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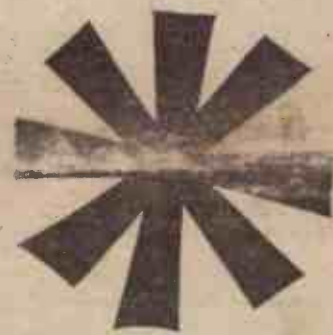
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NEW FEATURE—A **HOLLY** A WEEK

Rumour about mill closing made **ALLAN CLARKE** into a singer!

IF it hadn't been for a rumour that a mill in Lancashire was to close and all the workers put out of work, Allan Clarke may never have become a member of the Hollies. Instead, 1964 may well have seen him hard at work behind a hot, noisy machine somewhere in the North instead of touring as a member of one of the country's top pop groups.

Born in Salford in April, 1942, the son of a spreader machine operator, Allan had met another member of the present Hollies by the time he was only five years old—Graham Nash.

"We have been pals ever since we were nippers," Allan told me over the telephone from Morecambe. "We went to Ordsall Primary School together, then while Graham went on to grammar school, I went to the local secondary modern school because I hadn't got the brains he had!"

When he left Ordsall Secondary Modern School, Allan became an apprentice engineer, but his fun-loving ways only got him into hot water with the boss.

"I was asked to leave because I used to spend too much time messing about and not enough time concentrating on the job," he confessed.

"If I don't have a real interest in things, I can't take them seriously. It's wrong, I know, particularly as I haven't a lot of sympathy for people who take the rise out of the pop scene. It's a case of bricks and glasshouses."

During his job as apprentice engineer, Allan continued his friendship with Graham and the two boys knocked about playing under various names. The Two Teens and Ricky and Dane were just two titles they adopted.

"We used to take ourselves quite seriously," said Allan, "but we never got far."

Then he took a job as a jaquard cutter in a mill, but shift work didn't really appeal to him.



"I wasn't keen on shift work, and when I heard a rumour that the mill was going to close I jacked it in and took a job as a salesman in a furniture store," he continued. "That didn't last for too long, either, so I went to my brother's silk screen printing business."

It was there, at last, that Allan settled down—at least for a while. However, once again, his musical interests got the better of him and he and Graham spent much of their time playing with groups in the Manchester area.

"We joined the Four Tones and that broke up, so we joined the Deltas which also broke up," he

By **RICHARD GREEN**

laughed. "We were getting nowhere fast until we met some other chaps and formed the Hollies, then things began to happen."

Listening to his favourite artists—Chet Atkins, Ray Charles and Floyd Cramer—Allan found himself spend-

ing more and more of his time with music and less and less time in the silk screen printing works.

"After all this time, Graham and I had had plenty of experience of playing around the local scenes and with the rest of the lads we began to want to try for something bigger," he added.

Something bigger did happen, when the Hollies came to London for an audition with Parlophone. They so impressed the company that they were signed up and soon made their first record "Just Like Me" which narrowly missed the NME Chart.

"We were pleased that it did as well as it did, though, and we worked like mad to get our next one into the hit parade," Allan told me.

Their next disc did make the charts and when "Searchin'" hit the scene, the Hollies had arrived.

Allan was still busy writing songs and to his credit today he lists "Now's The Time," "Whole World Over," "Hey, What's Wrong With Me" and a share in the "B" side of their latest hit "Just One Look." "Keep Off That Friend Of Mine."

"I like song writing and spend ages scribbling lyrics down on bits of paper," Allan confessed. "I've always got something written down somewhere. We all do it."

A far cry from the peace and quiet of song writing is Allan's other hobby—fast-draw technique with a gun.

"I became interested in that after seeing Sammy Davis doing some fast drawing on the Palladium last year. I thought it was pretty fantastic so I bought a practice pistol and tried it for myself. I practise in the dressing rooms with the rest of the boys and see if I can draw faster than them."

So if any of you decide to drop in on the Hollies when they are playing in your home town, don't be surprised if you hear gunfire coming from their dressing room. It will probably only be Allan practising—I hope!



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THE PEOPLE ON SUNDAY

YOUR EASTER BEATLES PAGE

The DUKE OF EDINBURGH shakes hands with ring-fingered RINGO STARR when the BEATLES and their manager BRIAN EPSTEIN (left) were presented to the Duke for the first time at Mecca's Empire Ballroom, Leicester Square, on Monday. Looking on are (from right): PAUL McCARTNEY, JOHN LENNON and GEORGE HARRISON.



At the Variety Club luncheon, where they received Hearts as Personalities of the Year, the BEATLES met Mr. HAROLD WILSON, Labour leader. But John Lennon slipped up and called him Mr. Dobson. Paul McCartney put things right a moment later. Perhaps John was thinking of his next book at the time!



The amazing BEATLES' free-for-all after the DUKE OF EDINBURGH had presented them with Carl-Alan awards for the best beat group and vocal record for dancing, "She Loves You." It was handed to JOHN LENNON, but RINGO STARR thought he'd like it! While GEORGE HARRISON gets caught in the middle, the DUKE and PAUL McCARTNEY have a good laugh on the sidelines. Other disc personalities to receive awards were Kenny Ball (trad—see page 16), Joe Loss (dance band leader and instrumental for dancing—"Steptoe And Son"), and Sydney Thompson (old-time band leader).

FRANK TALK BY THE BOYS

A HUGE crowd, despite rain, congregated outside the AR-TV Kingsway studios last Friday. The Beatles were coming! Inside the last preparations were winding to a noisy finish. "Ready Steady Go!" was to be transmitted in an hour.

Compere Keith Fordyce chewed on a cigar and looked Hollywoodish. Attractive girls held tightly to pieces of paper waiting for their prized autographs.

When they did arrive they came appropriately enough by Mark 9 Jaguar. There was a last-minute rehearsal and the show went on. A success and everyone happy!

Afterwards the Beatles held a Press conference and talked about, among other things, John's book, Jane Asher, and of being the Beatles. They had come from filming and looked tired.

"We get up about five in the morning," said Paul. "It takes some doing. The film is going very well, though we never seem to learn our

lines. The idea is that we are given our lines and are supposed to learn them that night for the following day. But it never works out like that. We all read them frantically in the car going down to the studio. A bit like school."

Then John's turn to talk: "There was never any real thoughts of writing a book. It was something that snowballed. It started back in my school days. When I was about 14. I remember they gave us this book in English literature."

"It was Chaucer or some guy like him and we all thought it was a gas. Whenever the teacher got that book out we would all collapse. After that I started to write something on the same lines myself."

"There came the illustrations and then the book. An awful lot of the material was written while we were on tour. Sheets of writing and drawings got lost."

"Some I gave away. A friend took all the remaining material to the publishers and they accepted it. Marvellous!"

"There's a wonderful feeling about doing something successfully other than singing. I don't suppose the royalties will ever amount to much, but it doesn't matter."

Paul came back in to the conversation. "Jane and I, I'm sorry if it sounds corny, are just good friends. There are some horrible clichés in this business, yet to describe something like this there is absolutely nothing else."

"The fantastic thing about the rumours that Jane and I are married is that it is only a short time before everyone believes them. Unfortunately because of certain reports in certain newspapers they think everything they read is true. In this case it definitely isn't!"

"Yes Jane and I date together when I'm in town. But she isn't the only girl in my life. Yes, I do see more of her than any other girl."

And finally the Beatles on being the Beatles. "Do you like being who you are? I asked. "Yes," they all said. And they mean it. CORDELL MARKS.

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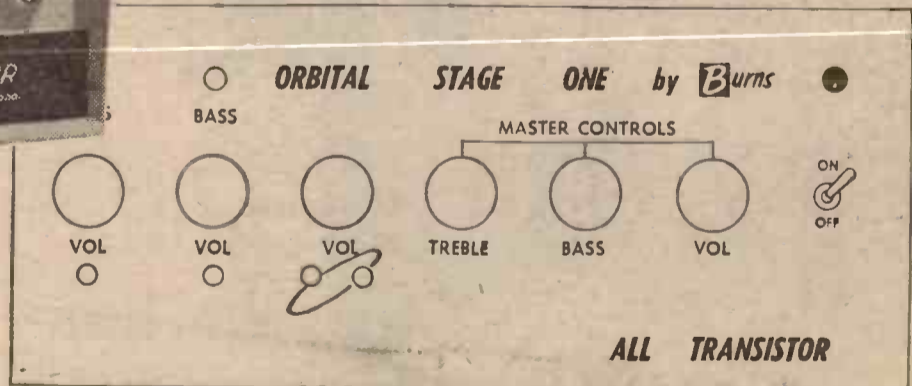
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Question Time — with the SWINGING BLUE JEANS

THE Swinging Blue Jeans were about to launch their version of "Good Golly Miss Molly" on the highly enthusiast Mod audience at "Ready Steady Go" last week, when they took time off to answer some questions for me.

Q. As "Hippy Hippy Shake" was a revival, were you surprised when it reached No. 2?

A. (Norman): We knew it would do well, but we were surprised that it did so well. We thought it would make the Top Ten. (Ray): Another thing that surprised us was that rate at which it sold.

Q. Why did you decide to revive another number for a follow-up, and what hopes do you have for it?

A. (Les): We think it's a better record than "Hippy Hippy Shake." We get the reactions to various songs from the people at ballrooms and theatres and see what they like best. (Ray): We featured "Good Golly Miss Molly" with a lot of other numbers and the kids reacted best to this one, so we recorded it. We like it and they seem to, so that was that.

Q. Do you think the trend is switching back to rock?

A. (Les): Yeah, it is the wild stuff they want now. (Ralph): If we play mad numbers, the kids rave about them. There is definitely a call for the old rock stuff again.



Compiled by RICHARD GREEN

about British artists for six months then calm down and accept it as a normal thing. It is like the Yanks coming over here. People used to go mad, but now there is nothing spectacular about it and we just accept them as artists. That is the way it will become with our people out there.

Q. A number of records by British artists, "Hippy Hippy Shake" among them, are selling well in America. Why do you think the Americans have suddenly taken to our singers?

A. (Ray): The Americans go in for phases. They will rave like mad

Q. Why has there been a decline in the success of American artists in this country lately?

A. (Les): If you look at the American material, then compare it to the British, it is not so good. At the moment, British songwriters are turning out the better stuff.

(Norman): Yes, and the British artists put it over better. Our singers have always been good, it has just taken a long time for the kids to realise it. Now they know and the Americans aren't doing so well in the charts.

MANCINI ON THE BEATLES — 'They'll never last!'



HENRY MANCINI—one of America's foremost composers, creator of "Moon River," since 1958 a 24 Oscar nomination man, with 12 wins from them—leaned back in a large chair in his suite at London's Mayfair Hotel and told me: "Your Beatles will never last. How can they? How can anyone sustain the sort of meteoric rise that shot them to stardom?"

"But don't get me wrong," he continued. "Personally, I like them immensely, and as long as they don't copy my music I won't copy their hair styles!"

"Quite frankly, I hardly know anyone back in America who doesn't like them—they have an extremely clean-cut image there. Even the adults are crazy about them."

I asked the 39-year-old composer who is here to score the new Peter Sellers-Elke Sommers' picture, "A Shot In The Dark," and appear on "Juke Box Jury," to what he attributed the current British invasion of the U.S. charts.

"It's definitely due to the Beatles and their 'Liverpool sound,'" he replied. "They've absolutely rejuvenated the scene over there, and they've been the wedge which has held the door open for other British talent to slip through. But without the Beatles..." He shook his head sadly.

Henry Mancini hasn't, to quote his own word, had a "meteoric" rise to fame.

He first came to the public eye some years ago when he scored the films "The Glenn Miller Story" and "The Benny Goodman Story." Then came his biggest break—he was asked by producer-director Blake Edwards to score a new TV series, "Peter Gunn." The theme tune was destined to give Duane Eddy one of his biggest hits.

Awards heaped upon him are almost uncountable. As well as his numerous Oscars ("Breakfast At Tiffany's" won him two, for the most original score and for the best song, "Moon River"), his various

albums have sold a combined three million copies. Mancini has recently been nominated for another Oscar for his scoring of "Charade," currently at London's Leicester Square Theatre.

The theme tune has been recorded by Andy Williams and Jack Jones among others.

"'Moon River' is obviously my favourite composition," said Mancini. "It brought me the greatest enjoyment to write, too. I suppose it was the image of Audrey Hepburn in the film that inspired the song. You know, she portrayed a gay, wild party girl. But deep down she was sad and lonely."

I switched from dreamy "Moon River" back to pounding Liverpool beat, and asked him if it would affect his writing in any way.

"Definitely," was the rather surprising reply. "I will always be influenced by current trends. This type of music is popular so why shouldn't

By DAVID GILLARD

I use it? But, of course, the film would have to call for that type of music. If a score needs Chinese music I provide it. Beat music... okay."

Despite many Oscars Mancini has collected, he still hasn't fulfilled a predominant ambition.

"I'd really like to write a full-scale Broadway musical," he told me. "I haven't started one yet, but I hope to in the near future."

"This may seem a bit out of my sphere, but I'm branching out quite a bit lately—I've recently written a book on orchestration, 'Sounds And Scores.' With each copy are three seven-inch discs which illustrate many of the book's examples."

Originality is certainly one of Mr. Mancini's strong points. So don't be surprised if you read about a new Broadway musical starring the Beatles!

Q. I recently saw you performing in "Circolrama Cavalcade." Can you tell me something about making the film?

A. (Ralph): It is just the same as playing anywhere really, except that in the middle of the dance floor there is a pole with eleven cameras fixed on it.

While we are playing and the kids are dancing, all the cameras are shooting at the same time.

So you get eleven different films which are then shown on separate screens. It was great making the film.

