This is the second Silver award for an EP of theirs, the first being for the "Beatles' Hits" EP.

Impresario Arthur Hower is hoping to fix dates for the boys in Hong Kong and Singapore in June while they are on their way to Australia.

The Beatles are expected to leave for their tour of the States on either August 15 or 18.

Rolling Stones win their first Silver Disc

THE Rolling Stones have won their first Silver Disc! Their revival of Buddy Holly's "Not Fade Away" passed the quarter million sales mark last weekend, thereby qualifying them for DISC's coveted award.

Tomorrow (Friday) the Stones are recording four shows in the Radio Luxembourg series "Nestlé's Top Swinging Groups," the first of which will be broadcast on April 10.

They will star in "Saturday Club" on April 18.

'5-4-3-2-1' follow-up

MANFRED MANN'S next single after their "5-4-3-2-1" hit will be released on April 10, and both sides have been penned by the group. DISC understands that the top deck may be titled "Hubbly Bubble."

Their first LP is tentatively scheduled for September release, and will be called "The Five Faces Of Manfred Mann." It will be completely rhythm and blues in content, and five of the numbers will be originals written by the group.

Bachelors on BBC 2 show

THE BACHELORS are taking part in a two-hour pilot TV show for BBC 2 on March 28. The object of the pilot is a Saturday afternoon magazine programme for young people.

Billy J to tour Sweden again in June

BILLY J. KRAMER, who hits the top spot this week with "Little Children," topping Dave Clark, and who is now on tour with Gene Pitney and Cilla Black, will return to Sweden in June.

He and the Dakotas will play at least 12 concerts in and around Stockholm. They will leave on Friday, June 19 and arrive back home on June 28.

This will be the second time Billy J. has appeared in Sweden this year. He was there for 13 days in January.

So far EMI have said that they have no definite release plans for "Little Children" in Scandinavia.

IN BRIEF

• **BOBBY DARIN** has left Capitol Records after two years. No new label for the singer has been decided on.

• **VALERIE MASTERS**, singer-wife of agent Dick Katz, gave birth to a baby girl, Gillian, on Friday, March 13. They already have a two-year-old daughter, Deborah.

• **RICK NELSON'S** new release, out on March 26, copies the old Gene Pitney song "Today's Tears, drops" with "Thank You Darling."

• **NIBHLEY BASSEY'S** new single—to be released on April 3—will be "Gone," a song written for her by Tony Osborne. Flipside is "You Love."

• Resident line-up for all the Prince of Wales Sunday concerts until June 14 are **THE VERNONS GIRLS**, **LORNE GIBSON TRIO**, **CLIFF BENNETT AND THE REBEL ROUSERS**, **THE CHANTS** and **THE HARLEMS**.

• **BERN ELLIOTT** AND **THE FENMEN** star in "Saturday Club" this weekend, and have a TV date in ABC TV's "Gazette" on March 28. They will start their first Irish tour of six days at the Dublin Crystal Ballroom on June 4.

• **R** and **B** classic "I've Got My Mojo Working" is the new **CLIFF BENNETT AND REBEL ROUSERS** release on April 3. B side is the oldie "Beautiful Dreamer."

• **CLEO LAINE** and the **JOHNXY DANWORTH ORCHESTRA** have recorded an LP of Shakespearean sonnets for release on Fontana on April 3.

Results of DISC's Record Contest will be announced next week

Dee Irwin back

DEE IRWIN, now on tour with "The Searchers," is due to play for a two-month tour, day ballrooms from June 11, then five weeks of courts.

Fixed so far are: Dundee (13), Channel Islands (26), Southport (26), Scunthorpe (3), Bexhill (8), Gravesend (10) and (11).

for Peter & Gordon

AND GORDON, whose "World Without Love" is DISC's chart at 26 this week, start a series of one-off shows in April.

Cilla plans next single as 'Heart' nears the million

A BLACK plans to record the follow-up to her smash "Anyone Who Had A Heart," on April 3, two days before her ballroom dates with Sounds Incorporated.

with Sounds Inc. The show will go on the air this Saturday.

At present "Anyone Who Had A Heart" had sold more than 825,000 copies.

'Cavern' LP out soon

DECCA will release its "At The Cavern" LP—tracks were recorded during live sessions at the club in February—before Easter.

Starting on the LP are Dave Berry, Heinz, The Big Three, Bern Elliott and the Fenmen, Lee Curtis and the All Stars, The Marauders, The Demmons and Beryl Marsden.

Folk 'caravan' opens

THE American folk, blues and gospel caravan package opens its 12-day tour at Bristol's Colston Hall, on Wednesday, April 29. The caravan stars Sonny Terry and Beanie McGhee, Sister Rosetta Tharpe and Muddy Waters.

On May 7, the show will tape a programme in Manchester on Granada TV.

Sounds Inc for Sweden

SOUNDS INCORPORATED will play a week in Sweden. May 8—the contract was signed on Tuesday, the 21st birthday of Sounds drummer Tony Newman!



ALWAYS IN MY HEART LOS INDIOS TABAJARAS

RCA VICTOR

Who, Where, When

For the next three weeks:

Georges ABC (April 1); Carole ABC (2); Newcastle City Hall (3); Sheffield City Hall (4); Bradford Gaumont (5); Woolwich Granada (6); Gloucester ABC (7); Tooting Granada (8); Cambridge ABC (9); Bedford Granada (10); Norwich Royal (11).

CLIFF AND SHADOWS—Southampton ABC (March 28); Bournemouth Gaumont (29); Finbury Park Astoria (30); Harrow ABC (31); Romford ABC (April 1); Kingston ABC (2); Luton ABC (3); Cardiff Capitol (4); Birmingham Hippodrome (5); Bristol Colston Hall (6); Gloucester ABC (7); Tooting Gaumont (8); Cheltenham ABC (9); Bedford Granada (10); Portsmouth Guildhall (11).

THE ROLLING STONES—East Grinstead (March 21); Isle of Wight (22); Southampton (23); Aylesbury (24); Birmingham (25); Kidderminster (26); Windsor (27); Bletchley and Norwich (28); Guildford and Reading (29); Ramsgate (31).

CILLA BLACK—SOUNDS INC.—Bristol Corn Exchange (April 1); Kidderminster Town Hall (2); Hastings Pier Ballroom (4); Bath Pavilion (6); Salisbury City Hall (7); Swindon Locarno (9).

THE BEATLES—"Ready Steady Go" (March 20); SWINGING BLUE JEANS AND MERSEBEATS—"Thank Your Lucky Stars" (March 28).

THE BACHELORS, LENA HORNE—London Palladium for four and a half weeks from April 9.

