

DISC

THE TOP RECORD & MUSICAL WEEKLY

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**Gerry talks
to Nigel Hunter
from Adelaide**

THIS AUSSIE SCENE IS JUST FABULOUS

IT was 12.15 a.m. in Adelaide, Australia, when I talked to Gerry Marsden on Monday. He was sitting in his hotel bedroom just outside the city awaiting my call from the other side of the world, and in spite of the late hour he was too excited to be tired.

"It's absolutely fantastic here," he enthused over the thousands of miles of cable. "Do you know how many people there were waiting to greet us at the airport? Twelve thousand!

"We could hardly believe our eyes. There's been crowds everywhere, and they've had to put on extra police to control them.

"We played a concert at a big stadium here this evening, and the reception was tremendous. They didn't scream all the way

through the numbers, but waited until we got near the end of them, and then let rip.

"Brian Poole, Gene Pitney and all of us had our breath taken away by the enthusiasm and applause. Dusty went over like a bomb, too."

Gerry's discs are as well-known and popular down under as they are here. And "You'll Never Walk Alone" has proved to be the biggest show-stopper so far.



GERRY gets a "Welcome to Australia" greeting from two fans—and looks as if he's enjoying it

"New Zealand was different somehow," said Gerry. "We played to very good houses, but they're not nearly so noisy as audiences at home and in Australia. Most of them seemed to be between 25 and 30, although there were quite a few teenagers there too. They listened to the numbers in silence, and just clapped at the end. No screams or whistles."

Things are hectic in Australia with crowd-dodging playing the main part of Gerry and the other stars' spare-time activities.

Swimming

"The weather here is marvelous," he said. "Hot and plenty of sun. We managed to do bit of swimming today before the concert."

"Tomorrow we go to Melbourne, and then it's Sydney and Brisbane and home. We're all enjoying ourselves, but I at least will be glad to get back home again."

Millie, now number 8, wants a pet monkey and a house!

MILLIE flung herself breathlessly into a dressing room chair at last Friday's "Ready Steady Go," and announced that the first thing she wanted to buy when she had the time was — a pet monkey!

At the moment, though, it's all work. She has just finished a week at the Cavern in Liverpool and is due to record material for an LP.

"The stuff I'll be doing on it is the sort of songs I have been singing all the time — Fats Domino and Clyde McPhatter numbers that are really great," she told me.

Millie was in a very swinging mood on Friday having just heard that her record of

"My Boy Lollipop" was speeding up our Top Thirty — it's now number 8.

"It's great, really unbelievable," she said excitedly. "I never thought a record like this would do things. Actually it was to have been my first record here, but my manager thought it wouldn't catch on. Now with Blue Beat so popular he decided to release it. Isn't it wonderful to have a hit disc in England!"

Although her hit disc is in the Blue Beat vein Millie said that she wouldn't be sticking to Blue Beat in the future.

"In fact, I've already been thinking about my next disc and decided that I'd like to do

something rather slow and beaty. In the vein of the stuff I used to do in Jamaica when I was half of a duo. I prefer that sort of music but it's very difficult because usually those sort of tunes go better on an LP than on a single."

Millie, who at the moment is living in a flat in Earls Court, said that after a monkey the thing she most wanted to buy is a great big house.

"Then I can ask my great big family of 12 to come over," she grinned.

**Penny
Valentine**



Mr Acker Bilk

With the Leon Young String Chorale

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COLUMBIA DB 7260





ADAM FAITH with his backing group The Roulettes.

Big plan afoot for The Mojos

BIG plans are afoot for the latest Liverpool group to scorch up DISC's Top Thirty — The Mojos, whose pounding "Everything's A-Fright" was written by the whole group in a few minutes just 24 hours before they were due in the studios to wax a new release. And they include producing their own newspaper!

"The boys are working on their own paper," their manager Spencer Mason told me. "By that, I mean a complete newspaper, edited by all five Mojos. They are writing all the material themselves, taking the pictures, and doing all the lay-out."

"Initially it will be distributed throughout the fan club, but eventually we hope to be able to sell it to everyone."

Beat book

"It'll deal with everything about the beat world and won't be just concerned with The Mojos. Also, the boys are in the course of preparing a book about the beat business."

The Mojos are also really enjoying their first big tour and are working hard to please audiences with their spot.

An exciting plan for next year is an all-Liverpool party at a venue in the city, promoted by Spencer Mason and partly written by The Mojos.

"This is a plan we're already working on," said Spencer. "It'll be a traditional party for all the family but will be completely staged by Liverpool groups, including The Mojos."

"Local singers, and musicians will make up the cast and put on the whole show."
Well, if just half the talent in that Beat city is used in this 1964-style party, it'll be the biggest, bounciest, beatiest party ever seen.

Alan Walsh

ADAM FAITH was watching his Roulettes lay down a driving beat on rehearsals for "Saturday Club" when I met him—and he was looking as fit as you would expect from a chap who had only just returned from a week on millionaire John Bloom's motor yacht at Monte Carlo.

It was not surprising that he was on top of the world on another count, too.

For he admitted that he had won a packet at Monte Carlo's famed Casino. And he had been playing—guess what!—roulette!
"I reckon I was really lucky," admitted Adam. "It just seemed I couldn't stop winning. And I don't have any system, or anything of that sort."

Just how much did Adam take away from that roulette table? John Bloom, his high-powered

beat, good-humouredly cracked that "he won a fortune."

Maybe not that much! But certainly enough to enable Adam to invest in a Rolls Royce Silver Cloud. "I'm hoping to get a dark blue one," said Adam.

What was it like on John Bloom's yacht? Was there a swimming pool, for instance,

"You'd better ask John about that," said Adam modestly.

But he did say that John Bloom and his wife Anne were "fabulous hosts." And added: "I have never been treated so well."

Knowing that the big men of business are not always as unapproachable as the public sometimes think, I put in a call to Mr. Bloom.

Well, I can tell you, there's nothing "big-time" about John Bloom. "I've known Adam for quite a time," he said. "He's been on my yacht, 'Ariane III,' a couple of times. I play his LPs — The Beatles, too. I get a lot of albums over from America, many of them by artists not issued in Britain."

"We listened to a great jazz trombonist, Tyree Glenn. He's fantastic."

"We went out speedboating a bit, but so swimming—the Monte Carlo weather was much too cold."

Since his return, Adam and Chris Andrews, the composer behind his latest hits, have been working on an LP featuring Chris' compositions.

And, for one of the numbers — it's titled "Don't You Dig This Kind Of Beat!" — Chris has written a special set of lyrics for Adam's new tour, which opens this week at Worcester. This enables Adam to introduce each member of the Roulettes to the audience by name.

"It's great to know that The Roulettes' recording of 'Bad Time' is doing so well," said Adam.

And I can tell you that there was real sincerity behind that statement. For Adam has told me repeatedly that his biggest thrill would be to see those Roulettes get a hit record on their own account.

Following his tour, Adam appears in "A Swingin' Time" for BBC-TV on May 10, then has a week's variety from May 25 at the Theatre Royal, Nottingham.

He opens his summer season at the Winter Gardens, Margate, on July 7, running through until the middle of September.

Another big commitment in the Faith dashboard is a series of Sunday concerts, the first of which is at Bournemouth on June 26.

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

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

SHOULD TALENT, NOT NAMES, SELL DISCS?

PRIZE LETTER

IT seems obvious that record buyers aren't worried about the sound produced on the disc. They buy a record merely for the name on the label. If the Beatles sat in a studio while an unknown artist was recording, the record would be a hit, because of the sound of the Beatles breathing.

Let's give other really talented artists a chance for his parade honours. The recent records by Jerry Lee Lewis, John Leyton, Sounds Incorporated, Helen Shapiro and Peter Jay surely deserved a little more success than they received. — H. M. SOUTHWELL, 10 Norfolk Road, Maldon, Essex.

Must writers sing?

IHAVE been noticing recently the success of The Beatles, The Rolling Stones and other stars at songwriting. Yet presumably, if they hadn't been discovered for their singing, this talent would never have been unearthed. It makes me wonder how many songwriters are still waiting for their first break! — PETER LEAPER, 19 Talbot Street, Middlesbrough, Yorks.

Buying British

DOES reader Andrew Herbert really think that British record buyers are "blinded with patriotism"? Does he really think that people only buy records because they are British? If so, how does he account for the successes of Jim Reeves, Gene Pitney, Roy Orbison and Doris Day? And by the same token why are Americans so "unpatriotic" that they will allow British records into their charts. Surely a question of preference comes into it somewhere! — STEPHEN GILBERT, Chester House, Midland Road, Wellinborough, Northants.

Underrated singers

IT seems to me that there is still a lot of money to be made during the beat boom, for many forgotten artists. Carl Perkins is due for a tour here shortly. Surely someone should realize the potential of this much underrated singer.

Larry Williams still commands an army of faithful followers and obviously now, in the days of R 'n' B, is the time for a Williams revival.

These are just two glaring examples of the short-sightedness of our disc companies—and the list is never ending. — MICHAEL JENKINS, 257a Preston Road, Harrow, Middlesex.

Thudding justice

IF there is any justice in the pop world at all, Louise Cordet's latest disc "Don't Make Me Over" will be a great big thudding hit. Such a tremendous disc deserves to be! — DAVID MACHIN, "Wendon", 124 Longton Road, Trentham, Stoke-on-Trent.

R & B Presley

IN my opinion Elvis Presley's earlier recordings, like "Mystery Train", "My Baby Left Me", "Money Honey," etc., are really in the R 'n' B field.

As Presley was born into this type of music, I think it's a pity he turned to the trash he is putting out these days. — NEIL DAVIES, 21 Penrith Avenue, Giffnock, Glasgow.

Those fans

THE Dave Clark Five have been on the pop scene for four months now. In that short time Dave and Rick have both had their coats taken, Mike and Lenny have been pulled off

stage. Dave's been pushed through a glass door and had to make one escape by climbing up a drain pipe and running across a flat roof.

The cause of all this? His fans. Or at least the people who call themselves fans.

Come on now girls (and boys) we love Dave and the lads but let's keep them in one piece! — BARBARA JOHNSTON, 7 Wansford Street, Moston, Manchester 18.

The Animals are really jazzmen

WE are not a beat group. We play pure rhythm and blues. Most of our material is adapted from old blues melodies brought up to date with new lyrics." So say The Animals, the Tyneside group whose debut disc "Baby Let Me Take You Home" could break big.

"If we can make our music (and lyrics) acceptable to Negroes, we shall be happy. For the blues is their music—they used it to sing about their early troubles and struggles. We use it — with new lyrics — to sing about our immediate surroundings."

Blues Theme

"Our first single release is an old American blues theme with a modern lyric and title. What is more contemporary than that?"

"We play with a beat — sure. But we are not strictly a beat or rock group. We are really jazzmen."

The Animals were born some seven months ago to take over the residence berth at the Club a Gogo in Newcastle-on-Tyne — all local boys, with accents to prove it!

From the start, they set their sights on rhythm and blues based to a degree on the work of such as Ray Charles and Bo Diddley.

The club was divided into two sections — one a teenage coffee club, the other for jazz lovers. The Animals had to play in both sections — and please both.

The boys' first drummer Johnny Steel (23) who was a student turned salesman, Alan Price (21) plays organ and was formerly a tax inspector. Bass guitarist Chas. Chandler (23) was a shy, instrument maker, lead guitarist Hilton Valentine (28) was a turner, vocalist Eric Burdon (22) was a designer.

Eric goes for singers — particularly Mary Wells and Etta James. Hilton goes big for Jimmy Reed. Chas. is an unashamed Beatles fan — and also goes for Jimmy Reed and Chuck Berry. Alan's big favourite is Erroll Garner, while Johnny goes for Charlie Mingus, Ornette Coleman — and Bo Diddley.

They all die Ray Charles... and The Beatles. "John and Paul have made the fans lyric-conscious. They write some excellent songs, with great lyrics which make the kids really listen and try to understand. We want them to listen to our lyrics, too. To us they are the most important part of the song."