Q. How would you like to star in a feature film?

A. (Norman): We'd like to do it for the experience, but I don't think we are ready to star. We could do a guest spot or something just playing a couple of numbers.

(Ray): We're not really actors. We want to make a success of this career first, then perhaps we can see about something else.

Q. What do you think of touring?

A. (Ray): We'd rather tour than play ballrooms, there is much better audience reaction and it is the atmosphere that counts more on a tour.

(Les): In a ballroom, half come to watch and half come to dance. You get the people who come every week, no matter who's on, but in a theatre, you know they have all come to listen to you.

(Norman): When most of the audience is dancing about, you tend to lose some of the atmosphere. If they are all sitting and listening to you, the whole thing goes down better.

(Ralph): And another thing about tours is that you can judge the people's reactions better. If they are dancing, you don't know what they are thinking.

Q. Finally, while you are all young, do you have any ideas on how you are going to develop your careers?

A. (Ray): We'll carry on at present and see how that goes. At the moment, we're doing all right, so there's no need to change anything. Later on, much later, we may do, but not now.

★ A GAY EASTER FEATURE ★

A young farmer gets
—CILLA BLACK
talking about those
—SCREAMERS!



DAVID COWELL'S lunchtime conversation with CILLA BLACK produced some interesting facts about Cilla!

WHEN Cilla Black went to Norwich to take part in the local BBC-TV's "East At Six Tea" recently, she lunched with a young farmer, David Cowell.

He had won the pleasure of a meal with her by sending the best letter to the programme saying what he'd talk to her about if he met her.

Their lunch was filmed, and the producer didn't have to cut a thing. Later Cilla said: "It was a lot of fun. David was great to talk to . . . up to a point! I enjoyed it."

Here is a transcript of part of their conversation:

David: How's the steak?
Cilla: It's great—it's a pity they've no chips.
D: Do you have to worry about keeping your figure in trim?
C: Not now. I'm just eight stone. I've lost thirteen pounds.
(Pause for a drink. Cilla—orange juice. David—Liebfraumilch 1959. Then on to show business).
D: How do you react to fans who scream at you?
C: I don't like screaming fans. Well, fans who scream at boys are marvellous, because I'm along with them—because I scream at boys,

anyway, if they delight me in that sort of way.
I don't like girl fans screaming at girl singers. I think it's insulting, I really do.
I never think about it at the time. I appreciate it. But when I come off stage, I sit in my dressing-room and say: 'Oh, the girls screamed, and they shouldn't, you know, because girls don't scream at girls, do they?' I don't mind clapping or cheering.
D: You said you sometimes screamed at boys singing. What is it that induces you to scream? I mean

—I don't exactly know how to put this—but
C: I know what makes me scream. You know—the funniest thing—when I was thirteen my idol was Frankie Lymon. You know, he sang with the Teenagers. This was about seven years ago at the Liverpool Empire.
He was a little coloured boy, about thirteen-and-a-half. He looked like a little, gorgeous goliwog, and I screamed frantically, you know. I thought: 'Oh, he's gorgeous.' And it's the voice, just the voice. It's not the looks, and it's not the way he wiggled his hips—because Frankie Lymon didn't wiggle any hips—he's only a thirteen-year-old boy—and here I was screaming at him. It was just his voice.
D: Was it your motherly instinct coming out?
C: No—just the voice.
D: What I'm trying to say is—was it anything sexual that made you scream?
C: I BEG YOUR PARDON! No, it was just the voice and the way he sang—because the way somebody sings causes a squeal of delight.
The same when I found I was Number One in the hit parade—all I could do when I heard was 'Ooooooo!' When I get excited, I give little squeals. It's just me.
D: Cilla, does it worry you to be in the rat race, and that people worry if you're dropping out of it?
C: This doesn't worry me. I've sort of had my day, even if it was just a short while, as it were—but I'm not really bothered. If I were to drop out of favour tomorrow, I'd get out of the business altogether. Well, maybe not altogether, but I'd lie low and then try to make a comeback. Because I think this is the secret of show business. The public get tired of you. Fair enough. I wouldn't flog myself to death. I'd get out while the going was good if people didn't appreciate me.
And then in about two years time I'd try a comeback, and people would sit up and say: 'Oh, I remember her. She made that record—Anyone Want A Horse And Cart!'

A LETTER FROM BRIAN POOLE

BRIAN POOLE, from South Africa: I don't know much about sunny South Africa, because we had only four minutes at Johannesburg before we caught a plane to Durban. Then when we arrived there we changed into summer shorts—and it poured with rain!
When we arrived at Johannesburg I was dead tired. I tried to sleep on the plane but the Tremeloes kept throwing cushions and pillows at me. They thought it was highly amusing. Cruel, that's what it was!
But I had the laugh on them when we met some Zulus the other day. Great big warriors with beads on their noses, rings through their ears, and huge head-dresses. Wow! Some

people took pictures of us in native costumes, then the Tremeloes decided to shoot a cine film of the natives. The Zulus were very co-operative, performing, dancing and jumping up and down and everything.
But when the boys tried to walk away, the Zulus ran after them with their spears. They wanted money for performing! The biggest man with the longest spear was the dancers' agent. The Tremeloes were trembling all over!
I couldn't stop laughing, but poor old drummer Dave Munden wasn't so happy. He nearly never got here at all. At the airport he found he'd left his passport at home. Panic! A messenger dashed off to Dave's place

to collect the passport, but arrived back at the airport too late.
The authorities were very good about it, and they let Dave travel without his passport. It still hasn't arrived, so here he is travelling all over the world without a passport! I couldn't even go on a day trip to France without mine!
We've all been trying plenty of surfing and swimming, but surfing's not so hot as it's cracked up to be. We've got plenty of bruises all over us to prove it. I suppose that's our fault for wanting to do everything at once.
Things are bound to get better, and when I get the chance I'll write again and tell you all about it. Bye for now.

NAT HENTOFF'S American Airmail

● Reported the "New York Post": "The Dave Clark Five play more instruments but make less music (if that's what it is) than the Beatles. The screaming teenagers make so much noise it's hard to tell." Mobs of teenagers clustered outside the CBS television studio during the Dave Clark Five rehearsals, and they also filled the room during the dress rehearsal.
● "Oliver!" has now had more than 500 performances on Broadway.
● Explaining the BBC's purchase of the Danny Kaye television series, a spokesman for that organisation told "The New York Times": "More than any other American entertainer, Danny Kaye is acceptable in England as an international star. Besides, he has not been over exposed."
● Having left "Beyond The Fringe," pianist Dudley Moore is heading a jazz trio at New York's Village Vanguard and is writing the score for a Boston production of Eugene O'Neill's "The Emperor Jones" to be put on in August.
● Ella Fitzgerald will record a jazz-accented album of Gilbert and Sullivan tunes.
● Being added to Frank Sinatra's Palm Springs home are a film projection room, two bowling alleys and a billiards room.
● Johnnie Ray is currently touring with the Jimmy Dorsey orchestra and he has been consistently well received.
● After Doris Day films "Some Other Love" in England this summer, she will co-star with Andy Griffith in "Ghost Story."

GEORGE'S SISTER SPEAKS OUT

BEATLE George Harrison's sister, Mrs. Louise Caldwell, now lives in Illinois. Says she about the reaction to the Beatles here: "I'm thankful that George and the other fellows seem to be untouched by it all.
"They have really earned all the attention they have been getting, although to Americans, they might seem like overnight sensations. In England, they spent years plugging away for peanuts."
An American teenager explained in a letter to the "New York Herald Tribune" that her age group is attracted to the Beatles as a release from the tensions of their lives. "Is it incomprehensible," she wrote, "that they should find solace in the fact that they have found the common ground of 'Beatlemania' with teenagers around the world at a time when governments cannot seem to get along even with their allies?"
● According to a recent survey by "Seventeen" magazine, 11,065,000 American teenage girls spend 321,000,000 dollars a year on records.
● Says Nat "King" Cole of many of today's new pop singing stars: "They become record stars first and learn how to walk on a stage afterwards."
● Ed Sullivan and Sammy Davis, Jr. are co-chairmen of a giant closed-circuit television spectacular May 14 for the National Association for the Advancement of Coloured People. Among the stars will be Lena Horne, Duke Ellington, Steve Allen and Marlon Brando.
● "Time" magazine has pointed out that juvenile crime has decreased considerably in Liverpool since the rise of so many rock and roll groups in the city.
● Before any advertising has been placed for the film version of "My Fair Lady," advance sales in New York City alone for the November opening are almost half a million dollars.
● Paul Anka may replace Martin Milner in the film "Fanny Hill: Woman of Pleasure," to be shot in Berlin.
● An American version of Madame Tussaud's wax museum will be set up at the New York World's Fair. One of the figures will be Doris Day—sitting on a throne as a box-office queen.

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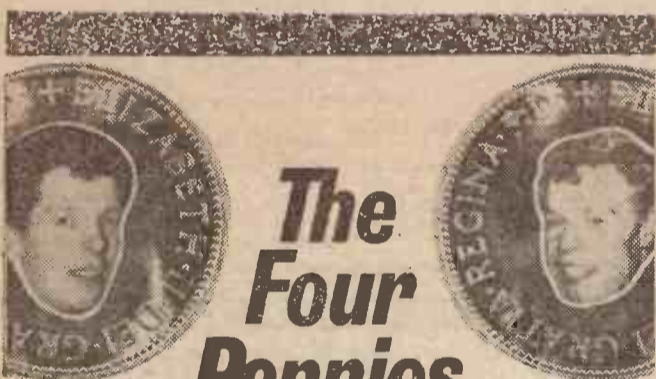
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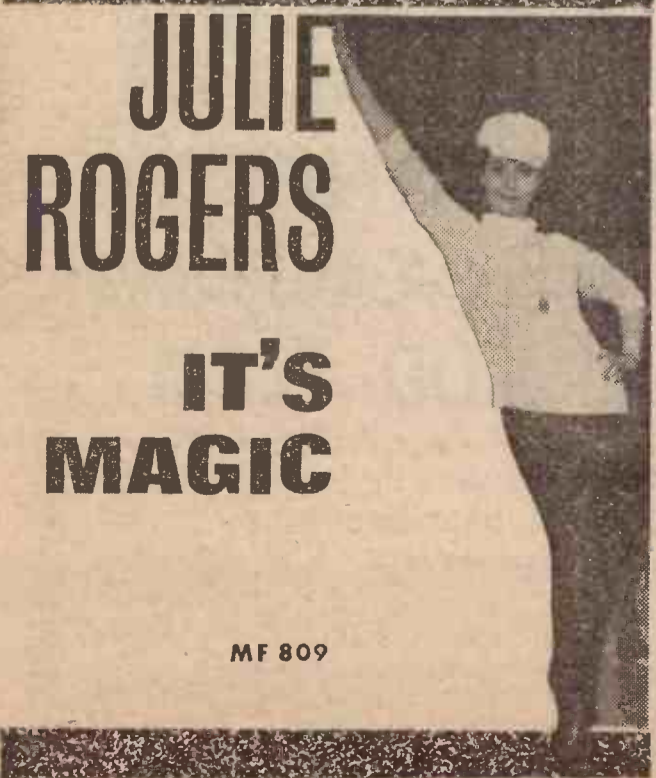


The Four Pennies



'JULIET'

BF 1322



JULIE ROGERS
IT'S MAGIC

MF 809

RICK NELSON SPEEDS UP A PITNEY TUNE

RICK NELSON'S recently-developed gimmick, which has helped restore him to the disc big-time, consists of reviving melodic old ballads and setting them to an up-to-the-minute double-time backing. He pursues this policy with "Today's Teardrops" (Liberty), but varies his tactics in that his vocal is speeded up virtually to the pace of the backing.

The song will, of course, be familiar to you—it was co-written by Gene Pitney and recorded, among others, by Roy Orbison. Rick is again featured in dual-track, though I feel he takes it a little too fast, with the result that the lyric at times sounds garbled. I don't think it's as effective as his last couple of hits. But there's a strong basic melody and an infectious c-and-w twang—and, following hot on the heels of "For You," it will doubtless pile up the sales.

Rick reverts to solo voice for the twister "Thank You Darlin'." There's a pronounced echo effect, a driving rhythm, and a vocal group backing—but a weak melody.

CARTER—LEWIS

Oriole has been a long time releasing a follow-up to "Your Momma's Out Of Town" by Carter-Lewis and the Southerners—but "Skinny Minnie" proves to have been well worth the wait.

Imagine, if you can, a blend of the Spector sound—with its rumbling, vibrating bass tones—and the raving pyrotechnics of the Mersey beat. That's what these boys have cooked up in this pulsating revival.

It's right in keeping with the times, and could well give 'em another hit.

A Carter-Lewis composition "Easy To Cry" has a plaintive quality—it's sung as a duet, to a catchy medium-twist beat.

SHEFFIELDS

Yet another revival! This time it's that r-and-b classic "Got My Mojo Working" (Pye), which is the second release by Yorkshire's pride and joy, the Sheffields. A solo voice showcase, with the other boys chanting merrily in the background, it has a lively and stimulating feel—and the harmonica lends an authentic touch.

Would probably be a hit for an established group, but these boys may find it hard going with so many similar revivals from which to choose.

"Hey Hey Lover Boy" has a "Bo Diddley" type of beat, but the novelty vocal treatment is both original and amusing.

JAN BURNETTE

Seems all the girls are trying to do a Kathy Kirby these days! A fortnight ago, Linda Saxone popped up with a belting twist revival of "Love Is A Many Splendoured Thing"—and now Oriole's Jan Burnette applies a similar treatment to the Nat Cole-Jimmy Young former hit ballad "Too Young."