NEW FROM EMI

THE BEATLES
CAN'T BUY ME LOVE
PARLOPHONE 80114

TOMMY BRUCE and THE BRUISERS
LET IT BE ME
COLUMBIA 80141

THE CUMBERLAND THREE
CHILLY WINDS
PARLOPHONE 80113

NAT KING COLE
MY TRUE CARRIE, LOVE
CAPITOL 013546

CAROL DEENE
WHO'S BEEN SLEEPING IN MY BED
N.B.V. POP1215

BROTHER JACK McDUFF (Organ)
SANCTIFIED SAMBA
STATESIDE 80116

MICKIE MOST and THE GEAR
MONEY HONEY
COLUMBIA 80145

THE MARVELETTES
HE'S A GOOD GUY (YES HE IS)
STATESIDE 80078

JIMMY SOUL
I HATE YOU BABY
STATESIDE 80074

SANDY and THE TEACHERS
LISTEN WITH MAMMY
COLUMBIA 80114

DOROTHY SQUIRES
LOOK AROUND
COLUMBIA 80110

THE TEXANS
BEING WITH YOU
COLUMBIA 80114

BOBBY VINTON
MY HEART BELONGS TO ONLY YOU
COLUMBIA 80110

reviews... reviews... reviews... reviews... reviews... reviews... reviews...

Mark puts magic into an oldie

SINGLES

By Don Nicholl



MARK WYENTER is in good, clear voice on his latest single.

The Brooks

Once In A While; Four Four Plus (Decca F 11865)****
REVIVAL of Once In A While...
You'll know their voices...
Over composition Four Four Plus is fairly crisp and dancers might like it.

The Orchids

I've Got That Feeling; Larry (Decca F 11861)****
I THOUGHT The Orchids would have been in the parade before now...
Larry moves into Latin... I like

the tune but not the vocal work this time. The girls are shouting uncomfortably.

The Orions

Shimmy Shimmy; Everything Nice (Cameo Parkway C 285)****
SHIMMY SHIMMY is an attempt to update the old Shimmy dance of the 20s...
Good singing by the lead girl on the second half's Everything Nice and a big backing noise in which organ excels.

Jackie Lynton

Little Child; Never A Mention (Piccadilly N 35177)****
EVEN if he's not been reaching the charts, Jackie Lynton has certainly collared a lot of air plays...
Maybe the sales position will improve this time out. Lynton packs a hefty punch as he hunka the Lennon/McCartney composition.

Mark Wynter

Only You; It's Love You Want (Pye N 15636)

DONT

AN ever, legaling revival from Mark Wynter who will be hoping "Only You" contains the same magic as "It's Almost Tomorrow". Probably does, too...
"It's Love You Want"—written by Mark—has more snap to it but the message is still strongly reminiscent of I got the feeling that with some more time spent on it, this could be a big song.

Little Child and there's a dynamic beat backing to match...
From the high speed of the A deck, things slow down for the ballad **Never A Mention**. Lynton sings this out well.

Peter, Paul and Mary

Tell It On The Mountain; Old Cost (Warner Bros WB 127)****
THE Peter, Paul and Mary version of Tell It On The Mountain is as good as you'd anticipate from the folk trio...
Old Cost is a slow, disturbing folk offering, gruffly told by the two beards and a blonde. Needs more than two hearings to grasp the lyric.

Adrienne Poster

Shang A Doo Lang; When A Girl Really Loves You (Decca F 11860)****
JUST call her Adrienne Crystal from now on...
Actually, Shang A Doo Lang is a good, driving number by Mick Jagger and Keith Richard of The Rolling Stones but Miss P's performance is superb.

personality is submerged in the imitative chorus production...
which allows her more front.

Jan and Kelly

And Then He Kicked Me; My Country And Western Lover (Philips BF 1325)****
GOOD comedy swipes at the current pop scene are rare...
The C and W yodeller on the other side is a hokey also-completes with sad fiddles as their boy friend plucks out all three chords on his four-string guitar.

Dion DiMucci

I'm Your Hooschie Cooschie Man; The Road Fin On (CBS AAG 188)****
DION drawing out the blues talker I'm Your Hooschie Cooschie Man to grating guitar...
Willie Dixon.

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).

singers for chorin, goes skipper wittily and lightly through My Ten Carrie, Love, Not the sort a material I really enjoy hearing from Nat... it lacks depth. I cannot be criticised for having more patience with the lyric writer.

A Rag, A Bone, And A Hank C Hair will be a disappointment I say. Buddy's Kipling fans who may be attracted by the post's fantastic line...
Apart from this phrase, there's no connection with Kipling's "The Vampire." A folkie ballad.

Ray Ellington

The Rhythm Of The World; If You Can't Say Something Nice (Ember EMB 5 181)****
RAY'S Rhythm Of The World is a composition by Lionel Bart and Leslie Bricusse, a useful part simply to say the least...
If You Can't Say Something Nice is a gentle ballad with a hint of country in it. Ellington is most successful with this one—for me anyway.



DION DIMUCCI — not pop enough on new one.

Dion's own wistful ballad The Road I'm On is tender and worth spinning.

Not King Cole

My True Carrie, Love; A Rag, A Bone, Add A Hank (Capitol CL 15340)****
NAT, with Ralph Carmichael's orchestra and the Merry Souls

The Coasters

'Faint Nothin' To Me; Spendin' Back In Town (London HJK 9663)****
I'D like very much to see The Coasters working this 'Faint Nothin' To Me routine...
Spendin' Back In Town might be a better A choice in this country.

in short... in short... in short... in short...

THE SPINNERS—Maggie May (London Market (Fontana TP 450)****—The Liverpool folk joining The Spinners have quite a following even on Beatle-dominated Merseyside...
THE MARYLETTES—He's A Good Guy; Goodness Of Love (Stateside SS 273)****—From the Tampa-Monroe Road-B factory, the girls channel He's A Good Guy with an amusing break into "Little Goodness" (a tempo) Goodness Of Love is a slow romantic and rather unremarkable.

SPINNERS GIVE 'MAY' A MERSEY FLAVOUR

It Be Me deck. Harmonics echoes from the sideline. The old gravel noise is rather more restrained for the other side, but I don't find either half impressive.

DANE ROGERS AND THE NU BEATS—Mary, Mary, Merry Mary (Pye N 15621)****—Dane Rogers sings, the other two accompany on guitars, piano and drums. Their songs are awfully entertaining and the performance competent—only the accompaniment is missing.

DOROTHY SQUIRES—Look Around; Two Strangers (Columbia DJ 7247)****—Ballads by herself for herself. Look Around is a beautiful slice of pop philosophy, sung fervently with clarity. Living in Geoff Love's accompaniment, Dorothy's Two Strangers Met is like a background to a bad play of love in Italy.



TOMMY BRUCE — winks closely with his group.

because of illness. Comes back in very healthy fashion with the driving Gordon Mills' composition Take Your Time. Could add, though one phrase has the annoying effect of reminding me of "Whistling Rufus." Baby I Do is a steady romancer.

BROTHER JACK McDUFF—Sassie; Whistle While You Work (Stateside SS 275)****—Original Brother Jack McDuff with a good beat and with the bluesy mood of his Sassie Whistle While You Work is given a whole on the key board, too. McDuff again sets you finger snapping from the start with an agile performance that's more than good enough for most A sides.