John Norman

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prayer

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DECCA



Hong Kong

Last Week	This Week	Title	Artist
1	1	Dancing On The Moon—The Fabulous Echoes	
2	2	I Want To Hold Your Hand—The Beatles	
3	3	P.S. I Love You—The Beatles	
4	4	Charade—Andy Williams	
5	5	Viva Las Vegas—Elvis Presley	
6	6	Four You—The Fabulous Echoes	
7	7	Some Enchanted Evening—Pat Boone	
8	8	Winter's Here—Robin Ward	
9	9	Fun In Acapulco—Elvis Presley	
10	10	Secret Love—Kathy Kirby	

Holland

(Courtesy Platensdruis, Amersfoort)

Last Week	This Week	Title	Artist
2	1	Vous Fermetez, Monsieur—Adamo	
1	2	I Want To Hold Your Hand—The Beatles	
3	3	I'm The Lonely One—Cliff Richard	
5	4	Glad All Over—Dave Clark	
6	5	Hippy Hippy Shake—The Swinging Blue Jeans	
4	6	Poor Little La Vie Va Commencer—Johnny Haliday	
10	7	De Winter Was Lang—Annick Albert	
9	8	Mexico—Elvis Presley	
8	9	Ueber Den Wolken Ist Sonnenschein—Inca Marina	
10	10	Irish Washerwoman—The Jumping Jive	

Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	Title	Artist
1	1	All My Loving—Beatles	
2	2	I Saw Her Standing There—Beatles	
4	3	Anyone Who Had A Heart—Dionne Warwick	
5	4	Hawaii—Beach Boys	
5	5	Dawn (Go Away)—Four Seasons	
6	6	California Sun—Riviera	
7	7	Bits And Pieces—Dave Clark	
8	8	Roll Over Beethoven—Beatles	
9	9	The Harlem-Acker Bilk	
10	10	That's What I Want—Clasdas	

DISC'S

TOP THIRTY

BRITAIN'S
BEST
CHART
SERVICE

Peter and Gordon top...
Millie up to 8... Gerry,
Searchers, Manfreds in!



MILLIE—her disc jumps seven places.

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

Last Week	This Week	TITLE	ARTIST
2	1	● A WORLD WITHOUT LOVE	Peter and Gordon (Columbia)
3	2	● I BELIEVE	The Bachelors (Decca)
1	3	CAN'T BUY ME LOVE	The Beatles (Parlophone)
4	4	● LITTLE CHILDREN	Billy J. Kramer and The Dakotas (Parlophone)
6	5	TELL ME WHEN	The Appljackcs (Decca)
7	6	● I LOVE YOU BECAUSE	Jim Reeves (RCA Victor)
8	7	● NOT FADE AWAY	Rolling Stones (Decca)
15	8	MY BOY LOLLIPOP	Millie (Fontana)
—	9	● DON'T THROW YOUR LOVE AWAY	The Searchers (Pyc)
5	10	● JUST ONE LOOK	The Hollies (Parlophone)
9	11	● THAT GIRL BELONGS TO YESTERDAY	Gene Pitney (United Artists)
17	12	MOVE OVER DARLING	Doris Day (CBS)
16	13	EVERYTHING'S ALRIGHT	Mojos (Decca)
11	14	GOOD GOLLY MISS MOLLY	Swinging Blue Jeans (HMV)
22	15	MOCKING BIRD HILL	Migil 5 (Pyc)
10	16	● BITS AND PIECES	Dave Clark Five (Columbia)
13	17	THEME FOR YOUNG LOVERS	The Shadows (Columbia)
12	18	● ANYONE WHO HAD A HEART	Cilla Black (Parlophone)
—	19	DON'T LET THE SUN CATCH YOU CRYING	Gerry and The Pacemakers (Columbia)
18	20	HUBBLE BUBBLE TOIL AND TROUBLE	Manfred Mann (HMV)
24	21	VIVA LAS VEGAS	Elvis Presley (RCA)
14	22	NEW ORLEANS	Bern Elliott and The Femmes (Decca)
—	23	● DIANE	The Bachelors (Decca)
—	24	WALK ON BY	Dionne Warwick (Pyc)
—	25	JULIET	Four Pennies (Fontana)
—	26	HI-HEEL SNEAKERS	Tommy Tucker (Pyc)
26	27	THINK	Brenda Lee (Brunswick)
—	28	DON'T TURN AROUND	The Merseybeats (Fontana)
20	29	● I THINK OF YOU	The Merseybeats (Fontana)
—	30	ANGRY AT THE BIG OAK TREE	Frank Ifield (Columbia)

Compiled from dealers' returns from all over Britain

AMERICAN TOP 20

Last Week	This Week	TITLE	ARTIST
1	1	Can't Buy Me Love	Beatles
2	2	Twist And Shout	Beatles
3	3	Suspicion	Terry Stafford
5	4	Hello, Dolly!	Louis Armstrong
14	5	Do You Want To Know A Secret	Beatles
6	6	Shoop Shoop Song	Betty Everett
8	7	Glad All Over	Dave Clark Five
4	8	She Loves You	Beatles
10	9	Don't Let The Rain Come Down (Crooked Little Man)	Serenity Singers
15	10	Dead Man's Curve	Jan and Dean
22	11	Bits And Pieces	Dave Clark Five
11	12	The Way You Do The Things You Do	Temptations
13	13	Needles And Pins	Searchers
26	14	My Guy	Mary Wells
17	15	You're A Wonderful One	Marvin Gaye
9	16	Please Please Me	Beatles
23	17	That's The Way Boys Are	Lesley Gore
19	18	Money	Kingsmen
7	19	I Want To Hold Your Hand	Beatles
20	20	Alb's Nothing You Can Do	Bobby Bland

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

Japan

(Courtesy Uramatic, Tokyo)

Last Week	This Week	Title	Artist
1	1	Washington Square—Village Stompers	
2	2	Save The Last Dance For Me—Kosiji Fukaki	
3	3	Tokyo Blues—Nishida Sachiko	
4	4	Sourai—Katsumi Shigen	
5	5	Vivre Sa Vie—Roger France	
4	6	Guitar Hag!—Kitajima Susumu	
5	7	I Left My Heart In San Francisco—Tony Bennett	
8	8	I Want To Hold Your Hand—Beatles	
7	9	Love—Victor	
10	10	Short On Love—Gus Kus	

Norway

(Courtesy Verdens Gang)

Last Week	This Week	Title	Artist
1	1	Hippy Hippy Shake—Swinging Blue Jeans	
2	2	La Mig Vars Ung—Wenche Myhre	
3	3	Skona Mitt Hjarta—Siv Malmqvist	
4	4	Beautiful Dreamer—John Leyton	
5	5	All My Loving—Beatles	
6	6	I'm The Lonely One—Cliff Richard	
7	7	Can't Buy Me Love—Beatles	
8	8	I Want To Hold Your Hand—Beatles	
9	9	I Love You Because—Jim Reeves	
10	10	Lykkeland—Grynet Melvig	

Philippines

Last Week	This Week	Title	Artist
1	1	I Saw Her Standing There—Beatles	
2	2	I Wish You Love—Robert Gould	
3	3	It's Love That Counts—Pat Harvey	
7	4	In Your Arms—Ronnie Villar	
2	5	Dominique—Lennon Sisters	
6	6	There's Always Me—Elvis Presley	
7	7	You Must Have Been A Beautiful Baby—Bobby Darin	
8	8	As Long As He Needs Me—Doris Day	
4	9	Casado Caliente El Sol—Sore Allen	
9	10	Marcos Antonio—Cytica	

<p>PETULA CLARK IN LOVE 7N 15639</p>	<p>CHUBBY CHECKER HEY BOBBA NEEDLE P 907</p>	<p>THE SHIRELLES SHA-LA-LA 7N 2528</p>	<p>JOHN PAUL JONES BAJA 7N 15477</p>	<p>VANDYKE DOIN' THE MOD and the Bambis 7N 21100</p>
		<p>THE DOVELLS BE MY GIRL P 901</p>	<p>ME AND THEM SHOW YOU MEAN IT TOO 7N 15431</p>	<p>THE YOU STILL WANT ME KINKS 7N 15618</p>
		<p>JASON FORD SURELY 7N 25176</p>	<p>ROD & CAROLYN YOUNG LOVE 7N 15429</p>	<p>THE MONOTONES IT'S GREAT 7N 15640</p>
		<p>THE BAKER TWINS WORDS WRITTEN ON WATER 7N 15428</p>	<p>Logos: CAMEO PARKWAY, HICKORY</p>	

Beatles are writing tomorrow's standards

ARE John Lennon and Paul McCartney going to be classed, in future years, in the same distinctive bracket as Gershwin, Kern, Berlin and Porter? Are they in fact the writers of "standards" we have been looking for since the war?

Even at this early stage of their career as songwriters the answer seems to be a massive YES. Consider . . . The Beatles composers have had 32 of their songs published and recorded in less than 18 months!

"And of those," says Dick James, the music publisher, "25 are of the highest standard of songs that are being performed in the world today. The astonishing thing about John and Paul's work is not the quantity but the quality. Songs like 'All My Loving,' 'World Without Love,' 'I Saw Her Standing There,' 'Please, Please Me,' 'This Boy,' 'I Want To Hold Your Hand' are going to be standards; all right."

The Beatles' first disc songs for Parlophone "Love Me Do" and "P.S. I Love You" were published by Ardmore and Beechwood. All their songs since then have been published by Northern Songs . . . the company in which Dick James made them sharing partners.

by Don Nicholl

Activity

Says James: "John and Paul have changed the scene in pop composing because often they've changed the construction and total qualities of the pop song. Their most successful work has been somewhat unconventional. . . . They do a demo on to tape, usually with a couple of guitars and maybe with Ringo bashing on a suitcase. Paul may be thumping piano to get a broadness of chord which they're trying to reflect in the composition. Both of them probably do a union chant of the lyric. . . . They will then write out the lyrics in longhand and where

there are some special chords intended, they will explain this over the lyric."

James then hands this over to his arranger-copyist to transfer this sound picture into a visual one.

Both Lennon and McCartney seem to get their share of the song ideas but they don't write on a strictly 50-50 basis . . . Sometimes a song is 90 per cent Lennon and 10 per cent McCartney. Sometimes vice versa.

their songs will still be sung and played.

I think they're probably right, though I feel that the work of Lennon-McCartney is still a long way below the heights of men like the Gershwin, Cole Porter, or Rodgers and Hart.

But . . . like those great writers, the Beatles men are right for their time and for the mood of their time. And it is this feeling (however unconsciously) which often gives "standards" the basic honesty that makes them outlive their period.

And there is no sign of the Lennon-McCartney output dwindling. They have written five new numbers for their current film. They have just completed a new song for Cilla Black . . . and are working on new compositions intended for Billy J. Kramer and for Peter and Gordon.



BEATLES John Lennon (right) and Paul McCartney are writing some of today's best songs.

STOP PRESSINGS

by Peter Thomson

JERRY LEWIS' latest acquisition: an island . . . In forthcoming film, *Frank Sinatra* may give *Trini Lopez* an acting role . . . Worthy of becoming a much-recorded "standard": Gerry Marsden's "Don't Let The Sun Catch You Crying" . . . Says Bob Hope: "If the English really were our allies, they'd have sent The Beatles to Cuba instead of the buses."

Former DISC columnist and producer of forthcoming Beatles TV spectacular Jack Good hoping to direct R and B version of "Othello" later in the year in America: Jack has landed roles in two important Hollywood films, one starring Cary Grant.

The Beatles, Acker Bilk and Mantovani are in latest list of half-million LP sellers in States . . . On Dave Clark Five's LP: Brian Poole and The Tremoloes "Do You Love Me" and The Hollies "Stay" . . . Chet Atkins describes his own piano playing as "progressive hillbilly" . . . In May, Johnny Whitton judges big beauty competition . . . Five-year-old hit disc that still sounds good: The Beatles "So Fine." A hit here, Tommy's "Hi-Heel Sneakers" picked by George Harrison . . . A hit in US: Bobby Rydell's London-waxed "Make Me Forget".