Jan has a forthright style well suited to this arrangement. The tune retains its basic appeal, and has the added attraction of a compelling finger-clicking beat, plus a rich Frank Barber backing. Very good—as long as you don't think Miss Kirby has the prerogative on this type of thing!

Lilting, captivating beat-ballad "The Four Winds And The Seven Seas" is warmly and sincerely handled by this underrated artist.

TRASHMEN

Can you do the bird? Well, don't worry if you can't, because a fast twist or shake is equally suited to the rhythm. So dancers will surely have a ball with the Trashmen's "Bird Dance Beat" (Stateside), with its punchy and irresistible drive—even despite the almost total absence of melody!

The soloist again gives his imitation of a friendly croaking bullfrog, with the other boys chanting in support. But despite the considerable novelty value, it's not nearly as gimmick-laden as their first release.

Different soloist on the "B" side, with the frog croaking only occasionally in the background! Otherwise "A-Bone" is much the same as its coupling—ideal for mods, but puerile for armchair listening.



POTTED POPS

BILL SIMPSON (Piccadilly), better known as TV's Dr. Finlay, recites the lyric of the standard "For Sentimental Reasons" to a beat-ballad backing. Will appeal to TV addicts, but not to pop fans. Scottish air "My Love Is Like A Red, Red Rose" is also recited.

ACE CANNON (London) generates an hypnotic, hand-clapping rhythm in the Leiber-Stoller instrumental "Searchin'." Honking sax, walking-pace beat, but virtually no melodic content. Latin flavour for revival of "Love Letters In The Sand"—sax solo, plus organ and bass.

MORE REVIEWS ON PAGE 10

NATURALS (Parlophone) adds humour to the 'she loves me—she loves me not' couplet with their "Daisy Chain." Plodding, monotonous blue beat with yeah-yeah's galore, and harmonica in the backing. Very repetitive, but good novelty value—and the same goes for "That Girl."

PAT McGEEGAN (Decca) sounds rather like Pat Boone as he revives "My Prayer" as a Latin-flavoured beat-ballad, with backing la-la group. The gorgeous melody is not spoiled by the beat treatment, and the same applies to "The Wedding"—a haunting Italian song, with which continental holiday-makers will be familiar.

LYNNE CURTIS (Decca) adopts the big beat approach to the jog-trotting "House For Sale" in the c-and-w idiom, and the rhythmic finger-clicker "My Little Boy." This girl owes a great deal to Brenda Lee, but that's not to her detriment—indeed, her forthright styling is most compelling.

BEST SELLING LPs IN BRITAIN

(Tuesday, March 24)

- | Last Week | This Week | Title | Label |
|-----------|-----------|--------------------------------|-------------------------------|
| 1 | 1 | WITH THE BEATLES | Beatles (Parlophone) |
| 4 | 2 | PLEASE PLEASE ME | Beatles (Parlophone) |
| 3 | 3 | WEST SIDE STORY | Soundtrack (CBS) |
| 2 | 4 | STAY WITH THE HOLLIES | Hollies (Parlophone) |
| 5 | 5 | HOW DO YOU LIKE IT | Gerry & Pacemakers (Columbia) |
| — | 6 | SHADOWS' GREATEST HITS | Shadows (Columbia) |
| — | 7 | 16 HITS FROM STARS AND GARTERS | Kathy Kirby (Decca) |
| 6 | 8 | SOUTH PACIFIC | Soundtrack (RCA) |
| 7 | 8 | MORE TRINI LOPEZ AT P.J.'S | Trini Lopez (Reprise) |
| — | 10 | SUGAR AND SPICE | Searchers (Pye) |

SINGLE REVIEWS by DEREK JOHNSON

TEDDY GREEN

A growling, fiery approach to Irving Berlin's 40-year-old evergreen "Always" by Piccadilly's Teddy Green—complete with girl group and powerhouse backing. Rhythm is midway between slow twist and blue beat. Certainly an unusual styling in which, despite the modernisation, the basic melody is unimpaired. But has this song been done just once too often?

Gripping overall sound on the medium-twister "Give Me Your Hand," but the material is of no great consequence.

earthy piano, and an insidiously thumping beat. At times, the chanting group joins the soloist, and together they blend into a unison vocal.

It lacks some of the dynamism associated with today's big beat—i.e., there are no screams or handclaps. But this is closer to the authentic sound than the majority of British discs. Set to a last twist beat and featuring Mickie in dual-track is "That's Alright" (Columbia's spelling mistake, not mine).

Two Jerry Lee Discs

ARTISTS come and go like passing clouds, others change their styles to keep abreast of the times, while still more develop an entirely new approach as they achieve professional maturity.

But despite all the undulations on the pop music scene, one factor remains constant through the years—a dynamic bundle of energy known as Jerry Lee Lewis.

To coincide with his latest British visit, Philips release his new "I'm On Fire" disc, and London reissues his celebrated "Lewis Boogie" waxing. Yet, despite the years which span these two waxings, there's very little to choose between them.

They're both wild, fervent out-and-out rockers which will have you jiggling unrestrainedly to the frenzied beat. Jerry belts out the lyrics in his familiar shouting-screaming style, and simultaneously pounds the keyboard for all he's worth. Exciting stuff—and great for shaking!

Almost impossible to separate these two discs on merit. But the Philips platter, which I found reminiscent of "Great Balls Of Fire," may have the edge—since many of you will already have the "Boogie" in your collections.

Coupling of the new disc is throbbing medium-paced r-and-b, with vocal group in support, titled "Bread And Butter Man." The London flip is a less hectic ditty "Bonnie B," which maintains a steady rhythm, but which also boasts a pleasantly appealing melody.

MICKIE MOST

With so many r-and-b standards currently being unearthed for contemporary treatment, I wondered how long it would take someone to get around to "Money Honey." Well, it turns out to be Columbia's Mickie Most and the Gear—and a pretty convincing job they make of it, too!

Most of today's conventional sounds are there—twanging guitars,

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NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs

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Who's been sleeping in my bed
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CLIFF BENNETT

AND THE REBEL ROUSERS
GOT MY MOJO WORKING
PARLOPHONE R519

DORIS DAY

MOVE OVER DARLING

CBS RECORDS AAG183

NME TOP THIRTY

(Tuesday, March 24, 1964)

Last This Week	Rank	Artist	Label
1	1	CAN'T BUY ME LOVE (Beatles)	Parlophone
2	2	LITTLE CHILDREN (Billy J. Kramer)	Parlophone
3	3	JUST ONE LOOK (Hollies)	Parlophone
4	4	NOT FADE AWAY (Rolling Stones)	Decca
5	5	I BELIEVE (Bachelors)	Decca
6	6	BITS AND PIECES (Dave Clark Five)	Columbia
7	7	I LOVE YOU BECAUSE (Jim Reeves)	RCA
8	8	ANYONE WHO HAD A HEART (Cilla Black)	Parlophone
9	9	THAT GIRL BELONGS TO YESTERDAY (Gene Pitney)	United Artists
10	10	TELL ME WHEN (Applejacks)	Decca
11	11	DIANE (Bachelors)	Decca
12	12	BOYS CRY (Eden Kane)	Fontana-Lindon
13	13	WORLD WITHOUT LOVE (Peter & Gordon)	Columbia
14	14	THEME FOR YOUNG LOVERS (Shadows)	Columbia
15	15	I THINK OF YOU (Merseybeats)	Fontana
16	16	GOOD GOLLY MISS MOLLY (Swinging Blue Jeans)	HMV
17	17	VIVA LAS VEGAS (Elvis Presley)	RCA
18	18	OVER YOU (Freddie and the Dreamers)	Columbia
19	19	CANDY MAN (Brian Poole and the Tremeloes)	Decca
20	20	LET ME GO, LOVER (Kathy Kirby)	Decca
21	21	BORNE ON THE WIND (Roy Orbison)	London
22	22	MY BOY LOLLIPOP (Millie)	Fontana
23	23	STAY AWHILE (Dusty Springfield)	Philips
24	24	IF HE TELLS YOU (Adam Faith)	Parlophone
25	25	MOVE OVER DARLING (Doris Day)	CBS
26	26	KING OF KINGS (Ezz Reco)	Columbia
27	27	IT'S AN OPEN SECRET (Joy Strings)	Regal-Zonophone
28	28	I'M THE ONE (Gerry and the Pacemakers)	Columbia
29	29	MOCKING BIRD HILL (Migil Five)	Pye
30	30	ROLLING STONES (EP)	Decca

Last This Week	Rank	Artist	Label
1	1	SHE LOVES YOU (Beatles)	Parlophone
2	2	I WANT TO HOLD YOUR HAND (Beatles)	Parlophone
3	3	TWIST AND SHOUT (Beatles)	Parlophone
4	4	PLEASE PLEASE ME (Beatles)	Parlophone
5	5	DAWN (4 Seasons)	Mercury
6	6	FUN, FUN, FUN (Beach Boys)	Capitol
7	7	SUSPICION (Terry Stafford)	Mercury
8	8	HELLO, DOLLY (Louis Armstrong)	Mercury
9	9	MY HEART BELONGS TO ONLY YOU (Bobby Vinton)	Mercury
10	10	GLAD ALL OVER (Dave Clark Five)	Parlophone
11	11	HI-HEEL SNEAKERS (Tommy Tucker)	Mercury
12	12	KISSIN' COUSINS (Elvis Presley)	Mercury
13	13	NAVY BLUE (Diane Renay)	Mercury
14	14	JAVA (Al Hirt)	Mercury
15	15	THE WAY YOU DO THE THINGS YOU DO (Temptations)	Mercury
16	16	SHOO SHOO SONG (Betty Everett)	Mercury
17	17	I LOVE YOU MORE AND MORE EVERY DAY (Al Martino)	Mercury
18	18	STAY (4 Seasons)	Mercury
19	19	DON'T LET THE RAIN COME DOWN (Serendipity Singers)	Mercury
20	20	NEEDLES AND PINS (Searchers)	Mercury

Last This Week	Rank	Artist	Label
1	1	LITTLE CHILDREN (Bellinda)	Parlophone
2	2	ANYONE WHO HAD A HEART (Hill & Range)	Parlophone
3	3	BITS AND PIECES (Ardmore & Beechwood)	Parlophone
4	4	DIANE (Keith Prowse)	Parlophone
5	5	NOT FADE AWAY (Southern)	Parlophone
6	6	THEME FOR YOUNG LOVERS (Elstree/Shadows)	Parlophone
7	7	JUST ONE LOOK (T.S. Music)	Parlophone
8	8	I THINK OF YOU (Robbins)	Parlophone
9	9	I LOVE YOU BECAUSE (Bourne)	Parlophone
10	10	CAN'T BUY ME LOVE (Northern Songs)	Parlophone
11	11	CANDY MAN (Schroeder)	Parlophone
12	12	I BELIEVE (Cinephonic)	Parlophone
13	13	ALL MY LOVING (Northern Songs)	Parlophone
14	14	BOYS CRY (142 Music)	Parlophone
15	15	LET ME GO, LOVER (Aberbach)	Parlophone
16	16	STAY AWHILE (Flamingo)	Parlophone
17	17	OVER YOU (Kennedy Street)	Parlophone
18	18	NEEDLES AND PINS (Metric)	Parlophone
19	19	TELL ME WHEN (Southern)	Parlophone
20	20	THAT GIRL BELONGS TO YESTERDAY (Freddie Poser)	Parlophone
21	21	I LOVE THE LITTLE THINGS (Welbeck)	Parlophone
22	22	BORNE ON THE WIND (Acuff-Rose)	Parlophone
23	23	AS USUAL (Jewel)	Parlophone
24	24	EIGHT BY TEN (Peter Maurice)	Parlophone
25	25	YOU BETTER MOVE ON (Dominion)	Parlophone
26	26	WORLD WITHOUT LOVE (Northern Songs)	Parlophone
27	27	I'M THE ONE (Pacermusic)	Parlophone
28	28	5-4-3-2-1 (Keith Prowse)	Parlophone
29	29	IT'S AN OPEN SECRET (Feldman)	Parlophone
30	30	IF YOU LOVE ME (World Wide)	Parlophone

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Danny Kaye here in April for TV

DANNY KAYE flies into London next month to introduce the first of his TV spectacles which will be the highlight of Monday night viewing on BBC-2. The first edition will be screened on April 27.

Juliet Prowse will telecord two BBC-2 showcases in June. She is already due to star in one of the Saturday night International Cabaret series.

Buddy Bregman will be executive producer of the two shows titled "An Evening With Juliet Prowse."

American composer-arranger Neal Hefti arrives in London on May 3 to rehearse a one-hour programme of his own compositions which he will feature on the third channel conducting the BBC Symphony Orchestra.

A weekly jazz programme will be screened on Tuesday evenings by BBC-2, which begins transmission next month. In addition to two shows already recorded by the Duke Ellington Orchestra, early editions will feature Dave Brubeck, the Modern Jazz Quartet and Oscar Peterson.

American singer Tony Bennett is expected to star in his own 30-minute show for the new channel during the spring.

SINGLES FROM GERRY AND FRANK IFIELD

FRANK IFIELD'S next single will be his first original "A" side since his rise to fame. Gerry Marsden's next is another of his own compositions. Also set for release in the next fortnight are new Helen Shapiro and Brenda Lee waxings.

Frank Ifield's "Angry At The Old Oak Tree," his first original "A" side since before "I Remember You," will be issued by Columbia on April 10. It was penned by Paul Hampton, who wrote Don Gibson's hit, "Sea Of Heartbreak." The coupling is another version of Peter, Paul and Mary's latest disc, "Go Tell It On The Mountain."

Gerry and the Pacemakers' next will be "Don't Let The Sun Catch You Crying." It was previously recorded by Louise Cordet. Gerry's different treatment will be released by Columbia on April 5.

