

May 30, 1964

DISC

THE TOP RECORD & MUSICAL WEEKLY

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CLIFF AND THE SHADOWS IN PARIS



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ADAM FAITH

WITH THE ROULETTES



I LOVE BEING IN LOVE WITH YOU

PARLOPHONE RECORDS R5138

PARLOPHONE LTD., 45, MARK LANE, LONDON, E.C.3

ON-THE-SPOT REPORT FROM JUNE HARRIS IN NEW YORK

Scorching welcome for The Dave Clark Five

BRUISES, cuts and gashes greeted the Dave Clark Five on their arrival here on Sunday in one of the most riotous welcomes Kennedy International Airport has ever seen for incoming British groups. Three thousand five hundred fans turned out on the hottest day of the year—the temperature was 92 degrees—to greet the Five who flew in direct from Stockholm.

Seventy police fought to control the crowd who broke through every existing barrier. Over 100 banners were on display and the girls who created the two winning ones won a trip into the city with Dave and the boys from the airport.

For Dave, excited as he was at the welcome, it was a pretty rough ordeal. The night before, during their final concert in Sweden at Halsöberg, he had been knocked unconscious during a performance by an over-enthusiastic crowd of 6,000 fans who were throwing flowers, programmes and autograph books up on the rostrum. "I was knocked right off my drum stool," he told me. "Completely unconscious and I have the bump on my forehead to prove it."

scratched

In fact, Mike Smith told me that they had to stop the show for fifteen minutes while Dave received medical attention. Murray "the K" officially welcomed the group to the U.S. at the airport, along with representatives of various papers and

CBS television and radio who taped an interview on the spot. Murray and Dave drove back to Manhattan in the first of the five Cadillacs which held the group and various executives from Associated Bookings, Epic Records and their American publicists. I sat with Mike Smith in back of the second Cadillac immediately behind Dave and watched him grin in delight every time an onlooker waved hello. Back of the hotel 500 more fans had waited patiently for the live to arrive and when they did mass riots broke out. Rick Husley got his face severely scratched by some fans and had to receive medical attention for a gash an inch-and-a-half long under his left eye. Mike Smith was beset by a young girl who wouldn't let go of him and who was eventually lifted off his chest by two mem-

bers of the Warwick Hotel management. Then they had trouble getting into their suite. Five young fans had concealed themselves in one of the cupboards for five hours and the management had to get them out before Dave could check in.

'so tired'

Sipping Cokes, Dave said: "It's absolutely fantastic. I had no idea anything like this would happen. I'm completely knocked out. But we're so tired I don't think this reception has hit us yet." And there was still no time for a break. Arriving at the hotel at 6:30 Associated Bookings and Harold Davison gave the Five a rundown of their American commitments, starting with a high school Press conference at 7:30 the same night. When he saw the list, Dave commented: "It's so rigid, it's just like being in the Army." At the high school Press conference, 400 young editors asked the Five a variety of questions, ranging from their comments on American girls to where they get their hair cut. "It's all happening," was Dave's final comment before retiring back to his suite and the barrage of phone calls and visits from well-wishers.



THE DAVE CLARK FIVE—Fans knocked Dave out for 15 minutes!

POST BAG

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

ALWAYS KEEP SOME PRIZE LETTER ECCENTRICS

IT appears to me that the next craze will not be country and western, or folk music, but dramatic ballads. In fact, it has already been started by many singers like Gene Pitney, Cilla Black, etc.

This is not a bad thing, but I hope groups like Manfred Mann and The Rolling Stones don't have haircuts and take opera lessons! I like ballads, but I think we should always keep a few eccentric looking groups in our charts.—T. G. MAY (Ballad-liker, but R and B-lover), School Lane, Denmead, Hants.

Soon sort them out!

I WAS pleased to hear that whenever possible in future, artists in "Ready, Steady Go" will sing "live" to their records.

This policy will soon distinguish between those artists really worthy of success and those who rely completely upon recording studio techniques to produce hit records. All groups, such as The Beatles, The Stones, etc., should sing "live" to get over some of the excitement of their act.—RAYMOND CHURCHILL, 20 Camborne Avenue, Woolton, Liverpool 25.

On their own

THERE has recently been some controversy on the subject of Peter and Gordon relying on the strength of The Beatles for getting to the top. Utter nonsense!

