

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 308 Week ending February 15, 1964  
Every Thursday, price 6d.

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*4-page  
pull-out  
special*

# YANKEE DOODLE BEATLES



THE  
**DAVE  
CLARK  
FIVE**

DOES  
IT  
AGAIN  
with

# BITS AND PIECES



COLUMBIA DB 7210

# OUT TODAY!



Heinz talks to June Harris about 1964



The world's top pops

WEEK ENDING AMERICA FEBRUARY 8

Last This Week	TITLE	ARTIST
1	I Want To Hold Your Hand	The Beatles
2	You Don't Own Me	Lesley Gore
3	She Loves You	The Beatles
4	Hey Little Cobra	Rip Chords
5	Um, Um, Um, Um, Um, Um	Major Nelson
6	For You	Rick Nelson
7	Out Of Limits	Marketts
8	Anyone Who Had A Heart	Dionne Warwick
9	Java	Al Hirt
10	What Kind Of Fool	Tams
11	Dawn (Go Away)	Four Seasons
12	Talking About My Baby	Impressions
13	A Fool Never Learns	Andy Williams
14	California Sun	Rivieras
15	Surfin' Bird	Trashmen
16	Stop And Think It Over	Dale and Grace
17	Hooka Tooka	Chubby Checker
18	There! I've Said It Again	Bobby Vinton
19	Daisy Petal Pickin'	Jimmy Gilmer
20	Southtown U.S.A.	Dixiebelles

AUSTRALIA

(Courtesy Music Maker Sydney)

1	I Want To Hold Your Hand—The Beatles
2	Twist And Shout—The Beatles
3	He's My Blond Headed Stompie Wompie Real Gone Surfer Boy—Little Pattie
4	Do You Love Me—Brian Poole
5	Memphis, Tennessee—Dave Berry
6	Vaya Con Dios—Kathy McCormack
7	She Loves You—The Beatles
8	Secret Love—Kathy Kirby
9	Please—Frank Ifield
10	Kahuna—The Renegades

JAPAN

(Courtesy Utamatic, Tokyo)

1	Washington Square—The Village Stompers
2	Konnichiwa Akachan—Azusa Michiyo
3	Yuuhi No Oka—Ishihara Yujiro and Asaoka Ruriko
4	Lana—The Velvets
5	Be My Baby—The Ronettes
6	Wakare No Ippon Sugi—Asaoka Yukiji
7	Mendou Mitayo—Ueki Hitoshi
8	I Left My Heart In San Francisco—Tony Bennett
9	55 Days At Peking—The Brothers Four
10	Jinsei Kaido—Hatakeyama Midori

NORWAY

(Courtesy Verdens Gang)

1	I Want To Hold Your Hand—The Beatles
2	Dominique—Soeur Sourire
3	She Loves You—The Beatles
4	Detroit City—Bobby Pare
5	Don't Talk To Him—Cliff Richard
6	Glad All Over—Dave Clark Five
7	Dagligliv I Folkehjemmet—Rolf Just Nilsen
8	Maria Elena—Indios Tabajaras
9	Twist And Shout—The Beatles
10	Geronimo—Shadows

SWEDEN

1	She Loves You—The Beatles
2	Digity Doggety—The Strepplers
3	I Want To Hold Your Hand—The Beatles
4	Be My Baby—The Ronettes
5	Bossa Nova Baby—Elvis Presley
6	I Like It Like That—Larry Finnegan
7	Beautiful Dreamer—John Leyton
8	Skona Mitt Hjarta—Siv Malmkvist
9	Glad All Over—Dave Clark
10	Detroit City—Bobby Bare

Compiled by courtesy of the American trade paper Billboard.

Tours, films, a summer season . . .

# It's ALL happening this year!

"It's all happening this year," said Heinz as he slipped off his black and white tweed coat and settled himself comfortably in a chair. "So much to do and not enough time. European tours, two films—one in Sweden—a spring show, and a summer season at Rhyll."

"I'd also planned to go deep-sea diving off the Canary Islands and spend a holiday in Switzerland, but I can see those going by the board!"

## Quiet

"I've been addicted to underwater swimming for years," he enthused. "It's so quiet and peaceful beneath the sea, and you get a kick out of watching all those fishes swimming around, knowing you could catch them if only you put out your hand."

"Usually, I take my boat out from Hamble, near Southampton, where I live, find a spot, and then disappear under the waves in my black frogman's gear, with goggles and an oxygen tank on my back. Thank heaven, I haven't come face to face with a whale!"

Heinz reckons he might have an opportunity to keep up his sea-sport activities during his 10-week summer season at Rhyll.

"If possible, I'd like to sail the boat up there and keep it moored in the harbour," he said. "On fine days, I'll be able to get in a spot of deep sea diving."

But spring comes before summer, and to prepare for the sunny days to come Heinz is planning to buy a ritzy, open-top American sports car.

"I've seen one advertised," he said. "A Chevrolet Corvette, like Todd and Buzz use in 'Route 66.' It's the only one I've seen for sale in England, and I'm just dying to get my hands on it."

"I can just see me in a pair of white jeans with an open neck shirt tearing along the highways in my new car. Smashing!"

"I shall keep my Zodiac for driving to the theatre and on the road, and just use the new one for special occasions."

## New act

Talking of the theatre, Heinz has spent the last month working out a new act for the forthcoming Joe Brown - Crystals package which opens this weekend.

"The new one starts where the old left off," he says. "I open with 'I Gotta Woman,' which I used to close with, and finish with 'Shout,' an old Isley Brothers composition, which I

first heard on a Swedish radio station, and then drove the DJ mad until he let me have a copy of the disc.

"And just for effect on this show, I'll be dressed in white, and The Saints in black, instead of the other way round."

"Of course, my act will include my new disc, 'You Were There,' which is different from my past two, and one which I hope will be a success."

"I don't think you can follow the same formula after two hit discs, and as the 'oh yeah' bit is so successful these days I've given the new record a Liverpool slant."

## POST BAG

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

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



What kind of reception will BEN E. KING get here? See "Brilliant technique."

# Why are we mutilating

# U.S. R and B?

## Spector Your answer

## PRIZE LETTER

### One for . . .

CONGRATULATIONS to Phil Spector for speaking his mind on "Easy Beat." His views were both constructive and intelligent. I am glad he criticised the records and gave his true opinion. Many celebrities on these jury type programmes are too frightened to say anything critical for fear of spoiling their own popular image. — SYLVIA LEVY, 22 Leweston Place, London, N.16.

### ...one against

SO Phil Spector thinks that Cliff's new record sounds like "a cast-off Elvis Presley" and that British artists shouldn't record country and western. All right, Mr. Spector, maybe our backing isn't quite as good as the stuff you produce, but our artists are every bit as good. — CHRIS BURGE, 31 Queens Drive, Whitley Bay, Northumberland.

IT seems that ever since The Beatles recorded and made the charts with "Twist And Shout," the general trend in British pop music is to dig up all American original R and B material, and in most cases mutilate it.

Brian Poole reached the top with "Do You Love Me," yet the Contours' version went unnoticed some months before. Doug Sheldon recently recorded "Mickey's Monkey," but no one bothered with The Miracles' version, or with their "You Really Gotta Hold On Me," which has received attention from two British groups.

And how many people heard of Jackie de Shannon's original version of "Needles And Pins"? — PETER LAWLEY, 22 Frederick Road, Penkridge, Staffs.

which no other singer can hope to imitate.

Maybe this trip will give him the long overdue recognition he so richly deserves in Britain. — GERSHWIN LAPELS, 58 Elmwood Road, West Croydon, Surrey.

## EPs aren't dead yet

EIGHTEEN months ago Jack Good stated in DISC that within 12 months he thought the EP would be as dead as the old 78 rpm.

Since then there have been seven EPs in the singles chart, with the Beatles hitting number three on "Twist and Shout," and the Searchers reaching number

12 with "Ain't Gonna Kiss Ya," not to mention entries by The Dave Clark Five and The Rolling Stones.

Make no mistake about it, the EP is here to stay. Perhaps the record companies will now wake up and release NEW material on them? — CLIFF GILES, 108a Pinfold Lane, Cheslyn Hay, Walsall, Staffs.

## What about Manfred?

I MUST point out to some of the readers who have been writing in that the Stones are not the only real British rhythm and blues group. What about Manfred Mann?

## Let them fight!

AS there has been talk lately of the Dave Clark Five and the Beatles being friendly rivals, I would like to see their respective labels issue new disc releases by both groups at the same time.

Then we would see a battle between North and South which would be worth watching! — VALERIE SAMPSON, 117 Little Heath Road, Speke, Liverpool, 24.

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

## Brilliant technique

NOW that Ben E. King is over here, I wonder just what kind of reception he is getting. To many he is an unknown singer of no particular importance in this wave of beat groups and long hair we are experiencing at present.

To a few, of which I am proudly one, he is a brilliant artist who possesses a technique

# ALEX HARVEY AND HIS SOUL BAND

## I JUST WANNA

## MAKE LOVE TO YOU



52 264

c/w LET THE GOOD TIMES ROLL

# RICK NELSON FOR YOU

05900 45 rpm

**Brunswick**

# GERRY'S NEW TOUR WOWS 'EM IN NOTTINGHAM



GERRY MARSDEN—Screams only stopped for the ballad.

THE BEATLES may be wowing them in the States, but there was no doubt who was wowing them in Nottingham last Saturday when the Gerry and The Pacemakers tour opened to packed houses!

Gerry was on stage for 30 minutes and the screams only stopped when he sang his hit ballad "You'll Never Walk Alone."

Gerry and The Pacemakers are a carbon copy of nobody. They are a tastefully groomed group with real talent and a

commanding personality — and they demonstrated this to the full on Saturday.

Gerry ran through his well-known hits, including "I Like It" which went down particularly well, but the reaction to his current Number Two "I'm The One" was so great that he sang it twice at both houses.

American star Ben E. King also impressed with his 20-minute act, full of verve and colour. Ben E. is a perfectionist who is equally at home with swingers or big-voiced ballads and his

selection of numbers was varied and interesting.

His best number for me was "Spanish Harlem" which he handled with masterly timing and control.

The rest of the show was well up to form, with The Fourmost particularly impressive. They made a terrific impact with their short act, bringing the first half to a dynamic close.

Also featured on the bill of this 21-day Howes-Epstein tour are The Dennisons, Tommy Quickly and Sounds Inc.—R.N.

# JENNY LET HIM GO

ANTOINETTE

F 11820 45 rpm

**DECCA**

## Great reception for Frank and Susan in Africa

THE Jo'burg-London radio telephone crackled and buzzed like a satellite intercom. But Frank Ifield's strong voice rode over those atmospheric loud and clear.

"Say 'hello' to everyone back in Britain for me," he said. "And there's someone right here beside me who wants to say 'hello' to DISC readers, too."

With that, Frank passed the phone to his touring show partner in South Africa—Susan Maughan. "We had a great reception on our opening show," said Susan. "And it's great to be appearing with Frank again."

Last Friday, Frank Ifield and Susan Maughan opened at Johannesburg's Colosseum Theatre on the first lap of a tour that lasts throughout this month. Tomorrow (Friday) they travel on to Durban—but Frank was full of enthusiasm for his first taste of Jo'burg, and just rarin' to see the sights.

Certainly, those Jo'burg audiences were rarin' to see more of Frank—and of Susan, too.

an appetite, despite the lack of air!

"Just a minute—Susan wants to say goodbye, too." As if out of deference to a young lady, the atmospheric momentarily died down. "We'll both be seeing you again soon," said Susan.

**Laurie Henshaw**

## Leyton, Stones package a winner

THERE'S only one conclusion to draw from the opening night of the new Stigwood package "All Stars '64" at the Edmonton Granada on Saturday. It's a winner.

And a lot of the credit must go to the top of the bill John Leyton, who delighted the audiences with his old and new—like "Cupboard Love" and "Beautiful Dreamer" and had the crowd wild with excitement by the time he reached his latest number "Make Love To Me."

Best of the others on the bill were Mike Sarne, again proving his versatility, and The Rolling Stones, whose act was as popular as ever with "Come On," "Roll Over Beethoven" and "I Wanna Be Your Man." Billie Davis, too, proved that the screams were not reserved for the boys. It's her first appearance since her car accident a few months ago.