EVERYONE'S hoping Dionne Warwick's "Walk On By" (the Bart Bacharach-penned follow-up to "Anyone Who Had A Heart") will be smash hit here. The composer plays piano on the record. . . . British million-singles-sellers in USA: Chris Barber ("Petite Fleur"), The Beatles ("She Loves You," "I Wanna Hold Your Hand," "Can't Buy Me Love"), Acker Bilk ("Stranger On The Shore"), Frank Chacksfield ("Ebb Tide"), Vera Lynn ("Auf Wiedersehen," "You're A Manovani"), Mantovani ("Charmaine"), The Tornados ("Telstar") and David Whitfield ("Cara Mia").

Five years ago, Elvis Presley's "A Fool Such As I" a hit; now newcomer Davy Kaye revives the same song, sounding remarkably like Elvis. . . . "The End of The World" hitmaker Skeeter Davis revives "Palmer and Prudence" smash "Gonna Get Along Without You Now" recently waxed by The Caravelles. . . . Overnight smash hit in US by Beatles favourite Mary Wells with "My Guy" . . . On new "At The Cavern" LP: remarkably few Liverpool groups! In Hollywood, a columnist Elvis Presley "the original

Beatle" . . . Chubby Checker likes chicks to be "good listeners and good lookers" . . . Richard Chamberlain's steady date is Linda Evans . . . Veteran country singer Eddy Arnold claims to have sold 38,000,000 records.

IN "Billboard" D.F.'s poll, The Beatles, Cliff Richard, Frank Ifield, Anthony Newley and The Caravelles in Top 10 Favourite Foreign Artists . . . Former "Juke Box Jury" producer, Stewart Morris will direct new BBC-2 Saturday afternoon TV show . . . Petula Clark hoping for French hit version of "Anyone Who Had A Heart" . . . Title of Allan ("Hello Muddah, Hello Faddah") Sherman's auto-biography: "How I Became An Overnight Success In 18 Years."

As follow-up to "For You," Rick Nelson revives oldie "The Very Thought Of You" . . . Out in US: Cliff Richard's "I'm The Lonely One" and "I Only Have Eyes For You" . . . In US, Jane

Morgan competes with Matt Monro on vocal version of "From Russia With Love" . . . Issued in America: The Kinks' "Long Tall Sally," Faron's "Flamingo" . . . Let's Stomp."

Conde Francis voted one of America's best-dressed women . . . Frank Ifield's new disc penned by Bob Hilliard and Paul Hampton, composers of Billy Fury's "Like I've Never Been Gone" . . . Sammy Cahn and Jimmy Van Housen to pen title song for new Frank Sinatra film "None But The Brave" . . . Jack Jones may star with Ann-Margret in new film, "The Pleasure Seeker" . . . America's National Tuberculosis Association using Conde Francis as poster girl for its Christmas 1964 campaign.

Lots of national Press reports about supposed correspondence between sex-bomb film star Ann-Margret and Ringo Starr. When I phoned Ringo to ask for his comments, he said: "I don't know anything about it, I never even met her; maybe she needs the publicity."



Guest DJ Don Moss takes you backstage with the pop stars

a gold lighter beautifully inscribed.

THE MIGHT 5 were all set to travel to "Thank Your Lucky Stars" to perform their very successful "Mocking Bird Hill" when one of the boys new suits caught fire when it was hanging near an electric fire. A bit of panic, a quick rush around for other gear and they arrived in time to dash on set and give a very good performance.

WHAT about this week's new singles. Well for the beat brigade three records stand out as far as I'm concerned. They're "Come On Dream, Come On" by Jackie and The Raindrops, Pats Domino's "Lazy Lady" and "A Little Loving" by The Fourmost.

On the slower side there are quite a few—a beautiful record by Tony Bennett called "When Joanna Loved Me," then there's Gerry on the ballad-kick again singing a very good song of his own called "Don't Let The Sun Catch You Crying."

Mentioning John Lennon's "In My Own Write" book last week, I was rudely interrupted by a misprint. I was going to say that, though I enjoyed the book immensely, I wish John hadn't included a couple of jokes about spastics. Now that's off my typewriter!

girls is Petula Clark, here in London on one of her very busy flying visits. The purpose of this trip is to promote her latest disc, "In Love"—and a fab record it is too.

For someone as petite as Pet she has an amazing amount of energy. She told me when I was chatting to her at BBC's Pop Inn that recently she cut 25 cities in four days—some session.

ALSO over here from France is Richard Anthony whose version of "If I Loved You" is starting to move steadily upwards. When I spoke to Richard he told that he wasn't in a particularly loving mood towards a certain French gentleman who had stolen his Ferrari and smashed the car up. However things aren't all that bad for Mr. Anthony as he is able to use his wife's car—that's a Ferrari too. Sporting lot these French.

JULIET has never had it so good since Romeo poked his head over her balcony. The reason being that The Four Pennies' new record dedicated to Juliet is really selling. I met the lads last week on the occasion of a little celebration for drummer Alan Brock's 21st Birthday.

While I was favouring some of his delicious birthday cake Alan was telling me that he had had over a thousand cards from fans. The rest of the group presented him with

HOW does that song go? Love and marriage, love and marriage, go together like a horse and carriage. But something seems to be amiss when it concerns a pop star and his missus. Last week revealed that Joe Brown, one of the Stones and two of the Bachelors have been keeping their months old marriages very secret.

If they think that they might lose a few fans by proclaiming the happy fact I'm sure there would be twice as many of their admirers only too pleased to wish them every happiness. I wonder if one of the marriage vows at their weddings was "Will you take so and so to be your lawful wedded wife, to love, honour and hide away!"

A SPORTS car is having an effect on Craig Douglas's life at the moment. Craig was telling me that every night when he's at home in London a young lady drives up to his flat in a red sports car at about one o'clock in the morning and starts blowing the horn like mad. When Craig rushes down to see what's happening the bright young thing puts her foot down and disappears in a cloud of exhaust fumes.

SOMEONE who certainly isn't hiding the fact that she is a very happily married woman with a handsome husband and two lovely baby

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NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs

E.M.I. RECORDS LTD., E.P.I., HOUSE 20, MARSHFIELD SQUARE, LONDON, W.1.

As 'Don't Throw Your Love Away' hits 9....

SEARCHER TONY ADMITS; I AM WRONG



From the top: Chris, Mike, Tony and John.

THE SEARCHERS' new single, which chalked up a quarter million in advance orders and has already crashed into our Top Thirty at 9, has made the boys cock-a-hoop, especially Tony Jackson, for Tony admitted to me last week that he was really worried about the disc and didn't think it was right for the follow-up to "Needles And Pins".

"Don't Throw Your Love Away" would be as big a smash as "Needles And Pins"? I asked. "Well," said Tony, "to tell the truth, we were a bit divided. Mike, John and Chris all thought it was strong enough to be as successful as 'Needles' but I had my doubts."

I was talking to the boys a couple of hours before last Friday's "Ready Steady Go" in their dressing room at A-R's Wembley studios. "Were you all certain that

"I THOUGHT WE SHOULD BE BETTER OFF DOING ANOTHER UP-TEMPO NUMBER TO CONTRAST WITH 'NEEDLES'."

"However, the way things are going it looks as if I was wrong, and am I glad!"

But The Searchers WERE all agreed that they were almost certain to do a fast number for their next single, although no titles have yet been fixed.

One thing The Searchers did reveal to me was that at present they were hard at work on a new LP—one which would show their versatility.

"We've already spent a couple of days in the studios," said John, "and I think our fans will be surprised at the results."

And I can reveal, two of the numbers are country and western songs and a third is a ballad—Shirley Bassey's "I Who Have Nothing."

The boys spent the early part of this week in the studios completing the LP, an album that is sure to show the many sides of the fabulous Searchers.

Alan Walsh

MY TOP CHOICE



by Heinz Telstar

● Heinz is a keen pop fan as well as being a top pop star. Listening to records plays a large part in what leisure time he manages to snatch, and he follows the careers of other British popsters with close interest as far as their records are concerned.

and this disc went into my collection as soon as it was released.

The Tornados

This is still one of my favourite tunes. I suppose it's destined to stay in my memory forever, seeing that it was the first hit with which I've been associated. I still see the lads from time to time, and they're great friends of mine.

24 Hours From Tulsa Gene Pitney

A very good record. I think Gene Pitney has one of the greatest voices on the record scene today. He really sells a number as well as being a very good entertainer.

A World Without Love Peter and Gordon

I first heard this over my car radio some weeks back, and I thought then what a great song it was and what a lot of atmosphere the record had. Then of course I discovered it was written by John Lennon and Paul McCartney.

Stay Awhile Dusty Springfield

Why this didn't get her high into the charts I don't know. It's a great record, and she's a great person.

Keep a-Knocking The Outlaws

I only heard this record a couple of days ago, and it really knocked me out. This is a fantastic group, easily one of the best in the country.

All My Loving The Beatles

I rate this as their swiftest number, and I like this record a lot. I'd like to mention The Downlands' version, too, which was very good.

Don't Throw Your Love Away The Searchers

Their records seem to get better all the time. I thought they would have a job to beat "Needles And Pins," but they've done it. This should be another No. 1 for them.

Hungry For Love Johnny Kidd

I think this is Johnny Kidd's greatest record yet. He's a swinging prion to work with,

NEW FROM EMI

MADELINE BELL
You don't love me no more



COLUMBIA DB7257

ROSS McMANUS
and the JOE LOSS BLUE BEATS
Patsy girl

HMV POP1279

THE OUTLAWS
Keep a knockin'

HMV POP 1277

Kenny LYNCH
STAND BY ME



HMV POP 1280

Jackie Burns
and THE BELLES
HE'S MY GUY

M-G-M MGM1226

THE VALKYRIES

What's your name?

PARLOPHONE R5123



THE VENTURES

LIBERTY LIB91

Journey to the stars



BILLY FURY looks good last Sunday evening at Pye's recording studios—as an A and R man. He conducted a session with The Trolls, a group from his hometown Liverpool, and cut a single. Here Billy discusses the disc with the group.

36-PAGE ISSUE - OUT TUESDAY

TODAY *the audaciously DIFFERENT magazine* 6d.

COLOUR SOUVENIR:

THE HOLLIES

—HOW THEY'RE FACING UP TO THE MARRIAGE PROBLEM!

THAT BEATLE BOOK—

Read the latest startling extracts!

IN TODAY SPECIAL

Exclusive colour feature

BRENDAN BEHAN

the Gentle Genius

TODAY pays a sincere and moving tribute

WHAT A GIRL NEEDS TO BE GLAMOROUS

TV inside story

'Plane-Maker'

PATRICK WYMARK

'I HATE THAT FACE IN MY MIRROR'

HOW WE CAN LOSE OUR WET WEEKENDS

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CHRISTINE CAMPBELL'S

fabulous recording of

TOLCHARD EVANS'

new composition

"YOU"

(Parlophone R5127)

DICK JAMES MUSIC LTD.,
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Beatles film LP for June release

UNITED Artists Records have picked up the soundtrack release from the new BEATLES movie, which now makes the thirteenth American label to issue their stuff. Mike Stewart, president of the record company, told me the album will be issued here in June, just about six weeks before the movie has an American opening.

★ ★ ★
ELVIS PRESLEY still has a slight edge over The Beatles. Filmwise, that is. His new "Kissin' Cousins"

Dateline

New York

from June Harris

had a national release this week, and is one of M.G.M.'s biggest box office successes in years.

★ ★ ★
What a pity BILLY J. KRAMER'S "Little Children" wasn't cut when he was here in November. In its first four days of release, Liberty sold 37,000 copies of the song which promises to be his first big smash in the U.S. It's already entered the national charts.

★ ★ ★
DAVE CLARK may be gone for a short while, but he's certainly left an image. The girls can't get over his "typical British good looking face" and friendly personality.

Right now, there are plans to market Dave Clark merchandise, such as that famous shirt and the boots, etc.

★ ★ ★
Epic are hoping for another CLIFF RICHARD hit with their new release, which couples "Don't Talk To Him" with "I Only Have Eyes For You." Although "Don't Talk To Him" is the tide they're plugging, they secretly think that "I Only Have Eyes For You" may be the winner.

Shirley 'storms' her home town

SHIRLEY BASSEY took Cardiff by storm when she opened her tour at the Capitol Theatre with Matt Monro and the John Barry orchestra last Friday.