LINDA SAXONE—Love Is A Many Splendored Thing; The Other Side Of The Street (Pye N 15264)****—Linda Saxone takes a leaf from Kathy Kirby's book with the frenetic beat revival of Love Is A Many Splendored Thing. Miss Saxone's got a good voice for this technique and may well blast a path for herself towards the parade.

CHARLES ALBERTINE—Theme From "The Long Ships" (I and II) (Columbia FX 7108)****—Piano with fresh strings backing behind it, and French horns adding the epic touch. Chorus and trumpets add their weight but piano drops out of the lead on second side's continuation. Somewhat ponderous.

LARRY MOORE—When A Girl Really Loves You (Decca F 11860)****—Larry moves into Latin... I like

THE CUMBERLAND THREE—Cumbria Woads; The Cumberland Crew (Parlophone R 5715)****—The Cumberland Three make a very soothing job of the folksy Cumbria Woads. Pleasantly sung on the boys to fret accompaniment. See, bundle for the second side tends to drag up story line but I like the guitar backing again.

GERRY DORSEY—Take Your Time; Baby I Do (Pye N 15622)****—A Leicester lad who gave up the sax to sing instead, Gerry Dorsey has been absent from the disc scene for several months.

THE BEACH BOYS—Fun, Fun, Fun; Why Do Fools Fall In Love (Capitol CL 15309)****—Sue or drag music, wherever you like to name it, is here again in guitars and group voice from The Beach Boys. I find it more of a drag than a dropper. Frankie LYMON's old hit with The Teenagers is revived with reminiscent lead.

PAUL ANKA—From Rocking Horse To Rocking Chair; Cheer Up (RCA 1392)****—Whatever happened to Paul Anka? He's a dull boy on this new release, and what confounds me more is the fact that From Rocking Horse To Rocking Chair was written by the David and Bert Bacharach—and

produced by Bacharach, too! Being bald!

DAVE KAYE—A Fool Such As I; It's Nice In It (Decca F 11866)****—Imitation Elvis, I'm afraid, however you listen to A Fool Such As I, second side shows some individuality, but too late.

THE BLUEBEATERS—Little David; Ain't Got A Care (Piccadilly N 35181)****—Male vocal and guitar in duet for Little David which could be a meat for dancers, but shuffles along indolently and persistently on the turnover, too.

THE REGENTS—Bye Bye Johnny; Come Along (Orion CB 1917)****—Bye Bye Johnny is a Chuck Berry composition and The Regents drive it vigorously, with good edgy vocal and instrumental noise. Buddy Britton penned Come Along, an invitation that could be stronger.

LITTLE LENNY DAVIS—Little Schoolgirl's Gonna Go Back To Jeannie (Decca F 11859)****—Irish Manager Little Lenny Davis goes romantically on Little Schoolgirl. I've Raymond directs the orchestra backing. Tempo fits for the wistful Gonna Go Back To Jeannie but it's a very ordinary song.

THE BULLDOGS—John, Paul, George And Ringo; What Do I Get For My Money? (Mercury MF 808)****—In these dull times for Beatle songs? Male group here chant a la John, Paul, George And Ringo... oohs and aahs—years all in place for those who want reasonable facilities. What Do I Get? is a good number worth better things.

THE TENANS—Being With You; Woodman Look Of Love (Columbia DB 7243)****—Voice 'V' ranging from the Tenans on a couple of items I wouldn't rate if they never came around again. Performances adequate.

JOHNNY MILTON AND THE CONDORS—A Girl Named Sue; Southern Star (Decca F 11820)****—Bunk pace to A Girl Named Sue sung to guitar gallop. Good rough-halt treatment of Southern Star has character and Milton might make something out of developing this style.

CONGRATULATIONS TO THE ROLLING STONES on winning a Silver Disc for NOT FADE AWAY



The Decca Record Company Ltd., Decca House, Albert Embankment, London, S.E.1.

F 11843 of you

We've got faith in the future say The Bachelors

FAITH in the future, say The Bachelors, is something they all have. "We always feel that something else will come our way when we have to pass up what seems like a good chance to do something really special," said John Stokes. "There's always a reason for everything. For instance, we fought tooth and nail to stop 'Diner' being released. Yet it was issued and now we have turned out to be a big hit. For sure it'll be the same with the Ed Sullivan show we've had to turn down — at least I hope it will be!"

The Bachelors were waiting for their call in their dressing-room on their current tour — or two of them were. Doc Clunky was taking another of the dozens of phone calls The Bachelors receive wherever they appear.

Hospital

He returned to the dressing-room and announced: "It was from a local hospital. Oh, there's nothing to worry about, the sister and nurse heard our act over the hospital broadcasting system and wanted to say how much they enjoyed it."

The Bachelors revealed that all their phone calls from fans was starting to be a real problem — so they were having a "phone number of their London but change."

"Our phone never stops ringing. Doc told me, 'because the number has become known to lots of fans.'"

"The trouble is, people tend to forget that we work late a night and therefore need a sleep late in the mornings!"

T.S.

Behind the singles scene

WITH DON NICHOLL

MARK WYTER has chosen to record another single not just because of his success with "It's Almost Tomorrow." He also wanted a known melody which would make quick impact this time out because he'll have little opportunity of presenting the new release on radio and TV. His timing dates with the Dave Clark Five won't allow for much else, although Mark is to do "Only You" on "Thank You Lucky Stars" (March 21) and on "Saturday Club" (28).

"I picked 'Only You' myself," he said. "I remembered it being a hit when I was at school. Tony Hatch came up to see me in pantomime at Coventry and we went out to a music store to buy a copy of the sheet music."

Tony agreed with Mark that "Only You" was a bright idea. He arranged the number with a modern up-tempo slant... and Mark was recording it five days later!

The Platters and The Hilltoppers and smash sales with this song, in fact both groups collected Golden Discs. I think it's hoping a hit much for Mark to do the same but he should climb into the six figures if not the six naughts.

THE BROOKS have decided to drop the "Brothers" tag now that they've changed labels. "We thought it would be odd but to keep the Brothers bit now," says Geoff and Ricky. "It's out of fashion for folk to be brother or sister groups."

The Brooks may not be out of fashion but they've certainly been out of hit parade lock lately. They're hoping to change all that under the new name and new label. Their manager is Peter Walsh who records them for his independent Strand mark

and release through Decca. Mr. Walsh is also in the managerial seat for Brian Poole and The Tremeloes.

Geoff Brook says of "Once In A While": "I'm knocked out with the sound of it. It is the very first time we've made that I really like. Well, Geoff will be 21 in a few weeks time, maybe this one will turn into a pleasant present."

ADRIENNE POSTER watched *The Rolling Stones* going through their act in a *Homeschool Club* and was afterwards introduced to the group. "What are you doing for your next disc?" they asked her. "Haven't got anything planned at yet," Adrienne told them.

"O.K., we'll write something for you," decided Mick Jagger and Keith Richards. Result: "Shang A Doo Lang." If it can do for Miss Poster what "That Girl Belongs To Yesterday" has done for Gene Pitney, everyone will be delighted.

But the task is somewhat tougher, to put it mildly.