Jet Harris, too, was making a comeback—though he had to struggle against troublesome equipment. His new single "Big Bad Bass" could be a chart entrant, however.

Also featured are the Le Roys, Billy Boyle, Don Spencer and The Innocents.

T.N.

# TOP 30

## SEARCHERS RETAIN TOP... BACHELORS CLIMBING FAST!

Last Week	This Week	Title	Artist	Label
1	1	Needles And Pins	The Searchers	Pye
2	2	I'm The One	Gerry and The Pacemakers	Columbia
8	3	Diane	The Bachelors	Decca
7	4	5-4-3-2-1	Manfred Mann	HMV
3	5	Hippy Hippy Shake	The Swinging Blue Jeans	HMV
22	6	Anyone Who Had A Heart	Cilla Black	Parlophone
5	7	As Usual	Brenda Lee	Brunswick
4	8	Glad All Over	Dave Clark Five	Columbia
12	9	I Think Of You	The Merseybeats	Fontana
19	10	Candy Man	Brian Poole and The Tremeloes	Decca
16	11	I'm The Lonely One	Cliff Richard	Columbia
14	12	Baby I Love You	The Ronettes	London
6	13	24 Hours From Tulsa	Gene Pitney	United Artists
9	14	Don't Blame Me/Say It Isn't So	Frank Ifield	Columbia
11	15	I Want To Hold Your Hand	The Beatles	Parlophone
10	16	Stay	The Hollies	Parlophone
24	17	All My Loving EP	The Beatles	Parlophone
21	18	The Rolling Stones EP	Rolling Stones	Decca
23	19	For You	Rick Nelson	Brunswick
15	20	I'm In Love	The Fourmost	Parlophone
13	21	I Only Want To Be With You	Dusty Springfield	Philips
26	22	Louie Louie	The Kingsmen	Pye
17	23	We Are In Love	Adam Faith	Parlophone
20	24	Do You Really Love Me Too	Billy Fury	Decca
30	25	Boys Cry	Eden Kane	Fontana
18	26	Swinging On A Star	Big Dee Irwin	Colpix
29	27	Eight By Ten	Ken Dodd	Columbia
28	28	Whispering	Nino Tempo and April Stevens	London
25	29	She Loves You	The Beatles	Parlophone
—	30	Nadine	Chuck Berry	Pye - International

Compiled from dealers' returns from all over Britain.



MANFRED MANN (above) has risen to No. 4 with "5-4-3-2-1" while BRIAN POOLE (below) and The Tremeloes' "Candy Man" has leapt nine places to No. 10.



**TOMMY QUICKLY PROVE IT**  
7N 35167

**THE EAGLES ANDORRA**  
7N 15613

**JEANNIE & THE BIG GUYS I WANT YOU**  
7N 35164

**FRANCOISE HARDY CATCH A FALLING STAR**  
7N 15612

**THE MONOTONES WHAT WOULD I DO**  
7N 15608

**COLPIX RECORDS**

**PICCADILLY**

**VINCE EAGER I SHALL NOT BE MOVED**  
7N 35157

**SONNY CURTIS A BEATLE I WANT TO BE**  
PX11024

**PE**

**CAMEO PARKWAY**

**THE COMMANCHES TOMORROW**  
7N 15609

**THE SWANS THE BOY WITH THE BEATLE HAIR**  
C302

## Lois and Andrea—they are female Beatles!

writes MD Harry Robinson from America

AFTER three weeks of touring the U.S.A. The Caravelles and myself can maybe just ease up a little before coming home—we arrive back on February 24—and take a look at the American scene.

I'd better say one thing about the tour and that is how successful the girls have been over here, especially in the South, where C and W and the soft blend of the girls' voices were really appreciated. In fact, we didn't waste any 24 hours but went straight to Tulsa to do a big radio and TV promotion for the whole of Oklahoma! Then on to Kentucky, which is called the "Blue Grass State." This time of the year, it's blue with the cold!

Up in Cleveland, Ohio, one TV show had a great reaction with the company getting about 30 calls in five minutes saying how much they liked the girls. The girls and I have covered at least 10,000 miles so far.

One great piece of news we did receive was that "Have You Ever Been Lonely," their latest disc release, had gone into the American charts. As far as America is concerned, the girls are looked on as the female equivalent of The Beatles!

### Funny

We met The Coasters, who recorded "Searchin'" before The Hollies' version. They are coming to Europe in March and all I can say is that they are one of the funniest groups on stage—so look out Freddie and The Dreamers!

"Surfin'" has died out here and has been replaced by "Drag," which has something to do with driving beat-up old jalopies.

When The Caravelles played some dates in Canada, I got the impression that the Canadians would like to see British package shows, because they are certainly "with" the British scene up there.

I wonder whether 1964 will be the year for Canadian stars? They certainly have the talent from what I heard on stage and radio.

## Blue Jeans may take the 'Hippy Hippy' beat to Moscow!

THE Swinging Blue Jeans are to become the first Liverpool beat group to take the Mersey Sound behind the Iron Curtain!

A few minutes before leaving for London and a date at Wimbledon on Saturday, Ray Ennis sat in a coffee bar less than 50 yards from Liverpool's Mardi Gras Club and said: "If all goes well, we hope to go to Moscow in October for the premiere of the first British-made Circlorama film in which we sing 'Hippy Hippy Shake.'"

# Manfreds—flip fans to a 'Mann'

MANFRED MANN (the bearded one) strolled into dressing room No. 19 at "Ready Steady Go" TV studios in London, offered me a packet of marshmallows, and then quite calmly told me that although he and the boys were more than pleased with the success of "5, 4, 3, 2, 1," they all preferred the flip, "Without You."

"'5-4-3-2-1' is so repetitive," said Paul Jones, lead singer and the lad with the harmonica. "But that's why it has caught on so. That, and that little catch phrase we sing."

"We just thought we might have a hit with '5-4-3-2-1,'" chorused the two Mikes—Hugg and Vickers. But none of them thought it would dash up those charts like a Derby winner.

### Problem

Now, the big problem is the follow-up single. "It'll definitely be something similar," said Paul. "We want to keep to the same basic R and B sound. We don't intend to change our style. But we are always ready to experiment with new sounds."

"For instance, we used vibes and flute in 'Without You.' It's slow and earthy—more of a true R and B sound, in fact."

"We like to do classy B sides—you can get more feeling into a B side. It doesn't have to be so mechanical as the top."

Which indicates that the Manfreds all have an ear for music. Which is true. Most of them dig

modern jazz—especially Manfred Mann. "I thought the critics were very tough on Kenton this time," he said. "But Kenton has done some wonderful things. Just as Ellington has done great things—and also some bad. So has Kenton. But he was an originator."

When I asked if he thought more of a jazz feel was creeping into the charts, Manfred agreed this was so. But he was realist enough to say that there was not likely to be a drastic change in the pop pattern.

But Manfred, who digs The Ionious Monk, Kenton and Cannonball Adderley (they are doing one of his numbers on a forthcoming album) thinks that those Beatles have something of

a jazz feeling. "You hear it in things like 'She Loves You,'" he said.

"My definition of jazz is anything that swings."

Has the success of the single made much difference to the fortunes of the Manfreds? "We've got lots of TV," said Mike Hugg. Added Manfred Mann: "It's made no difference to the money we get individually. We each take £20 a week. The rest goes in gilt-edged." He was joking, of course. He really meant the bank.

### Confidence

Understandably, the boys were brimming with the well-deserved confidence that a hit disc can bring. Their only qualms—the thought of having to back up the Crystals when they go on tour with the American group on Monday.

"Of course, it will be impossible to recreate that Phil Spector sound," said Paul. "But we shall play as loud and thick as we can."

by Laurie Henshaw



THE BLUE JEANS filmed a "Look At Life" feature at Liverpool's Mardi Gras Club last week. Here they discuss a technical point with cameraman Reg Coast.

"We've already applied for visas and we're all really hoping that the trip comes off. The idea of playing to the Russians really appeals to us. In addition to attending the premiere of the film, which is called 'Circlorama Cavalcade,' we're hoping to play for the Russians as well."

Ray sipped his second hot coffee, nibbled a piece of toast, paused to sign an autograph book for the waitress—"It's a pleasure, love"—and went on: "We get star billing in the

film which also features a travelogue of London. It's the first time the process, which uses 11 synchronised cameras, has been used outside Russia and we're dead keen to see ourselves as all-round entertainers!"

Circlorama, which has been featured in London's West End for many months now, projects 11 pictures on screens ranged round a circular wall.

car. "We've been travelling round by van for some time now and with all the instruments, plus a road manager, plus luggage—and at times with other passengers like our manager Jim Ireland—it's getting a little cramped. So we'll travel by car and our road manager Barry will drive the van."

### Follow-up

So far The Jeans have not decided what type of car to buy—and they're just as undecided about their follow-up to "Hippy Hippy Shake."

"We've got a few numbers as possibles. We've already had a go at cutting some sides but as soon as I started to sing on the session, I lost my voice. Now we're due to go into the studios tomorrow (Friday) and as my voice has returned, we're hoping that we'll be able to cut some sides."

"Our next single may come from these and the rest will be saved for our EP and album."

Alan Walsh

### Action

The audience stands in the centre of the auditorium and the screens give the impression of action all round the viewer.

"In our spot," went on Ray. "We're at one side and the audience is at the other. To viewers, it will look as though they are part of the audience."

Keeping in tune with the future, Ray revealed that all four Blue Jeans were busy practising to give the Russians a new sound—amplified balalaikas!

Ray told me that the Blue Jeans had decided to buy a new

# Stop Pressings

by Peter Thomson

## Philips knocked out by Dusty's new LP tracks!

I HEAR that every Dusty Springfield LP track is so great, Philips want to save them for future singles; at this rate the LP will never be finished! ... Current Nino Tempo-April Stevens hits were produced two years ago by Crystals and Ronettes A and R man, Phil Spector ... Ralph Ellis of The Swinging Blue Jeans once told a reporter he liked chocolate biscuits: he's received so many since then, he's sick of them! ... When he was in New York with Billy J. Kramer his manager Brian Epstein heard "Anyone Who Had A Heart" and knew it was perfect for Cilla Black.

Recently towed away by London police: van belonging to The Merseybeats ... On Broadway, Georgia Brown's name linked by columnists with Albert Finney ... Heinz is to do a summer season with Arthur Askey: He'll act in some comedy sketches ... The Searchers' first public performance was in a pub called "The Lousey House!"

NORTHERN groups knocked out by London group, Georgie Fame and The Blue Flames: but George originally came from Manchester ... First-rate composer: Gordon Mills, who penned current Cliff Richard and Bobby Rydell titles ... In Australian Top 10 this week: eight British discs ... In Paris, The Beatles recorded "I Want To Hold Your Hand" in German. Bobby Vee's new single, "I'll Make You Mine" has a Mersey-type sound ... A knockout disc: "Mockingbird" by Inez Foxx—Dusty Springfield has recorded it for her forthcoming LP ... Will label move bring about comeback here for Freddie Cannon? ... Advance reports say Trini Lopez has a hit with "Jailer Bring Me Water," once recorded by Bobby Darin: Trini will film for Warner Bros. Star of A-R TV's recent "Beat City," Chick Graham will record in London soon ... Brian Hyland recorded in Nashville last week ... The Fourmost's "I'm In Love" out in U.S.A. on Atco ... Revived by The Crickets: Ray Charles "Lonely Avenue"

... New Singing Nun single certainly not another "Dominique" ... Good sales in U.S.A. for Dave Clark's "Glad All Over" ...

ON new LP "Forget Him," Bobby Rydell asks fans to choose possible tracks for singles ... New LP by one of Beatles' favourites, Barbara Lewis, includes "Twist And Shout," "What'd I Say" and Ben E. King's "Stand By Me" ... En route to London from San Remo, Ben E. King stopped off to sunbathe at Nice! ... Isn't Al Saxon's "Who Was



CILLA BLACK—her manager found her hit in U.S.

That Girl?" backing a little like that on Andy Williams' "Can't Get Used To Losing You?"