Another April 10 release is Helen Shapiro's "Look Over Your Shoulder," coupled on Columbia with one of Helen's own compositions, "You Won't Come Home." Discs issued next Friday include Brenda Lee's Brunswick waxing "Think." Mike Berry's "Lovesick," written by Bobby Bare, will be distributed by HMV on April 17.

King Size Taylor and the Dominoes have "Stupidity" released by Decca next Friday. Decca acquired it from Ariola, a German label.

The Goons—Harry Secombe, Peter Sellers and Spike Milligan—are to have their first record released for over six years by Philips next week—an LP titled "How To Win An Election (Or Not To Lose By Much)." Their last disc, the Decca EP "Blue Bottle Blues," was issued in October, 1957.

Song contest winner

An English version of the song which won last weekend's Eurovision Contest is being rush released by Decca on Wednesday. Now titled "This Is My Prayer," it is sung by Dana Valery who stars in the forthcoming musical "Wait A Minim." She is the 20-year-old sister of American singer Sergio Franchi.

★ POP-LINERS ★

CILLA BLACK, Peter and Gordon and Max Bygraves have been added to the tribute-to-Michael Holliday concert at London's Prince of Wales theatre on April 19 • Hollies' lead singer Allan Clarke married 19-year-old receptionist Jeni Bowstead at Coventry on Tuesday. Graham Nash was best man • Billy J. Kramer headlines at Blackpool ABC on Whit Sunday, May 17 • After 40 years with Boosey and Hawkes, director Jack Howard retires this week • Ken Dodd composes "Housewife's Choice" for two weeks from April 13 • The Breakaways, Linda Saxone, Ray Bennett and the Mike Cotton Sounds guest on TWV-TV's "Discs-A-Gogo" on Monday, April 6 • Bunny Lewis set for "Juke Box Jury" on May 2, and Peter Murray (9th) • Andy Stewart's summer show at Aberdeen's Her Majesty's will later visit Newcastle and Liverpool • The Crystals will conclude their British tour at Soho Flamingo Club on Tuesday • The Applejacks guest on BBC-TV's "Crackerjack" on April 8 • Drummer Tony Mansfield rejoined the Dakotas at the weekend following his recent illness • Gene Vincent appears at Rochdale Pyramid Club on April 12, and not Oldham as reported last week • Joe Brown and the Bruvvers play Newcastle's La Dolce Vita during May 17 week • The Monarchs and Des O'Connor have been added to the four-week Lena Horne-Bachelors variety season at the London Palladium from April 6 • Acker Bilk appears at Scarborough Floral Hall on August 2 • Adam Faith plays Weston-super-Mare Knightstone Theatre on August 9.

BEATLES, GERRY, BILLY J., CILLA — 'PANORAMA'!

THE Beatles and Brian Epstein's entire entourage—including Gerry and the Pacemakers, Billy J. Kramer and Cilla Black—will be featured in a special BBC-TV "Panorama" presentation on Easter Monday. The opening date for the Beatles' Australian tour, now commencing two days earlier than planned, is set. Transmission date is fixed for the Beatles' AR-TV spectacular, now probably to include Jerry Lee Lewis. Among the Beatles' latest world-wide achievements are the first six records in the current Australian Top 10.

SULLIVAN BOOKS SEARCHERS TWICE

THE Searchers are now set for a second appearance on the Ed Sullivan Show during their American visit.

The group leaves London Airport at 4 pm next Wednesday. On arrival in New York the boys will telecord a sequence for inclusion in the April 12 Sullivan Show.

They will then make a live appearance in the April 5 edition followed by promotional radio and TV interviews before their return to this country.

Weymouth summer show for Hollies

THE Hollies, who move up to No. 3 in this week's NME Chart, have been booked for their first summer season—co-starring with Big Dee Irwin at Weymouth Gaumont for four weeks from July 27.

The show is being presented by Joe Collins and the George Cooper Organisation. Shane Fenton and the Fentones and Linda Doll are also on the bill which will be compered by Larry Burns.

The Hollies will play five dates in the Channel Islands beginning at Guernsey St. George's on July 21. They will then move to Jersey Springfield Hall for three days, returning to Guernsey for a second appearance.

The group visits Swindon Locarno on May 21 and Hinckley George Hotel the next day.

FOURMOST'S RADIO DATE

The Fourmost return to Light Programme's "Saturday Club" on April 25. Richard Anthony, Alma Cogan, Russ Sainy and the Nu-Notes have been added to the previous week's show (18th).

Migil Five on 'Easy'

The Migil Five, who make their NME Chart debut this week, have been added to Light Programme's "Easy Beat" on Sunday, April 12. They will be joined by the Brooks and the Morgan-James duo.

NME's Derek Johnson returns to the "going up" panel this Sunday (29th) and on April 26.

Jean leaving

Jean Metcalfe, who has been introducing two-way "Family Favourites" for 17 years, leaves the show on April 5 to devote more time to her family.

TV announcer Judith Chalmers takes over as resident commere on April 12.

Merman TV spectacular

Ethel Merman, who completed her Talk Of The Town cabaret season last week, telecorded a 50-minute one-woman show for BBC-TV before her return to America. Transmission date has not yet been set.

The special edition of "Panorama," introduced by Richard Dimbleby, will feature a profile of Liverpool magnate Brian Epstein. A BBC spokesman told the NME that this feature was usually reserved for "Prime Ministers and political dignitaries," but that Epstein qualified because of his tremendous topicality value.

The Beatles' contribution was filmed this week at London's Scala theatre, where they are currently shooting scenes for their first movie.

Gerry and the Pacemakers, Billy J. Kramer and the Dakotas, Cilla Black, Tommy Quickly, and Sounds Incorporated were filmed at last Sunday's Spastics show at Wembley Pool.

The Beatles will now fly to Australia two days earlier than originally scheduled, opening in Adelaide—a city not previously included in their itinerary—on June 12.

Sounds Incorporated are confirmed to join them on the tour.

From Australia comes news that the Liverpool group currently occupies the first six places in the local hit parade. Top is "I Saw Her Standing There," followed by "Love

Me Do," "Roll Over Beethoven," "All My Loving" EP, "She Loves You" and "I Want To Hold Your Hand." The group has three other tracks in the Top Twenty there.

Transmission of the Beatles' spectacular, to be directed by Jack Good for AR-TV, is now set for Wednesday, May 6.

The show, which is being telecorded on April 27 and 28 will probably include Jerry Lee Lewis as well as Cilla Black and Sounds Incorporated.

The Beatles' "Can't Buy Me Love" had sold 1,210,000 copies in

this country by Tuesday bringing their total overall British sales to 81-million singles, EPs and LPs.

In America the "Meet The Beatles" album has outsold "I Want To Hold Your Hand." The LP's sales to date total 3,650,000—a 1-million more than the single. "The Second Beatles Album" will be released in the States shortly.

Capitol has issued an apology for the inaccuracy of its claim that "Can't Buy Me Love" would sell a million prior to release. First day sales totalled 940,000, the million mark being passed the following day—but sales are now said to have passed 2 million!

An American report that the Beatles' film would have a quadruple world premiere, with each member of the Beatles hosting individually at four different cinemas, was categorically denied in London.

Little Richard will film here next month

LITTLE RICHARD returns to Britain next month to guest in a new British film musical, "It's All Go," which goes into production on April 27, and for ballroom and TV dates.

Richard arrives in Britain from the Continent on May 8 for a two-week stay. Ballroom dates already set for him include Wimbledon Palais (9th), Coventry Matrix (10th) and Bath Pavilion (11th).

He will also make radio and television appearances, probably including another Granada-TV showcase and a guest spot in "Saturday Club."

The Manfred Mann group may also appear in the picture for which the Animals and the Zephyrs are confirmed. The film, which will be shot in about three weeks, is being made by the Three Kings Company for distribution by Ranks.

Harold Shampain of Filmusic is executive producer. Story and screen play are by Lyn Fairhurst. Lance Comfort directs.

The film is expected to go on general release over August Bank Holiday.

Manfred Mann's next single—one of their own compositions, "Hubble, Bubble, Toil And Trouble"—will be issued on April 10.

The group will visit London Marquee on March 30 and April 6, 13 and 20.

Other new dates are Aylesbury Assembly Hall (April 7), Liverpool Locarno (9th), Wimbledon Palais (10th), Gosport Community Centre (11th), Portsmouth Kimbles (12th), Wallington Public Hall (14th), Bristol Corn Exchange (15th), Kidderminster Town Hall (16th), Gravesend Co-Op (17th), Redhill Market Hall (18th), Bromley Court (21st), Luton Majestic (23rd), Hereford Hillside (24th), Coventry Matrix (25th), Oxford Town Hall (27th), Stourbridge Town Hall (29th) and Swindon Locarno (30th).

CONNIE FRANCIS HERE IN MAY?

CONNIE FRANCIS' spring visit to Britain—exclusively forecast in the NME on December 13—is now expected to take place in May, cables Nat Hentoff. In addition to starring in a TV spectacular, she will also cut several tracks at EMI's London studios.

Beverley Todd on Palladium

BEVERLEY TODD, currently starring in the London production of "No Strings," makes her Palladium TV debut on April 12 on the Frankie Vaughan bill.

Latest bookings for ATV's new Morecambe and Wise series are Acker Bilk and Jackie Trent (Saturday, May 2), Patsy Ann Noble and the Fraser Hayes Four (9th) and Susan Maughan (16th).

Decca's Joy Marshall telerecords for this series on April 4. The transmission date has not yet been set.

HOLLINGDALE LEAVES 208

Radio Luxembourg's resident announcer, Paul Hollingdale, is leaving the station. He will be replaced by 20-year-old Australian John Moran.

TV DATES FOR ROY ORBISON AND SEARCHERS

ROY ORBISON, the Searchers, Freddie and the Dreamers and Millie are among latest AR-TV bookings.

Orbison is set for the April 17 "Ready, Steady, Go!" The Searchers appear the previous week (April 10).

Freddie and the Dreamers guest on "Five O'Clock Club" on April 7. Other bookings for this show include Clinton Ford (Tuesday), the Overlanders and Alma Cogan (Friday), the Hustlers (April 10), the Cumberland Three (17th) and Millie (21st).

The Crystals' "They've Sold A Million" will be screened on Wednesday, April 8, in place of Peter, Paul and Mary's show.

Roy Orbison records with the "Billy Cotton Band Show" on April 12, probably for BBC-TV transmission the following Sunday.

Lee Lewis—Vincent TV show as LP?

AN LP of Granada-TV's Jerry Lee Lewis-Gene Vincent spectacular, telecorded last Wednesday in Manchester, is expected to be issued in the spring.

The television company is negotiating with a major disc firm for its release. No screening date has yet been set.

Originally, an album of the Little Richard spectacular was also due to be released, but this proved impossible as reproduction quality was below standard.

Two extra dates have been added to Jerry Lee Lewis' current British tour. He will now play South Harrow British Legion Hall on April 2 and Hereford Hillside (3rd) instead of going to France. He flies to Hamburg on April 4.

TOP TWELVE Volume One

- ANYONE WHO HAD A HEART • I'M THE ONE •
- GLAD ALL OVER • OVER YOU •
- I WANT TO HOLD YOUR HAND • LITTLE CHILDREN •
- NEEDLES & PINS • 5-4-3-2-1 •
- TWENTY FOUR HOURS FROM TULSA • BITS AND PIECES •
- I'M THE LONELY ONE • HIPPIY, HIPPIY SHAKE •



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On "Thank Your Lucky Stars" this week (l to r) the BACHELORS, ALMA COGAN, MILLIE, BRIAN MATTHEW, TONY CRANE (Merseybeats), PETER JAY and DENNY PIERCEY.

Dave Clark wanted for U.S. film - Australian dates

THE Dave Clark Five is likely to film in Hollywood at the end of this year—possibly instead of making its British movie. The group's American tour, opening earlier than planned, will now include two Carnegie Hall concerts. An opening date for Clark's Australasian visit been set.

Agent Harold Davison flies to Hollywood next week to negotiate the Five's Hollywood film debut. This follows their tremendous impact on Ed Sullivan's shows. Clark had previously been due to begin his first major film immediately after his Blackpool summer season. "In view of Dave's tight schedule, we may try to combine both film deals into the one Hollywood picture," Davison told the NME.

The Five will now begin their American tour on May 26—three days earlier than planned. As they will not complete their Swedish itinerary until the previous day, the boys will fly direct from Stockholm to New York.

After appearing at Carnegie Hall on May 29, Dave will now return to the venue on June 1.

The group begins its three-week tour of Australia and New Zealand on June 18. It will also play dates in Hong Kong, Manila and Singapore.

• Dave's return to ATV's "Sunday Night At The London Palladium" will probably be on June 21—his only free Sunday.

Karl joins Helen

Karl Denver will join Helen Shapiro in her week at Liverpool Empire from April 27 and then headline at Glasgow Metropole for May 4 week.

Denver is also set to double in club dates at Middlesbrough Marimba and Darlington La Bamba (May 10 week) and Sunderland Wetheralls and Newcastle Cavendish (May 17 week).

MILLIE'S SPRING DOUBLE

Millie doubles on April 16 at Greenwich Town Hall and Soho Flamingo Club. Her other dates include Reading Majestic (13th), Banbury Winter Gardens (15th), Lowestoft Royal Hotel (17th), Northampton New Hall (18th), and Southsea Savoy (19th).

SUMMER VARIETY WEEKS FOR POOLE

BRIAN POOLE and the Tremeloes will headline variety weeks in Rank theatres at coastal resorts this summer. The Decca group is also set for an Irish ballroom schedule and a Scandinavian tour.

Poole plays Irish ballrooms for six days from July 6.

The Tremeloes open their variety tour at Llandudno Odeon (July 20 week) followed by Southend (July 27), Southport (August 3) and Folkestone Odeons (August 11).