THE SNOBS have nothing to snobbish about them except their colourful costumes. These boys wear 17th Century garb—powdered wigs, velvet jackets and lace cravats. Backed shows their number *Buckle Shoe Stomp*. They are managed by a professional toastmaster Ivor Spencer who found at deb's parties that the girls wanted to hear and see something right out of the rat. He hit on the Snob idea and it is bringing the boys a lot of attention. They've only been formed two months... already they're on disc and inquiries have been received from

the Ed Sullivan TV show and CBS TV in the States!

THE COASTERS' new disc "Isn't Nuthin' To Me" has audience reaction on it because it's taken from an EP made at a big show in New York, "Apollo Saturday Night."

RAY ELLINGTON is fairly rare on disc these days, but no one in their right mind would miss the opportunity to record a Lionel Bart-Leslie Bricusse composition.

And "Rhythm Of The World" has been waiting for some months to be recorded, because the disc company didn't want to rush things.

THE ORCHIDS may not be able to promote their new three-star disc of *I've Got That Feeling* as extensively as they'd wish. Point is that the three grammar school girls are studying for their GCE and can only play some weekend dates.

DANE ROGERS and The No Beats started up four years ago in the *Hithearts*. In '62 they went out with Gene Vincent on the "Rock Across The Channel" show, but were getting nowhere so far as the disc world was concerned, until, late last year they entered a demonstration disc in the "Demo-Disc Show" at the State Ballroom, Kilburn.

Pye's Alan Freeman was one of the judges and this A and M man decided the demo number ought to be released. This week, it is... "Mary Mary, Mary Mary Me."



THE MERSEBEATS—two EPs showing two sides of this talented group.

EPs

By Nigel Hunter

Beat, ballad by Merseybeats

The Merseybeats

On Stage
Long Tall Sally; I'm Gonna Sit Right Down And Cry; Shame; You Can't Judge A Book By Its Cover. (Fontana TE 17422)★★★★

I Think Of You
I Think Of You; Mister Moonlight; It's Love That Really Counts; The Fortune Teller. (Fontana TE 17423)★★★★

THE MERSEBEATS are unique on the current beat scene. As their A and R manager Jack Baverstock pointed out, "They've made this chart on the gentler type of material, and they're keeping it that at the moment for their singles."

But they are a great beat group also, and the "On Stage" EP will give people unfamiliar with their best work a chance to hear what they can do.

The "Stage" set certainly leans on the beat pattern of things, with a strong thrust of Chuck Berryish rhythm and blues mooring through it.

The second EP spotlights the ballad character of the boys, and it's this side of their vocal character which will come off best.

Dusty Springfield

I Only Want To Be With You
I Only Want To Be With You; He's Got Something; Twenty-Four Hours From Tulsa; Every Day I Have To Cry. (Philips BE 12560)★★★★

DUSTY'S first EP is a solo artistic and a certain winner. How pleasant it is to see an EP which isn't merely a round-up of two previously issued singles, cool her first single hit provides the first track and the title of the disc. Otherwise it's all new Dusty, and it's excellent.

He's Got Something was penned by Kenny Lynch and Ian Samwell, and has a combination of melody and lyric that is simple and effective.

Dusty treats Tulsa virtually the same as Gene Pitney—a wise move because it's impossible to better the Bart Bacharach setting for the song. She gets some splendid orchestral sounds throughout from Ivor Raymonde, and the chorus backing up in places sounds like The Breakaways.

Eden Kane

It's Eden
Bury Cry; Like I Love You; Tomorrow Night; Don't Come Crying To Me. (Fontana TE 17424)★★★★

BOYS CRY has taken Eden back into the charts after a long absence, and the rest of this EP proves that he well deserves his regained hit status.

The songs are varied, and the backing are solidly conventional. Eden handles the words without a trace of the resignation which the work of others and should stay around the Thirty safely if he keeps up this standard.

Little Stevie Wonder

I Call It Pretty Music But The Old People Call It The Blues
I Call It Pretty Music But The Old People Call It The Blues; Workout; Stevie Wonder; Monday Talk. (Starline SE 1014)★★★★

STEVIE'S disc is a strange mixture. Some of the elements are marvellous, like the fantastic brass section in his guitar "Finger-tips" organ for instance.

As far as he is concerned, the many part of his offerings which I appreciate is the harmonica.

in short . . . in short . . . in short . . . in short . . .

DANNY RIVERS—There Will Never Be Anyone Else; I Don't Think You Know How Much I Hate You. (Decca F 11865)★★★★

Sluggish Rivers on There Will Never Be Anyone Else; Girl going back to college to keep you awake. Self-pity second side (ironically boosted more brightly).

THE SNOBS—Buckle Shoe Stomp; Stand And Deliver. (Decca F 11867)★★★★

One composition by The Snobs should launch this gimmicky beat group successfully on the record scene. The four boys chant the *Buckle Shoe Stomp* for obvious reasons—see in with their costume. Side's not as good as the audience reaction would have us believe, but it'll sell.

The audience is present with cheers and screams for the other disc, too.

THE WASHINGTON D.C.—Kiss Sweeter Than Wine; Where Did You Get Love. (EMR 196)★★★★

Delus disc by local boys who sing and play guitar and drums. They're a pleasant modern sound but I figure they could have shown something less tired than the old Kiss Sweeter Than Wine. Ready musician for the reverse.

JIMMY SOUL—I Hate You Baby; Change Partners. (Stateside SS 274)★★★★

Soul storming along in Salvia-tonia manner with handclapping as he marches to I Hate You Baby. Reminds me of Johnny Sandler's old comedy routine—essentially Jimmy's being serious. Change Partners brings a girl group in behind his holder.

CAROL DEENE—Who's Been Sleeping In My Bed; Love Is Wonderful. (HMV POP 1275)★★★★

Carol Deene is the widest smile Goodlooks who has been crying into her pillow for obvious romantic reasons. A Bacharach-David song. Who's Been Sleeping In My Bed gives Carol absolute chance at used table and the steps it cranks to Ivor Raymonde's orchestral backdrop.

Gossamer huffed on the second side sounds as if someone thinks Deane's Durbin was on top of the parade instead of Cilla Black.

PETER'S PACK—Why Did You Bring A Blue To The Dance; She's In Love. (Piccadilly N 35178)★★★★

This group was originally created Peter and The Travellers. Friendship A and R man Ray Hor-

ricks decided on the change to Peter's Pack. Two of the faces we actually called Peter. Nelson the singer and bass guitarist, and Coleman the drummer, John MacDonald (lead guitar) and Tony Hall (rhythm guitar and sax) are the other faces. They make a good noise and the top-side's middle of the road shaker could collect a lot of fans.

KRIS JENSEN—Lookin' For Love; In Time. (Blackey 1247)★★★★

Urgent heater with C and W flavours from Kris as he goes *Lookin' For Love*—possibly better in concert than disc. Slowdown for *In Time*.

BILLY FONTAYNE—Little Child; Look Before You Leap. (Orpheo CB 1917)★★★★

Raising vocal of the Lennon/McCartney number *Little Child*. Apart from Fontayne's singing, the disc also has a commercial bag in the nasty Charles Blackwell backing *Look Before You Leap* it brist advice.