Shirley has added an impressive new number to her repertoire—"Typically English" from Anthony Newley's "Stop The World" and an old one "Burning My Candle At Both Ends."

Matt Monro has also added some dramatic songs to his repertoire which displays a revealing display of sympathy, his sincere rendering of "This Land Is Mine," the theme from "Exodus," and "Somewhere" from "West Side Story" were the highlights of a fine act.

P.S.

TOP U.S. DJ TO COMPEER BEATLES TV SHOW

ONE of New York's top disc jockeys, Murray "The K" Kaufman, parader Millie and rhythm and blues singer Long John Baldry, have added to the supporting cast of Rediffusion's Beatles TV spectacular May 6.

Millie is kidnapped by students

LOLLIPOP" girl Millie was kidnapped and held in a flat in Willesden for 48 hours over the weekend. Kidnappers were a band of students from Chiswick Polytechnic, who snatched Millie on Saturday night after a show at Liverpool's Caverns Club.

No one realised anything was wrong until Monday. Then, after a phone call, Millie was released—on condition that she would appear on their float as "Queen Of Blue Beat" on Saturday.

Kaufman—known as Murray The K—practically with The Beatles in New York and Florida during the earlier this year. He will compeer the show and then ret the States, probably with Gerry and the Pacemakers. Long Baldry was a discovery of producer Jack Good before went to the States.

The show has been titled "Around The Beatles," and will be recorded at the Wembley studios of Rediffusion at the end of this month.

The rest of the cast assembled by Jack Good will be Cilla Black, The Vernons Girls, Sounds Incorporated, American singer P. J. Proby, and The Jets, a dance team who appeared in the "West Side Story" film.

Dave's film starts in October

DAVE CLARK and his band will start shooting their 6 British feature film in mid-G. It will be an all-colour production by Anglo-Amalgamated featuring Dave and the boys in their real-life rise to fame.

Producer Jack Harbur DISC: "We shall probably 'The Dave Clark Five Story.' We shall tell the story of and his Five, show the before they formed the group depict how they became a lot of shooting will take in the Tottenham area, which lives.

"Dave will be writing special numbers and the will take about 10 weeks."

Ella sings The Beatles

ELLA FITZGERALD cut "Buy Me Love" at a session at EMI's studios, accompanied by an all-star group directed by Johnnie and Verve will release her version April 24.

Elvis sells 100,000

ELVIS PRESLEY has sold one hundred million discs in for world wide sales in 11 years of Presley's recording career.

Follow-ups from Shadows and Cilla

CILLA BLACK and The Shadows have follow-up discs to their latest hits released at the beginning of next month.

Cilla's release on May 1, will be an Italian song which DISC writer Nigel Hunter tipped for her next release when he attended the session two weeks ago.

English words have been added by American ace lyricist Carl Sigman, and the title is "You're My World."

The Shadows' new single—also on May 1—is inspired and named after a fictitious joke character called Flingie Bunt, an invention of actor Richard O'Sullivan. He acquainted the Shads with Flingie Bunt during filming in the Canary Islands. They collaborated to write "The Rise And Fall Of Flingie Bunt."

Swiss trip by 'RSG'

THE "Ready Steady Go" production team, plus 40 dancing teenagers, and stars, fly to Switzerland on April 19 to record a special "RSG" programme at the Montreux Casino the following day. It will be shown in Britain in the regular "RSG" Friday slot on April 24. Stars appearing on the show include The Rolling Stones, Kenny Lynch and Pet Clark.

Beatles guest on TV show

THE BEATLES are the star guests at this Saturday's "Morecambe And Wise Show" on ITV. Other guests for this series are The Vicentini (April 25), Acker Bilk and Jackie Trent (May 2), Patsy Ann Noble (5) and Edmund Hoekridge and Sheila Buxton (16).

Cheap 'EP' from EMI

EMI are beginning a Hot Six series of hit parade round-ups on their Regal-Zonophone similar to the Top Six Pye idea.

The first release this month will feature the Leroy's vocally and The Innocents instrumentally on a single of EP playing length. Titles covered are "Don't Throw Your Love Away," "My Girl Lollipop," "I Love You Because," "Not Fade Away," "I Believe" and "Tell Me When."

Merseybeats finish LP

THE Merseybeats, who have crashed into the charts again with their latest single "Don't Turn Around" were due to complete their first LP today (Thursday). It will be released during May and includes two of the boys' own compositions.

IN YOUR SHOPS TODAY

ANTHONY NEWLEY
I'll teach you how to cry

DECCA

SHOUT Lulu & The Lovers

DECCA

I'LL BE WAITING—I'LL BE HERE
The Chimes featuring Denise

DECCA

I HAVE LOVED YOU Joe Sentieri

DECCA

MAN'S FAVOURITE SPORT Ann-Margret RCA 1308

RCA

MY GIRL SLOOPY The Vibrations

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COME TO ME Otis Redding

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WB 130

THE DECCA RECORD COMPANY LTD
DECCA HOUSE ALBERT EMBANKMENT LONDON WC2

TWO F



ONCE IN THE

Cliff to visit States next month?

CLIFF RICHARD may visit America again for the fourth next month! If the trip takes, it will be to promote disc releases and possibly ice discussions with American executives. A firm decision will be taken Cliff's manager, Peter Gormer, returns from holiday in England today (Thursday), and it is likely that The Shadows will be the first to visit. Cliff was last in the States in the winter for a star spot in "The Ed Sullivan Show."

More dances, too!

PETER KIRBY will be seen as both a singer and dancer when he stars in her own 45-minute "Peter Kirby Show" on BBC-TV today, May 3. The show was due to be recorded today (Thursday).

Word for U.S. folk trio?

PETER, PAUL AND MARY—now in this country for personal reasons—have been nominated for the "Grammy" award in pop. The record industry's best to film's Oscars.

Big pop show to be screened on BBC-2

THE new BBC TV channel, BBC 2, starts on Sunday next and screens the first of its big pop shows the following Saturday when Joe Brown, The Bachelors, Millie Martin, Johnny Dankworth and the Tony Osborne orchestra appear in the afternoon magazine programme "Open House."

The first of two "Top Beat" concerts live from the Royal Albert Hall will be screened on April 27. Starring will be The Rolling Stones, The Searchers, Gerry and The Pacemakers, Joe Brown, The Caravelles, Big Dee Irwin and Susan Maughan.

The second will be seen on May 25, and will feature Freddie and The Dreamers, Billy J. Kramer and The Dakotas, Brian Poole and The Tremeloes, Eden Kane, The Hollies and Dusty Springfield.

More British stars in American charts

THE Bachelors, IN at No. 74 with "Diane"; Billy J. Kramer, IN at No. 87 with "Little Children"; The Beatles with Tony Sheridan, IN at No. 88 with "Why"; Cliff Richard, IN at No. 92 with "I'm The Lonely One"; and The Searchers, IN at No. 95 with "Isn't That Just Like Me." That's the latest in the growing list of U.S. successes by British artists and The Searchers are also bubbling under the Hot 100 with "Sugar And Spice"—at No. 101.

World's Fair opening for Searchers!

THE SEARCHERS, whose new single has this week qualified for a Silver Disc, are following up their Stateside TV success with a 14-day tour of America. They open at New York's World's Fair on May 29. Agent Tito Burns, who travelled with the boys to the States for the Sullivan Show, told DISC on Monday: "The Searchers are topping the bill on the tour, and will be supported by American acts."

'DISC' MEN PICKED

TWO of DISC's staffers are to appear on top radio and TV shows. Reviewer Nigel Hunter will be on the "Easy Beat" panel this Sunday with Roy Orbison, and writer Laurie Henshaw is provisionally booked for "Juke Box Jury" on May 30 with Ken Dodd.

TV double for Dave

THE Dave Clark Five have landed two dates for "Thank Your Lucky Stars" on May 23 and June 20. Freddie and The Dreamers are set for May 16 with Billy Fury, The Countrymen and Tony Orlando. On April 25 Helen Shapiro, The Mojos, Mike Berry, Bobby Shafto and Mike Sarne join Cliff Richard, The Shadows and Susan Maughan.

"There has been a tremendous demand for them to go back since the Sullivan appearance. This time, they will be touring right across the States. And I have a standing invitation for them to reappear on the Sullivan Show whenever it can be arranged."

Spinners' folk LP

FONTANA A and R man Chris Parmenter and a mobile recording unit will tape a concert being given tomorrow evening (Friday) at the Liverpool Philharmonic Hall by local folk group—The Spinners. An LP entitled "Folk At The Phil" is planned.

Holly disc for release

A NEW Buddy Holly disc will be released on April 24. Titles are "You've Got Love" and "An Empty Cup," both taken from an LP he made with The Crickets.

'Mainly Millie' on ATV

MILLICENT MARTIN has been signed by ATV for a series of six weekly shows called "Mainly Millie," starting on June 12.

Peter and Gordon star with a robot bed in new pop film 'Just for You'!

PETER AND GORDON stroled off the set of their first film together — "Just For You" at Shepperton Studios — and asked if I knew what was going on. "What's the story-line?" asked Peter. "We don't really know what it's all about but it certainly looks like being fun." Fortunately, I was able to inform them that the film is in colour and concerns a robot bed which, at the touch of a switch by its master Sam Costa, can conjure up anything from Freddie and The Dreamers to an atomic explosion. "Sounds fabulous," said

Peter. "Zany but fun and just the right kind of story to use for record stars. Putting them into films can often be difficult." Peter is no stranger to the film cameras. Years ago he appeared in films like "Isn't Life Wonderful?" and "The Planter's Wife." "But it's about eight years since I did any real filming. Coming here as a record star is something I'd never thought about." Gordon Waller enjoys filming but has his sights set on making a Western. "I'd like to play a fast, deadly gunman," he said, making a mock draw for my benefit.

Quite a few stars make their debut in the film being produced by Jacques de Lane Lea and Ben Nisbet, the team who made Acker Blik's "Three Hits And A Mister" and Frankie Vaughan's "It's All Over Town." Among those lined up for spots in the film are The Bachelors, The Applejacks, Freddie and The Dreamers, Louise Cordet, Mark Wynter and the public school group The Band Of Angels, who hail from Harrow. Only Freddie and The Dreamers, The Bachelors and Mark Wynter have filmed

before," said de Lane Lea. "Freddie is a real professional and he sings the title song and also appears as a jester at the court of Queen Bess. His scenes should be a riot because Freddie is a natural clown. The story line is complete fantasy but the stars appear in settings that reflect their songs." One thing the producers aren't worried about is the hit parade value of the songs, although they feel that there

are some potential hits among them. "Mark Wynter has a beautiful Mitch Murray song 'I Wish You Everything' and Freddie's songs could well be hits," said Jacques de Lane Lea. "The Bachelors sing a great version of 'Let Bygones Be Bygones' and a song called 'The Fox' but we are loving The Applejacks sing their current hit 'Tell Me When.' The same goes for Peter and Gordon." Peter and Gordon have composed two songs for the film. Titles are "Please Leave Me Alone To Cry," and "Soft As A Dawn." Both are included on their forthcoming album.

Peter Sands


RECORDS FROM DECCA

DAVE BERRY

BABY IT'S YOU

WHILE

OKS




PETER AND GORDON on the "Just For You" set—chatting to the director, Douglas Hickox.

NEW FROM EMI

A BAND OF ANGELS
ME
UNITED ARTISTS UP1049

MIKE BERRY and THE INNOCENTS
LOVESICK
R.M.V. POP1284

EDDIE COCHRAN
SKINNY JIM
LIBERTY LIB10151

CHRISTINE CAMPBELL
YOU
PARLOPHONE RS127

RICHARD CHAMBERLAIN
STELLA BY STARLIGHT
M.G.M. MGM1230

ALAN CADDY
WORKOUT
R.M.V. POP1286

JAN AND DEAN
DEAD MAN'S CURVE
LIBERTY LIB55672

THE FOURMOST
A LITTLE LOVING
PARLOPHONE RS128

THE ISLEY BROTHERS
SHAKE IT WITH ME BABY
UNITED ARTISTS UP1050

DEAN AND JEAN
HEY JEAN, HEY DEAN
STATESIDE 55283

MAJOR LANCE
THE MATADOR
COLUMBIA D67271

VERA LYNN
THIS IS MY PRAYER
R.M.V. POP1287

PEGGY LEE
ONCE (ILS S'AIMAIENT)
(from "Do love again")
CAPITOL CL15942

THE MIRACLES
(You can't let the boy overpower)
THE MAN IN YOU
STATESIDE 55282

LOUISIANA RED
TAKE YOUR HANDS OFF MY WOMAN
COLUMBIA D67270

R.P.L. RECORDS LTD.
8, RAILWAY HOUSE, 10, PARADES SQUARE, LONDON W.2

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

THIS REALLY TOOK GUTS, CLIFF!