Royalties from Trini Lopez' LP sales paid off his house mortgage! ... The flipside of her new single penned by Dusty Springfield: the same title (but a different song) "Something Special" was also the "B" side of recent Marion Williams disc ... Revived by The Beach Boys on Capitol: former Frankie Lyman hit "Why Do Fools Fall In Love" ... Welcome change of pace for Johnny Tillotson: his next single, "Worried Guy" is a rocker. Vera Lynn's wartime hit "We'll Meet Again" featured in new Peter Sellers film "Dr. Strangelove" ... The Beatles have their first Italian hit with "Please, Please Me."

Liverpool singer Nancy, resident at the city's "Pink Parrot" Club, impressed with some neat vocalising on Saturday.

## BEATLEMANIA

I WANT TO HOLD YOUR HAND • MONEY • SHE LOVES YOU • TWIST AND SHOUT • PLEASE, PLEASE ME • FROM ME TO YOU • LOVE ME DO • ROLL OVER BEETHOVEN • TILL THERE WAS YOU • PLEASE MR. POSTMAN • ALL MY LOVING • I WANNA BE YOUR MAN

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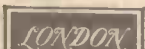
**STICKS AND STONES**  
**THE CHECKMATES**

F 11844 45 rpm




**THE CRYSTALS**  
**I WONDER**

HLU 9852 45 rpm




The Decca Record Company Ltd Decca House Albert Embankment London SE1

# NEW FROM EMI



**Cliff RICHARD**  
AND THE SHADOWS  
*I'm the lonely one*  
COLUMBIA DB7203

**DEV DOUGLAS**  
*I'm writing to the guy who stole my girl*  
PARLOPHONE R5102



**DANNY WILLIAMS**  
*WHITE ON WHITE*  
H.M.V. POP1263

**BETTY EVERETT**  
*YOU'RE NO GOOD*  
Stateside STATESIDE SS259

**FRANKIE DAVIDSON**  
*Lickin' an' a stickin'*  
H.M.V. POP1256



Dave and Dusty Springfield pictured at the Palladium on Sunday.

## Dave Clark writes for YOU

# A day in the life of a star UP EARLY, WORK HARD, BED EARLY!

I JUST can't get up in the morning. I go to bed with the best intentions about rising with the lark and all that, but when the morning comes, I'm always in a coma!

So when I absolutely have to get up and no messing, I have to ask Mum to call me at least an hour before I need to stagger out of bed! That way I can usually manage to summon up enough will-power and energy to get cracking on time.

It was like that last Thursday morning. The boys and me were due down at ATV's Elstree studios at nine to rehearse our "Sunday Night At The London Palladium" spot for the weekend.

Elstree at nine o'clock meant Dave Clark getting up at seven-fifteen at the very latest, so I asked for Mum's help once again. She came in my room about six-thirty with my usual cup of coffee, and had a hard job shaking me awake as always.

I always have a cup of coffee when I wake up. Come to think of it, maybe that's why I can't get going very well in the morning. Coffee's supposed to quieten you down and make you relax, isn't it?

at home, and Spike makes quite sure I don't forget. He'd be really choked if I went off without giving him his morning run first. Probably wouldn't let me out of the door!

The boys came round as Spike and me got back. They had the mini-bus with all our gear and the car in which we travel. Off we went to Elstree, arriving there at nine as planned after a very nice drive. Nobody said much, though. The boys don't really wake up until the evening!

We spent about half an hour setting up our gear for the rehearsal in the studio. As it happened, the actual rehearsing didn't start until eleven o'clock, but I'm glad we didn't know about that beforehand. If we had, we would have told ourselves we had plenty of time to get there, and probably would have finally arrived about tea-time!

### Swinging lunch

After we set up our gear, we went along to the canteen and had some coffee, and then looked around the studios a bit.

I had a swinging lunch there, too, which I really enjoyed. Steak, scrambled eggs, beans and spuds just the way I like 'em. All washed down with a big glass of milk. The favourite drink of all healthy drummers!

The rehearsals went very smoothly. As you'll know by the time you read this, we did "Glad All Over," "Zip A Dee Doo Dah" and "Bits and Pieces." It sounded pretty good on the rehearsals, and I hope you thought it was okay on the transmission last Sunday.

We packed up at Elstree about three-thirty, and drove back to town in good time for the evening. I was glad about that because I went out to Basildon. We used to play there regularly and I'd been meaning to go back and look up some of our old mates there for some time.

I got back home reasonably early, though, and went to bed right away. And Mum had to start that waking-up routine all over again next morning, of course!

### Casual gear

I finally crawled out of bed at 7.15, which wasn't bad going for me. Washing and shaving took 15 minutes, I reckon, and that always helps to bring me round a bit. Dressing wasn't too much bother, either, because it was just a rehearsal and I didn't have to go mad with a special outfit. Just comfortable casual gear.

Mum had breakfast ready time I got downstairs as always. Actually I can't face much breakfast during the week when I've got to go out on jobs. I just have some toast and a cup of tea. Sunday mornings are the time for a really good nosh, bacon and eggs, sausages and all that. I've got time to enjoy them then without having to rush out to appointments.

Anyway, after I finished my toast, I took Spike, my boxer dog, for his usual walk around the block. This is a regular thing, rain or shine, when I'm

## 'Heart' a hit—but Cilla doesn't care

CILLA BLACK looked pleased and determined all at once as she sat elegantly in the armchair. "I'm absolutely delighted that 'Anyone Who Had A Heart' is in the hit parade," she beamed, "but I don't care if it doesn't rise one place higher. IN FACT, I WOULDN'T HAVE BEEN ALL THAT UPSET IF IT HADN'T MADE THE CHARTS AT ALL.

"The main thing is that I was able to record it. It's such a gorgeous, outstanding song with wonderful lyrics and tremendous atmosphere. Even if my version hadn't meant anything I would have been able to look back on it and say 'I recorded that number,' and be proud of the fact."

### Possibles

Cilla then told about how she came to hear this Burt Bacharach-Hal David composition.

"I was in George Martin's office at EMI to listen to a pile of songs he had ready as possibles for my next single. We started playing through them, and although practically all of them were good, you sort of knew what was coming next, if you get what I mean.

"George left 'Anyone Who Had A Heart' till last, and I pricked my ears up right away. I thought it was gorgeous as soon as I heard it, but my immediate reaction was 'Can I do it or is it

too 'way out for a singer like me?' George asked me if I'd like to try, and I agreed."

Cilla's next problem was walking into the EMI studio and finding a huge orchestra of 40 musicians waiting for her.

"I never thought I'd do it," she recalled. "I was scared stiff, and the session time seemed to rush by so fast I didn't believe we would ever get the two sides done before the end."

### Shyness

Now the results of that session are in the hit parade Cilla has overcome her shyness about recording with large orchestras.

"I just hope I have the chance to have an accompaniment like that again," she told me. And she well might, for her manager Brian Epstein is going to ask Burt Bacharach and Hal David if they will write a song specially for her while he's in America with The Beatles.

**Nigel Hunter**

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# 'POPS ALIVE!' FOR PRINCE OF WALES

"POPS ALIVE!" is to be the title of the series of Sunday Concerts being planned by Brian Epstein for London's Prince of Wales Theatre.

Leading DJ Alan Freeman will be resident host, and already fixed for appearances are The Searchers (May 3); Billy J. Kramer with The Dakotas, and Brian Poole and The Tremeloes (10); Roy Orbison (17); Freddie and The Dreamers (24); The Beatles (31); The Dave Clark Five (June 7) and Gerry and The Pacemakers on June 14.

The Nems Press Office reports that although box office bookings have not yet opened for The Beatles concert, requests for tickets already outnumber seats available. American artists will be booked as they are available, and Epstein plans to run the concerts indefinitely. It is possible that a resident backing group may be selected for the complete series.

## TELE-TOPICS

● JIMMY JUSTICE has been switched to the February 24 edition of "Discs A Gogo." His place on February 17 is taken by Vince Hill. Cilla Black will appear on March 2.

● Stars booked for "Scene at 6.30" include THE KARL DENVER TRIO today (Thursday), THE VERNONS GIRLS (Friday), MAUREN EVANS (February 17), FREDDIE AND THE DREAMERS (18), THE DAVE CLARK FIVE (20), GENE PITNEY (21), BIG DEE IRWIN (24), BOBBY VEE (25), THE HOLIES (26), THE CARAVELLES (27) and CHAD STEWART AND JEREMY CLYDE on February 28.

● Star guests in BBC TV's "Billy Cotton Band Show" next Sunday will be MATT MONRO and ALLAN SHERMAN. Matt will feature the British entry for the Eurovision Song contest "I Love The Little Things."

● THE DAVE CLARK FIVE, FREDDIE AND THE DREAMERS, BIG DEE IRWIN, TOMMY QUICKLY and French star FRANCOISE HARDY are featured in "Ready, Steady, Go!" on February 21.

● THE CRYSTALS appear in "They've Sold A Million" on March 20.

## Caravelles and Roe to join Beatles!

THE CARAVELLES and Tommy Roe were due to join The Beatles for their sell-out concert at Washington on Tuesday! And immediately after the show The Caravelles were expected to fly to the Bahamas for a week's holiday, followed by a concert in Miami on February 21.

The girls return here on February 24, and the following day guest on "The Five O'Clock Club" for A-R TV.

## Seven songs for Connie

CONNIE FRANCIS sings seven numbers in her new MGM film "Looking For Love." An LP for spring release in the U.S. is planned.

# 'Diane' gives Bachelors first Silver Disc

THE BACHELORS have won their first Silver Disc for their hot-selling revival of "Diane"! Their previous success "Charmaine" missed the distinction of DISC's award for 250,000 sales by only a narrow margin. "Diane" passed the quarter-million mark last week, and is still moving strongly.

The Bachelors star in BBC TV's "Hi There" tomorrow (Friday), and in a Water Rats' charity concert at Wolverhampton on Sunday.

They double at London's Astor Club and Colony Restaurant for a week beginning February 24. They also have seven-day stints at the Birmingham Hippodrome starting March 9 and at the Manchester Southern Theatre Sporting Club from March 15.

TV dates for The Bachelors include BBC's "Crackerjack" (February 26) and "Thank Your Lucky

## Flying visit to U.S. for Dusty

DUSTY SPRINGFIELD will make a flying 36-hour visit to the States on February 21 with her personal manager Vic Billings to settle details of Dusty's three-week promotion tour which starts on April 3. This tour will involve TV, radio and possibly some concert appearances.

Dusty may record while in the States, using American musicians and aiming specifically at the U.S. market. She hopes to meet ace songwriter-MD Burt Bacharach during her February visit to obtain suitable song material for future discs.

She was in America last year with The Springfields and recorded an LP with them in Nashville.

# CLIFF AND S THREE- Dave Clark heading for a Gold Disc!

DAVE CLARK is heading for a Gold Disc for world sales of his "Glad All Over"! And his "Bits And Pieces" follow-up single seems set to snatch a Silver Disc award before it is even issued!

It is due out tomorrow (Friday) and at presstime, advance sales were approaching the 250,000 mark.

Meanwhile overseas, "Glad All Over" continues to chalk up record sales.

In Sweden, it is at No. 9, Norway No. 6, and in Australia it is moving up.

## British artists on way up in States

UP... UP... UP... go British artists in the American charts. IN goes Dave Clark with his number one hit, "Glad All Over," which has entered the Cash Box hot hundred at 71 and Billboard at 77.

UP go Dusty Springfield and Cliff Richard, with Dusty overtaking Cliff by one place in Cash Box and remaining two places behind him, at 27, in Billboard.

The Caravelles have entered the Billboard hundred at 97 with "Have You Ever Been Lonely."

## Vee gets Beatle bug

BEATLEMANIA in the States has affected Bobby Vee! His new Liberty single to be released on February 21 has his own composition "She's Sorry" as the top side, complete with Beatle-type "yeah yeahs"

The flip is "Buddy's Song," taken from Bobby's LP tribute to the late Buddy Holly which Liberty will issue next month.

## Bern Elliott with Stones

BERN ELLIOTT and The Fenmen have been signed for some appearances with the John Leyton-Rolling Stones package at the end of this month. The dates are Birmingham Hippodrome (February 23); Southend Odeon (24); Romford Odeon (25); York Rialto (26), and Cardiff Sophia Gardens (28).