THE TRIFFIDS—So Shy; I'm A Fool; Of Your Love. (Columbia DE 7251)★★★★

Happy song and stream from The Triffids. So Shy but both this and *Enough Of Your Love* hardly qualify as songs of the year.

THE COUGARS—Caroline And Chips; While The City Sleeps. (Parlophone R 5115)★★★★

Guitars play simple adaptation of clinic on top deck, then pick up slower. Bob Baratt original down below While The City Sleeps. Can't see it waking up, either.

THE SHEVELLES—On Pao Pa Dos; Like I Love You. (Decca CF 1917)★★★★

On Pao Pa Dos opens explosively with gospel yell before settling down to boogie rhythm 'n' blues. With most of the way and always exciting with big noise building. Dancers come on the right for Monkey and the rest. Second side's a little better by comparison.

TONY VINCENT AND THE GIANTS—Let The Four Winds Blow; Cereza. (Polydor SS 276)★★★★

Tony Vincent's had quite a bit of vocal experience and it shows to his advantage in the easy rocking performance of the *Four Winds Blow*. The group's backing of



guitar, drums and sax is firm. Cereza is purely instrumental and Tony Durran's sax booms happily in front.

THE BOOTLES—I'll Let You Hold My Hand; Never Tell Now. (Veeva N 9211)★★★★

American girl group answering the Beatles with *I'll Let You Hold My Hand*. If you can imagine our lads with even longer hair, you've got the picture.

THE LONELY FIDDLER—Hoodoo Hoodoo; Stranger On The Mountain. (Vocalion POP V-N 9217)★★★★

With a chorus called *The Whistle Hambers*, the Lonely Fiddler goes sailing away at the *Hoodoo Hoodoo*. A wful lot of corn in the horn. *Stranger On The Mountain* is dramatic with howling wind effects.

JOE AND EDDIE—Lonesome Traveller; There's A Meeting Here Tonight. (Vocalion POP V-N 9215)★★★★

I like this disc of the familiar *Lonesome Traveller*. The two men build it with increasing speed and power. Not easy to whip up new patterns for this number but Joe and Eddie manage the feat. *There's A Meeting Here Tonight* is fine stuff, too—again the

men get you finger-snapping along with their gospel technique. A coupling worth setting out.

FOUR PENNIES—Tell Me Girl; Juliet. (Philips BF 1322)★★★★

The vocal group in best mood for the top disc and in slow romantic looking for the second half. Juliet is not unattractive but the disc as a whole is rather pale.

BUTCH MOORE AND THE CAPITOL SHOWBAND—Foolin' Time; Too Soon To Know. (Piccadilly N 35110)★★★★

Bunch Moore is the lead vocalist in a students' group from Dublin and he breathes comfortably through *Foolin' Time*.

Apart from Moore, the outfit line-up consists of piano, two guitars, sax, trombone, trumpet and drums.

Too Soon To Know is a sad little rockabilly wail song.

MARK PETERS—Cindy's Gonna Cry; Show Her (Orloco CB 1969)★★★★

One of the most interesting things about Mark Peters is the fact that his manager actually lives in Coronation Street! Should be something of a success open for Mark, who needs one a Liverpool sound that is gentle and balladic for a change.

HIT RECORD INSIDE

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Little R cuts a gospel album

Little Richard

Blues Gospel
Every Time I Feel The Spirit; For The Sinner; My Way; Don't Leave Care; Coming Home; I Know The Lord; I've Just Come From The Fountain; God Is Real; Troubles Of The World; Certainly Lord; Tell God My Troubles; Precious Lord.
 (Stonewall SL 10054)★★★★

LITTLE RICHARD has been fluctuating between the worlds of rock-solid pop and hot gospelling for some time. On occasion it looks as though he's settling for religion full-time, but it hasn't happened yet.

This album reflects the strong religious tendencies in his nature. He works with a choir and organ in straight gospelling spirit, using all the tricks we know from his rock epics in a different way.

The results are totally different as well, of course, and will probably only appeal to confirmed Richard enthusiasts and those interested in religious material.

This set shows the sincerity of his beliefs, but I'm afraid it will show less indifferent sales achievements.

IT'S DANCE TIME—(Golden Guinea) GGL 6249★★★★
TONY SHERIDAN—Let's Do The Madison, Twist, Etc. (Polydor) LPHM 66612★★★★—Both these albums are obviously slanted towards the energetic party-minded

market, and both fit the bill admirably if your guests want to shake to the latest discs.
 The Golden Guinea round-up offers some top-line talent in the form of Murray Rydell and Choker, and Don Dee and The Tynars come across nicely, too.
 Tony Sheridan is a formidable name in terms of beat-ballooning and the Polydor people have given him some nice studio sound support for this set. These Beatles back him for My Bonnie and The Saints—

Ly Nigel Hunter recorded before they burst into the big time—and the rest of the album features The Sandi Brothers.

BING CROSBY—Reflexes in Paradise Island (Reprise R 6106)★★★★—Bing's been singing for the best part of 30 years now, but his voice shows remarkably few signs of wear or loss.
 He has exactly the right relaxed approach to these sunny songs of the Islands, and Nelson Riddle has scored and conducted some imaginative accompaniments for him which avoid the obvious cliché of the island. A cut for Crosby fans.

RONNIE ALDRICH—The Magnificent Piano of Ronnie Aldrich (Decca LK 4574)★★★★

DAVID ROSE—The Wonderful Music Of David Rose (London HA-R 8114)★★★★—"Magnificent" and "Wonderful" are tough adjectives to live up to in the recording studio, and Ronnie comes nearest to his here.
 Working at the grand piano keyboard with the strings of the London Festival Orchestra behind him, he's turned in a smoochy set of romantic standards ideal for when the lights go down low, power cuts or otherwise.

David Rose was one of the powers of mood music on disc, with Andre Kostelanetz, and registers once more with a string-studded orchestra. But the latter isn't as large and lushly effective as many of his earlier line-ups on record.

GEORGE MAHARIS—Where Can You Go For A Broken Heart? (Columbia 33 5X 1597)★★★★—A handful of love-love

blow from George of "Route 66" fame, get across with creditable vocal punch and helped by Don Costa's arrangements and orchestra. The lyrics of some of the songs are disturbingly true to the harder patches of life, and George gets inside them with telling sympathy.

LENA HORNE—Lena Like Laina (MGM C 9624)★★★★—Greatly disappointing when compared to Lena's recent albums with Marty Paich's arrangements and orchestra. Here she sings shorty Rogers scores with an orchestra conducted by her husband Lennie Hayton, and it's pretty heavy going for her.

Apart from the odd trouble of some pop tunes never fitting into the Latin idiom, the arrangements aren't inspired, and the orchestral support is plain as a mesa.

WINIFRED ATWELL—(Golden Guinea GGL 6251)★★★★—No title for this piano round-up by Winifred, and with her name on it there's really no need for one. It's the usual jollicking Atwell, easy on the ear and good for parties and a little unafacinate to have faded from the chart limelight.