Cliff Richard

Constantly: True True Lovin' (Columbia DB 7272)

D N T

IN immediate and tremendous contrast to his recent hit, Cliff sings a slow romantic ballad this time out. A warm, melodious ballad with sentimental lyrics. And it is going to sound like a tender oasis in the Twenties. Pleasingly and softly sung to an unobtrusive orchestral accompaniment from Mr. Parramore.

"Constantly" took a little courage to issue at this R'n'B moment, but it was worth doing. The Shadows backing, is a crisp easy beater for contrast. Good in its category, too. It'll attract custom from those sectors which don't want the ballad.

Petula Clark

In Love; Forgetting You (Pye N 1567)*****

ONE of the earliest attributes of Petula Clark ever demonstrated on stage was impersonation. She used to do impressions of the pop stars with remarkable facility. Now she's doing a remarkable impersonation of a rhythm 'n' blues singer for her revival of In Love.

Tender contrast for the turnover's Forgetting You which she sings to grace-note piano.

Chubby Checker

Hey, Bobba Needle; Spread Joy (Cameo Parkway P 907)*****

BOUNCY beat for Checker this time out as he sings Hey, Bobba Needle to guitar, group and clapping accompaniment. A tuneful effort with a strong folkie flavor in there somewhere. Checker's in happy form and ought to attract a lot of custom.

Spread Joy comes from a folk rock, too, with gospel wrappings.

Al Saxon

Another You; Hot And Battered (Mercury MF 811)*****

AL SAXON sings Another You in a way which achieves two things... it will control his admirers, it will also prove commercial. In fact, it might even push Al

into the lists! Hard-moving number with extra tracking by the singer resulting in interesting harmonies.

The Miracles

The Man In You; Heartbreak Road (Stateside SS 252)*****

FROM Tamla Motown. The Miracles with an easy undulating feel, The Man In You—brings out the rhythm in most of us.

Heartbreak Road is a trifle crisper with brass blowing a few blue notes while the singers harmonize expertly.

Alan Caddy

Workout; Toronado (HMV POP 1286)*****

ALAN CADDY puts across a strong guitar half in Workout and it could bring him a lot of sales. Buddy-like twang at times, and a fairly direct push with rhythm group backing up.

Toronado, written by Caddy and Don Charles, has a sweeping wind effect behind the guitar and harmonica. Dramatic gallop.

Judd Proctor

Booby; Better Late (Parlophone R 3126)*****

TOM SPRINGFIELD is the composer of Booby, which guitarist Proctor plays splendidly here. This half could easily sleep its way into the Thirty... good catchy tune and winning harmonics alongside Judd.

Proctor's own composition, Better Late, drives at a high rate of knots, and will have you admiring the man's skill.

Peggy Lee

Once; I've Got Your Number (Capitol CL 1547)*****

BOTH tracks here are taken from Peggy's current album "In Love Again," and they should start a queue for the LP immediately! Once gently Lattis in its way with that magnificent husky charm of hers.

The kind of side I wish I had on a continuous tape. I've got a lot of time for Cy Coleman (both as pianist and as composer) and it's one of his "Little Me" songs written in collaboration with Caroline Leigh which Miss Lee punches over for the second half. I've Got Your Number should soon be confirmed as a standard.

Craig Douglas

Silly Boy; I Love, Leave Me Alone (Fontana TF 458)*****

FOR Sunny Lewis's Ritz mark, Craig makes another attempt to get back into the hit reckoning but I'm not entirely convinced that Silly Boy is the song to do it with. It's a good ballad all right, but there's no quick catch-up about it. If it gets a great deal of air, it could do the trick. Hope it does, too, because Craig's in good voice and the production with orchestras and girl group is large and lush.

Steady second side ballad, Leave Me Alone is fairly dramatic.

The Kingston Trio

Last Night I Had The Strangest Dream; The Patriot Game (Capitol CL 1534)*****

INTRIGUING complex from the folk stars Ed McCurdy's peace-plot I Had The Strangest Dream, and Dominic Bian's rebel lament The Patriot Game. Both performances first rate—even by Kingston Trio standards!

Topdeck ought to be fed into station's brains everywhere until they get the message. And it's no hardship giving the message from these boys.

Eddie Cochran

Skippy Jim; Nervous Breakdown (Liberty LIB 1015)*****

THESE sides have been lifted from the long-player "Cherished Memories" and offer another posthumous chance for Cochran sales. Skippy Jim comes complete with Jerry Lee Lewis-type piano in the rockabilly manner.

Nervous Breakdown is a smart number which Cochran sang with appropriate vocal quivers. It stands the time test very well.

Michael Holliday

Dear Heart; My Year Of Love (Columbia DB 7265)*****

MAD at Michael's last session, Dear Heart adds to the posthumous content of this week's recording. Holliday was certainly in top form and he trots this country-

laboration with Caroline Leigh which Miss Lee punches over for the second half. I've Got Your Number should soon be confirmed as a standard.

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Eddie Cochran

Skippy Jim; Nervous Breakdown (Liberty LIB 1015)*****

THESE sides have been lifted from the long-player "Cherished Memories" and offer another posthumous chance for Cochran sales. Skippy Jim comes complete with Jerry Lee Lewis-type piano in the rockabilly manner.

Nervous Breakdown is a smart number which Cochran sang with appropriate vocal quivers. It stands the time test very well.

Michael Holliday

Dear Heart; My Year Of Love (Columbia DB 7265)*****

MAD at Michael's last session, Dear Heart adds to the posthumous content of this week's recording. Holliday was certainly in top form and he trots this country-

SINGLES

By Don Nicholl

stayed ballad effortlessly while Free Raymonds supplies the Mexicanos touch to the backing.

My Year Of Love had Norrie Parramore for the M.D. Simple, warm-hearted ballad.

Jimmy Gilmer and The Fireballs

Ally! Gonna Tell Nobody; Young Am I (London HLD 9872)*****

AIN'T Gonna Tell Nobody is a cute enough light beater for Gilmer to sing—sings it cutely, too. Rhythm group and palm slapping accompaniment. Young Am I is slow and pretentious with churchy organ.

Glenda Collins

Baby It Hurts; Nice Woman? It (HMV POP 1283)*****

THE RGM Sound for Glenda Collins' new release is a bit of edgy power which could well be commercial, though Baby It Hurts really does verge on the pain barrier at times!

Nice Woman? It ticks infectiously, but who would recognise Glenda if her name wasn't on the label?

Buddy Greco

But Not For Me; Ooh Look-A-There, Ain't She Pretty (Columbia DB 7254)*****

BUDDY GRECO's tracks on this release have been lifted from his LP, "One More Time," and ought to gather in quite a lot of custom for the album. But Not For Me is the Gershwin standard and Buddy's at his best when treating with material of this calibre. He swings the ballad superbly.

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Now Johnny Worth writes AND sings!

Vandyke and the Bambis

Don't! The Mod; All I Want Is You (Piccadilly N 2518)*****

JOHNNY WORTH started out as a singer in this business before writing became more profitable for him. Now he combines both activities... banking out his "Don't! The Mod" with wild topicality.

This side will suit dancers right down to their floor trailing hemlines. Johnny's in hoarse, amusing form and the group sound is punchy. I think it'll dance into the Thirty.

All I Want Is You has a touch of the country blues and a neat rhythmic tag to it. Could grow in its own right.

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On the other side, he contrasts snugly with Ooh Look-A-There, Ain't She Pretty. It's cute, but it's the top side for me.

Anthony Newley

I'll Teach You How To Cry (Solitude Decca F 1188)*****

A NEW song which is not likely to be forgotten and shown on the scrap heap is the slow, bitter ballad I'll Teach You How To Cry. Newley sings this moody number with metallic tones and cutting expression.

The famous Ellington number Solitude opens with slow desolation from Newley, then pace lifts a little but without losing the feeling that the star's right inside the marrow of the lyric.

Shirley Bassey

She's In It; His Lips Get In The Way (Pye International N 2526)*****

THE four girls deserve high sales for their easy bounce-along number (She's In It, not because of any great attraction in the lyric but because the easy tune and rhythm draw you into their circle very swiftly).

His Lips Get In The Way offers good work from the lead voice while the others shakala in accompaniment.

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Unusual enough to be a hit

Andy Williams

Wrong For Each Other; Madrigal (CBS AAG 192)

WRONG For Each Other is a distinctive ballad with a good lyric idea and I reckon it's unusual enough to bring Andy one of his hit parades appearances.

Written by the Pomeroy-Shuman team it is double-tracked with an intriguingly deliberate manner by the singer. Robert Mersey's orchestral arrangement and direction used strings to underline cleverly.

"Madrigal" is the theme song from the film "The Chalk Garden" and I'm afraid it sounds pretentious, though Williams sings it as if he believes in the words. The melody is drifting and difficult to hold.

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RATINGS

- *****—Excellent.
- ****—Very Good
- ***—Good
- **—Ordinary
- *—Poor

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

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

It's Dean and Jean as well as Jan and Dean!

DEAN AND JEAN—Hey Jean, Hey Dean; Please Don't Tell Me Now (Stateside SS 283)*****

—You can spot Brian Maranca's spirit beating through the numbers on this disc. Hey Jean, Hey Dean is the thing for delectable ears to come to that, it please Don't Tell Me Now with its slower shake. A climber.

JAN AND DEAN—Dead Man's Curve; The New Girl In School (Liberty LIB 5587)*****—If you find it confusing that there's a Dean and Jean on disc as well as a Jan and Dean, then it's not your work is it? The young dragsters chant about Dead Man's Curve for their new one, but neither this nor the disc is up to their commercial best.

JASON FORD—Surely; Would You Come Back (Piccadilly N 2517)*****—With this debut, Jason Ford reminds me of Karl Denver in his country vocal of Surely, but he could make an impression. Would You Come Back is offered hoarsely with glit group echoing.

NED MILLER—Invisible Tears; Oh Restless Ocean (London HL 9873)*****—Ned nodding his way through a wistful C and W ballad Invisible Tears, invisible best seller too I'm afraid. Oh Restless Ocean washes over me without a ripple.

MIKE COTTON SOUND—I Don't Wanna Know; This Little Pig (Columbia DB 7267)*****—Mike Cotton swings well away from the jazz route he's previously followed on disc. Now he's like Dave Clark! Thudding rhythm, group chant and mouth organ comments may sell I Don't Wanna Know for all that

Behind the singles scene

WITH DON NICHOLL

Request from Italy gave Cliff his new disc



CLIFF RICHARD made his recording of the ballad "Constantly" as a result of a request from Italy. The music men over there asked Norrie Paramor if Cliff could record three items for their market. . . . Italian songs in English.

"Constantly" was one of the three. Under its Italian title of "L'Edera" it was a big hit some time ago in Italy. Now Cliff's British-language version will be issued there at about the same time as his disc hits British counters.

Although the ballad goes against the current beat tide, it could climb as smoothly as did "It's All In The Game."

English lyrics for "Constantly" was Michael Julien, a man who's had hits before now. . . . including Shirley Bassey's

"Kiss Me Honey, Honey Kiss Me."

Shadow Bruce Welch wrote the "True True Lookin'" half which was recorded about three weeks ago and which is NOT one of the new film songs.

JOHNNY WORTH has been writing under the name of Vandyke for a long while, but this week's Pizzodilly release of "Doin' The Mod" is the first time he's sung under the name.

"In fact," Johnny tells me, "it hadn't even entered my head that I should sing this song. It was Ray Horricks, the A and R man, who asked me to have a go. . . . and I did. Be funny if it sells, won't it? I'll have to go into training again if they want me to

make any more!"