They will also play weeks at Bournemouth Gaumont (August 18)

and Cardiff Capitol (September 21). Poole and the Tremeloes will open their 14-day Scandinavian concert tour in Denmark on September 27, travelling to Sweden the next day and then returning to Denmark for concerts with Chris Barber.

On October 6, the group begins TV appearances are being set.

MATT TOURS WITH SHIRLEY IN APRIL

SHIRLEY BASSEY and Matt Monro are set for another short concert tour, accompanied by the John Barry Orchestra. The eight dates will be Shirley's first appearances here following her return from Australia.

They will open at Cardiff Capitol on Friday, April 10, and then play Finsbury Park Astoria (12th), Brighton Dome (16th), Manchester Odeon (21st), Bristol Colston Hall (26th), Birmingham Odeon (29th), Croydon Fairfield Hall (May 4) and Portsmouth City Hall (3rd).

Shirley has been invited to sing for President Johnson at a mass Salute To The President rally in New York's Madison Square Gardens on Thursday, May 28.

It will be her first performance for the new President, although she appeared before President Kennedy.

Her eight-week Talk Of The Town season opens on May 11, but impresario Bernard Delfont has given her permission to fly to New York for the rally.

Monro visits Barcelona on April 6 for TV appearances. He has received other continental offers since last Saturday's Eurovision Song Contest in which he finished second, but British commitments may prevent him visiting Holland, Austria and Denmark.

CLIFF, SHADOWS AND SEARCHERS ON 'LUCKY'

CLIFF RICHARD, the Shadows and the Searchers are booked for "Thank Your Lucky Stars." The Merseybeats and Freddie and the Dreamers are set for ABC-TV's other Saturday night spectacular, "Big Night Out."

Cliff and the Shadows will headline the April 25 edition, with the Shadows returning solo the following week (May 2).

The Searchers join the Roy

Berry, the Interns, Al Saxon, Jimmy Young and Danny Mitchell and the Soundsations (11th).

The Merseybeats have been added to the "Big Night Out" line-up which London viewers will see on Tuesday, and most other regions next Saturday.

Freddie and the Dreamers were a late booking for this week's show, which most areas will see on Saturday (28th).

JET HARRIS RECOVERING

JET HARRIS was recovering this week from the injuries he sustained in his Bayswater flat on Sunday.

Britain's top solo instrumentalist was found unconscious and taken to hospital where he was detained for observation.

It is not known whether he will be fit to appear in Robert Stigwood's one-nighter tour which resumes at Lewisham Odeon on April 3.

Billy J. Kramer one-nighters

MORE one-nighters for Billy J. Kramer and the Dakotas have been set. They will play Maryport Palace ballroom (April 17) and Buxton Pavilion Gardens (18th). Whitsun concerts are fixed for ABC Blackpool (May 17) and Scarborough Futurist (18th).

They will be joined by Tommy Quickly and the Remo Four at Croydon Fairfield Hall on June 1.

GERRY'S AUSTRALIAN TOUR BEGINS EARLIER

Gerry and the Pacemakers will now leave on their three-week Australian tour four days earlier than planned. They leave London Airport at 3.30 pm on Tuesday (31st).

This week the group filmed its new single for BBC-TV's "Top Of The Pops" and Granada-TV's "Scene At 6.30" Transmission dates are not yet set.

Faith sought for States

ADAM FAITH may undertake a four-week concert tour of America coupled with a guest appearance on the Ed Sullivan Show in June.

American impresario Sol Shapiro was negotiating Adam's visit in London last week. The deal depends upon whether Adam's "We Are In Love" disc creates a major impact in the States.

If the American trip proves impracticable, Faith would play Sweden and Paris Olympia, and visit Israel.

ELLA'S GRANADA DATE

Ella Fitzgerald's 45-minute Granada-TV spectacular, which she telerecords on April 14, is now set for transmission at 9.40 pm on Wednesday, April 22. The show also features the Oscar Peterson Trio and the Ray Eldridge Quintet.

GERSHWIN FILM SONGS

Three previously unpublished songs by George Gershwin — "All The Livelong Day," "I'm A Poached Egg" and "Sophia" — will be featured in the Peter Sellers-Dean Martin film, "Kiss Me Stupid."

Beatles win five Novello awards

THE Beatles have won five of this year's Ivor Novello Awards for "outstanding contributions to British music" during 1963.

John Lennon and Paul McCartney receive four as composers of last year's most broadcast song ("She Loves You"), the highest-selling record ("She Loves You"), the runner-up ("I Want To Hold Your Hand") and the second most outstanding song ("All My Loving").

A special award is also made to the Beatles, their manager Brian Epstein and their recording manager George Martin for outstanding services to British music.

Other songs to win honour for their composers were Cyril Ornadel-Leslie Bricusse's "If I Ruled The World" (year's outstanding song), the Avons' "Dance On" (second most broadcast work), Ivor Slaney's "Carlos' Theme" (outstanding instrumental composition), and Jerry Lordan's "Scarlett O'Hara" (second most outstanding instrumental).

"Flash Bang Wallop" (from "Half A Sixpence") is selected as the year's most amusing or novel composition, followed by Benny Hill-Tony Hatch's "Harvest Of Love."

Johnny Dankworth's theme from "The Avengers" wins the award for the most outstanding show score, followed by David Heneker's "Half A Sixpence."

The presentation of trophies will be televised. The date has not yet been set.

LANCE PERCIVAL SERIES

Lance Percival begins a new Light Programme show on Wednesday, April 1, replacing Rolf Harris' series. Patsy Ann Noble and the Lorne Gibson Trio guest in the first edition. Jan Burnette is set for April 8.

DREAMERS' CONCERT

Freddie and the Dreamers headline at Blackburn King George's on April 5. The Merseybeats and Undertakers are also on the bill.

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APRIL STEVENS

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HLK 9859 LONDON ATLANTIC 45 rpm



Elvis on Mersey sound—not quite!

A FORTNIGHT ago, NME's "Alley Cat" quoted an American reader, who declared that Elvis Presley's forthcoming single "Kissin' Cousins" has been influenced by Mersey beat. I have just received the disc from the States, and can now give a first-hand preview. It will be released in Britain soon.

There's a strong r-and-b flavour throughout this track, which follows the familiar 12-bar blues formula, and is set to a medium twist beat. Chanting harmonies from the Jordanaires lend colour to the song, which has a particularly catchy melody and evinces a glowing warmth from Elvis.

MORE SINGLES by DEREK JOHNSON

Liverpool sound? Well, I think maybe that's carrying it a bit too far. The suggestion is probably due to the r-and-b quality which is the basis of the Mersey beat, and which also permeates this Presley disc.

SURFARIS

You'll find it almost impossible to keep still to the insistent, all-embracing beat of "Scatter Shield" by the Surfaris on Brunswick. Trouble is it's all beat, and I'm sure it would be more appealing if there were a melody of sorts.

But it's certainly well in line with current British trends, and could well register more strongly than any of his last few releases in this country. So watch out for it!

Still, the fast twist-surf rhythm simply can't be ignored. And the twanging guitars, honking sax and strange electronic effects all help to create a happy-go-lucky party atmosphere.

The 'B' side is one of those throbbing beat-ballads in which El specialises. Not one of his best melodically, but there's tremendous feeling and expression in his voice, and his quivering vibrato is heard to excellent advantage. A perfect example of how he can transform an ordinary song into an item of lasting value.

"Bat Man" is very similar in conception, with the beat all-important to the exclusion of any recognisable tune. Star of this track is the rhythm-happy drummer.

★ Quick spins ★

Honking sax, organ and twist beat treatment of "Blue Tango" by the Billy Vaughn Orchestra on London, with guitar and sax creating a moody, sultry feel in "Boss" . . . Parlophone girl duo Jackie and Jill warble twister "Loved By You" and shaker "Who's There" with contrived vocal gimmicks . . . Unison vocal twister with a plaintive quality "All The World Is Mine" and solo-voice rockaballad "It's All Over" introduce the Exchequers on Decca . . . HMV's Johnny Douglas and the Mandos Sound play the pungent and colourful theme from "Hot Enough For June," plus the more rhythmic and driving "Hi-Jackers" from the same film . . . Pounding rhythm on the borders of blue beat, with effective organ backing and cute vocal stylings from the Animals in "Baby Let Me Take You Home" / "Gonna Send You Back To Walker" (Columbia) . . . Ireland's Butch Moore and the Capitols inject a Spector sound and bossa nova beat into "I Missed You" (Piccadilly), plus solo-voice ballad "Touch Me."

NEWCOMERS TO CHARTS MIGIL 5 ADD ONE FOR HIT



KENNY BALL, when he heard the British blue beat group the Migil Five, was impressed. So impressed that he put them in touch with his then manager. From there it was a short step to Pye Records and a-and-man Alan Freeman.

And early this month "Mocking Bird Hill" was released—the Migil Five's first disc. Perhaps a lot to do with its chart entry is the fact that the Migil Five play at the Tottenham Royal ballroom. Familiar? It should be—that's where the Dave Clark Five clocked up a loyal following.

The Migil Five are Mike Felix, drums and vocal, an ex-boxer; Lenny Blanche, bass guitar, ex-member of the Merchant Navy; Gil Lucas, piano, occasional accompanist to Matt Monro; Red Lambert, vocals (but not on "Mocking Bird"), and rhythm guitar; and Alan Watson, tenor sax and vocals (again not on "Mocking Bird").

The Migils were originally a quartet, turning professional three months ago when Alan Watson joined. Mike and Len started the group three years ago with Gil, as a jazz trio.

They played in the pub "The Cross Keys" for two and a half years before deciding to go in for more pop and commercial sounds. Then Red Lambert, an old friend, joined them.

The first single, "Maybe," was by the Migil Four. They listened and decided they wanted a better sound. Alan Watson's tenor provided the beef . . . and the Migil Five have their first NME Chart entry.

IAN DOVE.

5 YEARS AGO

- TOP TEN, 1959—Week ending April 12
- Last This Week
- 1 1 SIDE SADDLE Russ Conway (Columbia)
 - 2 2 SMOKE GETS IN YOUR EYES Platters (Mercury)
 - 3 3 IT DOESN'T MATTER ANY MORE Buddy Holly (Coral)
 - 4 4 AS I LOVE YOU Shirley Bassey (Philips)
 - 5 5 MY HAPPINESS Connie Francis (MGM)



RUSS CONWAY

- 5 6 PETITE FLEUR Chris Barber (Pye-Nixa)
- 7 7 STAGGER LEE Lloyd Price (HMV)
- 8 8 A PUB WITH NO BEER Slim Dusty (Columbia)
- 8 9 GIGI Billy Eckstine (Mercury)
- 14 10 TOMBOY Perry Como (RCA)

10 YEARS AGO

- TOP TEN, 1954—Week ending April 1
- Last This Week
- 1 1 I SEE THE MOON Stargazers (Decca)
 - 2 2 THE HAPPY WANDERER Obenkirchen Choir (Parlophone)
 - 3 3 OH MEIN PAPA Eddie Calvert (Columbia)
 - 6 4 BELL BOTTOM BLUES Alma Cogan (HMV)
 - 5 5 THE BOOK David Whitfield (Decca)
 - 4 6 DON'T LAUGH AT ME Norman Wisdom (Columbia)
 - 7 7 TENNESSEE WIG WALK Bonny Lou (Parlophone)
 - 11 8 THAT'S AMORE Dean Martin (Capitol)
 - 9 CHANGING PARTNERS Bing Crosby (Brunswick)
 - 10 SECRET LOVE Doris Day (Philips)
 - 8 10 CHANGING PARTNERS Kay Starr (Capitol)

LADYBIRDS

After a Caravelles-type opening, the Ladybirds burst into a thudding, almost martial beat for "The White Cliffs Of Dover." It's the sort of tempo I always associate with noddies! The disc builds and sustains well, and the girls display plenty of vitality and effervescence.

My only reservation is that I'm not convinced this old war-time hit is suited to beat treatments. But maybe the teenagers, who won't recall it in its original form, will not be so sceptical.

Using the close-to-the-mike husky-voice technique, the girls harmonise attractively in the appealing beat-ballad "It's Not The Same Without My Boy." For my money, it's equally as good as the top side. On Columbia.

JULIE ROGERS

Funny, I'd have thought the Doris Day hit "It's Magic" was tailor-made for a Kathy Kirby-type treatment. But it doesn't get it from newcomer Julie Rogers. Hers is a vibrant and strongly projected offering, it's true—but the backing, apart from a subtle cha cha beat, is fairly orthodox.

All the same, this is a good debut disc. Julie's delivery is both absorbing and convincing, and is admirably offset by the lush strings of Johnny Arthey.

A more pronounced cha cha beat for the fascinating John Schroeder-Mike Hawker number "Without Your Love." Would have made a good "A" side. On Mercury.

Sinatra plus

FROM the Reprise Musical Repertory Theatre's LP of "South Pacific" Reprise label has selected the Frank Sinatra-Rosemary Clooney duet of "Some Enchanted Evening" for release as a single. Smoochy, sugary, sentimental stuff—but, as they say, Sinatra teams with Keely Smith on the flip, to duet on the ever-green "So In Love."

KETTY LESTER

Opening quietly to just finger-snaps and double bass, Ketty Lester's "Some Things Are Better Left Unsaid" develops into a throbbing beat-ballad in the Ben E. King mould, with a slight Latin flavour. The orchestra gradually builds to a colourful climax, giving splendid support to Ketty's scintillating performance.

This is a quality disc from every viewpoint—material and treatment are first-class. It thoroughly deserves to be a hit, but sadly I suspect it will finish on the "miss" pile.