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

If The Beatles mean so much, why didn't Cilla's "Love Of The Loved" get to the top? No, P and G got to the top on their own account.—PAUL BAILEY, Freshman House, Hartree Drive, Sandy Lane, Melton Mowbray, Leicestershire.

Unfair to unknowns

I THINK that disc jockeys are very unfair to the not-so-well-known artists. They waste a whole programme plugging discs that will, no doubt, get into the charts through the artists' names alone—but don't give a plug to the ones who really need it. I mean people like Madeline Bell, Jackie Lynton, and Jean Martin. Come on, give them a break!—C. SHANNON, 17 Hartman Road, Tottenham, N.17.

John or Ringo?

IN an article I read recently about The Beatles' film "A Hard Day's Night," it said that Ringo thought of the title. But in John's book, a character in

"Sad Michael" returns home after a "Hard Day's Night." So who has the credit for the typical Beatle-type humour of the title?—ROSEMARY CALVER, "High Warren," White Hart Wood, Sevenoaks, Kent.

According to the film's producer, Walter Shenson, John is credited with the original idea.

Let's have some younger DJs

IT'S about time we had some new disc jockeys. Today there is more air time devoted to records than to any other form

of light entertainment. Each week an LP is awarded to the writer of the Prize Letter... and once a month there is a bonus prize of a Ronson lighter and ashtray set.

Yet we have to suffer the screechings of middle-aged disc jockeys. Why can't we hear from young men who know about the pop world and how youngsters feel.

Let's have someone who can breathe new life into these shows!—MARVIN WALLACE, 87 Englefield Road, N.1.

Lulu makes and breaks a record

LULU made a record and broken a record. The one she made is the hit-parading "Shout"—and the one she's broken is that she's the first 15-year-old Scots lassie to crash the DISC Top Thirty.

"Shout" is an impressive success in every respect. It's not a brand new number, but Lulu still sang it into the charts at a time when girl artists—with a few exceptions—are still finding it tough in these days of R and B groups.

Charm

Those of us who have seen Lulu performing in person believe that it's not going to be a one-shot sensation, either. She has the assurance, charm and personality of a seasoned artist twice her age, and although predictions are always risky, she might easily turn out to be Britain's answer to Brenda Lee.



LULU—Delighted

"I'm delighted about the record," she told me, bubbling with excitement. "When two weeks had gone by and nothing much happened, I thought it was finished.

"The number is very popular wherever I appear, and all the audience are shouting for it. We're battling for a good follow-up song now, but I don't know yet what it's likely to be. "Actually, I like ballads as much as hit numbers like 'Shout.' I think that songs give you a chance to show your personality, and ballads let you express deeper feelings."

NIGEL HUNTER

CILLA BLACK'S 21—AND TOP OF THE POPS

If you were 21, had one hit disc at Number One, then the follow-up disc right at the top as well, you were starring at the London Palladium and were toasted and feted everywhere you went—how would you feel like celebrating? Going out and buying a flash car, some new clothes, going on a mad spending spree?

Perhaps. But Cilla Black, 21 on Wednesday, ex-telephoned from Liverpool, who in a year has reached the top, told me last week that she was too busy to do anything!

"Actually," she said as she got ready to go on stage from her Palladium dressing-room last Thursday, "I'll be doing two shows on my birthday, so there won't be any time. Brian Epstein is taking me out for a midnight party when I've finished the last show.

"We'll be going to a restaurant with some very close friends—like The Fourmost—and that's about it!

it's nice

"You know all this talk about being number one. People kept coming up to me and saying: 'Oh, you'll be Number One next week.' Well, it makes me embarrassed you know.

"In a way, I mean, it's very nice being at the top of the charts, but I was just as pleased that the record had done well enough to reach number two and that I'm something of a success."

Further up the corridor, The Fourmost were pacing their dressing room.

"We've been trying to think of a present for Cilla," cried Mike as I appeared at the door. "You're a girl. What would you like if it was YOUR birthday?"

By Penny Valentine

"Not that you're getting anything!" inhaled Billy Hutton, looking evil and grinning.

"Actually all Brian and Dave have been talking about for the past ten minutes is this fantastic American car they've seen," said Mike.

"They don't realise that her birthday is in six days' time—SIX DAYS TIME," he shouted and grinned.