PAUL ANKA—Songs I Wish I'd Written (RCA Victor RD 7617)★★★★—Paul opens this set with "Ramblin' Rose," and he's way off-key right through the number. Unfortunately, things don't get much better on subsequent tracks, either, and the only really good one is the honky Oh Lonesome Me.

Elliott v. Bonds in chart battle of 'New Orleans'

THE man who beat The Beatles to a hit with "Money" slipped off his dark brown overcoat and said: "We had the hardest competition in the world when we matched The Beatles on our last disc. But we made it into the charts—and we're hoping to do the same with our follow-up."

Bern Elliott was talking about his new disc "New Orleans" which was originally recorded and shaped into a big smash by American singer Gary (U.S.) Bonds. And he has stiff competition on his second single, for the original "New Orleans" by Bonds has just been re-released.

"Well," said Bern, "we made the charts once against the odds and I'm really hoping we'll do the same this time."
 "Anyway the disc has had plenty of plugs since it was released and is selling well according to the record company. The boys and I feel that we'll be satisfied if the record just enters the lists. That way, it will keep our name in the public eye. And, don't forget, it's always harder to get the second disc into the charts."

Enthusiastic

After the success of "Money," Bern and the Fenmen had a search for a suitable follow-up. Decca's Peter Sullivan—the man behind Kathy Kirby's string of revival hits—suggested "New Orleans," a number which the Fenmen had learnt several years earlier but never pursued seriously.

"Anyway we tried it out, liked it and did a new arrangement. We added an extra phrase and became quite enthusiastic," said Bern.

"We soon had the number shaped the way we wanted it and we did the recording quite quickly—about eight takes in all, I think. The flipside, too, was recorded very quickly. We only had three takes on that. It's called "Everybody Needs A Little Love," and we like it a lot."

Bern and The Fenmen have just finished a long tour with John Leyton—and they really enjoyed it. "We prefer tours," said Bern. "Everybody gets very friendly and we all have a great time usually."

Lovely gore

But how do they spend their limited spare time? "Well we listen to records and I'm fond of painting—by numbers, of course. And we all play chess, we've very keen on that. Then, of course, we read anything and everything. My own taste? Gory novels, lovely!"

Bern and The Fenmen are off to the States on April 7 for a four days promotional visit, which will take in TV and radio. Bern was looking forward to the trip. "But I don't know much about America really," he insisted. "I would really like to



BERN ELLIOTT—fighting against the odds.

see some things like the Grand Canyon but there just won't be time."

The Fenmen, Bern's group which he has led for a year, are named after—of all things—a pub. "When we started, we couldn't think of a name. But we all went to a South London pub called the 'Jolly Fenmen' so we called ourselves after that."

Alan Walsh

edited by Maurice Clark



THIS time next week those fantastic BEATLES could have NINE records in the Top 100! In Billboard they have first, second, third and seventh spot with "She Loves You," "I Want To Hold Your Hand," "Please Please Me," and "Twist And Shout." "I Saw Her Standing There" is number 17, "My Bonnie" is 42, "From Me To You" is 73 and "Roll Over Beethoven" is 79. And last Monday "Can't Buy Me Love" was released, and that's not going to take long to make it!

Should prove very interesting if only for collectors—RCA Victor are digging out from their archives discs made by great personalities since the company started and re-releasing them in album form on a newly formed label called "Vintage Series." This will cover jazz and folk as well as film and show songs. A minimum of 12 albums a year is planned.

The title song from the Broadway show "Hello Dolly" which has just brought Louis Armstrong back into the top sellers, is facing an infringement charge as the publishers of a song called "Suzflower," written by Mack David in the late '40s, claim it as the same tune.

● A big promotion of the music from the JAMES BOND film, "From Russia With Love," which is shortly to be shown in the States, could well mean a return to the U.S. charts for MATT MONRO. Liberty are releasing the Monroe disc.

Al Martino, who has been making quite a stir again in the past year, both with hit singles and albums, has just made a new LP in his native tongue, called "The Italian Voice Of Al Martino."

With all the covers made on hit records a group of top arrangers are getting together to see if they can't get a copyright act passed to stop other arrangers using their ideas.

● HARRY BELAFONTE is celebrating his fifteenth year with RCA Victor and his next album release with the company is a 2-LP album recorded "live" in Los Angeles, called "Belafonte At The Greek Theatre."

Verve Records threw a press and DJ party at Hollywood's Crescendo on Vaughn Meader's opening night. Vaughn, doing a completely new act, was a fantastic success.

ROY KEITH FRANCIS — Lead Guitar
TERRY FRANCIS — Vocalist
KENNETH DONALD HOWSON — Rhythm Guitar
TONY YIASOUMI — Bass Guitar
TREVOR JONES — Drums

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Big Beatles poster covers the front of the famous Peppermint West Club in Hollywood. It reads: 'Don't be a square, be a Beatle. Come in, see and listen to the new dance rage—Beatle Headquarters.'

SOCCER, TV, GOLF FOR GERRY

GERRY and the Pacemakers were chuckling at the antics of Arthur Haynes on a hired TV set as they relaxed in their dressing room at Birmingham Hippodrome, where they had just played to a packed Saturday night first house audience.

"One more show and our week here will be over," said Gerry, lighting a tipped cigarette. "It has been a fab week. In fact, we have had a chance to get some rest after the rigours of one-night-stand touring."

"You see, it's usually a case of getting up early to be on the road to the next town when we are on tour. But staying at the same theatre for a week's variety has been quite different. We've been making the most of it by getting up at two—just in time for late lunch!"

One of the group's two road managers, George Hollingsworth, brought in a tray filled with dishes from a nearby Chinese restaurant. The three Pacemakers began to tuck in—but Gerry explained he had had something to eat earlier.

• chips

Gerry's brother, drummer Freddie Marsden, attacked a plate of curried steak, chips and rice, bass guitarist Les Chadwick tackled a huge plate of curried steak and chips ("I'm not keen on rice," he said), and pianist Les Maguire enjoyed "chip butties," a Liverpool speciality comprising chips on bread!

"The Dallas Boys were introduced in 'The Arthur Haynes Show' and Gerry said, 'We love watching television. This set has hardly been off all week. The trouble is that we can never make up our minds which channel to watch. So we keep switching over from one to the other all the time.'"

GERRY

"On the golf course," revealed Gerry. "Mind you, we don't take the game very seriously. It's just a giggle really. We've been out on the Edgthorpe course most afternoons."

"Slinger Bobby Shafin, who has been appearing in the show this week, has played with us. And we have also been joined by actor Terence Edmond, alias the late P. C. Smeat of 'Z Cars,' who has been in a play in Birmingham this week."

Freddie Marsden interjected: "I've bought myself a new golf club while we've been in Birmingham. It's a Number One wood for driving off. I've been making good use of it, too."

Les Maguire, wiping his fingers after finishing his last "chip buttie," went on: "I've bought a new £30 camera in Broom. I've been photographing everything we've come across, especially the new buildings that are going up everywhere."