Another beat-ballad, but with a more orthodox rhythm, "The House Is Haunted" is sung partly in dual-track. Outstanding feature is its most imaginative and unusual lyric. RCA label.

POTTED POPS

JO CHAPMAN ORCH. (RCA) sounds like a Latin Ray Conniff, using voices instrumentally in "Yesterday I Met Your Mother" (hardly a title for the charts, I think!). Strings and trombones are also evident in this captivating beat-ballad. The chorus actually sings the lyric of the swaying "Passo Su Passo."



TRENDSETTERS LTD. (Parlophone) are right in the current idiom with the medium-fast twister "In A Big Way"—but, despite their name, are not really distinctive. A toe-tapping beat, strong echo effect and, I suspect, a melody which grows in appeal with each spin. "Lucky Date" is a shaker with a novelty lyric.

LAZY LESTER (Stateside) provides up-tempo r-and-b in the Bo Diddley style in "I'm A Lover, Not A Fighter." A forceful and gyrating beat is okay for jiving or shaking, but the vocal is rather flat and emotionless. A more plodding walking pace beat to "Sugar Coated Love," in the 12-bar blues pattern.

LES REED COMBO (Fontana) plays the theme from ITV's "People In"

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PEARL CARR & TEDDY JOHNSON	BENNY HILL	SINGERS
ALMA COGAN	FRANKIE HOWARD	DOROTHY SQUIRES
RUSS CONWAY	HUGH LLOYD	CHAD STEWART & JEREMY CLYDE
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PEOPLE behind the BEATLES NEIL and MALCOLM ROAD MANAGERS

THE Beatles have missed only one performance in over three years. Most of the credit for that must go to the man who is responsible for seeing that they are in the right place at the right time, and for making sure that there are no hitches—their road manager Neil Aspinall.

A 22-year-old former trainee chartered accountant, Neil has been with the Beatles almost from the word "go." He is a confident young man with a serious exterior, but who has an off-beat sense of humour just under the surface.

He admits that life with the Beatles is hectic, but hastily adds that he would not change his job if he could start all over again.

"When the Beatles came back from Hamburg the first time, they had no van and had to lug their gear about," he said. "As I had been at school with Paul and George, I knew them quite well and I offered to get a van and run them about in my spare time. I was only a trainee chartered accountant and not earning much money anyway."

But as the Beatles became more and more popular, Neil found his part-time activity developing into a full-time job. He became their permanent road manager—and found himself with as many problems as a pick-pocket with burnt fingers.

"When they began to get better equipment, it tended to be bigger and we had a mammoth bass amplifier as big as I am that had been made by a former member of the Big Three," he laughed.

"We had to lay it flat in the van and when we arrived at a date, I used to have to ask someone in the queue to give me a hand with it. I never asked the same person twice!"

Triple job

Later, when the Beatles really hit the top, Neil found himself unable to cope with the triple job of acting as road manager, equipment transporter and on-the-spot public relations man, so Malcolm Evans and Brian Sommerville were appointed to help ease the load.

The one date the Beatles missed? That was at Portsmouth last year when Paul had a sudden bout of flu. But what people did not know was that two days later, Ringo, John, George and Neil were all under the weather and had it not coincided with a few days off from their tour, they may have missed more shows. As it was, they all recovered by the time they were due to resume.

Getting the Beatles in and out of theatres, from one place to another and, more recently, away from airports, while besieged by screaming fans has proved quite a task for

by Richard Green

Neil. But until now, he has never failed.

"It's okay in England because you can tell the police what help you need. But when you go to Sweden and France, they don't understand a word you're saying and you're lumbered," he pointed out. "But we found that in Paris if the fans got too near us, the police just chopped out with their truncheons and the crowds kept well clear!"

"But with the Beatles, however well you plan, there is bound to be chaos. Most of the time, though, we all have one big laugh and I wouldn't change my job for anything."

Human bullets

"I TELL you, I was frightened. There were these waves of human bullets calling themselves fans launching themselves at me and pulling me to bits. They thought I was something to do with the Beatles, and that was good enough for them."

That was Beatles' road manager Malcolm Evans describing a scene at an American airport when he left to return to England a short time before the singers. And at 6ft. 3ins. and weighing 14 stone, Malcolm could hardly be mistaken for John, Paul, Ringo or George!

But that was only one of a number of incidents that occurred during his U.S. visit with the Beatles. On another occasion, he had to stand for 90 minutes in hot sun on the beach at Miami signing autographs—just because he worked with the Beatles.

"Even when I swam out into the sea, people followed me and I had to start all over again," he laughed, as he relaxed in the bar of his London hotel. "Honestly, the whole thing gets to fantastic proportions sometimes."

Mal has lost two stone in weight since he became the second Beatles road manager seven months ago. Three inches have disappeared from his waistline, but he is enjoying every minute of it.

"I handle all the gear, while Neil carts the boys about," he said. "Sometimes, though, that gets a bit hectic, and last November the van hit a lamp post and overturned when I was driving back home from a show at Coventry. I got flung



NEIL ASPINALL



MALCOLM EVANS

through the windscreen and had 20 stitches in my head. The stay in hospital gave me the chance to grow a Beatle hair style, but I have changed it again now. Things are bad enough without it!"

Mal's size was of great use to him as "bouncer" at the Cavern Club, which is where he met Brian Epstein. He began working part-time for the manager, and then when someone was needed to help with the Beatles, Mal got the job.

"I have to arrive at theatres before Neil and set up the equipment," Mal pointed out. "Then I am free to give a hand elsewhere. Often I have quite a job hiding the van from fans, though."

"They write all over it and we have to keep cleaning it, or it would be recognised more often and they would do a lot of damage. They don't mean to, it just happens. I can't count the number of wind-screen wipers I have lost in the past few months."

A former telephone engineer, Mal has always had a secret ambition to be a professional singer. But he finds his present job a great satisfaction.

"I love show business," he said. "Being with show business people is marvellous and I am right in the middle of it all the time. I know I can't sing like a Beatle, but I would like to have a go one day."

Life-lines of BIG DEE IRWIN

Real name : Di Fosco Ervin
Birth date : August 7, 1939
Birthplace : New York
Personal points : 5ft. 11in. ; 18st. 3lb. ; brown eyes ; black hair
Parents' names : Di Fosco and Vera
Brother : Jerry
Present home : Teaneck, New Jersey.
Instruments played : Piano and clarinet
Where educated : Jamaica High School, New York
Musical education : At school, where he played clarinet in the college band
Age entered show business : 20
First public appearance : Philadelphia State theatre
Biggest break in career : Recording "Swinging On A Star"
TV debut : "Buddy Dean Show"
First important public appearance : Apollo Theatre, New York
Current hit : "Swinging On A Star"
Latest release : "Heigh Ho"
Present disc label : Colpix
Personal manager : Danny Kessler
Compositions : "My Only Boy" for Eydie Gorme, and many others
Biggest influence on career : "Swinging On A Star"
Former occupations : Air traffic controller
Hobbies : Songwriting



FITZGERALD DISAPPOINTS

ELLA FITZGERALD, with the trumpet of Roy Eldridge for added interest, was disappointing on her opening concert at the Astoria, Finsbury Park, London, on Saturday. At her best as a simple-styled singer of the best popular songs, Ella's voice was coarser than on previous visits.

She was also concentrating on the jazz side of her singing, full of swoops and tune bending, ooo-shoo-be-doo-be scat. Jazzman Eldridge, too, was not on peak form on the opening night and due to his stage position and amplification didn't come over clearly.

Filling out the bill was pianist Oscar Peterson, who swung along merrily, and very professionally.

IAN DOVE.

Sophisticated Trio

MAKING their British debut at the Talk Of The Town last week, the Mary Kaye Trio blended a mixture of comedy, ballad-singing and neo jazz into a professional near-hour of entertainment.

I.D.

From HELEN to US

HELEN SHAPIRO writes from Tokyo: Arrived here safely. Been busy with Press conferences, rehearsals, concerts and TV, but hope for a few days off.

In Hong Kong it was great to meet up with Chas. McDevitt and Shirley Douglas. They took Arthur Howes and I to the Peak which overlooks the harbour and Kowloon.

The view is breathtaking and worth the hair-raising journey by tram-car.

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SIXTY YEARS OF GOLD DISCS



Elvis has more Discs, but Bing has bigger sales

DID you know that the first recording to sell more than one million copies dates back over 60 years? Had you realised that Elvis Presley (left) owns more Gold Discs than Bing Crosby (right)—but that Bing far outnumbers Elvis in total number of records sold?

Were you aware that there have been no fewer than 18 German-language million-sellers? Or that three different versions of Chopin's "Polonaise In A" had each sold a million?

These are just some of the absorbing facts which emerge from an as yet unpublished book titled "60 Years Of Golden Discs," compiled by Joe Murrells, of the Music Research Bureau. Joe has devoted much of his not-inconsiderable life to gathering these statistics, which cover the period to the beginning of this year.

Mystery

According to Joe's reckoning, 781 American singles had passed the million mark by the start of 1963—plus 35 albums. There had been 31 British million-sellers, 18 German, and eight from elsewhere—giving a grand total over the years of 873. Of these, only 207 were recorded before 1950, giving some indication of the fantastic recording boom in recent years.

There has always been great controversy about the number of Gold Discs held by Elvis. Well, according to Joe, "Return

By DEREK JOHNSON

To Sender" was the 38th Presley disc to top one million sales; but by this time, his tally of Gold Discs was 54—the additional trophies being awarded for tracks which had sold two million or more. "It's Now Or Never" was the biggest-selling title of all, having amassed over nine million—followed by "Surrender" (five million) and "Are You Lonesome Tonight" (four million).

Crosby's sales, fast approaching 250 million, are twice as great as Presley's—yet he holds only 21 Gold Discs. This is because, even for his multi-million sellers, he has been awarded only one trophy per track. His most recent award was in 1956 for "True Love"—and it's interesting to note that seven of Bing's Gold Discs have been for duets with other artists, while four were for Christmas songs.

Bing, of course, was responsible for the world's biggest-selling record, "White Christmas," which has now passed the 20-million mark—with collective sales of all recordings of this song estimated at 38½ million! Bing's "Silent Night" has sold over seven million—did you know, by the way, that he donated his royalties from this disc to American missions in China?

Just a few of the leading million-sellers listed by Joe (together with Gold Discs won) are: Fats Domino (21), Perry Como (15), Pat Boone (13), Connie Francis and the Everly



Brothers (11 each), Frankie Laine and Glenn Miller (nine each), Al Jolson, Artie Shaw and Rick Nelson (eight each), Rosemary Clooney, Harry James and Kay Kyser (seven each), Mitch Miller, Guy Mitchell, Bobby Darin and Doris Day (six each).

It seems that the first-ever presentation was made to a violinist named Marie Hall in 1905—she was given a gold and pearl bracelet, incorporating seven tiny gold records representing her best sellers (none of which had sold a million).

The first million-seller was "Vesti La Giubba" ("On With The Motley"), recorded by Enrico Caruso in 1903.

We have to wait until 1914 for the next one, a comedy disc titled "Cohen On The Telephone" by Joe Hayman. The first known pop disc to pass this target was "Dardanella," by Ben Selvena and his Orchestra in 1919.

Soprano

Paul Whiteman's "Whispering"/"Japanese Sandman" had sold nearly two million by 1922, and he had another million-seller the same year with "Three O'Clock In The Morning." The biggest seller of the pre-electric era was Vernon Dalhart's "Prisoner's Song"/"The Wreck Of The Old '97," recorded in 1924, with estimated sales in excess of six million—and it's still selling in America!

The earliest British recording to become a Gold Disc winner (though it didn't make it until 35 years later) was "Hear My Prayer" by the boy soprano, Ernest Lough.

Finally, see if you can increase your knowledge of the world's million-sellers by having a go at the short quiz.

WHO'S WHERE

(Week commencing March 30)
FRANK IFIELD
Liverpool Empire
RUSS CONWAY, DANNY WILLIAMS
Wolverhampton Gaumont
LONNIE DONEGAN, SUSAN MAUGHAN
Manchester Palace
FREDDIE AND DREAMERS, CRAIG DOUGLAS, MILLERMAN
Birmingham Hippodrome
KEN DODD
Exeter ABC
BLACK & WHITE MINSTREL SHOW
London Victoria Palace

ONE-NIGHTERS
(From Friday, March 27)
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ABC; Thursday—Kingston ABC. SEARCHERS, BIG DEF IRWIN, DUSTY SPRINGFIELD, BOBBY VEE, SUZY COPE
Friday—Aberdeen Capitol; Saturday—Newcastle City Hall; Sunday—Liverpool Empire.
BILLY J. KRAMER, DAKOTAS, GENE PITNEY, CILLA BLACK, MIKE HURST
Friday—Boston Regal; Saturday—Sunderland Empire; Sunday—Blackpool Queens.

JOE BROWN, CRYSTALS, JOHNNY KIDD, HEINZ, MANFRED MANN
Friday—Brighton Essoldo; Saturday—Lewisham Gaumont.
DAVE CLARK FIVE, HOLLIES, MARK WYNTER, KINKS, MOJOS
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 - 133, Leith St., EDINBURGH
 - 26 Osmaston Rd., The Spot, DERBY

NME AT EUROVISION CONTEST IN DENMARK

Britain second—AGAIN!

THE Eurovision Song Contest, 1964, produced no great new tune. A colleague watching in London said the TV show was too long and too dull. For me, in Copenhagen, it was very exciting.

The important thing about this international contest is that it brings together, for three or four days, singers, conductors, composers, TV producers and executives, and journalists from many different countries, leading to an interchange of ideas and promoting a one-Europe feeling.

And it has most of Europe watching the same show for an hour and a half, has European juries voting for other countries' songs, and has Europe thinking about Europe.