## Ray Charles: new disc

NEW U.S. releases expected here shortly are Ray Charles' "Baby, Don't You Cry" coupled with the Guy Mitchell hit "My Heart Cries For You," Bobby Darin's "I Wonder Who's Kissing Her Now."

THE Swinging Blue Jeans will play an eight-day spot at the Blackpool South Shore Ice Rink from June 20. This cuts out a resident summer season, and more weeks at leading seaside resorts are expected.

Their recently completed "Look At Life" will go out on general release on the Rank circuit on February 29, and "Circolorama Cavalcade," in which The Swinging Blue Jeans are featured singing "Hippy Hippy Shake," is scheduled for a Russian opening in October.

In America, "Hippy Hippy Shake" is issued this week. The Swinging Blue Jeans are currently working on both an LP and EP for release over here in the early spring. One track on the LP features all four boys singing together for the very first time.

## Manfreds for U.S.?

VIC LEWIS of the Blackburn-Lewis Agency flew to New York on Monday to make final arrangements for Shirley Bassey's February 15 concert at Carnegie Hall.

During his stay Vic will meet GAC executives to discuss plans for the release in the States of Manfred Mann's "5-4-3-2-1" and possible bookings for the group.

## All-star 'Jury' plans

PRODUCER Neville Wortman is hoping to line up one of the starriest "Juke Box Jury" panels ever for February 22. He is seeking Gene Pitney, Duke Ellington, James "Maverick" Garner and Cliff Richard's leading lady in "Wonderful Life," Susan Hampshire.

## DISC girl on 'Easy Beat'

DISC feature writer June Harris will be on the "Easy Beat" disc panel next Sunday, judging new singles. Another member will be Dave Clark.

# LEYTON STARS IN NEW FILM

JOHN LEYTON is to co-star in a new British film with Richard Attenborough and Flora Robson! The singer will play an army private in "Guns Of Batafi," which will be shot at Pinewood for Twentieth Century Fox. Jack Hawkins is being sought for the same film.

Because rehearsals for the film start on February 27, Leyton will be unable to play the final week of dates on his current package, which opened in London last weekend.

His place on the show is being taken by Eden Kane who steps in at the Nottingham Albert Hall on March 2, followed by Blackpool Opera House (3), Bradford Gaumont (4), Blackburn Odeon (5) and Wolverhampton Gaumont (6). Leyton will continue to play weekend dates between rehearsals for the film.

"Guns Of Batafi" now means that plans for John to star in "The Delinquent," due to be made in Australia this spring, have been postponed until the autumn.

Leyton was last seen on the screen in "The Great Escape," for which he won critics' acclaim.

## Freddie trip put off

PLANS for Freddie and The Dreamers to visit Scandinavia for 10 days next month have been postponed until the autumn.

Instead the group will play a week in variety at the Birmingham Hippodrome, opening March 30. Ballroom and concert dates are being set up for the previous week.

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reviews...

Don Nicholl looks at the latest singles

Helen is planning a raver as next single!

# 'Bits' is set to stomp its way right up the charts!

HELEN SHAPIRO was in her usual chirpy wise-cracking mood when I hailed a taxi to take her to HMV's in London's Oxford Street where she was due to record a guest spot for a weekly show that is airmailed to 28 countries.

"I'll be 30 on the 50th of September, 1986," quipped Helen in answer to interviewer Neville Powley. THAT won't be heard in Singapore or any other of the far-flung places that regularly contribute a pile of Shapiro fan mail. It was just a try-out for mike voice level.

Actually, Helen will be 18 on September 28—but she already has three Silver Discs behind her and total sales around the 1,870,000 mark.

### Beater

Her latest disc, "Fever," is selling well and could make the Thirty, but even if it doesn't, Helen has very definite ideas about her next.

So DON'T be surprised if Helen's next single is a real beater. Something—in her own words—with a "guitary" group. And something quite new. "A real raver," enthuses Helen.

And I can promise you it won't be a cover job—or a revival, like "Fever."

"Unless it can be better than the original, then it's just crazy to do a cover," she says firmly. "Who would try to do a Brenda Lee?"

Had Helen felt a bit depressed at being away from those charts? "It's something that happens to most artists," she said. "You just have to accept it."

Laurie Henshaw

### Dave Clark Five

Bits And Pieces; All Of The Time (Columbia DB 7210)

NO doubts about it, of course, "Bits And Pieces" is as much a natural for the parade as the next Beatles single. It's gutsy and exciting and loud—even so it's not as good as "Glad All Over." Dave and his men have obviously worked their feet to the bone incorporating the stomping gimmick for this side and the hoarse chanting vocal work is given plenty of echo.

Persistent and undeniably commercial, but one can almost see the planning and engineering which went into it. And that's not good. Incidentally, I pity anyone who tries to copy this without having a separate track for the foot thumps!

"All Of The Time" is something of a cross between the Tottenham and the Mersey sounds... sort of Tottersey?

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### Billy J. Kramer and The Dakotas

Little Children; They Remind Me Of You (Parlophone R 5105)

AN American song rather than a Lennon-McCartney effort for Billy J. on this occasion. A song with a neat lyric, however, and one which will keep you listening with sympathetic amusement.

Idea behind "Little Children" has been used for millions of cartoons in the past but never, so far as I can recall, for a song.

You know the angle... small kids who won't get lost when big sister's boy friend is visiting.

Steady, tuneful ballad nicely made.

Simple lilt for the turnover with Billy singing lightly.

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### Fats Domino

Who Cares; Just A Lonely Man (HMV POP 1265)\*\*\*\*

A LITTLE quicker for Fats this time out as he offers the Don Gibson composition Who Cares. Personally, I prefer Fats when he's at work on rhythm and blues but this quickish country clip will find lots of customers. May even do well enough to trot into the Thirty.

Band and chorus accompany Domino—and if you're listening for his piano, you won't hear it on this half.

Just A Lonely Man is a slower rockaballad which Fats pushes tunelessly and soulfully in front of the chorus.

### Geoff Love

Hallelujah Gathering; Lonely In A Crowd (Columbia DB 7216)\*\*\*\*

NOT enough Geoff Love on disc nowadays. Maybe this spirited performance will inspire more? Hallelujah Gathering beats along



THE DAVE CLARK FIVE at the session which produced their latest single.

# SLOWER—BUT IT'S STILL A HIT FOR FREDDIE

### Freddie and The Dreamers

Over You; Come Back When You're Ready (Columbia DB 7214)

FREDDIE'S following is a faithful one just now and his fans ought to enjoy his latest disc. It's perhaps a little less frantic than previous efforts but it contains the same bounce and simplicity.

Freddie should certainly have no high-pitch problems repeating this one outside the studio incidentally!

"Come Back When You're Ready" strikes me as a very ordinary song and the treatment doesn't do anything for it. But it's "Over You" which will be selling—and hit parading.

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### Clancy Brothers & Tommy Makem

The Leaving Of Liverpool; Gallant Forty Two (CBS AAG 186)\*\*\*\*

IRISH-BORN brothers now doing well in the Americas. There are three Clancy brothers—Pat, Tommy and Liam. Mr. Makem plays penny whistle as well as singing with the others.

At least it is played on the second side Gallant Forty Two. Topside is a heart-tugging folk effort... while the B half nips along smartly. This quartet has something different to offer in the folk market and they deserve to register here as well as they've done in the States.

### The Miracles

I Gotta Dance To Keep From Crying; Such Is Love, Such Is Life (Stateside SS 263)\*\*\*\*

I WONDER how many disc fans in this country are just paying lip-service to such groups as The Miracles. Even EMI's power hasn't succeeded in taking the Tamla-Motown artists through to the parade over here—not just The

Miracles but other R 'n' B stars from this American label.

Most beat fans say they admire them—so how come they're not up top?

Both halves here are good examples of the girls' forceful vocal patterns. Topside punching, B-side drawing soulfully.

### Ottillie Patterson and Sonny Boy Williamson

Baby Please Don't Go; I Feel So Good (Columbia DB 7208)\*\*\*\*

IF you saw the old gnarled face of Sonny Boy Williamson breathing magic through his harmonica on television recently, then you'll need no urging to grab this record which has him blowing mouth organ while Miss Patterson sings.

Baby Please Don't Go, of course, is Williamson's own tune and Ottillie "drives it characteristically. She's in power-pack form for the other deck too.

Ivor Raymonde conducts an orchestral background for the couple, but personally I'd like to see someone repeat that bone-thudding bass fiddle accompaniment Chris Barber gave Sonny Boy on TV.

### Eddie Calvert

Shangri-La; Deguello (Columbia DB 7206)\*\*\*\*

NORRIE PARAMOR wrote Shangri-La for the film "Father Came Too"... it's a pleasant, soothing tune with an even approach that cuts out the excitement. Calvert trumpets it precisely to a steady orchestral backing by Paramor.

Deguello is a Dimitri Tiomkin melody of doom-laden tones and funeral step. Eddie is in excellent form for this half, and it's so different from most of the material around at the moment I think it would be worth using as the A-side.

### Buddy Greco

It Had Better Be Tonight; There Is No Such Thing As Love (Columbia DB 7207)\*\*\*\*

ANOTHER Henry Mancini and Johnny Mercer film song, It Had Better Be Tonight is from the picture "The Pink Panther." It's a finger-snapping Latin rhythm ballad which Greco sings with swinging romanticism.

There's some tongue-in-cheek feeling about the song and its presentation which goes well with the idea of the film itself.

There Is No Such Thing As Love is an attractive straight ballad which Buddy handles thoughtfully.

# Young Hank lives up to his father's famous name

### Hank Williams Jr

Long Gone Lonesome Blues; Doesn't Anybody Know My Name (MGM 1223)\*\*\*\*

LIKE Frank Sinatra Jr., Hank Williams Jr. has much to live up to. Sammy Davis must think himself lucky he never had this problem on disc!

I'm not going to draw comparisons here but believe me, young Hank has nothing to fear. His country drawing and yodelling is out of the right drawer.

"Long Gone Lonesome Blues" and "Doesn't Anybody Know My Name" will appeal to both C and W and folk fans. Strikes me as a very commercial boy.

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### Brook Benton

Going, Going, Gone; After Midnight (Mercury MCF 806)\*\*\*

BROOK BENTON'S selling up his home and furniture... like his love, everything's Going, Going, Gone. Sad country tale which Benton tells emotionally to gentle piano, strings and male group background. Effective while you're listening—especially for the first spin—but without a melody you'll remember easily. After Midnight draws its bluesy way for companion piece.

### Doris Day

Move Over Darling; Twinkle Lullaby (CBS AAG 183)\*\*\*\*

FROM her film of the same title, Doris Day singing Move Over Darling and making us regret that we seem to hear so little from her in the way of singles nowadays. A rather compelling, subdued effect taking its cue from Miss D's low-pitched front vocal.

Twinkle Lullaby, from the same film, doesn't have the same come-back-again appeal as the top sider.

Contd. on facing page

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# Stones' song is right for Pitney

### Gene Pitney

That Girl Belongs To Yesterday; Who Needs It (United Artists UP 1045)

THIS is the song that Gene Pitney was given by The Rolling Stones and it's a good one. Steady rolling ballad which Pitney sings with some of the best double tracking we've yet had from the States. Gene's duetting is not just for

gimmicky size... the harmony is excellent, and one could be fooled into thinking two separate people teamed up here.

Different from "Tulsa" in design, but with plenty of sales magic. Don't ask me how he sings this on stage.

"Who Needs It" skips breezily and tunelessly for the reverse.

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**Nigel Hunter**

**SOFT APPEAL OF SINATRA**

Most of the accompaniment comes from a rhythm section alone. The "orchestra" billed for some tracks turns out to be a solitary tenor-saxophone.

**MANTOVANI—Manhattan** (Decca LK 4561)\*\*\*\*\*—A melodic orchestral impression of New York's island which will probably outsell Mantovani's other albums in the States. The tunes include *Autumn In New York*, *Harlem Nocturne* and two items from "West Side Story," and the arrangements carry all the Mantovani hallmarks of polish and skill.