"I mean we have the two shows here and we don't get up until some unearthly hour! An effort will have to be made!"

At News Press, office more thought was being given to Cilla's birthday present.

Originally they had thought of getting her a doll about six inches high with a mop of red hair and combine it into a Cilla Black hairstyle. But they had to abandon the idea when they found the dolls were only made in Sweden!

The HIT Version—Out Next Week
HELLO DOLLY
by
KENNY BALL

HELLO DOLLY
Louis Armstrong

HLR 8828 45 rpm



DISC'S TOP THIRTY BRITAIN'S BEST CHART SERVICE

ROY ORBISON
It's over

HLR 8882 45 rpm



ROUND THE WORLD

ROUND THE WORLD

**CILLA DOES IT AGAIN!
SHADOWS UP TO No. 6...**

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

AUSTRALIA

- (Country Music Maker, Sydney)
Last This Week week
- 7 1 Cry For A Shadow—The Beatles
 - 3 2 She Wears My Ring—Johnny O'Keefe
 - 1 3 All My Loving—The Beatles
 - 2 4 World Without Love—Peter and Gordon
 - 5 Blue Day—Billy Thorpe and Aztec
 - 6 Teat And Shout—The Beatles
 - 7 Love Me Do—The Beatles
 - 8 4,388,221 Tears From Now—Judy Stoen
 - 9 Some On The Wind—Roy Orbison
 - 10 Little Children—Billy J. Kramer

EIRE

- (Country Evening Press, Dublin)
Last This Week week
- 1 1 I Believe—The Bachelors
 - 2 2 Can't Buy Me Love—The Beatles
 - 3 Liverpool Lou—Dominic Behan
 - 4 Fallen Star—Cadets
 - 5 Don't Throw Your Love Away—The Searchers
 - 6 Fat Counting On You—Dixielanders
 - 7 I Love You Because—Jim Reeves
 - 8 My Boy Lollipop—Millie
 - 9 World Without Love—Peter and Gordon
 - 9 10 Not Fade Away—Rolling Stones

Last Week	This Week	TITLE	ARTIST
2	1	● YOU'RE MY WORLD	Cilla Black (Parlophone)
1	2	● JULIET	Four Pennies (Philips)
4	3	IT'S OVER	Roy Orbison (London)
3	4	● MY BOY LOLLIPOP	Millie (Fontana)
5	5	CONSTANTLY	Cliff Richard (Columbia)
11	6	THE RISE AND FALL OF FLINGEL BUNT ...	The Shadows (Columbia)
6	7	A LITTLE LOVIN'	Fourmost (Parlophone)
15	8	NO PARTICULAR PLACE TO GO	Chuck Berry (Pye-International)
8	9	● I BELIEVE	The Bachelors (Decca)
7	10	● DON'T THROW YOUR LOVE AWAY	The Searchers (Pye)
14	11	WALK ON BY	Dionne Warwick (Pye)
9	12	● I LOVE YOU BECAUSE	Jim Reeves (RCA Victor)
13	13	I WILL	Billy Fury (Decca)
18	14	SOMEONE, SOMEONE	Brian Poole and The Tremeloes (Decca)
22	15	HERE I GO AGAIN	The Hollies (Parlophone)
20	16	NON HO L'ETA PER AMARTI	Gigliola Cinquetti (Decca)
23	17	MY GUY	Mary Wells (Stateside)
21	18	I LOVE YOU BABY	Freddie and The Dreamers (Columbia)
12	19	DON'T LET THE SUN CATCH YOU CRYING	Gerry and The Pacemakers (Columbia)
16	20	DON'T TURN AROUND	The Merseybeats (Fontana)
10	21	● WORLD WITHOUT LOVE	Peter and Gordon (Columbia)
—	22	CAN'T YOU SEE THAT SHE'S MINE?	Dave Clark Five (Columbia)
27	23	SHOUT	Lulu and The Lovers (Decca)
17	24	● CAN'T BUY ME LOVE	The Beatles (Parlophone)
24	25	YOU'RE THE ONE	Kathy Kirby (Decca)
19	26	MOVE OVER DARLING	Doris Day (CBS)
—	27	DON'T LET THE RAIN COME DOWN	Ronnie Hilton (HMV)
—	28	SUSPICION	Terry Stafford (London)
—	29	IF I LOVED YOU	Richard Anthony (Columbia)
—	30	STOP, LOOK AND LISTEN	Wayne Fontana and The Mindbenders (Fontana)