The Danes were, as always, excellent hosts. The Italians were delighted to win for the first time a runaway victory with 49 votes for "Non Ho L'età" ("I Am Too Young To Love You"), thanks largely to a good performance of it by wistful Gigliola Conquetti, a girl of sixteen.

Britain's catchy entry, Tony Hatch's "I Love The Little Things," the easiest to remember after Matt Monro's clever (if slightly hoarse) singing of it, came second with 17 votes.

French songs had to content themselves with third (Monaco's "Where Have They Gone," 15), and fourth equal places (France and Luxembourg, 14). And four countries—Yugoslavia, Switzerland, Germany and Portugal (a new entry)—received no votes.

Tom Sloan, energetic head of BBC-TV Light Entertainment and leader of the large British contingent—which included David Jacobs, conductor Harry Rabinowitz, BBC light music head Kenneth Baines, BBC gramophone department chief Anna Instone, song publisher Don Agnes, TV producers Yvonne

By ANDY GRAY

Littlewood and Harry Carlisle and Matt Monro's manager, Don Black—told me afterwards: "I will continue to enter Britain in this contest and hope to win it. But that is secondary to the fact that it brings Europe together in one TV show and encourages writing popular music in many countries."

I asked him if he would change his method of picking Britain's songs, this year limited to six specially commissioned tunes, all sung by Matt Monro, with Parlophone label getting the recording monopoly.

"I'll have to think about that," was all Mr. Sloan could tell me. I suggested to him that it should be a wider song contest and unknowns should have a chance. He said he would consider this.

Britain has never won this contest. It has come second several times. Perhaps next year in Rome it may do it. A good tune can do it. Surely we have one good tune up our 1964-65 sleeves in Britain.

● MISHAP ONE: Due to late answering of the flight call, Matt Monro and others in the BBC party found the BEA Comet "full up" on Sunday afternoon and were left to stay an extra night. Their luggage, however, got to London on Sunday!

● MISHAP TWO: An uninvited Spaniard walked on-stage from back-stage during the show and displayed a political slogan written on a table cloth. He was given a fast exit! TV cameras avoided the slogan, a protest against Franco's regime.

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Compiled by Ken Spacey 10/6

MILLION SELLER QUIZ

- Both of Frank Ifield's Gold Discs were previously million-sellers for other artists. Who and when?
- Can you name the Gold Disc which Connie Francis won before "Who's Sorry Now"?
- Who were the first two British artists to win three Gold Discs each?
- Who had the most million-sellers, Tommy Dorsey or Jimmy Dorsey?
- What was Ray Charles' first million-seller, and when?
- What was the first war song recording to sell a million?
- Has Petula Clark ever won a Gold Disc?
- Did Hank Ballard's recording of "The Twist" sell a million?
- What was Bing Crosby's first million-seller?
- Can you name David Whitfield's only million-seller? (Answer on Page 16)

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JERRY LEE: SENSATION

JERRY LEE LEWIS walked on to the stage at Birmingham Town Hall on Friday, sat down at the piano and launched straight into "Down The Line," one of his noiser numbers. By the time he had reached "Hound Dog," almost 45 minutes later, he had the teenagers on their feet yelling with enthusiasm while he crashed his fingers on the keys like a strong-arm masseur gone mad.

If ever a man earned his pay, Jerry did. He packed more excitement, energy and sheer electrical impact into his eleven numbers than you could find in a shop full of LPs.

After "Down The Line," which was a pointer to things to come, Jerry slowed the pace for "You Win Again." But before the fans had time to finish cheering, he was away into "High School Confidential."

Half way through the rocker he hung his head back so that his long blond waves shook wildly, then he raised one foot in the air and threw himself forward to begin a dynamic solo.

"Your Cheatin' Heart" came next, but after that it was pace all the way and "What'd I Say" certainly got the place jumping. Jerry told the audience: "If you can't

RICHARD GREEN
reports from
Birmingham

shake to this one, you can't shake at all." And did they shake!

The fans went wild and as the American followed straight on into "I'm On Fire" he put one foot on the keyboard and crouched low over the piano before leaping to his feet and letting out with an almighty "Yea!"

A raving version of "Money" and perhaps one of Jerry's all-time bests "Great Balls Of Fire" followed.

The teenagers who crowded the wings joined those on stage, but this served only to encourage Jerry, who played the first few bars of "Whole Lotta Shakin' Goin' On" amid a turmoil of dancing youngsters all apparently hypnotised by his music.



JERRY LEE LEWIS brews up a storm in Granada-TV's tele-recording of his show with Gene Vincent, which will be transmitted in the future.

As though the scene was not wild enough already, Jerry jumped up again, sending the stool flying across the stage, then he leapt about, waving his arms wildly and encouraged his backing group, the Nashville Teens, to play even louder. He stopped to comb his hair as if taunting the teenagers, then shook his hips in a way that made Presley seem an old man.

Without stopping for a second, Jerry whipped off his coat, twirled it above his head, then flung it into the audience at the side of the stage. Immediately, he pulled his shirt out, then ran back to the piano, squatted on his haunches and began a frenzied sequence in that position.

The noise in the hall was so great that hardly anyone noticed the break between "Whole Lotta Shakin'" and "Good Golly Miss Molly." Jerry's hands flew up and down on the keyboard like pistons and his feet traced a crazy pattern a few inches above the floor.

It took him almost two minutes to fight his way off-stage at the end of the number, but so great was the acclaim from the audience that after another three minutes, he had to return for an encore.

That came in the form of "Hound Dog" which he announced with "I'm gonna play this number like you never heard it before." And he did! Not one person in the hall remained seated after the opening passage and fans jostled and fought to get nearer the stage.

Not even the wild scenes that Little Richard created on his tour matched those at Birmingham! About twenty boys tried to climb on the platform and Jerry rushed over to them and shook hands with as many as he could reach.

Then he darted back to the piano, shook his head until his hair covered his face, wiggled like an eel and completed the song almost exhausted. When he finally reached his dressing room, he collapsed into a chair and was breathless for minutes. His shirt was soaked and his hair matted.

Is it a P & G, or J & P success?

IS the success of Peter and Gordon due principally to their extremely close association with the Beatles? Or are they capable of standing on their own feet without any assistance from the world's top vocal group? Those are the questions intriguing the music business now. The two young singers are most concerned about it.

No one is going to argue that we owe a tremendous amount to John Lennon and Paul McCartney," Peter Asher told me. "After all, 'World Without Love' is really a great song, and I'm sure the basic material has played a far greater part in our chart entry than has our actual performance of the number."

"That's quite true," Gordon Waller went on. "But we can't continue relying on John and Paul indefinitely. We've got to make the break sooner or later—and we figure that, now we've got a hit to our credit, it might as well be now! That's why we're hoping that our next release will be one of our own compositions."

"When our record first came on the scene, the fans were only interested in us because of our Beatle connections," Peter added.

"They were forever bombarding us with questions about the boys—and, of course, they particularly wanted to know about my sister Jane's friendship with Paul."

"But I'm glad to say the questions are dying out now, and the fans are much more willing to accept us as ourselves instead of Beatle contacts!"

I asked the boys about their approach to the future, and they explained that they had set themselves a target of 18 months as a period of establishment.

"I have been granted leave of absence from London University until October, 1965," said Peter. "Theoretically, I then return to my studies for two years to finish my course. But obviously, if by then we've made more progress than we expect in the entertainment field, I simply won't return."

As for ambitions, the two lads were in complete harmony in their desire to make a lot of money.

They then aim to invest in into businesses and, after about five years, slip out of the limelight to become backroom personalities—Peter would like to be a recording manager, and Gordon a photographer.

Another dream is to make some sort of impact upon the American scene. "Now is as good a time as any, with British artists doing so well over there," they explained. "We understand our record is being released in America, so perhaps that will give us an initial impetus."

As is common knowledge, the Beatles are frequent visitors to the Asher household. And such visits usually develop into a free-for-all sing-song round the piano—with Peter, Gordon and Jane joining in.



asks
BRUCE CHARLTON

PETER and GORDON with sign of their future! They're sitting on suitcases.

It was at one such session that John and Paul produced the basic idea for "World Without Love," though they hadn't conceived it with Peter and Gordon in view. But the two Beatles were only too happy to put the finishing touches to the number, when the new duo asked if they might record it.

"After we had cut the disc and heard the finished product, we were very worried indeed," chuckled Gordon. "You see, the first time you make a record, everything comes as a bit of a shock. It's very difficult to translate one's head ideas on to tape, particularly when they do things in such slow stages. We thought maybe the record would sound boring to the fans!"

Critics!

But on the contrary, the fans raved over it. With one slight reservation—Jane Asher declared on "Juke Box Jury" that she likes the disc, with the exception of the middle eight passage which features organ and guitar. And David Jacobs supported her in this contention.

I wondered how Peter felt about this criticism from his sister. "It was perfectly fair comment," he admitted. "She had made this point at home, so she was perfectly entitled to repeat it on television."

"But just you wait till she makes a record, that's all!"

The boys told me that their own tastes in music range from folk to modern jazz, though Gordon also likes listening to old pops by such stars as Elvis the Everlys and Eddie Cochran. "We're not really interested in the hit parade contents apart from the Beatles and the Searchers," they said. "We feel that many of today's mush-room groups have absolutely nothing to offer. And we specially have no time for the current crop of Little Richard revivals—they're just too pathetic com-

pared with the Richard originals." The majority of fans know Peter and Gordon solely through their present hit. But when you see them on stage, you're bound to be impressed by the range of material they encompass—oldies, pops, folk songs, their own compositions, and a few solos featuring either artist in turn.

"It's simply that we don't want to specialise," they told me.

THE WASHINGTON D.C.s



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DERBY, Gaumont Wed., April 22nd, 6.15 & 8.40
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SHEFFIELD, City Hall Mon., April 27th, 6.10 & 8.40

MAIDSTONE, Granada Tue., April 28th, 6.20 & 8.30
KETERING, Granada Wed., April 29th, 7.00 & 9.10
BRIGHTON, Essoldo Thur., April 30th, 6.20 & 8.30
TUNBRIDGE WELLS, Essoldo Fri., May 1st, 6.20 & 8.30
NORWICH, Theatre Royal Sat., May 2nd, 6.20 & 8.30
BRISTOL, Colston Hall Sun., May 3rd, Two Performances

THE BACHELORS BELIEVE IN 'OLDIES'

THE Bachelors are a group which have made a compromise between teenage taste and the cosy material that the mums and dads go for. And very successfully, too.

A tired Con Clusky who, with his brother Dec and third bachelor John Stokes, wound his way back to their Manchester hotel at three that morning, talked of why they always record "old" material.

by **CORDELL MARKS**



Dec, John and Con—the BACHELORS—talk about the appeal of old songs.

"We go for older compositions. There is a dual reason for this. The older numbers are relatively new to the younger people and bring back memories for the older generations—the mums and dads.

"And we have quite a number of fans over 70, judging by the mail we receive."

And then Dec joined the conversation. Dec is the one who stands in the middle of the group and does that extremely sincere catchy solo on "Diane."

"Apart from the appeal that the older songs have for the public, another reason why we use them is simply because we like them. Why the 'I Believe'?"

"Well, this we originally recorded

for an American-release-only LP and Decca thought that as it was so strong it could be pushed out as a single. It looks like they were right. It is wonderful to see it so high up in the charts in so short a time.

"I think there must have been quite a few people by now who had already heard it before it was issued. On concerts we always used it as a closing number. It used to go over big."

I remember seeing the Bachelors perform their latest record at a package show. The auditorium was darkened and there was a white spotlight on the three singers. It was a very emotional moment as the three of them went through the number.

John Stokes said that success was

something they had all hoped for, "but you can never really believe that it will ever be you on that stage." But this time it is.

The others voiced the same thoughts. "Sure it is so surprising and so wonderful to have finally made it," said Dec. "It is something that we have been building up to ever since we came into the business. We never thought it would happen so fast. We have been singing over here for only two years," he said with unintentional modesty. "It was so funny the other day,"

said Con. "My mother came over to see us, and I don't think she ever really had any idea of just what we had been doing ever since we came over here. She knew that we were making some records and she like, but she didn't quite know what it all meant.

"We were in Liverpool, and we took her shopping. Before long there was a great wake of followers. In and out of the shops they came—everywhere. Finally, we had to run—Mum and all!"

Though the Bachelors have been singing over here only a couple of years, they have been together for nearly seven years. In the early days they sang hardly at all. Then they all played harmonicas, and when they first travelled over here to do stage work it was on the harmonica that they intended to base most of their act.

"But it never really caught on," admitted John, "and as time went on we began to sing more and more numbers. Apart from about one song now we never even use harmonicas. Looking back, I'm glad we decided to sing for our supper."

Fade out

"The success is great," said Con, "but there are times when it would be nice to fade out of the limelight. Always now, I keep offending my friends because I arrange to meet them and something turns up and forces me to be late. So many things are happening all at once.

"Just one day I'd love to go into a pub where all my friends and acquaintances are and forget I'm one of the Bachelors. But it never works out like that. There is never any time to be oneself. Someone would only come up and ask us to sing or something. The quiet days seem to be over.

"Still, that's just a small penalty you have to pay for getting anywhere, and I think when it comes to it we like the way life has worked out. I'm happy, and I think the others are, too." They've got reason to be.

FROM YOU TO US

ANTHONY WHEELER (Crowthorne, Berks): I disagree with Paul McCartney on "Ready, Steady, Go!" when he said that American teenagers are behind the British teens fashionwise. Tab collar shirts (in fashion here now) were the latest thing in America a mere four years ago. Collarless coats, popularised by the Beatles, were a fad in the States three years ago. So, too, were velvet collar suits (see the "West Side Story" film, made in 1961) and Cuban heels.