Can't understand why the Mike Sammes Singers get a credit, though, because I didn't hear one voice anywhere on the LP.

**TOMMY GARRETT—Maria Elena** (Liberty LBY 1184, stereo SLBY 1184)\*\*\*\*\*—Tommy Garrett takes the opportunity of the recent hit parade status of Maria Elena to produce another delightful album of Latin melodies played by his 50 guitars. Mostly old favourites like *Brazil*, *Cherry Pink* and *The Breeze And I* are offered, but each one is done with exactly the right mixture of melody, rhythm and taste.

**BILLY PEPPER—Merseymania** (Hurrah HUR-ALL 731)\*\*\*—*Brum Beat* (Dial DLP 1)\*\*\*—Billy Pepper and The Pepperpots hail from Liverpool, and inevitably sound a little bit Beatleish, especially when they do *I Want To Hold Your Hand* and *I Saw Her Standing There*. But they sing a powerful if slightly out-of-tune account of themselves, helped by some nice solo guitar in places.

Birmingham has not yet caught up with Merseyside on the showing of "Brum Beat." Fourteen of the city's groups give out with their answer to Liverpool.

The Two Corvettes with their nimble instrumental *Runaway Guitar* deserve to make a lot of progress upwards.



The Voice—FRANK SINATRA, seen here with his son—caresses the full meaning out of the standards on his album "My Funny Valentine."

**Frank Sinatra**

**My Funny Valentine**  
*My Funny Valentine; My One And Only Love; You Go To My Head; The Nearness Of You; You're Sensational; You My Love; To Love And Be Loved; You'll Always Be The One I Love; Love Looks So Well On You; All My Tomorrows; When I Stop Loving You; Sleep Warm.* (Capitol T 20577)\*\*\*\*\*

HE ought to be called Frank Smoochatra for this set which has all the soft, relaxing appeal of a comfortable sofa. The songs themselves are love standards, of course, and The Voice caresses the full meaning out of the notable lyrics.

Full marks to EMI for honesty, too: The sleeve states prominently that all the tracks have been released previously in other Capitol albums by Frank.

**Lesley Gore**

**Sings Of Mixed-Up Hearts**  
*She's A Fool; The Old Crowd; Fools Rush In; Young Lovers; My Foolish Heart; Sunshine, Lollipops And Rainbows; You Don't Own Me; Run, Bobby, Run; Young And Foolish; I Struck A Match; If That's The Way You Want It; Time To Go.* (Mercury 20001 MCL)\*\*\*

THIS is a mixed-up record in some respects. When Lesley is getting the full benefit of Claus Ogermann's arrangements and orchestra and the technical studio gimmickry supervised by Quincy Jones, the combined results are agreeable and even impressive.

But, when the orchestra fades further into the background the engineers take it easy, and Lesley's voice is more or less on its own as in *Fools Rush In* and *My Foolish Heart*, the results are dreadful.

With the right studio conditions and support, Lesley can be a hit parader on disc.

**Dion DiMuci**

**Donna The Prima Donna**  
*Donna The Prima Donna; Can't We Be Sweethearts?; Sweet Sweet Baby; This Little Girl Of Mine; Flim Flam; Troubled Mind; This Little Girl; Oh Happy Days; You're Mine; Donna; I Can't Believe; Be Careful Of Stones That You Throw.* (CBS BPG 62203)\*

THIS collection adds up to one of the dreariest I've heard for some time. Dion's voice is far from melodious, and gets plain monotonous after a few tracks. The same dull, indifferent mood seems to infect most of the backings as well, and the beat is mainly mechanical without much sign of life.

**EARL GRANT—Fly Me To The Moon** (Brunswick LAT 8558) \*\*\*\*\*—When Earl Grant is at the organ console, I can easily stand the sound of the instrument for an entire LP. He alternates with the piano keyboard as usual, and produces first-rate late-night versions of top standards like the title tune, *Stella By Starlight* and *The High And The Mighty*.

**Kathy goes Latin for her next hit!**

**Kathy Kirby**

**Let Me Go Lover; The Sweetest Sounds** (Decca F 11832)

**D N T** KATHY working the "Secret Love" trick for yet another spin and probably succeeding too so far as the charts are concerned. "Let Me Go Lover" has always sold well, and will do so in this Latin beat version.

Forceful attack from Kathy and the Charles Blackwell band-and-chorus accompaniment. It'll get there all right.

Actually I prefer the "No Strings" song "The Sweetest Sounds" which Kathy sings very well indeed to the catchy Latin backing. She could do this number a lot of good, and could conceivably turn the disc over.



Forceful version of "Lover" should put KATHY KIRBY in the charts again.

**Orbison gets away from the current style on his own ballad**

**Roy Orbison**

**Borne On The Wind; What'd I Say** (London HLU 9845)

**D N T** ONE of his own compositions — "Borne On The Wind"—glides captivatingly for Orbison on this release. The border rhythm of it will pull in both listeners and dancers, and Roy's voice is in good form in case there should be any doubts about the material.

I like this ballad and I like the reminiscent use of bull-ring themes. Cuts away from the style of much of current material and is the more appealing because of that.

The evergreen Ray Charles' number "What'd I Say" contrasts cleverly on the flip. Dancers will find it more than useful. Roy switches the lyrics a bit and there's some slick guitar work. Even though you may think you've heard enough of this song Roy's treatment will still get you.

**Jim Reeves**

**I Love You Because; Anna Marie** (RCA 1385)

**D N T** A GOOD old song for Jim Reeves this time out as he revives "I Love You Because." The familiar melody and words are well suited to Jim's liquid voice. Makes a very very pleasant Country item and ought to reach out beyond the regular Reeves' clientele.

"Anna Marie" makes a gentle second side.

**Ben E. King**

**Around The Corner; Groovin'** (HLK 9840)

**D N T** THIS, I should estimate, will be do or die time for King so far as the British lists are concerned. "Around The Corner" has much of the same attraction that was to be found in "I (Who Have Nothing)."

If anything, it's a better ballad... the lyric's construction is firm and it tells a romantic story

well. King's voice in husky shape as always.

"Groovin'" is a wild contrast with one eye on dancers.

**Pete Seeger**

**Little Boxes; Mail Myself To You** (CBS AAG 187)\*\*\*\*\*

BOTH these tracks are lifted from the new CBS long-player titled "We Shall Overcome" and you'll hear an appreciative audience chuckling and applauding Mr. Seeger's work. How those chuckles are deserved, too, for the lyric of *Little Boxes*, a fine attack against today's modern conformists.

Everyone's neatly tucked into their little boxes and all come out the same. Quiet perceptive humour which Seeger puts over delightfully to his own guitar accompaniment.

Mail Myself To You is a plunkety comic strip.

**CRISP VOCAL WORK AND BIG SOUND FROM HOLLIES**

**Just One Look; Keep Off That Friend Of Mine** (Parlophone R 5104)

**D N T** CRISP vocal work from The Hollies on "Just One Look" which they plant very clearly to the rhythm backing. The side's middle beat and wide open sound is going to retain all the customers who went for "Stay." May not be as big as that one but it'll be big enough.

"Keep Off That Friend Of Mine" lacks the fresh vocal quality of the topside.

**in short . . . in short . . . in short . . . in short . . .**

**THE UNDERTAKERS**

**Just A Little Bit; Stupidity** (Pye N 15607)\*\*\*—The Undertakers appeal in person with their zany appearance but they've yet to crash the upper rungs of the parade. Maybe they'll do better this time out with the edgy drive of *Just A Little Bit*. I like the sound of this wild half.

Stupidity starts off promisingly but the vocal work isn't easy to listen to.

**JULIE RAYNE**

**Straight to your Arms; You Can't Come Back** (Windsor WPS 128)\*\*\*—Miss Rayne sings up peppy for the quirky beat ballad *Straight To Your Arms* and there's a squealing keyboard accompaniment from the organ. Strives, perhaps, a little too hard to be original, but at least it does strive.

You Can't Come Back is a brisk one which Julie snaps across convincingly.

**ADAM WADE**

**Theme from "Irma La Douce"; Charade** (Columbia DB 7213)\*\*\*\*—The Theme From "Irma La Douce" or "Look Again" is sung by Mr. Wade to a lush orchestra and chorus accompaniment. Wade's never really clicked in Britain, but this will help him. The other film song, *Charade* is a good choice if you wish the same sort of atmosphere to be maintained.

**RICHARD HAYMAN ORCHESTRA**

**Pretend Love; Theme from "Irma La Douce"** (United Artists UP 1043)\*\*\*\*—Two of the themes Andre Previn has composed for the screen version of "Irma La Douce"

**This could be big for Undertakers**

make up this disc. Let's Pretend Love gentles its way along a Latin path and Hayman's orchestra really caresses the Parisian mood.

The Theme is a very attractive melody indeed.

**RON WINTERS—Snow Girl; In The Middle Of The Morning** (Colpix PX 11022)\*\*

Winters is here—but with a sunny disposition even if he IS singing about *Snow Girl*! Quick catchy beat item with neat guitar in the backing. In *The Middle Of The Morning* is a sad-and-lonely C and W wailer.

**BIG BEN BANJO BAND—Beautiful Screamer; Telegoon Toon** (Columbia DB 7211)\*\*

Norrie Paramor trying to turn the Big Ben crew into a reasonable facsimile of Spike Jones' men! *Beautiful Screamer* is very heavy humour, I'm afraid. *Telegoon Toon* raspberries its familiar course on the other side.

**THE ATLANTICS—Don't Say No; Send Him To Me** (Windsor WPS 129)\*\*

Taylor's the arranger and conductor of this coupling by The Atlantics. *Don't Say No* is a frantic little rocker which they chant forcefully. Sound is juggy with one or two credits needing to be paid to The Crystals. *Send Him To Me* is in a conventional rut.

**JEANNIE AND HER REDHEADS—Animal Duds; Funky And Flopatra** (Decca F 11829)\*\*\*\*

This disc is one of Andrew Loog Oldham's productions and Jeannie and The Redheads occupy only one half. The second side is given to "The Andrew Loog Oldham Group."

Topical news item gave rise to the humour of *Animal Duds* and it breezes along with merry farm-fed singing and playing. *Funky And Flopatra* is a simple but neat instrumental offering led by rolling piano.

**THE DIXIEBELLES—Why Don't You Set Me Free** (London HLU 9842)\*\*\*\*

Plenty of that old razzamatuzz shining through this one as the Dixiebelles come out chanting about *Southtown U.S.A.* Rattling piano helps to set the mood for a side which is already big in the States. Could be no dwarf here, too.

*Why Don't You Set Me Free* is big, bold and beaty with the girls enjoying themselves. Great accompaniment includes fine bass, good guitar and growling organ.

**ALEX HARVEY—I Just Wanna Make Love To You; Let The Good Times Roll** (Polydor 52 264)\*\*\*\*

Alex Harvey celebrated his 25th

birthday on February 5 and this disc ought to stack up plenty of royalties as a present for his next birthday!

Singing and playing guitar with his "Soul Band", this Glaswegian has been cleaning up at Hamburg's Top Ten Club. *I Just Wanna Make Love To You* is Harvey's own composition and it pulses with an insistence that's going to make its mark, I reckon.

The familiar *Let The Good Times Roll* really rocks on the reverse.

**THE KINKS—Long Tall Sally; I Took My Baby Home** (Pye N 15611)\*\*\*

Four long-locked art students, Ray Davies, Dave Davies, Peter Quaire and Mick Avery call themselves The Kinks and dress to fit the title. But they play and sing in the most conventional rock fashion, I'm afraid.

There's harmonica, guitars and a Beatle-like "oooooh" as well as group chant. Personally I'll still take the original Little Richard version of *Long Tall Sally*. I Took My Baby Home was written by Kink king Ray Davies. Steady thumper with dance appeal.

**EARL GUEST—Begin The Beguine; Foxy** (Columbia DB 7212)\*\*\*\*

Earl Guest is not only a first-class pianist, he's also making a name for himself as musical director on a lot of top pops.

The slick, rhythmic revival of Porter's *Beguine* has a clean, hard-hitting keyboard sound. A side which could sell.

Foxy is right in the hip groove for dancers. They'll go for the organ noise and the smooth drum-a-thud.