Compiled from dealers' returns from all over Britain

AMERICAN TOP 20



★
MILLIE is at No. 8 in Eire
★

Last Week	This Week	TITLE	ARTIST
2	1	Love Me Do	The Beatles
4	2	Chapel Of Love	Dixie Cups
1	3	My Guy	Mazy Wells
5	4	Love Me With All Your Heart	Ray Charles Singers
3	5	Hello, Dolly!	Louis Armstrong
7	6	(Just Like) Romeo And Juliet	Reflections
10	7	World Without Love	Peter and Gordon
11	8	Little Children	Billy J. Kramer
9	9	It's Over	Roy Orbison
16	10	Walk On By	Dionne Warwick
15	11	P.S. I Love You	The Beatles
18	12	Do You Love Me	Dave Clark Five
8	13	Ronnie	Four Seasons
6	14	Bits And Pieces	Dave Clark Five
22	15	Cotton Candy	Al Hirt
26	16	People	Barbra Streisand
33	17	Every Little Bit Hurts	Brenda Holloway
14	18	I'm So Proud	Impressions
12	19	Do You Want To Know A Secret	The Beatles
27	20	Diane	Bachelors

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



★ Roy Orbison stays at No. 9 in U.S.
★

JAPAN

- (Country Utamate, Tokyo)
Last This Week week
- 1 1 Tokyo Blues — Nishide Sachiko
 - 8 2 Kinoshita O — Saigo Teruhiko
 - 6 3 Sagata Sanshiro — Morita Hideto
 - 2 4 Save The Last Dance For Me—Koolha & Fukuki
 - 3 5 Short On Love — Gna Backus
 - 4 6 Vivre Sa Vie — Roger France
 - 5 7 I Want To Hold Your Hand—The Beatles
 - 7 8 Sasurai — Katsumi Shigeru
 - 9 9 Washington Square — Village Scorpions; Paradise King
 - 10 La Noiva—Peggy Hayama

HONG KONG

- Last This Week week
- 1 1 Can't Buy Me Love—The Beatles
 - 2 2 Walt And See — Fabulous Echoes
 - 3 3 I Saw Her Standing There — The Beatles
 - 4 4 Viva Las Vegas — Elvis Presley
 - 4 5 I Want To Hold Your Hand—The Beatles
 - 6 6 Swing Low Sweet Chariot — Satellites
 - 8 7 Let Me Go Lover—Kathy Kirby
 - 7 8 Dancing On The Moon—Fabulous Echoes
 - 10 9 Love Me Do—The Beatles
 - 10 Hey Bobba Needle — Chubby Checker

THE MIGIL 5
NEAR YOU
7N 15645

DARYL QUIST
SEE THE FUNNY LITTLE CLOWN
7N 15656

FRANCOISE HARDY
TOUS LES GARÇONS ET LES FILLES
7N 15653

JACKIE TRENT
AUTUMN LEAVES
7N 15649

THE REMO FOUR
SALLY GO ROUND THE ROSES
7N 25106

THE BEAT MEN
YOU CAN'T SIT DOWN
7N 15659



THE ALEXANDER BROTHERS
FROM THE CANDY STORE ON THE CORNER
7N 15657

EXCLUSIVE!—Searchers and The Stones reveal their plans for the States

AMERICA HERE WE COME

"THERE'S a huge record shop on Broadway where they sell nearly every type of disc you can think of," Searchers' drummer Chris Curtis told me at their Knightsbridge flat last week when he talked of the group's Stateside tour which started this week.

"I'm going straight in there to buy all the R and B LPs," he laughed. "Particularly a number called 'Take Out Some Insurance,' by Jimmy Reed which I've been after for a long while."

A great fan of female singers, he's also going to get discs by Dionne Warwick, Etta James and Nina Simone.

"I think Nina's fantastic. I want to meet Ketty Lester, too. I've got every disc she's made!"

The Searchers are looking forward to their second American visit eagerly. "We're all after some sun and a nice rest," went on Chris. "We hope to get down to Miami for a while."

...ing ready for a recording session at Pye studios where they were making an EP of their hit songs in French.