Interesting, also, to learn that Johnny, who keeps bang up to the second with his songwriting, is now writing a musical. . . . "which will be a period piece."

ANTHONY NEWLEY'S back in Britain just in time to see his new single released—and he'll be watching customer reaction closely because the disc's something of a trailer for his long-player "In My Solitude."

The upside, "I'll Teach You How To Cry" reflects the mood of the album.

The LP was made in New York. . . . "In three days. And what a great experience it was working with Ray Ellis," says Newley.

PETULA CLARK and her husband, Claude, were looking through a stack of song material when they came across the ballad "In Love." Not a new one this but one which Dorothy Collins recorded in the early 50's.

Pet liked it and showed it to MD Tony Hatch. . . . and it was Tony who decided to change the ballad into a rhythm 'n' blues number. His arrangement updates the song intricately and allows Pet a chance for big sales in this vein.

You may note some banjo work on the side. . . . In fact it's so good you're BOUND to note it. Not surprising. The session man was Big Jim Sullivan.

Pet, incidentally, will sing "In Love" on "Thank Your Lucky Stars" this Saturday.

AL SAXON got a little bit closer to his one-man-orchestra-and-singer ambition with his newest coupling. He co-wrote both sides of the release. . . . "Another You" with Dave Carey, "Hot and Bothersed" with Nick Adams.

At did the arranging, acted as

musical director on the session, and sang. *Treble-tracking too!*

CRAIG DOUGLAS was in Paris when songwriter Mort Shuman happened to be there too. It was Beatle-time at the Olympia. Mort mentioned that he and Doc Pomus had something new which had been written specially with Craig in mind. . . . "Silly Boy." No, they didn't mean Craig was a silly boy!

Any song coming from the "Little Children" men must stand a chance right now, but Benny Lewis and Craig aren't trusting to that luck alone. A load of radio and TV spots are lined up for promotion of the new disc.

ALAN CADDY, former guitarist with The Tornados, must have wondered if he was ever going to be given a title for his new release. Originally it was called "Rangatang," until they discovered another recording had beaten them to the name.

Then there were hopes that the tune could be used as a fade-out signature on "Ready Steady Go," in which case it would have been called "R.S.G." Let's hope "Workout" is third choice lucky.

EDDIE COCHRAN fans should be well to note that the release date of "Skippy Jim" is April 17. . . . four years to the day since he died.



CRAIG—Special song from those "Little Children" writers.

... reviews ... reviews ...

LPs by Nigel Hunter

Dave's album will rock those charts

Dave Clark Session With The Dave Clark Five
Can't You See That She's Mine? / I Need You, I Love You / I Love You No More / Rumble / Funny / On Broadway / Zip-A-Dee-Do-Do! / Can I Trust You? / Forever And A Day / Theme Without A Name / She's All Mine / Time.
(Columbia 33 SX 1590)*****

TWELVE tracks of solid beat from the famous Five, with nine of them penned by Dave himself, who sparks the scene from the drum kit, with sax and organ combining to produce some thickly effective harmonies, and a guitar sounding through solo-wise every so often. Rhythm and blues is the root of the proceedings, and Dave and the boys sing out loudly over the busy backgrounds.

Dave's originals are keyed to the Five's style right down to the last echo of course, and their treatment of the other items ("Rumble," "On Broadway" and "Zip") are interesting variations on the originals.

"Rumble" gets a slow, virtually featureless work-out, with darkly dramatic sounds from the Five. "Broadway" is also slowish with a Latin bit fed into it, and "Zip" is a heavy heater of slow speed, too.

The originals are all characterized by taut, well-stroked tones, but it mostly starts happening on Side 2. "Can I Trust You?" has an almost hymn-like quality to it, and "Theme Without A Name" brings in a velvet string section round the Five under the direction of Les Reed. And the LP goes out in almost mood jazz mood as the team-out goes smoothly over a cha type of beat.

A very good first LP by Dave and the boys. It missed my fifth star because there's a certain amount of sameness from the organ-sax-piano routine which might be avoided in future. But apart from that, the set is chock-full of superbly commercial fare which should rock the sales charts on both sides of the Atlantic.

Heinz's tribute was worth the wait

For A Star: My Dreams; I Remember; Rumble In The Night; Just Like Eddie.
(Decca 1.K. 4599)*****

HEINZ'S first album, and one that proves to have been well worth the wait. He's been on a type of Cochran kick since he left the Tornados, although his voice is markedly different to Eddie's and he doesn't merely imitate.

The songs here are either associated with the American star's tragically brief career as a recording artist and songwriter or else local products penned by Joe Meek and Geoff Goddard. There's enough variation in style and pace to hold one's interest right through the set—a vital ingredient in album planning.

The ex-Tornado hasn't a wide vocal range, but he uses his resources sensibly and convincingly, and tracks like *Summertime* have some lifting swing from all concerned.

ANDRE PREVIN—in Holly-wood (CBS BPG 62219) *****—Andre plays through some fine standards at the piano with strings, horns and woodwind flouted by Johnny Williams, and the results are really effective and highly listenable.

THE KINGSTON TRIO—Soney Side! (Capitol T 1935, stereo ST 1935)*****—More folksy singing and playing from one of the leading outfits in this idiom. Nothing startling or out of the ordinary, but pleasantly easy listening if you're folk minded.

SI ZENTNER—Waltz In Jazz (Mercury B.V. 1144, stereo SLBY 1144)*****—One of the best of the surviving big bands gives the three-four waltz treatment garished with jazz to a scintillating set of standards and originals. Si's croonings are still the sweetest-toned since Tommy Dorsey, and the band packs its usual swinging punch.

GEORGE LOVE—How To Succeed In Show Business (Columbia 33 SX 1600, stereo SCX 3508) *****—And Geoff shows how to succeed in mood music with this excellently arranged and performed set of top-quality show melodies played by a scintillating, string-studded session orchestra.

GEORGE CHAKIRIS—You're Mine, You (Capitol T 1996, stereo ST 1996)*****—American guitarist-MD Bob Bain penned most of these arrangements while flying over the Atlantic in pursuit of George, a busy boy in the international film studios these days.

The session was finally done in London with British musicians and a Latin rhythm framework, and it's an excellent collection of love songs put across in the pleasant Chakiris vocal manner.

CHAOS, BUT THE PENNIES DON'T WORRY

WHEN inspiration strikes Mike Wilsh and Fritz Fryer, songwriting duo of the Four Pennies, they get down to work immediately—even in the middle of a show.

I found Mike and Fritz pounding a piano in a Northern theatre a few nights ago as all around them electricians, stage hands and production staff fought against time to set up amplifiers, drum kits, etc., during the second house interval.

Before the curtain came up again, the basis of two new numbers—one beat ballad and one an all-out heater—had been written.

Idea

"You have to catch an idea while it's hot," explained Mike, bass guitarist with The Pennies, when he arrived back in the dressing-room a few minutes later.

"I felt so good after our reception at the first house that the songwriting mood came over me. A melody began running through my mind so I grabbed the piano on stage at the first opportunity."

Lead guitarist Fritz quickly joined him on stage and

contributed an idea of his own. "I usually write the lyrics but it happened that I'd been working on a melody, too, so we had a go at both," he said.

Mike (18) and Fritz (19) wrote The Four Pennies' current hit, "Juliet," with the co-operation of the group's leader, 22-year-old Lionel Morton.

Own Songs

"We have recorded about 10 of our own songs for future release," said Fritz, "and we've offered other songs to groups we know—including The Hollies."

Fourth members of The Pennies is drummer Allan Buck (20). And judging by the way this Lancashire group is being received at the moment, particularly in the North, they seem certain for major stardom.

Distinctive part of The Four Pennies' dress is on their wrists—cufflinks made of pennies.

"When our first disc did so well, our manager had them dipped in gold," said Lionel, B.C.

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

SAMMY KING AND THE VOLTAIRES—What's The Secret? Great Balls Of Fire (HMV POP 1285)*****—Brisk chant from Sammy King and the Voltaires for What's The Secret and the family old hit Great Balls Of Fire. Plenty of sleet, twang and hook, but I don't know that it's all exciting enough to make King monarch of the charts.

THE BAKER TWINS—Words Written On Water; He's No Good (Pye N 15628)*****—Debut disc for the twins who appeared in "Stop The World. . ." Words Written On Water isn't a bad song, but the duet doesn't do much for it. The girls look better than they sound. He's No Good is a "tribe" song.

ROD AND CAROLYN—Young Love; Talk To Me (Pye N 15629) *****—Sunny James and Tab Hunter did powerful business in the late fifties with their versions of Young Love. Now this brother-sister duo revive it with a modern uplift. . . . and I'm not certain it's an improvement. Talk To Me, they wrote for themselves and it moves well.

THE KINKS—You Still Want Me; You Do Something To Me (Pye N 15636)*****—Rhythm guitar man Ray Davies wrote both sides of this disc for himself and his Kinks companions. The four-song chant and twang waltz steady style on this, their second disc.

JOHN PAUL JONES—Baja; A Foggy Day In Vietnam (Pye N 15657)*****—Jones, it best guitar man with Tony Meehan's group but here he is soloing in front of a ten-piece orchestra and girl group. Baja builds dramatically from a quiet start to a pounding finish. The second side has an interesting title—which is more than I can say for the tune.

TIE DOVELLS—Be My Girl; Dragster On The Prowl (Cameo Parkway P 901)*****—In the past four years this American quartet has chalked up a lot of sales. Ought to gather quite a few with the breezy Be My Girl too, but Dragster On The Prowl is a rather dreary ride.

LULU AND THE LUVERS—Shout; Forget Me Baby (Decca P 11894)*****—Lulu has a brooky voice and a brazen delivery. Rock colourfully on the luvy's famous Shout. When she raps Forget Me Baby there's a man's voice adding compliments.

THE FORTYTWO BIG BAND—St. Louis Blues; My Jam Blues (Columbia DB 7275)*****—Tommy Watt directing the now-fairly well-known band through Handy's St. Louis Blues in easy swinging fashion. Good brass carries it along smartly. The Ellington opus on the other half is performed stylishly too.

DAVE CURTISS AND THE

TREMORS—Summertime Blues; I'm A Hog For You Baby (Philips HP 130)*****—Curtiss and the Tremors reviving Eddie Cochran's Summertime Blues. Competent but unexciting. The Lieber-Stoller number underwritten only serves to remind us how well The Coasters did things like this.

TUDDY MERTENS—This Is My Prayer; My River Of Memories (Ortole CB 1925)*****—The Teddy Mertens trumpet parading the melodic course of this year's Eurovision winner. No singing on this treatment but Ortole wisely uses the recording under the cloak of the amplified version—This Is My Prayer. My River Of Memories is a continental tune too. . . . again snavely performed.

MICKY FENN—Fills; Hash You Prayers (Ortole CB 1927)*****—Mickey Fenn and The Blue Men, shuffle-beating in a lazy manner. Solo voice and instrumental backing in which harmonicas score.

BYRON LEE AND DRAGONAIRES—Hanging Up My Heart; Sour Apples (Parlophone R 5123)*****—Micki Dee's River Bank (Parlophone R 5124)*****—Byron Lee and the Dragonaires are known as Blue Beat characters but their music is hardly that on the Hanging Up My Heart coupling. Musical Comedian brings in the Blue Beat however—and with an authentic flavour. Two good discs.

MIKE BERRY—Lovesick; Letters Of Love (HMV POP 1286)*****—Berry and the Innocents with an infectious R 'n' B mover in Lovesick. Meanly vocal and strong backing. May sleep. Letters Of Love (written by Mike) is lighter in tone, but fairly attractive.

THE VIBRATIONS—My Girl Sloopy; Daddy Woo-Woo (London H.K. 9875)*****—These five Los Angeles lads had a big sell with "Watusi." My Girl Sloopy is a gravelly R 'n' B offering, with audience applause attached. Good mood, Daddy Woo-Woo is a bratty novelty—all right for party time if nightclubs' ceilings can take The Vibrations!