Gerry gulped a crate of Coca-Cola bottles from out of an cupboard and handed one each to his three Pacemakers.

"We've had lots of presents from the fans in Birmingham," he commented, picking up a cute Robin Hood doll. "We'll probably pass a lot of them on to a children's hospital in Liverpool when we get back home."



GERRY MARSDEN—a chance to rest from one-nighters.

by TED SCOTT

When film of the day's F. A. Cup Semi-Final matches was shown in the ITN news, the clatter of knives and forks on plates stopped for a few minutes while the Pacemakers studied how each goal had been scored.

A quick check revealed that Gerry, Les Maguire and Freddie were Everton supporters whilst Les Chadwick, George Hollingsworth and the Pacemakers' other road manager, Les Hurst, were always extolling the virtues of Liverpool.

"I'm not saying much on the subject today," said a dejected Les Chadwick. "Have you heard the results of today's matches? Liverpool lost 1-0 to Fulham but Everton beat Notts Forest 6-1."

"George and I went to Villa Park today to see the Cup Semi-Final match between Preston and Swansea. I must admit that I was rather pleased to see Preston go forward to the Final. After all, it was Swansea who knocked Liverpool out of the Cup..."

How had Gerry and the Pacemakers been spending their week in Birmingham?

JAZZ TRAD MOD

Songs in the great blues tradition

R and B Greats

R AND B GREATS, Vol. 2— (Real Gone 1175)★★★★—The two Ray Charles tracks were recorded long before he became internationally famous—in 1951, in fact. He is certainly singing here more in the tradition of the great blues artists and justifies the interest shown by jazz fans in his work. It is a pity the sleeve makes such pronouncement of his name, because the others are equally good in their own way, particularly those always popular favourites, **BROWNIE MCGHEE** and **SONNY TERRY**. Peppermint Harris, sings robust

blues somewhat in the boogie idiom; James Wayne has instrumental backing, but is rather nasal. Sonny and Brownie are very much themselves while Arbee Siddhans sings two slow blues with



RAY CHARLES—recorded before he became famous.

heavy saxophone backing. Lil Son Jackson is a true country artist and Roberts was one of his big successors. One final word... there are much more blues than R and B.

Danny Alvin

DANNY ALVIN AND HIS KINGS OF DIXIELAND PLAY AT CLUB BASIN STREET— (Esquire 32-194)★★★★—I don't go for this sort of jazz these days. Dixieland is all very well, but so often it stops at Dixie... which sounds almost the same, but isn't by any means.

Give me the All Stars, or Kid Grig's Band, or the Cannon group, but this often sounds like British

trad starting all over again. There are strong indications that the Yanks are about to emulate our feats in this respect.

Now this isn't had by anybody's standards. Danny Alvin is a first-class drummer and Floyd O'Brien is a lot of people's idea of the best in white trombone playing. Certainly he plays the blues with the greatest of them all and the LP is almost worth it solely for his contributions.

Pete Kerr

JAZZ AT THE CAPITAL— (Waverley ELF 126)★★★★—This shows that there are still some who think the old formula is the key to success. Think of everything but in the trad business three years ago and you've summed up this record.

A monstrous version of Peter And The Wolf and an equally monstrous Who's Afraid Of The Big Bad Wolf combine with a version of The Old Spinning Wheel so bad that I failed to recognize it from my old Bob Crosby rendition.

Shokey City Seven

THE SHAIKEY CITY SEVEN PLUS ONE PLAY—SEATTLE, U.S.A.— (Esquire 32-194)★★★★—Several critics, myself included, have said lately that there are signs in America of a trad revival, such as the one we've just gone through. It isn't accurate to call it a revival, because the scene as we knew it never happened there to begin with. No one could compare their revival bands, those of the La Waters and Firehouse Five variety, with our trad ones.

British trad was something that we produced. It, for all its faults, was at least ours. What's on this record is nothing at all; and it doesn't even have the advantage of sounding original. It's as hackneyed as they make 'em.

Owen Bryce

Tony Hall

Grand old man still enjoyable

Coleman Hawkins Quartet

TODAY AND NOW (12 in. J.M.V. CLP 1689)★★★★—Hardly a month passes without the release of at least one Hawkins LP. And the fantastic thing is that the Grand Old Man of the tenor saxophone sounds better and better the older he gets!

This is one of his most enjoyable albums ever. A quietly gentle, productive session with his regular Quartet comprising Tommy Flanagan (piano), Major Holley (bass) and Eddie Locke (drums). According to Stanley Dunes's liner notes, most of the seven tunes were cut in one take. Three of the tunes (all ballads) are unexpected Hawkins material, but Hawk's mature approach makes him sound completely at home.

Zoot Sims

ZOOT SIMS IN PARIS (12 in. United Artists ULP 104)★★★★—No one seems to know for sure when Zoot cut these sides in Paris. But the date is of no real importance. Because Zoot is a timeless player.

Here he's as warm-sounding, swinging and free-flowing as ever. There are nine tracks at this apparently after-hours date—two blues, six standards and a lovely song by Tommy Wolf called Spring Can Really Hang You Up The Most.

Adam starts album of Chris Andrews' songs

CHRISS ANDREWS was re-hearing the Roulette for an LP session when I called on the 21-year-old chunky bundle of talent who wrote Adam Faith's last two hits—"The First Time," and "We Are in Love"—and the current chartster, "If He Tells You."

"I always wanted to write a song for Adam Faith—ever since I first saw him on Jack Good's 'Oh Boy' TV show," Chris told me.

"But I never thought I would get the chance. But now, Adam is doing a whole album of my songs—14 in all. We started recording the first of them this week."

The Andrews success story started when Chris recorded a demo with his group, The Ravers. It was "The First Time" and, recalled Chris, Adam "traced" about it.

Added Chris: "It was something quite new for Adam in the way of song material—a real heavy number. It got to No. 3 in your Top 30, and the follow-up, 'We Are in Love' reached No. 10 and was in your charts for nine weeks."

Not bad going for a lad who started playing piano and

guitar in working men's clubs in the Romford area when he was only 13!

As a solo singer and pianist, Chris himself appeared on "Oh Boy"—and in distinguished-to-be company, too. His backing group consisted of Tony Sheridan on guitar—the boy who was in turn backed by The Beatles when he recorded "My Bonnie" in Germany—Brian Bennett, current drummer with The Shadows, and ex-Shadows bass guitarist Leslie Locking.

"Quite a team," recalls Chris! He is in Germany for a while

with a group led by Charlie Chester's son, Peter, then formed an outfit called Chris and The Boys. Chris and The Ravers followed.

Nowadays, everybody is bidding for Chris's services as a songwriter. He has no written contract with Adam Faith. "Just a gentleman's agreement."

No doubt that Chris Andrews is definitely going places. Freddy Poer, his publisher, has just sold some material to The Four Seasons. So the next stop, songwise, could be America.