How do I know? I came back to Britain last year after living in America for five years.

K. McKILLOP (Garron Tower, Co. Antrim): What is so unprecedented about the Beatles' single "Can't Buy Me Love" claiming a Gold Disc for itself on its first day of release? Elvis Presley was the first person to earn a Gold Disc for a song before he recorded it.

In America "Love Me Tender" collected well over a million advance sales, which was a record-breaking figure.

P. BRAITHWAITE (Bromsgrove, Worcestershire): Soon we'll see the swing back in the best sellers of the Everly Brothers' sound. They should be flattered by the Hollies, Searchers, and Peter and Gordon.

Why pick on me? asks HEINZ



IT was a very subdued Heinz who walked in the NME offices the other day to answer some of the criticism that has been levelled at him following his recent statements during an NME interview. Instead of the live-wire Heinz we are used to on stage, I was confronted with a worried man.

He took a seat, lit a cigarette, and said: "People are always calling me big-headed, but I've got nothing to be big-headed about. I have not had all that many hit records, so why should I boast?"

Heinz was referring to a number of letters which the NME received after a recent story in which he spoke about his act and the way in which the audience were "screaming for me long after I'd gone off," and during Helen Shapiro's turn.

"On that tour, Helen and I were very great friends, believe me. We used to chat in the dressing-room about things for hours," he pointed out, examining the end of his cigarette. "When I read the story, I was surprised, because it sounded the wrong way. I didn't mean it to sound the way it did.

"Helen is, to my mind, one of the top girl singers in the country. I have sent a letter to her explaining

my remarks. I wouldn't intentionally hurt another person."

I handed Heinz a sheaf of letters from readers, and he spent a few minutes studying them. Then he put them down and commented: "You see? Everyone thinks I'm a big-head and a show-off. But I'm not. It seems I can't do a thing right. Why do they always pick on me?"

One letter, from Tony Sturgess, of Leicester, said: "What has Eddie Cochran done to Heinz to deserve such treatment? 'Just Like Eddie' was had enough, but why have we got to suffer more?"

Heinz replied to that: "I admire Eddie greatly, and to do several of his numbers on an EP just goes to show how far I admire him as a singer, a person and an entertainer.

"If anybody would care to look at my flat, they will see all Eddie's records there."

by **RICHARD GREEN**

"Surely just because I admire an artist enough to record some of his numbers doesn't mean I am trying to copy him or trade in some of his glory."

Rosemary Keyes, of Dunstable, attacked Heinz in another letter for "jumping about the stage like a kangaroo, apeing people," and asked, "Why does he have to keep on knocking other people?"

He swivelled around in his chair and told me: "That time I threw a shoe into the audience was to be different. You can't say that by doing that I was acting like any other artists.

"And as for knocking other people—well, that's just not true. I don't knock other people. They knock me.

"I think I am the most knocked person in the business. Whenever someone wants to pick on an artist,

Does HEINZ ape people? asks a reader. Ask the monkey!

they choose me, and I want to know why."

He went on: "It seems I can say nothing in my defence. People can say what they like about me, and nothing is said. But when I try to speak, they call me a big-head and a show-off. I have been hurt sometimes."

On stage, Heinz presents a dynamic act which sees him leaping about on top of an amplifier, falling to his knees and shaking all over. It would be a waste of time to try to think of any other artist who presents a similar act. But still the criticisms roll in.

From Cheshire, Patsy O'Brien wrote to say that Heinz' stage act was poor, and that he need not have thrown his shoe to the audience.

"Joe Meek and I work out the routines that I do on stage," said Heinz, "and we put a lot of thought and hard work into them. Sometimes it is hard to keep going, but if I stopped it would be a disaster.

"You see, this is just the kind of thing I get. I try to be different and still I am criticised.

"The thing is to fight it. Some of them are really hard digs, and it has been going on ever since I left the Tornados. Why? That is what I want to know."

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SUNDAY
7 Jack Jackson; 7.30 First Date, 8 Alan Dell's Showcase; 8.30 The Million Sellers; 8.45 Your Sunday Valentine; 9 Time To Meet Keith Fordyce; 9.15 Carol Dagne Presents; 9.30 John In Aid Swing; 9.45 Adam Faith Show; 10 The Sam Costa Show; 10.30 Sunday Night At The Cavern; 11 Top Twenty; 12 Midnight With Matthew 12.30 The Night.
MONDAY
7 The World Tomorrow; 7.30 Disc Break; 7.45 Let's Take A Spin; 8 Time To Meet Don Moss; 8.30 Russel Turner's Record Choice; 9 It's The Beatles; 9.15 The Deep River Boys; 9.30 Topical Tunes; 9.45 Swinging U.S.A.; 10 Top Pops; 10.30 Jack Jackson; 11 Strictly For The Ladies; 11.15 Pop Around; 11.30 Ray's On; 12 Music In The Night.
TUESDAY
7 The World Tomorrow; 7.30 Disc Break; 7.45 Let's Take A Spin; 8 The Big Beat Show; 8.15 Line Engaged; 8.30 It's Silverlin; Times: 9 Strictly For The Ladies; 9.15 Time

AFN HIGHLIGHTS 547, 344, 271 metres

SUNDAY
6.45 Golden Record Gallery; 8.05 Voices In Rhythm; 10.45 Music For Middle Mind; 10.05 Hollywood Bowl.
MONDAY
12.15 Noon Request Show; 2.05 Outpost Concert; 3.05 Jim Ameche Pop Concert; 4.05 Slickbuddy Jamboree; 5.30 Request Show; 7.05 Music In The Air; 10.30 American Music Hall; 11.05 Night Request Show.
TUESDAY
12.15 Noon Request Show; 2.05 Outpost Concert; 3.05 Jim Ameche Pop Concert; 4.05 Slickbuddy Jamboree; 5.30 Request Show; 7.05 Music In The Air; 10.30 American Music Hall; 11.05 Night Request Show.

WEDNESDAY
7 The Hour Of Decision 7.30 The Hamburg Scene; 7.45 Topical Tunes; 9 Don Moss; 8.30 Postal Bingo Show; 9 The Big "O" Show; 9.15 The Snow-Mist Show; 9.30 David Jacobs Plays The Pops; 10 Ten And Twenty Disc Club; 10.30 Record Show; 11 The Barry O'Dee Show; 11.15 Time To Meet David Gell; 11.30 Ray's On; 12 Music In The Night.
THURSDAY
7 Radio Bible Class; 7.30 Topical Tunes; 7.45 Let's Take A Spin; 8 Invention Time; 8.15 A Date With Elvis; 8.30 Postal Bingo Show; 8.45 Time To Meet David Gell; 9 David Jacobs Startime; 9.30 World Top Pops; 9.45 Swinging U.K.; 10 Record Roulette; 10.30 Record Date; 11 Brian Matthew's Pop Parade; 11.15 Alan Freeman Show; 11.30 Ray's On; 12 Music In The Night.

WEDNESDAY
12.15 Noon Request Show; 2.05 Outpost Concert; 3.05 Jim Ameche Pop Concert; 4.05 Slickbuddy Jamboree; 5.30 Request Show; 7.05 Music In The Air; 10.30 American Music Hall; 11.05 Night Request Show.
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TAIL-PIECES by THE ALLEY CAT

IN two radio polls conducted by U.S. disc-jockeys recently, the Beatles clearly outvoted Elvis Presley... "None But The Brave" (Frank Sinatra's next film) has Sammy Cahn-Jimmy Van Heusen title song... U.S. "Variety" report that Paul McCartney has married Jane Asher will be denied... Heading for U.S. Top 20: Marvin Gaye's "You're The Wonderful One," Beatles' "Can't Buy Me Love," Chuck Berry's "Nadine," Kingsmen's "Money" and Jan and Dean's "Dead Man's Curve"... On Pacemakers' new EP, leader Gerry Marsden penned three tracks... In U.S., Beatles could have top five singles...



U.S. release for Joy Strings' current hit... Chuck Berry's "Carol" revived by Tommy Roe... In a Hollywood car crash, Vic Damone injured last Sunday... Last Sunday, NME's Maurice King received nice compliment from Jimmy Savile in "The People"... Princess Margaret and husband

Antony Armstrong-Jones attended Hammersmith Ella Fitzgerald concert... At Las Vegas, Eartha Kitt deputised for injured Pearl Bailey... Ervin Drake (composer of current Bachelors hit) wrote lyrics for Steve Lawrence's Broadway show... In New York, Louis Armstrong recovering from heart attack... Mark Wynter still sounds old-fashioned... Amazing: Searchers secured U.S. TV "Ed Sullivan Show" before Palladium date here... Did Beatles indirectly influence decision by Bobby Darin to leave Capitol?... Recording manager Norrie Paramor confident of break-through for Patsy Ann Noble's next single... Great performance from Freddie and the Dreamers (Palladium TV)... Would Frank Sinatra like to sign Bobby Darin for Reprise?... Sick humour: John Lennon's new book.

AT SPASTICS' WEMBLEY CONCERT: Dave Clark Five raised the roof... Cilla Black's backing from Sounds Incorporated far too loud... Gerry Marsden generates tremendous confidence... Johnny Kidd's movements objectionable... Crystals brilliantly polished... Praise for Adam Faith and his Roulettes group... Very improved: Mike Sarne... Almost six months since Everly Brothers last single issued here... Isley Brothers' "Shout" revived by Dion... Why doesn't John Lennon plug his book more?... In Australian cabaret, Dickie Valentine does a one-man Beatles impression... Before Sammy Davis left London, composer Leslie Bricusse hosted a party for him... In America, Eden Kane has competition from Four Coins with "Boys Cry"....

What's John Barry's next move?... Before signing with George Martin, two other EMI managers turned Beatles down... After hearing advance copy of Searchers' next single, your Alley Cat's verdict—sensational!... In America, Dusty Springfield hopeful of recording with Quincy Jones... In reply to many questions, your Alley Cat is confident the Beatles will last as long as John Lennon and Paul

McCartney continue writing first-class pop songs... In U.S. Everly Brothers revive Jimmy Reed's "Ain't That Lovin' You Baby"... Has BMA publicity done Adam Faith any good?... Waxed by Eydie Gorme—two songs from Steve Lawrence's Broadway show... Another Ivor Raymonde-Mike Hawker tune under consideration for Dusty Springfield's next single... Johnny Mathis sponsoring new singer Rosemary Prinz... Ember label chief Jeff Kruger and composer Hal Shaper forming music company... U.S. offers for Danny Williams pouring in... Does Kathy Kirby use enough lipstick?... Searchers have recorded a Burt Bacharach composition... Jailer Bring Me Water—by Bobby Darin flopped here, but will Trini Lopez be luckier?...

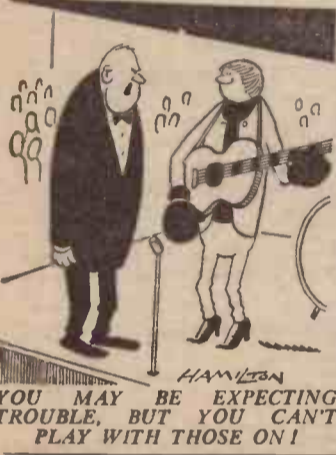
Driving lessons for Cilla Black... "The Lively Set" (next James Darren single) penned by Bobby Darin... Alleging contract breach, Mel Tormé claiming £7,500 from Judy Garland... Lionel Bart penned next Tommy Quickly single—with a Tommy Roe composition flipside... On BBC radio, "Billy Cotton Band Show" returns next month, replacing Tommy Steele's successful Sunday series... Cracked Gina Lollobrigida: "My new wig will make the Beatles look bald!"...

- ANSWERS TO QUIZ (Page 12)
1. "The Wayward Wind," by Gogi Grant (1956); "Lovesick Blues," by Hank Williams (1949).
 2. A duet with Marvin Rainwater, "Majesty Of Love," in 1957.
 3. Winifred Atwell and Lonnie Donegan.
 4. Jimmy had five, Tommy had four.
 5. "What'd I Say" in 1959.
 6. "Praise The Lord And Pass The Ammunition," by the Kay Kyser Orchestra in 1942.
 7. Yes, for a French disc "Monsieur," on combined sales in France and Germany.
 8. Yes—it is one of his six Gold Discs.
 9. "Sweet Leilani." Surprisingly, "Where The Blues Of The Night" is not accredited with a million sales.
 10. "Cara Mia," with the Mantovani Orchestra.

In April HIT PARADE—GERRY'S JOURNEY

TOP popsters are all in the new edition of HIT PARADE. GERRY, of the PACEMAKERS, tells of a wild, weird and wonderful journey the boys made, called "A night in a mobile fridge." GENE PITNEY explains why he always "travels light." HIT PARADE takes a look at the film career of ELVIS PRESLEY, while the SHADOWS themselves take a look at their international audiences. What else? The BACHELORS, the MERSEYBEATS, BILLY FURY, RICK NELSON, EDEN KANE, the CRYSTALS, FREDDIE, BIG DEE IRWIN are among those featured. HIT PARADE, price 2s., from your newsagent, or in case of difficulty, send 2s. 3d. (inclusive of postage, no stamps, please) to HIT PARADE, 23, Denmark Street, London, W.C.2.

Deadbeat



WAS MY FACE RED —RAY ENNIS of BLUE JEANS

SOME time ago the Swinging Blue Jeans and myself were invited to a charity function in Liverpool. We all had the details given us weeks ahead and the organisers asked us to appear in fancy dress like the rest of the guests. We took a little trouble to get fixed up: Les Braid as a Roman legionnaire, Norman Kuhlke as a chef, Ralph Ellis as a fearless fireman, and myself as a Red Indian. Believe me my face was redder than a Cherokee when we arrived. There had been a change of plan and everybody was in evening dress.

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