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# Folk Clancy Brothers will be so big!

**THE CLANCY BROTHERS & TOMMY MAKEM**—In Person At Carnegie Hall (CBS BPG 62192)\*\*\*\*\*—Something tells me these Clancy Brothers are going to be a big thing in the folk scene... and I wouldn't be surprised to find them spilling over into the pop world, too.

They sing with verve and gusto, and their programme is varied enough, though mostly it is Irish songs we hear. They have a professional approach and they sing in tune.

This LP was recorded at a highly successful concert in Carnegie Hall in November, 1962. Continuing their mission of converting me, they make me wish I'd been there.

**BOB DYLAN**—The Free-wheelin' Bob Dylan (CBS BPG 62193)\*\*\*\*\*—Hearing this is a new and sensational experience. After a few bars I expressed the opinion that he'd listened to Woody Guthrie. He had, but a few more bars let me know in no uncertain terms that he was no mere copyist.

Most of this material is Bob's own stuff; and a lot of it is bitingly angry at what man does to man.

On Talking World War Three Blues we hear this immense artist (he is just 22) perform in the time-honoured tradition of folk and blues singers.

**MARTY ROBBINS**—The Return Of The Gunfighter (CBS BPG 62190)\*\*\*\*. Devil Woman (CBS SBPG 62113)\*\*\*\*—There's something about these that doesn't click. They've both got some good tunes, and Marty Robbins has a pleasant voice. But there's a strange feeling that he doesn't CARE.

Devil Woman is the number which put him in the charts for some time. A nice tune, as you all know, with a cross between a Calypso and a Spanish rhythm, both rhythms which the singer obviously favours.

The backings consist essentially of Spanish guitar played with Mexican beat. Nice, but no punch.

Owen Bryce



GENE PITNEY—in London for just 24 hours and seen here (left) with Brian Jones of The Rolling Stones (centre) and their manager Andrew Oldham—is looking forward to his next British tour which opens on February 29.

# I feel so comfortable in Britain, says Gene

**"TWENTY-FOUR hours from home!" That was Gene Pitney's comment when he flew into London from Paris last Wednesday for a day on his way back to New York.**

Gene is due back here on February 19 for his tour with Billy K. Kramer which opens at Nottingham Odeon on February 29, and although he was tired, he was still enthusiastic about the tour.

"Not counting this trip, my next visit will be my third," he said excitedly. "And I'm sure looking forward to it. Now I'm just on my way back to the States from the San Remo song contest. Boy, will I need the rest back home for a couple of weeks!"

Gene Pitney didn't win the San Remo Contest, but he says his song—"Quando Vedrai La Mia Ragazza"—got a lot of support. "In English the title means 'When You See My Girl'," he

By  
June Harris

said. "It's a kinda rock number with audience participation. When I left Italy, the disc—which I've already recorded—had sold 600,000 copies, and was the number one record on radio stations in Rome and Milan.

"Being abroad has widened my scope tremendously. I feel more comfortable as an artist in Europe than I do in the States. I think that's because over here my way of thinking is more readily acceptable than it is back home.

## Limited

"Or maybe it's because I try to see things your way. Four years ago, I wasn't aware of things. Had a very limited outlook, and I guess I was rather odd. But now I think I can see the other person's point of view in most things."

But when it comes to making records, Gene Pitney has very definite ideas.

He's knocked out at the current success of "24 Hours From Tulsa," but admits that he thought "That Girl Belongs To Yesterday" would have been his first British breakthrough.

"I was surprised and happy at the British success of 'Tulsa.' It was a fantastic bonus, and because of it I'll be coming back for a tour," he admitted.

"But after so long without a hit, I was beginning to despair of ever making it with a ballad!

**Disastrous**

"And I'll tell you something else. If I hadn't had to cut my last trip short, I wouldn't have recorded 'That Girl Belongs To Yesterday,' which, right now, is very big for me back home. The Rolling Stones wrote it, and it's very different from anything else I've ever done.

"But then, that's how I feel about making records. I think it's suicide to stick to the same groove. It's the worst thing any recording artist can do. "That

# reviews... EPs

## MAIS OUI, IT'S CLIFF IN FRENCH!

**Cliff Richard**  
When In France  
*La Mer; Boum; J'Attendrai; C'Est Si Bon.*  
(Columbia SEG 8290)\*\*\*\*\*

CLIFF deserves admiration for the way he works on songs from other lands, and then records them in their original language. The fact that he undertakes a task of that nature speaks volumes for his chances as staying around on the pop scene internationally for a long time to come.

This foursome is in French, of course, and the mam'selles should be swooning all over the place when they hear it. Cliff gets excellent instrumental support from The Shadows.



CLIFF—sings in French on his latest EP.

**Shirley Bassey**  
*I (Who Have Nothing)*  
*I (Who Have Nothing); How Can You Tell?; My Special Dream; You.*  
(Columbia SEG 8296)\*\*\*\*\*

WORLD-CLASS performances from Shirley here with these first-rate ballads which contradict the title of the EP completely!

The title song itself must become one of the standout standards of the Sixties. Shirley's emotional delivery of the lyrics and Tony Osborne's perceptive accompaniment reflecting the mood perfectly are a wonderfully effective combination.

**Gene Pitney**  
*Twenty-Four Hours From Tulsa*  
*Twenty-Four Hours From Tulsa; Town Without Pity; Mecca; Every Breath I Take.*  
(United Artists UEP 1001)\*\*\*\*

THE title song of this set is one of the best pop numbers ever, both in content and performance. Gene certainly deserved his big-selling single success with it.

Listening to this number and comparing it with the other three tracks is very interesting, too. Gene's voice seems deeper and more resolute for Tulsa, and considerably more attractive than his higher-pitched efforts for the rest of the disc.

The backings are models of inventive pop orchestration.

**The Beatles**  
*All My Loving*  
*All My Loving; Ask Me Why; Money; P.S. I Love You.*  
(Parlophone GEP 8891)\*\*\*\*\*

REVIEWING Beatles' discs is really superfluous these days, isn't it? Saying they're great and

should sell well is like saying night follows day, because they're usually sold their way into the hit parade before the official day of release.

One thing does stand out so far, though, and this disc supports it. The boys are at their best on record. You can't hear much of them at concerts, and somehow they haven't really jelled on TV so far.

Standouts here are the title track and Money, the only number not penned by John and Paul, whose knack for catchy melodies and words remains unique.

**Gerry and The Pacemakers**  
*You'll Never Walk Alone*  
*You'll Never Walk Alone; Jambalaya; Chills; A Shot Of Rhythm And Blues.*  
(Columbia SEG 8295)\*\*\*\*

GERRY'S version of the title tune was one of the most startling and spectacularly successful examples of a beatster performing a ballad as a ballad. It shot to the top, but whether Gerry can repeat the success and "do a Beatles" on this EP remains to be seen.

I liked the rest of this as well. It's right up the usual beat street of Gerry and the boys. Cliff is the standout.

Nigel Hunter

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## Jazz Reviews:

# COLYER STICKS TO HIS POLICY OF GOOD JAZZ

## Ken Colyer

**This Is Jazz**  
*Sweetfields; Riverside Blues; Salutation March; Cheek To Cheek; Maryland My Maryland; Nobody Knows The Trouble I've Seen; Dusty Rag; Working Man's Blues; Somebody Stole My Gal; The Happy Wanderer.*  
(Encore ENC 158)\*\*\*

IT is probably true that Ken Colyer was more responsible for the British Trad Jazz sound than anybody else. Yet his belief in the true New Orleans music has made him refuse offer after offer of commercial success.

So he stuck to material which he considered to be good jazz. That's why you have tunes such as *Salutation March* and *Riverside Blues* interspersed with the occasional rag, *Dusty Rag*, and the very occasional pop tune.

## Jack Teagarden

**King Of The Blues Trombone,** Vol. 3  
*The Mayor Of Alabama; Ain't Misbehavin'; S' Wonderful; Somebody Loves Me; I'm An Old Cowhand; Persian Rug; Muddy River Blues; Wolverine Blues; I Gotta Right To Sing The Blues; Peg O' My Heart; Beale Street Blues; Swingin' On The Teagarden Gate; Muskrat Ramble; Forty Seventh And State; After Awhile; Shi Me Sha Wobble.*  
(Columbia 335X 1573)\*\*\*\*\*

THIS, the third volume of Teagarden's works, contains examples from 1936 to 1940. Five

sides by Frankie Trumbauer's Orchestra, in reality a Whiteman offshoot, four by the Bud Freeman Chicagoans, in reality a Condon offshoot, and the remainder by Teagarden's notoriously unsuccessful orchestra of the late-swing period.

## Owen Bryce MODERN

## Hank Jones— Donald Byrd

**QUARTET-QUINTET** (12in. Oriole-Realm RM 152) \*\*\*\*\*—Here's another Oriole-Realm reissue of one of A and R man Ozzie Cadena's blowing sessions from the mid-50s, which utilised a "house" rhythm section of pianist Hank Jones, drummer Kenny Clarke and (sometimes) Basie bassist Eddwice Jones.

Donald Byrd was comparatively new on the scene then and shows himself already to be a much more fluent and inventive player than most critics gave him credit for at the time.

## Charlie Mingus

**THE BLACK SAINT AND THE SINNER LADY** (12in. HMV CLP 1694)\*\*\*\*\*—Mingus has never attempted to hide his admiration for Duke Ellington's composi-

## Trad and Mod

And at times, this six-part work is more like Ellington than the Duke himself.

Charlie Mariano plays the rôle of Johnny Hodges and will surprise you with his intensity. The Dual effect is heightened by ex-Ellingtonian trombonist Quentin Jackson's presence. Added to the Ellingtonian appeal is the frenzied agitation of the *avant-garde* school, whose approach is represented here mainly by Jerome Richardson on soprano.

Tony Hall

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## Four slick chicks fly starry-eyed into town—in knee-length boots

**T**HE CRYSTALS may have been tired from lack of sleep in the past couple of weeks, but when they hit London last Friday they were starry-eyed and enthusiastic about their plans to bust England wide open!

Four chic chicks in knee-length leather boots and an assortment of coloured dresses and hats, greeted me at their London hotel. A room service lunch had been ordered, and in between bites of chicken and sips of coke, Lala Brooks introduced new Crystal, Frances Collins.

"Everyone calls me Fran," she said, taking a swipe at her long black hair. "I used to be a professional dancer before I joined the girls just about two weeks ago."

Dee Dee Kennibrew interrupted to say that since Pat Wright left the Crystals last October, the three girls have been trying out a succession of singers to take her place.

"Fran was having dinner with a friend of hers who knew our manager, Mel Shayne," Dee Dee explained. "Mel said he'd like to see her the next morning, and within ten minutes she'd been signed to the group."

"With hardly any rehearsal we had her out on the road within a couple of days, and then dropped the news that she'd be coming to England with us."

As a matter of fact, The Crystals were out touring until a week before they hit Britain.

"Our last date was in Ohio," said Barbara Alston. "After that it was a mad rush to get packed and prepare for our trip here."

"We couldn't do too much last-minute shopping, as we didn't have time, but now we're here we want to hit your British shops for six—once we can work out the difference in money!"

★ ★ ★  
**T**HE CRYSTALS' new scheduled release, "Little Boy," was withdrawn a week before they came here. Instead, London have put out "I Wonder," which I watched the girls record in New York last

# Crystals aim to hit all our shops

November—when there were only three of them. Phil Spector asked London to withdraw 'Little Boy' because the record didn't do well in the States," explained Lala. "We didn't want to come over here on a bad disc. In fact, we didn't even know it was going to be issued at all. We're much happier with 'I Wonder,' which Phil wrote for us, and we recorded in a couple of takes. It's just been issued back home too."

expect from The Crystals who co-head the Joe Brown package opening at the Coventry Theatre on February 16? "We'll use the same act we've always had," said Dee Dee. "It runs for about 20 minutes, and we'll probably sing half a dozen songs in that time. "Naturally we'll include 'Da Doo Ron Ron' and 'And Then He Kissed Me,' as well as a couple of R and B standards and 'Twistin' The Night Away,' which was a big hit for Sam Cooke. "If we can get the arrangements of 'I Wonder' through in

time, we'll sing that too. But unfortunately we didn't have time to get them written out before we left New York. That was because Lala had her tonsils out a couple of weeks ago and she couldn't be there to sing her part." "It was terrific," said Lala. "I was in and out of hospital in a day, and I didn't feel a thing. I was terrified about going in because people kept saying my voice would change, but it didn't, and I feel in great shape now!"