A UNIQUE L.P. OUT NOW!
THE ACTUAL VOICES AND EVENTS OF
FOUR DAYS THAT SHOCKED THE WORLD
THE MURDER OF THE YOUNG PRESIDENT

COLPIX RECORDS
PXL 2500

BEATLES OWE US 5s. 6d. SAY FOURMOST

THE BEATLES owe The Fourmost five shillings and sixpence—and the debt has been outstanding for over a year! It dates from the time, in fact, when The Fourmost were still only semi-professional on the Liverpool scene and hadn't signed with Brian Epstein.

Bass guitarist Billy Halton, comfortably settled in News Enterprises' office almost next door to the London Palladium, explained how this unusual state of affairs came about.

"Before we turned professional and made our first record, we were already friends with The Beatles, who were then just starting to hit the big-time with their records.

"Anyway, Paul's 21st birthday party was coming up, and naturally the boys wanted to enjoy the party without having to pay.

"So Paul asked us to provide the music for the rave. He offered to pay us the usual rate for this kind of a job, but as we were going to the party anyway, we said we'd do it for 14/6, each! And we did. The only thing was... we never got paid! So Paul owes us 5/6d. He keeps saying he'll pay us, but never has!"

by Alan Walsh

"The thing about the show is this," said Mike, now completely recovered from his recent stay in hospital. "We were booked as a beat group and that's what we will be.

Impressions are out as far as this show goes, they'll be well taken care of by other on the bill, like Peter Goodwright."

So The Fourmost will be sticking to numbers like "I'm In Love" and their new single "A Little Lovin'" which is released tomorrow (Friday).

But they will be doing a new number—one in a completely different style to their normal beat/comedy offerings.

"It's an old Marine Marini number 'Honeymoon Song.' We



THE FOURMOST (left to right) Mike Millward, Dave Lovelady, Billy Halton, Brian O'Hara.

are working out a routine for it and we hope it'll go down well. We're keeping in mind that there will be an international audience at the Palladium in a summer show."

A long season at one theatre means that The Fourmost are looking for flats in London for the duration of the show.

"But," said Brian O'Hara, "That doesn't mean we're going to live here permanently. It's just

while the show is on, that's all."

The Fourmost have high hopes that their new single will climb even higher in the charts than their two other hits. It's beaty, but with a strong melody and a shuffle rhythm and close harmonies from the boys. It was penned by Russell Alquist, husband of Juliet Mills and could be their hottest seller yet. The flipside "Walkin' For You" was penned by Brian O'Hara.

NEW STAGE SUITS

A few minutes later, the Fourmost and I were strolling through the West End on our way to finding them a business tailor Douglas Millings' Sobco shop where the boys were having new stage suits made for their forthcoming London Palladium season.

It was a pleasant stroll in bright spring sunshine—punctuated at regular intervals by fans requesting autographs—and Mike Millward told me of the group's plans for their Palladium stint.

Why songwriter Bruce sticks to Cliff, Shads

ONE of the most prolific songwriters in the business at the moment is Bruce Welch. He penned the flipside of Cliff's new one, and, of course, the top side of The Shadows' latest chart success. In fact, the chances are that his name will appear as composer on most of Cliff or the Shads' releases. Why then has he not branched out and written for other artists?

"Well, it may sound like an excuse," said Bruce when I tackled him about it last week, "but the plain truth is that I just don't seem to get the time.

"I'd really like to have a go at doing things for others, but you've got to remember that songwriting for me is just a hobby. There have been cover versions of some of my numbers in the States and elsewhere, but that's all.

"Obviously you have to bear in mind the action of the film, and write something suitable. The number I'm most pleased with for 'Wonderful Life' is called 'A Matter of Moments', which Cliff sings to Susan Hampshire. I think there might be a single of it when the film's released.

Beat

"That's a love ballad, of course. Another item which I think has worked out well is 'On The Beach', a beat number featuring the boys and myself against a background of sea, and sun."

With the mounting success of his composing work, I wondered whether Bruce might feel tempted to concentrate even more on this side of his talents and cut down on the travelling and appearances with The Shads. He was quite emphatic when I put the question to him. "Not likely! Songwriting's just a hobby. You can't beat appearing on stage with Cliff and the boys for satisfaction and I don't intend to try."

Nigel Hunter

Seven

The Shads' current hit "Theme For Young Lovers" is, of course, one of Bruce's compositions, and is an advance appetiser for the Cliff + Shads film "Wonderful Life."

"Altogether I wrote half the numbers featured in the film," said Bruce. "That makes seven. 'Theme For Young Lovers' came out when it did because that's all there was in the can! "We'd been in the Canaries filming and hadn't had a chance to cut anything else. Everybody liked the theme, so it was decided to issue it in spite of the fact that 'Wonderful Life' isn't premiered until July and generally released until August Bank Holiday."

Bruce wrote "Theme For Young Lovers" in the Shads' dressing room at the Paris Olympia during their season there before going to the Canaries. It took him 20 minutes to work it out on his guitar.

Ideas

"This is the usual way I do things," he explained. "Neither Hank nor I have any set routine for writing. Ideas occur to us any time, anywhere. It might be a title or a tune or perhaps a line of the lyrics which we think of first to start us off."

Bruce finds that writing for Cliff and the Shads in the context of a film makes little difference to the basic task.

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NELSON SWINGS WITH THIS MASSIVE BAND OF JAZZMEN

Oliver Nelson Orchestra

FULL NELSON (12in. Verve VLP 9053)★★★★—The other week, we had arranger-composer- pianist Nelson with a Quintet. Here he leads a massive studio band of jazz sessioners (including (on some tracks) seven saxes, six trumpets, seven trombones and two English horns.

There are seven Nelson originals among the 12 items, including the tune Johnny Dankworth recently recorded, *Hoodwink*. The other tunes include Cool (from "West

Side Story") and Tony Newley's *What Kind Of Fool Am I*.

Nelson solos with strength on also and there are nice spots of Joe Newman and Clark Terry trumpeting.

Fats Navarro

MEMORIAL (Vol. 1) (12in. M. Opello-Reals RM 1974)★★★—I suppose it had to happen! For the first time to my knowledge, alternate takes of old 78s have been "spliced" to present extended performances!

These are historic 1946/47 sessions by the late great trumpeter Navarro, added by such as Sonny Scott, Ernie Henry (alto), Leo Parker (baritone), Bud Powell, Todd Dameron (piano) and Kenny Clarke (drums). The "spliced" tracks have a slightly surreal air about them, but

TRAD JAZZ... Owen Bryce

Everyone will go overboard for this Big Bill Broonzy LP

Big Bill Broonzy

BLUES—(Mercury 10001 MCE)★★★★—The LP from which this CD is drawn has long been one of my favourites. It follows, having regard to my very high opinion of Big Bill, that this is a must. It is a record with a universal appeal, and I defy anyone not to go overboard either for the stomping Hey Hey or the quite moving *Walkin' Down A Lonesome Road*.

These and the other two, were recorded in Chicago in November, 1951, and Broonzy has the benefit of Ransom Knowling on bass. Not that he really needs him, having such a superb sense of rhythm, and so much ability on the guitar.

Leroy Carr

BLUES BEFORE SUNRISE—(CBS BPG 6226)★★★★—My blues bible, "The Country Blues," by Samuel Charters, opens astoundingly at the chapter headed Leroy Carr. For Leroy Carr has long been recognized as one of the dominating influences on blues singers in the years between 1928 and the war when the R and B style overwhelmed the city blues of Leroy Carr, Josh White and others.

It is Josh White in fact who joins Leroy Carr and his regular celebrated guitarist Scrapper Blackwell on three of the sides. Scrapper shared equal billing honours with Leroy Carr in their early days together. Later the famed partnership was brought angrily to an end owing to Blackwell's jealousy and fear that the singer was getting the best of the deal.

Leroy Carr, who plays the piano as well as handling the vocals, died

in 1935. Several stories relate to his passing. He died of tuberculosis, of pneumonia; he was poisoned; he had a curse put on him. The sleeve gives his death as due to nephritis, brought on by acute alcoholism.

Listening to this tribute one can only regret the reasons for the waste of so many valuable lives. Carr wrote Low Long Blues by the way and recorded it five times. Pity one couldn't have been included.

Sidney Bechet & Mezz

BLUES WITH BECHET—(Columbia Hall KJ 1257)★★★★—Nearly every title in these two LPs is an old established favourite. Yet what pleasure they give on hearing them all again.

The two records appear complete with photos, details of the recordings and excellent notes by Charles Fox.

Some of the tracks were not re-recorded when the Storyville label put out that enormous batch two years ago. Among them are *Hey Duddy Blues* and *You Can't Do That To Me* which both feature Coot Grant and Wesley Wilson, a good old vaudiville duo if I ever heard one.

Old Man Stomp, *Out Of The Gallow*, *Really The Blues* and *Revolutionary Blues* are among the greatest jazz records ever made in the New Orleans idiom. The sessions, organized in the mid-forties, were the brainchild of Milton "Mezz" Mezzrow, a Chicago-styled clarinetist of no great ability, but one who dined with Sidney Bechet to produce moving, worthwhile, great jazz.

MERSEY BEAT HOLIDAYS

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Those discs cost money, so it pays to

TAKE CARE OF 'EM

Here are a couple of hints from two famous DJs—DON MOSS and TONY HALL.

Says Don: "Keep your records 'cool.' By that I mean well away from any radiators or fires. Otherwise they are likely to warp. Put the open end of the sleeve against the rear of the cabinet when stacking them vertically so that the dust can't get in. And make sure that your pick-up is not too heavy—or too light. Your radio dealer should be able to advise you on this point."

Adds Tony Hall: "Always keep those discs in their jackets. I have some records dating back 12 years, but they still look as good as new. And don't let the cat get near them. Those hairs can be the cause of a trouble!"

HAVE you smashed any good records lately? Too bad. And the chances are that it wasn't YOUR fault. Maybe you were enjoying a record party and some careless guest stepped on one of your favourite discs with a Cuban or stiletto heel.

When the damage is as far gone as that, there's only one answer—to dip into pocket or purse and buy a replacement.

But there is damage of another sort—and thousands of pounds' worth is unwittingly done to records by fans who would be highly indignant if you suggested they ill-treated their favourite artists—on disc, of course.

There are many important Do's and Don'ts that must be observed if you want to keep those discs in factory-fresh condition.

And who better to give you some Golden Rules about record protection than a man who has half-a-million discs under his daily care?

He is Derek Lewis, chief librarian of the B.B.C.'s Gramophone Library, which takes up two floors of Eigon House, next door to the B.B.C. in Portland Place.

Mr. Lewis provides discs at short notice for such shows as "Housewives' Choice", "Two-Way Family Favourites", "Saturday Jub", and "Twelve O'Clock Spin." All your favourite programmes, in fact—plus discs for TV shows, plays and overseas transmissions.

It is Mr. Lewis' proud boast that he and his 40 assistants can produce any one of those half-million discs in 35 seconds!

Could YOU do that from your small collection?

DEREK LEWIS of the BBC's disc library passes expert tips on how to look after your records to LAURIE HENSHAW

Here is Derek Lewis' list of Do's and Don'ts.

DO make sure that your stylus (or "needle") is not worn. Usually your car will tell you, but if in doubt, change a sapphire once every two months if you play discs pretty regularly. Better still, invest in a diamond stylus. It is dearer initially, but it lasts much longer.

DO store your records vertically on edge and keep them packed fairly tightly together so that they don't lean against each other at an angle. This can cause warping in the case of LPs.

DON'T pile up records in a stack. Apart from asking for breakage if you want to get one from the bottom of the pile, this can cause excessive wear if the covers are left off.

Those delicately cut grooves

rob against each other, the discs get scratched, and dust gets ground in. This is picked up by the stylus and worn thus—as well as the record.

DO keep your records clean—maybe with one of the proprietary products advertised in your local shop. Wipe them before and after playing to remove all traces of dirt—one of the biggest enemies.

DON'T leave thumb marks all over your records. Perspiration leaves grease marks, which, in turn, pick up the dust. So handle them by the edges and centres—where the labels are pasted on.

DO lower that pick-up carefully on to your record—and see that your record player or radiogram is on a firm foundation to avoid any jarring to the stylus. This can easily happen if you have a swinging party in progress.