Billy Eckstine and Sarah Vaughan came from the record player.

"We had a great time in the States last visit, but we didn't get around much," continued Chris. "The Americans are very easy to get on with. The only trouble then was we didn't have much privacy. We had to stay in our hotel for long periods and

Searchers hope for a holiday in the sun

fans kept ringing up every second of the day to say "Hello" and "welcome to the States."

"I hope it's easier this time. We're there for nearly three weeks. We start in Norfolk, Virginia, and then travel to concerts all round the West Coast.

"They're trying to fix up a concert with Roy Orbison while we're over there. We all think he's great. We like him as a person as well as an artist."

Mike Ledgerwood



THE SEARCHERS—hope it will be easier this time.

Stetson

When he's finished buying up the New York record shops, Chris will be seeking out some jackets and topcoats to bring back.

"I'm mad on their jackets. Tony likes clothes, too. He's always buying something new."

"I know John wants to get an old watch. There's one sort you don't see here. It's got the watch set into the chain. He's also after records, ... probably Johnny Mathis."

"John and Mike are very keen on the smart shirts and ties over there. ... and Mike wants to get a Stetson—a five-gallon one."

"And he wants to meet Elvis and see the Alamo, too!"

We won't alter Stones style for Americans—says KEITH RICHARD

"OUR 24-week tour of America is something of an experiment. Although we have had both a single and an LP released over there we are still an unknown quantity on the American scene. We have never performed before an American audience before and we will have no idea of how they will react to our music until we step off the stage after our first appearance in California.

"What I can assure our British fans is that there will be no change of material or style. If the Americans don't like us then they don't like us—but if they do it could mean an extended tour in the autumn.

"Although it will be a big step for us we haven't really had the time to become nervous over it. The tour has been talked about for over two months but it is only since our co-manager Eric Easton returned from the States two weeks ago that we were told plans had been finalised. I think what excites us all about the trip is not only the chance to show the Americans what we can do but also the prospects of seeing the country.

Exciting

"I realise the trip won't be a holiday. We begin the tour with a show in California—already a sell-out—and from then on it will be practically a show every night with TV appearances squeezed in between as we travel into Oregon, south into Kentucky and then on to New England.

"We will be heading a line-up which includes The Chiffons, of 'He's So Fine' fame and an American singer who is comparatively unknown over here, Bobby Comstock.

"The final days of the visit will be in New York where we will be doing more TV appearances and a show at Carnegie Hall.

"I shall be spending a lot of time shopping of course. First item on the list is a new guitar. I have already singled out a solid model which is unobtainable in this country.

"We shall also be hoping to meet Moddy and Bo and other American singers we have shared the stage with over here.

"Lastly, we look on the tour as a chance to discover new material and develop our style for when we return to Britain."

J.N.

STOP PRESSINGS

by Peter Thomson

WERE The Bachelors surprised when Palladium TV audience hailed first few bars of "You'll Never Walk Alone" (Gerry and the Pacemakers' No. 1 here) with applause? ... On recent Palladium TV showing, Dusty Springfield singing and performing better than ever and could have a single hit with Lesley Gore's American smash, "You Don't Own Me" ... Producer Harry Langford's new "Juke Box Jury" an improvement, especially the now-tail box itself and hit-miss vote identification ... Dionne Warwick spent first evening in London with Duster Springfield and "Ready, Steady, Go's" Vicki Wickham ... Whit-sun teenage riots recall Ringo Starr's crack on "Ready, Steady, Go!": "I'm not a mod or a rocker, I'm a mocker!"

again with former Roy Orbison guitarist Bobby Goldsboro's U.S. hit, "See The Funny Little Clown"; on Bobby's own new LP are Skeeter Davis' "The End Of The World" and Jimmy Young's "Too Young" ... Who will win "Hello Dolly" battle here—Louis Armstrong, Kenny Ball or Frankie Vaughan?

praised by US distributors in London last week: The Rolling Stones and The Searchers ... Flipside of Italy's Rita Pavone's first disc in English: recent Alma Cogan song, "Just Once More" ... In USA The Might 5 known as The Five Strangers ... Just released in America: The Roulettes' "Soon You'll Be Leaving Me" (by Chris Andrews), The Shovelles' "Go-Poo-Pah-Do", The Soobys' "Buckle Shoe Stomp."