June Harris

## MERSEYBEATS—ON THE WAY UP—LOOK FOR A REPLACEMENT

**I**N the background was that thumping, dynamic beat that tells you this is Liverpool! And the voice on the phone, too, was unmistakably Scouse. Tony Crane, leader of The Merseybeats, was talking to me from The Cavern Club. "We're appearing here at a lunch-time session and the place is packed," said Tony. "And what's more, we're reduced to three now that bass guitarist Billy Kinsley has left!" Tony sounded worried—and with good reason. No sooner had The Merseybeats launched into the Parade with "I Think Of You," when Billy announced his departure—leaving the other three boys with one giant-size replacement problem.

### Frantic

"Believe me, we're spending all our time frantically searching for a replacement but, so far, without success. A friend of ours, Chris Hayes, who's a rhythm guitarist, is depping with us on some dates, but he's not a permanent replacement. "The person we're looking for must be tall, a good bass guitarist and reasonably good-looking. So far we've auditioned about 30 people but none of them was suitable." Now that their disc is climbing the Twenty, The Merseybeats

are finding themselves more and more busy with one-night stands, radio and TV. This week, they've done four radio shows alone. "We've noticed how more and more work has poured in since the record took off and we're really excited," went on Tony. Meanwhile, on the record front, The Merseybeats—who have stated clearly that they are primarily a ballad group—are showing their fans that they can belt 'em out when the occasion arises.

For soon to be released is an EP of the boys which is out and out rhythm and blues numbers. "We get thousands of requests at dates for R and B so we decided to cut an EP for the fans doing nothing but big beat numbers," went on Tony. The disc will feature "Long Tall Sally," "Shake, Shake, Shake,"—with a kazoo solo—"You Can't Judge A Book By Looking At The Cover," and an old Presley C and W number given a R and B treatment by The Merseybeats. This is called "Gonna Sit Right Down And Cry Over You."

One thing Tony was certain of... their next single release would again be a ballad—and an original one at that. "No cover jobs for us." It might even be written by Lee Stirling, who wrote their chart success.

Alan Walsh

## 'CRY' PUTS EDEN BACK IN CHARTS

**F**OR the first time since I started making records, I liked a disc after it was made." The place was a restaurant in Fleet Street and the speaker was Eden Kane, discussing his return to the charts after 18 months with his new waxing of "Boys Cry."

"The song was written by American writer Buddy Kaye; my recording manager Jack Baverstock heard it and decided it was right for me. Les Reed did the backing and after the session, I really felt confident about it."

"This was the first time that had happened to me in spite of the fact that I've had a number of hits in the past."

### Shadows

Eighteen months in the pop shadows has taught Eden a lot and it was a more mature singer who sipped his second cup of tea and said: "I've really learned that you can slip from popularity just as fast as you go up."

"In that respect, all these months without a hit has been invaluable to me—and I've learned a tremendous amount about show business—business being the operative word—in that time."

That's not to say that Eden hasn't been working all this time. He has, of course, and

for the past ten months has had his own backing group The Downbeats. "And believe me, they're a great group," complimented Eden.

One field which Eden has moved into with considerable success is cabaret—and he just loves the atmosphere of the small intimate audience.

### Films

"I did a week at Liverpool's Cabaret Club a few months ago," he said. "And the reception was just great. I was taking 10 curtain calls a night. It was great experience and gave me a big kick."

What of Eden's future, now that he's back in the parade with a disc that has climbed from 30 to 25 and looks like climbing even higher?

One thing I've always tried to do is get my own personality across to the public—and for that reason I'd really love to appear on the panel of a show like 'Juke Box Jury' or to do some compering and interviewing—as well as singing, of course.

"And another ambition of mine is to make a film. We've had offers in the past but they've never been right for me. I really hope that I may be able to fulfil this particular ambition in the not too distant future."

Alan Walsh

## Fourmost for hit in U.S.?

**L**OOKS like the next English group to hit the jackpot in the U.S.A. will be THE FOURMOST with a Lennon - McCartney song, "I'm In Love," which is out on the Atco label. Record is receiving a great reaction and will get a mass of plays.

Anthony Newley has been busy around Hollywood talking over film and TV deals as well as plugging his newest London release "Young Only Yesterday." With him was his film actress wife Joan Collins.

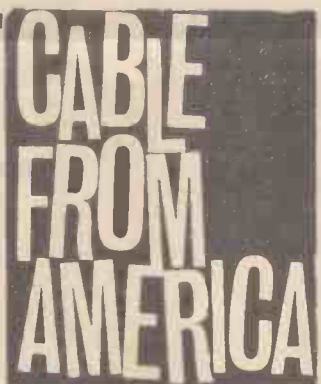
★ ★ ★  
**O**UT of all the wonderful numbers from the album "Kate Smith At Carnegie Hall", RCA have taken two English compositions to make a single—the much recorded "What Kind Of Fool Am I?" and "As Long As He Needs Me."

Nat King Cole represented the music industry in Washington D.C. at the dedication of the Hollywood Museum. Leading members of the music business chose Nat in a poll.

Trini Lopez, who recently made a big success on Reprise, has been signed to a film contract by Warner Bros. His first film starts shooting later in the spring

★ ★ ★  
**T**o tie in with the release of film "Doctor Strange-Love," London Records are to issue Vera Lynn's wartime favourite "We'll Meet Again," which is featured in the film.

Mary Wells on the Motown label is racing up the charts with "What's Easy For Two Is So Hard For One." This was the B side when the disc



edited by Maurice Clark

record first came out, but after a few DJs played it the record started to sell like mad. Just proves you can't keep a good song down.

One of the last discs cut by Patsy Cline before her death last year is out this week on Decca—"Someday" and "Your Kinda Love". A must for all Patsy's many fans.

Several major film companies are watching with interest the career of your Mark Wynter. He first came to their notice when he was seen in special showings of "Just For Fun". So don't be surprised to see him Hollywood bound at any time.

Andy Williams gave the first big break on his TV show last year to a group of folk singers who look like becoming the biggest find in the folk field of '64. They are The Good Time Singers who have just cut their first album for Capitol. Andy has signed them again to make appearances on his top viewing show for the next 11 weeks.

Bonnie And The Butterflies are the first girl group to cash in on the "Beatle Sound" with a great "answer" version of The Beatles own hit. Called "I Saw Him Standing There", it's on the Smash label and is a very strong



THE CRYSTALS, left to right: Lala, Barbara, Frances and Dee Dee.

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# This is us

# THE SEARCHERS

## JOHN McNALLY

### I am

The founder member of The Searchers. I was born on August 30, 1941, in a Walton Hospital, and the family live in Kirkdale, at the other end of the street from Mike Pender.

### I have

Four brothers and a sister, and I'm the second eldest in the family. Although I didn't go to the same school as Mike—I'm not as clever as he is—we grew up together and a lot of our tastes are the same.

### I entered show business

When I was 18, and I made my public debut at the Iron Door Club. Everyone appears either there or at The Cavern.

### I went to sea

For a year, but left it because of bad eyesight. I'm supposed to wear glasses but never do. When I finished at sea I got a job as a clerk and then as a semi-skilled fitter.

### My favourite colour

Is grey. I've lots of grey shirts and suits, and think the colour suits me better than any other. All the other boys like darker shades.

### My favourite pastime

Is girls. Lots of them, and all different shapes and sizes. I also like going to the movies, reading horror books and listening to records. Roy Orbison, Jerry Lee Lewis and Joe Brown are my favourite artists. Roy Orbison is one of my favourite people.

### I would like

To make a lot of money and invest it in a profitable business. Possibly even have a shot at the

and a book packer. I'd like to go back to sea, but I can't see that happening for a bit.

### I went

To St. Winifred's School, where I first met Chris Curtis. I wasn't much good at studies, but I loved football. I still go to football matches whenever I get the chance.

### I love

Weelabix and lime flavoured milkshakes! I'm nuts about leather jackets, pale blue shirts and blondes. In fact, most girls interest me.

### My secret hobby

Is train spotting! When I was a kid I used to go to the tracks all the time and make a note of the numbers.

The boys think I've given up taking train numbers, but whenever we travel by rail, I still can't resist sticking my head out the window whenever another train whistles by!

### I don't like

Travelling by road. It's not so interesting as going by train. I loathe shaving and having my hair cut, which isn't very often, and stuck-up people.

### I visit

The cinema whenever I can. I think Kirk Douglas is a tremendous actor, and I like any films with plenty of life. I'd like to take part in a Western and shoot scenes on location in the Arizona desert.

### My tastes in music

Run from rhythm and blues to Billy Cotton. I have an open mind. If I hear something good, no matter whom it's by, I like it, but I must admit I get a thrill out of artists like Roy Orbison and Fat Domino.

### My ambition

Is to be surrounded by peace and goodwill at all times. I think fighting is unnecessary unless it's for exercise!

## CHRIS CURTIS

stock exchange if I could get a good stockbroker. I think security is a very important thing in life, and as I'm still young I have to think about the future.

### I dislike

Flying, and conceited people. The thought of travelling anywhere by plane makes me feel sick! Still, I suppose I have to put up with it for convenience.

## MIKE PENDER

### I was born

On March 3, 1942, at home in my present house which is in the street between the Bootle and Kirkdale boundary in Liverpool. We've always lived there, and it doesn't look like we're likely to move. There's just me and my sister, Maureen.

### I started guitar

When I was about 16, and after a year I started making the local rounds of coffee bars, clubs and all the rest of it. I worked with quite a few groups including The Wreckers and The Confederates before joining The Searchers.

### I had

Quite a few jobs, and was in the Navy for a bit, but that didn't last long. My first job was as an office boy and later on I became a floor layer—which wasn't too successful as I couldn't get the tiles in line—

### I was born

On August 26, 1942, in Oldham, Lancs. We moved house to Liverpool when I was four. I first went to school at St. Winifred's in Bootle, where we lived, and after passing my 11 plus went to St. Mary's, College.

### My first job

In fact my only job until I joined The Searchers was as a clerk in a

furniture shop. I stayed there for about six years, and heard recently that the firm is being sold. I'm seriously considering making a takeover bid, just to show them what junior clerks can do!

### I first met

Mike Pender and John McNally when I was at school. Mike was a terrific footballer and at one time was going to play as a junior reserve for Everton.

### I relax

By playing records. I like anything with feel or soul and my favourite artists—all girls—are Dionne Warwick, Ketty Lester, Etta James and Nina Simone. Sometimes I read, but not very often, and I have no outdoor hobbies except walking.

### I started drums

A few years ago. My friend across the road was always buying



Back: CHRIS CURTIS, JOHN McNALLY. Front: TONY JACKSON, MIKE PENDER

records and knew how to play guitar. I thought it would be nice to accompany him, and as I was hopeless on guitar I took up skin bashing. I first started playing drums in public with a rhythm and blues group in Liverpool, and my first appearance was at the Iron Door Club.

### I'm not telling you

My real name, but Chris Curtis was chosen for me as my stage name by a friend, who I'm sure was drunk at the time! But it's stuck, and I'm beginning to feel more like Chris Curtis every day.

### I like

People who are easy to talk to because then I can feel comfortable; quiet records; food of any description. The boys always complain because I insist on eating so much. I also like black clothes and don't possess one light pair of trousers.

### I think

We've all changed. Being in show business and having to think and do things for ourselves is mainly responsible for that. I don't think it's a change for the worse, as we all have to grow up sometime.

### My favourite places

Are Bristol, because the air is so good there, and in and around Hamburg. Really, Tony Jackson is

more of a Hamburg fan than me. He goes there whenever he has the opportunity.

### I hate

Insincerity, and the colour fawn because it makes me look ill!

### I want

Satisfaction and complete peace of mind for myself and everyone else who wishes it.

## TONY JACKSON

### I was born

In Dingle, Liverpool, on July 16, 1940. I don't remember much about my early life, except that the whole family was evacuated to Wales during the war.