LAURIE HENSLAW

FOLK

A dozen pop folk songs from America

The Brothers Four

THE BIG FOLK HITS (CBS BPG 63194)★★★★—The Brothers Four sing their way through a dozen of America's most popular folk songs. We have If I Had A Hammer, Walk Right In; Michael Row The Boat Ashore; Darling Corey; I'm Certain that you've all heard these numbers too many times already. These four tunes are just not the whole of folk music.

This jury's a bad record; in point of fact it has some excellent moments and is pleasantly attractive from beginning to end. The boys sing their easy way through the batch, but they

don't make any positive contribution to the scene beyond singing good songs well.

Harry Simeone Choral

THE WONDERFUL SONGS OF FOLK (Mercury 20 006 MCL)★★★★—The Harry Simeone Choral continue the process of polishing up folk music. They, too, take popular folk songs and present them neatly, gently, delicately, in a highly professional manner. Result: good music, well sung but with nothing to commend it to the point!

In this process of presenting folk music, I believe that The Weavers in America and the Ian Campbell Folk Group in this country have gone as far as one can without intrinsically altering the character of the music itself.

Roy Acuff

ALL TIME GREATEST HITS (Decca LPM 109)★★★★—I would have enjoyed this so much more without its two "stuck" tracks, The Wreck On The Highway and Don't Make Me Go To Bed And Feel So Good. Roy Acuff, one of the better C and W artists, gets the most out of them, but it's not for me.

The other tracks rock along with an easy swing and it's not difficult to see why Acuff has so many keen fans on the Grand Ole Opry show. Best track: the wonderful **WALKING CANTONMENT**.

Owen Bryce

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DAVE'S BACK

8,000 miles by jet, but that 200 to Merseyside nearly beat him!

DEEPLY sun-tanned and looking fit for anything, Dave Clark relaxed in the seat of the Viking charter aircraft carrying him and his fabulous five from London to make his professional debut in the home of the big beat—Liverpool. And DISC was right there beside him.

I had dragged myself out of bed at 5.30 a.m. to join Dave in a mad dash from his Tottenham home to London Airport where the Dave Clark Five were due to catch a scheduled flight for Merseyside.

But the heavy London traffic prevented the Tottenham-born star from reaching the Airport in time for the flight—and the Five, together with road manager Freddie Murray missed the plane by a mere mere minutes!

A quick consultation and some hurried phone calls resulted in a special plane being chartered from an airfield 20 miles to the north. When they arrived—two hours late—Dave and the boys went straight to the theatre—they did not even stop for a meal—to start rehearsals for their week's variety.

FIRST

It was a rough journey, but it was well worth while. For I obtained the first interview with Dave by a show business writer since his return from his triumphant American trip on Monday.

"America was just tremendous," said Dave as we sat together during the 44-minute flight. "It's everything you think it is—only bigger."

Dave, who originally only intended slipping off in America on his way to a holiday in Montego Bay, Jamaica, made two triumphant TV appearances on the famous Ed Sullivan TV show—the second by public demand and at top of the bill.

WILD

While the Five were in New York they received a terrific reception from fans who went wild for the North London group. "The reception was tremendous," said Dave, "and several times we were besieged in our hotel by 5,000 girl fans."

The Dave Clark Five managed to see most of the sights, however, and Dave was particularly impressed by the Empire State Building and the general height of the city's famous skyscrapers. Among the places they visited

were Greenwich Village and the famous Peppermint Lounge.

Disc jockey Murray "The K" Kaufman took them to the Lounges, where they were honoured guests and had the whole show dedicated to them.

After the first TV show the boys flew down to Montego Bay for a few days holiday at the millionaires favourite hotel, the plush Casa Montego.

Said Dave: "It was such a contrast because we left New York in freezing cold weather

and stepped into hot sunshine of 85 degrees in Jamaica four hours later.

"The island is really beautiful. It's so hot yet everything is so green and there are thousands of beautiful flowers. We spent the whole holiday relaxing on the beach, swimming, diving with aqueducts and trying to water-ski. And in the evenings we attended several barbecues."

But Dave told me, despite the fabulous time they had in America, and Jamaica they were glad to be back. "There's no doubt about it," said Dave, "home is best—and Britain is home to us."

Alan Walsh

U.S. letter cheers the Blue Jeans

THE Swinging Blue Jeans had a great big smash hit with "Hippy Hippy Shake." Everyone knows that now—and the disc's success brought a lot of pleasure to the four lads from Liverpool. And that pleasure has been increased by a letter which their manager Jim Ireland, owner of Liverpool's Mardi Gras Club, received from the States last week.

For the letter was from Chan Romero, composer of "Hippy Hippy"—and the man who first put the number on wax. And Chan is enthusiastic about the Blue Jeans' version of his number. In his letter, he congratulated them on their interpretation of his old R and B hit.

Chan says he never anticipated a British group recording "Hippy" and making it a hit.

The number is climbing the charts in the States. At

present, it stands No. 34 in Billboard's charts, while their follow-up "Good Golly Miss Molly," the old Little Richard success, this week came into our Thirty at 24.

It is now certain that the Blue Jeans will pay a four-day promotional visit to New York next month (see page 6)—and they would very much like to arrange a meeting with Chan Romero.

Ray Ennis, perched on a dressing-room bench at ABC-TV's "Ready Steady Go" Studio last week, told me: "We'd all love to meet Chan and we hope that when we go to the States, we'll be able to organise a meeting."

"We'll only be in New York for four days so it may not be possible for Chan to come to see us. But we're keeping our fingers crossed that it can be arranged."

A.W.



DISC reporter Alan Walsh chats to a sun-tanned DAVE CLARK before taking the car from Dave's home in Tottenham to London Airport on Tuesday.

BEATLES FILM continued from front page

graphs for the eager film technicians who clustered around between takes. At one point, he whipped out a couple of joke false eyes, wedged them under his eyebrows and did a horror-film take-off.

Such antics were typical of the Beatles' approach to the job of film making. While the camera was rolling and the mike boom looming overhead, they got down to the job in hand like the true professionals they are.

But when the director said "cut," they gugged around, lit cigarettes, or chatted with co-star Wilfrid Brambell, who plays Paul's bad-tempered old grandfather.

Between dates

The carefully constructed set depicted a hotel room where the boys are staying between dates. The decor was very contemporary, with a modern picture hanging on one wall. John was studying a pile of fan mail, and being urged by his road manager to get down to the job of dealing with it before going out on a date.

Director Dick Lester, obviously a perfectionist

for detail, went through about six takes during brief period of 30 minutes.

Commented producer Walter Shenson: "I have been looking at the rushes of yesterday's shooting on the train. Dick has photographed the scene in a very original way. Everything really moves along."

"All the boys have such strong screen personalities. Every one of them has real star quality. Really, it's been a big bonus for us all to work with them."

"Of course, they are not accustomed to the discipline of filming. One of the biggest things they have had to learn is to listen to the other actors for their cues. But they have been wonderful at picking up the technique of film making."


On Friday, the Beatles were at Gatwick Airport to film the film's big finale, when they are seen boarding a helicopter.

During this week, they have again been back at Twickenham for more indoor sequences for a film that is almost certain to smash box office records throughout Britain. And maybe the world, too.

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