DO make sure, when you have a party planned, to put the record player in charge of some-

one who (1) knows how to operate it—and this particularly applies if you have a record-changer—and (2) see that those records are not left scattered around on the floor or where drinks or cigarette ash can be spilt on them.

DO replace your records in their covers, and, if possible, try to maintain some sort of filing system. Either keep your artists in alphabetical order or store discs alphabetically under titles.

Card indexes can be bought very cheaply and it's well worth taking that little extra trouble entailed in listing your collection.

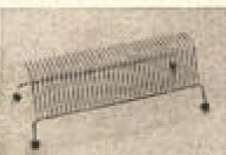
Obviously you'll never have a system to rival Mr. Derek Lewis'—but the chances are that you may be able to beat his time of 35 seconds, when a friend asks you to play the latest single by Dave Clark or the Beatles.

But, of course, one of these may well be already spinning on your turntable!

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NAME COULD BE A DRAG FOR THE UNDERTAKERS

SUCCESS of their disc "Just A Little Bit" has posed an agonising problem for Liverpool's zany Undertakers. For though they have fought their way into the charts they find that the name "Undertakers" is a bar to further honours.

"Promoters and theatre managers just love them" says their personal manager Ralph Webster. "They find that the name is a big draw and the

kids go wild about them." But both he and press officer Terry Smith agree that it is almost impossible to get TV dates with a name like theirs!

"We have been advised to change it by TV producers, and Tito Burns who looks after our affairs in London is not too happy about it" says Mr. Webster. He added that the group, which has been together for more than three years and is as well-known in Hamburg as in Liverpool—had considered a change of name.

"The boys even dropped a lot of their stage act—collars, black cloaks and hats—fill they were sure they could be successful on discs" said Ralph Webster. "But now they are re-introducing them. The points is that they are making good money

now—if they change the name they would have to start again from scratch."

Meanwhile the boys—Brian Jones (22—saxophone), Jackie Lomax (19—bass), Geoff Nugent (20—rhythm guitar), "Bugs" Pemberton (18—drums), and Chris Hinton (19—lead guitar)—keep packing in the crowds. Described recently by Jerry Lee Lewis as a group "generating excitement" the Undertakers will bring out their follow-up to "Just A Little Bit" as soon as possible.

Before this however, they have a nation-wide tour with Adam Faith until May 3, on which the Searchers, Freddie and the Dreamers and Brian Poole and the Tremeloes will be guesting. It starts today (Thursday). B.A.

Cable from America

RCA VICTOR plan a big campaign to celebrate **ELVIS PRESLEY'S** eighth year with them. It will start later this month and run through May, and will include all sorts of gimmicks, to finish with a big party.

Elvis, of course, will be the guest of honour. This will also mark the release of his next film album, "Kissin' Cousins," which will make his 21st album release, apart from 36 singles and 23 EPs, all of which have been his amounting to millions of sales.

During French recording star Charles Aznavour's recent visit to New York he was shown around the town by his friend Jane Morgan and also sat in a couple of times while she was recording her new album for Colpix.

This week Capitol issued its second LP by the fabulous **BEATLES**. One of its main selling points will be the inclusion of "Roll Over Beethoven" which is already in the top 100, though issued on Capitol of Canada. This album is expected to jump to No. 1 very soon after release.

Mike Todd Jr., son of the famous impresario, is going to have a very busy summer, it seems. He is to present "America Be Seated" at the World Fair, a stage musical of "Around The World" at Jones Beach, as well as personally manage a new singer called Al Ferrari, who is said to be simply great.

The latest boy-girl singing team to be recorded in the

popular Connie Francis teamed with Hank Williams, Jr. During the week beginning May 11, the twosome

BY MAURICE CLARK

will be recording an album together in Nashville. Hank Jr. recently made a huge impact with his first single release, "Long Gone Lonesome Blues."

When it was heard that **PAUL NEWMAN** and **JOANNE WOODWARD** would be singing a duet in their forthcoming co-starring Broadway comedy, "Baby Wants A Kiss," all the major disc companies made offers to record them. The song they will sing is the old standard, "When My Sugar Walks Down The Street."

Although most of the disc companies would cut an album with Louis Armstrong at the drop of a hat, none would consider cutting a single with Louis until Dave Kapp of Kapp Records did. Kapp has certainly proved a big point—that Louis can have a hit given the right material. His "Hello Dolly," from the show of that name has jumped into the top five in nine weeks, even with great pop competition.

Imperial Records are sure that their version of "Little Children" by **BILLY J. KRAMER** is all set to be one of their biggest hits this year.

London Records look like becoming very big in the singles field via the English discs they are releasing, for

instance The Rolling Stones and The Rascals are both doing great, as is "We Love You Beatles" by The Care-frees; this is flying to the top—so much so that an LP by the group is being specially made.

The Dave Clark Five are to make their Carnegie Hall concert debut on May 29 when they will do two shows, at 5 p.m.—and 8 p.m. Several TV appearances will be fixed at the same time.

Michael London ("Little Joe" on "Bonanza") has just cut a disc for RCA of which the main title is "Linda Is Lonesome." Very good, too—could easily happen.

The many disc versions of "Around The World" have now reached the 20 million figure, which is quite fantastic. The many stars who have recorded this range from **FRANK SINATRA** to **BOBBY RYDELL** and the **FOUR ACES**. When the film is re-released again next year it is expected to start sales all over again.

Lesley Gore is the latest singer to make her movie debut. She does so in United Artists' "Beach Girl." She will get top billing and sing the title song over the credits, as well as singing several songs in a teenage night club setting.

"My Fair Lady" has now been recorded in nine languages including Japanese, Dutch and Portuguese, the latest being Hebrew by C.B.S.—which now means this fantastic show is available in almost every part of the world.



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I meet Roy in his London flat and find ORBISON JUNIOR IS BEATLE MAD!

Can TV beat show win?

DEWAYNE ORBISON, five years old and very talkative was NOT excited about his father's new tour, his forthcoming sixth birthday, or about his first trip to England. All he could talk about was—The Beatles!

"It's terrible," sighed Roy's attractive wife Claudette. "Look at him. You bring him to Europe as the biggest thrill of his life and all he does is Beatle talk!"

Father Roy was less perturbed. "Actually we are taking him to see the boys down on the film set on Monday," he said with a smile. "As a big treat. Ever since he saw them on television back home that's all he's talked about—and he can talk too!"

by Penny Valentine

I met the Orbison family last Thursday—just two days after they had flown in from America accompanying Roy for his British tour. A tour which opens on this Saturday at Slough—the day Dewayne is six years old.

In their flat near the river at Westminster, Claudette was recovering from a heavy shopping spree and Roy had just rushed in from an appointment.

Strange

"It's a very strange scene in the States at the moment," he said in his soft Southern drawl. "The Beatles have knocked everything haywire. American artists, the best ones anyway, are sort of confused about the whole thing, they don't really know what's hit them. It's rather pathetic really."

"It didn't hit me for two reasons. One that you can have Roy Orbison and The Beatles because we don't sing anything like the same sort of material. The other is that I was expecting it."

"Don't mean to sound conceited but last time I was over I met the boys and I knew that with the right publicity and the right handling they were going to break big."

"In the States everyone sits around saying that The Beatles

are doing what Americans were doing three or four years ago. Well, okay, so what. If that's what people want.

"The trouble with the American scene is that they just won't go back. It's almost a sin to look into the past. You have to keep having something new. A new sound all the time. And then something like this happens and they're all shattered."

"The funny thing about The Beatles is that the kids didn't buy their records over there at all until they saw them. Six were released, I think, and did nothing. You see they're really the sort of artists you've got to see to understand and really appreciate what they play and the sound they turn out, if you're an American."

Roy, whose new disc is called "It's Over," is here for a four-



ROY ORBISON talks to DISC reporter Penny Valentine in his London flat.

week tour accompanied by Freddie and The Dreamers. When he leaves for the States he'll be lined up for a week's tour of the mid-west and then he is taking three weeks off to move into his new house.

"It's a pretty lush place, I know, but it's really homely," he said. "And at the moment any time I have off is going to be spent there. I have a lot of song-writing I want to get done and

it's the perfect place. Plenty of room."

In July, Roy will tour the States and he may go on a tour of the Far East in the autumn.

"If I don't go then—and I hear my discs are selling well in Japan—I'll go over when I've done a tour of Australia and New Zealand in January of next year."

Roy added that he would very much like to return to Eng-

land in September for a week or so.

"Actually I have turned down an offer for another tour then. What I really want to do is to come back and see my old friends and meet them properly. I wouldn't mind recording while I'm here if the opportunity arose. So in fact when you come to think of it, I'm not going to have much time to spend in that new house of mine!"

It was a long day for stars before the great "Mod Ball"

WEMBLEY POOL—used to handling everything from giant rallies to ice hockey matches—had probably never had so much pop talent under its roof at the same time as it had on Wednesday for A-R's "Mod Ball."

Eight thousand mods had been invited along that evening to watch and dance and be entertained by top pops. But this was in the afternoon, rehearsals were in progress and it was very warm.

Roy Jones, guitarist from the

Dakotas, sat high and lonely on one of the thousands of empty wooden seats.

"I like sitting alone sometimes. Especially at times like this when everyone's rushing around. I can't stand it. Must have a bit of peace and quiet!"

The Rolling Stones, Billy J. Kramer and The Fourmost were all going to use the same set of drums because there wouldn't be time in the evening to move them.

Mick Jagger started moodily at the rostrum the group were going to use.

"They're going to pull us round on that thing," he said. "Thousands will be killed and I'll fall off!" (His words were truer than he thought. During the evening's televised performance he had trouble getting on to the rostrum at all, and once on Keith and Charlie were pulled off by the over-enthusiastic audience!)

Derek Quins of The Dreamers sat in the canteen peering mournfully through his glasses. "We've been here since early this morning and I'm tired, tired, tired. We've had to put America off until May you know—too much to do."

In the canteen The Stones with Paul Jones and Mike Hugg from Manfred Mann

were sitting drinking cokes. "We got here early and I didn't get to bed until four because we had a gigantic rave at a club last night," said Mick Jagger "I'm dead."

The Searchers were sitting around reading about themselves in the musical papers. Chris, the drummer, came strolling in screaming "Anyone who had a heart, boom boom!" and someone suggested that he made a record and got rid of it.

Billy J. Kramer and Kenny Lynch were drinking together and laughing as Kenny went through a routine of jokes. Outside again in the huge pool The Fourmost and Cilla Black were talking about her new disc. "It's better than 'Heart.' Slow wonderful and great," she enthused.

"How is Freddie going to jump around on that rostrum thing," said Derek Quins. "We'll never get up there to play, never mind anything else." Meanwhile Freddie was outside the building polishing his "E" type Jag and recovering from a red faced incident. While he had been having his photograph taken his red braces had snapped and slapped him round the face!

P.V.



FREDDIE GARRITY polishes up his Jag outside the Empire Pool, Wembley before the start of the Mod Ball.

Big stars

A tape of the programme is already in Montreux, and will be judged against programmes featuring a host of big stars.

They include "The Lively Ones," featuring jazzmen Benny Goodman, Count Basie and Red Nichols and his Five Families, plus Vic Damone and "The Jackie Gleason Show" (both from America), Pat Clark (Austria's entry) and The Oscar Peterson Trio (from Canada).

I put the question: "Can you win with your Merseybeat show?" to Philip Jones just before he flew to Montreux.

"Frankly," he said, "we're up against it when so many entries have been specially made for Montreux on a no-expense-spared bank."

Flavour

"Remember, ours is a normal 'Thank Your Luck Stars' programme with a special Merseybeat flavour. But it does have a host of stars and terrific excitement."

"And, with the world-wide interest in the Beatles these days, we may stand a good chance of winning a Festival Award. We're just keeping our fingers crossed."

This Merseybeat show features the Beatles hits, "I Want To Hold Your Hand," "All My Loving," "Twist And Shout" and "She Loves You."

The other top specialities are "You'll Never Walk Alone" and "I Like It" (Gerry and The Pacemakers), "I'll Keep You Satisfied" (Billy J. Kramer), "That Boy Of Mine" (The Breakaways), "Kiss Me Now" (Tommy Quickly) and "Love Of The Loved" (Cilla Black).

Laurie Henshaw