### I have

An older brother, who I'm sure could be a good writer if someone gave him the opportunity.

### I went

To two schools, St. Bernard's and Walton Technical College, where I studied the building trade. I was mad about any kind of sports, and captained both the school football

and cricket teams. I also played basketball and ran for the school. I would have liked to become a professional footballer.

### I like

Smart casual clothes, black and blue, chicken, beer, coffee, orange, money and genuine friends. I can't drive—in fact, none of us can—but I would like to have a car.

### I

Maybe one day I'll take driving lessons and treat myself to a fast sports job.

### I dislike

Untidiness, a careless attitude in people, hypocrisy. And I can't stand those people who laugh at other's misfortunes, because when they want a shoulder to weep on they're going to have a hard job finding one.

### I like

To do what I want, and go my own way, be on my own. I'm not a very good mixer, but if someone comes up and talks to me, I'll hold a conversation with them. I don't

think it's shyness, just the feeling that I honestly like to be alone.

### I enjoy

Reading, playing records, watching TV and going out. I don't hit the highspots—I'm not really that kind of person. I read anything, but mostly magazines, as they're easier to get through than a whole book!

### I admire

Courage, particularly in those who have any kind of disability or real problems to face. If ever I had to face any serious danger I hope I'd be able to show courage too.

### I met

Mike and John at a pub in Liverpool. They were playing in a group and asked me to sing with them. I made my first public appearance with them at the Latham Hall in Liverpool. In those days Johnny Sandon was the lead singer.

### My secret ambition

To be a good dramatic actor. I went to acting school for a while, and am really looking forward to our film "Saturday Night Out"—not that I think it will be a great medium in which to display my prowess as Hamlet!



**4 PAGE  
PULL-OUT  
SUPPLEMENT**

**The BEATLES** in **New York**



**DISC'S  
team of ace  
reporters  
headed by  
Jonathan  
Clarke are  
on the spot  
for YOU**





A reassuring word from ED SULLIVAN as the boys finish one of the most fantastic rehearsals America's most popular pop TV show has ever seen.

'All My Lovin' 'Til There Was You' 'She Loves You' 'I Saw Her Standing There' 'I Want To Hold Your Hand'

# FIVE H

## The U.S. goes crazy with that Beatle fever!

JUST five songs, sung by The Beatles on Sunday's Ed Sullivan Show, have sent America wild with a frenzy not seen this side of the Atlantic since Elvis Presley in his heyday. It was a fantastic opening for a tour that America will never forget.

The boys crashed on to the air with "All My Lovin'" followed by Paul singing "Till There Was You" and closed the first part of their act with their current number three, "She Loves You."

They then came back as the next to final act of the show and did "I Saw Her Standing There" ending with their chart-topper "I Want To Hold Your Hand."

It all started at midday as queues of fans began filling up the sidewalks all the way around the block

"I thought The Beatles would die in New York," said Frank Sinatra. "I was very surprised by the reception they got. I guess I was wrong."

from the CBS-TV theatre at Broadway and 53rd Street. It was America's first real view of Britain's fab four.

And several hours before they showed up for the dress rehearsal early Sunday afternoon, the throng behind the police lines were stomping and shouting their favourite Beatles songs and waving Beatles banners. Many were wearing Beatles wigs.

A few moments after 2.30, the sidewalks were empty as the lucky few with tickets—thousands were turned away—shoved their way into the theatre and set up a steady clamour of shrieks, clapping hands and stomping feet.

Backstage masses of Press people were jammed into the inadequate spaces reserved for them, while John's wife, Cynthia, who had become known to police and Press alike as "Mrs. Beatle," had to share a space in a drafty outer hall of the rehearsal studio with Louise Caldwell, sister of George Harrison and several pressmen who were refused admission.

The two women spent most of the rehearsal there, simply unable to get into the show.

Three hours later, The Beatles to the accompaniment of a scream of approval, opened the Sullivan show with the shouting audience roaring its approval right to the end.

The boys appear again next Sunday live from the Deauville Hotel, Miami Beach. And Ed Sullivan also announced that their third slotting on his show, taped on Sunday for what was planned as an appearance later in the season, would take place the week after, giving them three appearances on the trot.

Also appearing in what turned out to be virtually an all-British Sullivan show, were Georgia Brown, star of "Oliver," and Tessie O'Shea, star of "The Girl Who Came To Supper," both current Broadway smashes.

Earlier, the group had holed up in the Hotel Plaza, available virtually only to selected Disc Jockeys—from WMCA, home of the so-called "Good Guys," and Murray "The K" Kaufman, kingpin rock jockey of WINS.

In the pitched battle between Kaufman and the entire team of WMCA men, Kaufman succeeded in getting The Beatles to do his entire Saturday night show, with each one taking his turn at selecting discs to be spun and chatting about them beforehand.

Not to be outdone, WMCA's men had The Beatles on the phone

Presley sent a telegram to The Beatles saying: "Congratulations on your appearance on the Ed Sullivan show and your visit to America."

every few minutes discussing records and in some cases announcing which were to be played.

A sightseeing tour, originally scheduled for Saturday, was changed in favour of a photo session in Central Park, which lies directly across 59th Street from the Hotel Plaza. Then, in the evening, the whole Beatles party went to the swank Twenty-One Restaurant for dinner. All, that is,

# ARRIV DISC J

THE arrival of The Beatles in the United States on Friday sparked off a radio station listener war such as has not been seen in years here.

During a week which saw WMCA, New York, stealing the march on its competitors with "first" interviews with The Beatles, before their actual arrival—via phone calls to the boys in London—the clear winner of the fight late Friday appeared to be Murray "The K" Kaufman, key evening jockey on WINS, whose show is known as "Murray The K's Swingin' Soiree."

Kaufman's brash, aggressive tactics dominated the Press conference held with the group upon its arrival. While other radio men and reporters squirmed with obvious irritation, Kaufman kept sticking his portable mike up to The Beatles, asking each a series of questions, while the rest of the vast array of Press and radio

## IT'S THE WILDEST WELCOME EVER!

**B**EDLAM, pandemonium, hysteria, chaos and frenzy—even words like these scarcely describe the scene last Friday afternoon when The Beatles launched a frontal assault on the United States with their arrival at 1.20 p.m. on Pan American Boeing 707 Jet Flight 101 at The Kennedy International Airport at Idelwild.

Beatlemania had been increasing in tempo all week, as the wildly anticipated moment of impact approached.

At the airport, fans began gathering at four in the morning, more than nine full hours in advance of the plane's touchdown. By the time it arrived, more than 5,000 truants, who had played hookey from school for the

On the Sullivan show The Beatles wore black suits with velvet collars and black velvet stripes down the back.

day, were milling throughout the arrival building.

As The Beatles stepped from the plane and entered the customs and immigration inspection area, the fans began a rhythmic foot-stomping that was felt throughout the building.

A few moments later The Beatles entered Pan American's special Press reception room, a room with a capacity of 50, bulging with more than 200 reporters and photographers!

The conference itself was unquestionably one of the wildest on record, and by the admission of an airport spokesman, the best attended of any ever experienced at the airport.

To the first question from a woman reporter for a local

radio station, in which the boys were asked if they would sing, the answer was a chorus of "No, we need the money first." To another, "Are you really for real?" the answer came shooting back, "Come and feel for yourself."

Asked if they were really bald, all The Beatles answered "Yes"! Another question, "Do you ever get haircuts?"

When the boys leave the hotel they have to warn the police, and their cars are preceded by police in cars or on horses.

was greeted with "I got one yesterday, you should have seen me the day before!"

And to the pointed query, "Aren't you really just four Elvis Presleys?" one answered "Of course," accompanying this with a great example of Presley's hip-slinging.

A full 10 minutes passed before relative quiet could be obtained for the questioning period. When it finally started, the boys spoke into at least two dozen radio microphones and not a single public address mike. The

The radio stations even announce the time Beatle fashion—"it's two o'clock Beatle time."

result was that many of those present never did get any answers!

Following 20 minutes of questioning, the Press conference was suddenly ended and The Beatles went to their limousines, one for each of them. The cavalcade of cars was given a motor-cycle escort into the city to their New York headquarters, the Hotel Plaza.



(Above) A stroll in Central Park without George, who was confined to bed with a sore throat. (Below, left) A greeting for the fans from the window of their suite in the Hotel Plaza. (Below) A quick spot of practice before the show.



# HITS SHAKE AMERICA



(Above) A buggy ride round Central Park for RINGO, PAUL and JOHN and (right) a hasty spot of sight-seeing with the skyscrapers of New York as a background.

except for George, who remained at the hotel under a doctor's care for a sore throat. On Tuesday and Wednesday The Beatles were due to play Washington and Carnegie Hall. They were set to do about 10 numbers and to be on stage about 25 minutes. And just before the Carnegie Hall show WINS Radio station intended to air a documentary on The Beatles.

One trade paper reporter, who visited Nashville, Tennessee, the cradle of Country music, over the weekend, noted on his return that even there, at the weekly five-hour radio show of Grand Ole Opry, people were talking about The Beatles. All the papers in that city carried major feature stories on the group.

**T**HE Beatles are still swamping the U.S. charts. In both *Billboard* and *Cash Box* "I Want To Hold Your Hand," is number one, "She Loves You" is number three.

The other singles they have in are "Please Please Me" (45 in *Billboard*, 43 in *Cash Box*), "My Bonnie" (69 and 67), "I Saw Her Standing There" (*Billboard* 54) and "From Me To You" (*Cash Box* 73).

Their "Meet The Beatles" LP is top of both charts, while "Introducing The Beatles" is 11 in *Cash Box* and 22 in *Billboard*.

## AL STARTS A JOCKEY WAR!

reporters could scarcely get their questions heard!

Kaufman, through what appeared to be a special arrangement made in impromptu style with Beatles manager Brian Epstein just before the Press conference, later made his way into the Beatles' inner sanctum of the Hotel Plaza in

The boys' current catch-phrase which they started using soon after they hit New York is "O.K. Baby!"

company with The Ronettes who had just returned from England.

He thereupon conducted what was the only "exclusive" interview given by the group during their first day in America. Also in the interview were The Ronettes themselves and Kaufman also spoke to Louise Caldwell, George's sister, who lives in Illinois.

But Kaufman had still another ace up his sleeve. His arch-competitor for ratings here is WMCA, the latter's so-called "Good Guys"

(their jockeys) have been offering "Good Guy" sweat shirts to listeners who call in. Kaufman told his audience on Friday night that anyone could get one of his station's special Beatle sweat shirts, free, simply by sending in one of the opposing station's "Good Guy" sweat shirts!

All week both stations had been referring to "B" Day in New York, sponsoring bags for Beatle wigs, records and books. Both were airing Beatles records on an average of one every 15 minutes during the entire week!

WABC, the other big pop disc station in town, was also active, particularly at the airport Press conference, when one of its newsmen kept in continuous telephone contact with his station, doing interviews with anyone from the Beatles official party he could get hold of.

It all contributed to the most hard-hitting radio "war of nerves" heard here in many years.



## BRIAN MATTHEW TELLS THE Story behind that 'Club' date

**I**N all the years I've been doing "Saturday Club" the one we put out last week with a personal message from The Beatles in New York was one of the most incredible, for I didn't know till a matter of hours beforehand that we would get them, and even then it was touch and go!

I had been invited to a dinner party in Kent when I received a call from the B.B.C. telling me that the boys would be ringing me from their hotel in New York a few hours after their arrival and that arrangements had been made to record their end of the conversation.

This recording was then fed down a special hi-fi transatlantic cable and re-recorded.

A few hours later I drove to London, listened to the tape, and tried to remember my own end of the conversation so that when we went on the air it could all be put together again in its original form.

I think it was pretty marvelous that with all the radio stations in America clamouring for interviews, The Beatles really put themselves out to speak to "Saturday Club." It's nice to know that they still think first of their fans back home.



★ ★ ★ ★ ★ PAUL, RINGO, GEORGE and JOHN meet the American Press, and a battery of microphones, soon after their arrival in New York, and although it was one of the most hectic Press conferences ever, the boys remained completely unperturbed. ★ ★ ★ ★ ★

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THE **BEATLES**

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