"YESTERDAY'S HERO," follow-up to "That Girl Belongs To Yesterday," looks like least successful Gene Pitney single in some time ... Highly

On last Sunday's Ed Sullivan show The Beatles performed "You Can't Do That" ... Next singles: Ray Charles' "My Baby Don't Dig Me," Tommy Roe's "A Wild Water Skiing Weekend."

● Jazzman Cannonball Adderley (here as exchange band for Gerry and The Pacemakers) at Charing Cross Road record store: "Excuse me, are you one of The Rolling Stones—or are you a girl?"

Visiting

"Myself, I'd like to get over to the East Coast and see places like Los Angeles. I'll probably have to jump on a plane and go alone, though. That's if we can get a few days off!"

As Chris talked, the rest of the Searchers were dragging themselves out of their beds and get-



the inside story...

... on the riders and their machines as well as hints about maintenance and reviews of accessories are featured every Wednesday in

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HMV POP 1297

TOMMY ROE
BE A GOOD LITTLE GIRL
HMV POP 1290



REALLY GEAR!

—that's Gerry's idea of filming

BRIGHT and early on Monday morning Gerry and the Pacemakers will report for work on their first ever film—and they can hardly wait to get in front of the cameras!

"We reckon it's going to be gear!" said Gerry this week. "I've always liked going to the pictures and the thought of me being up there on the screen knocks me out."

"Me and the boys are going to have a ball—especially as we're going to have seven or eight weeks on location in Liverpool."

The title for the film is "Ferry Cross The Mersey" and Gerry reckons that it is going to show for the first time in the cinema the real Liverpool scene.

"It's going to be all realistic stuff," he says. "We're going to film on the Pierhead and by the Cathedral and the Mersey Tunnel."

Another big treat in store for pop-fans who see the film will be a specially-written sequence of Gerry and The Pacemakers singing in the Cavern.

Cavern

"I asked specially if we could do a number in the Cavern," says Gerry. "I don't fancy the idea of having any of this singing in the street lark with thousands of violins that nobody can see. When I'm singing, the boys will be right there behind me."

While Gerry denies that the story (originally written by Tony Warren, the creator of "Coronation Street") is based on his life story, he admits that some of the scenes in the film actually happened to him and The Pacemakers when they first started.

One thing notable by its absence from Gerry's film debut will be a screen romance for him.

"There's definitely not going to be any kissing," says Gerry. "I think that I've got a girl in the story, but she's a friend and nothing more. I don't go for all this kissing and that on the screen. I mean... you feel so daft, don't you?"

Different

Writing dialogue for such a distinctive and down-to-earth group as Gerry and the boys can't have been an easy task, but they intend to make sure that it is the real Gerry and The Pacemakers that fans see at their cinema.

"We're not going to stick to any straight-forward written script," says Gerry. "I mean to say, we'd sound barmy saying 'Why hello there old boy' or something like that. We'd change that to 'Hello wack'."

"Realism's what we're after. Liverpool's a realistic place and we want people to see what it's like."

Gerry's own favourite film-star was the late Peter Lorre. "He was real fab," he

by Mike Standen

explains. "I used to love his horror pictures. "I reckon if I had the choice of the sort of film I'd like to do, it'd be a crazy mixed-up horror musical."



GERRY AND THE PACEMAKERS—a great year for film-going pop fans.

Last week, Gerry spent writing seven songs for the film—including a theme song. All of them are vocals and while most are beat numbers there are also some ballads.

"I really enjoyed it," he says. "It'd be fab to be able to spend more of my time writing numbers for films. I got real excited about it and I think that the fans are going to like them."

This week the boys are in the studios recording numbers for

the picture.

The film will probably be released in November—after the Beatles film—but Gerry says that he thinks pop fans will want to see both.

While he is looking forward to getting before the film cameras, he is not forgetting his record fans.

"We're already choosing our next disc," he said. "I can't say what it's called but one thing is definite—it will be a rocker."

MY TOP CHOICE

Dusty is a self-admitted record addict. Everywhere she goes she collects discs. She brought hundreds back from her last American trip. Her favourite sort of music is a cross between gospel and the soul-type of music. She also likes Latin-American music. All the records she mentions are part of her own collection and she said there are loads of others that are big favourites with her.

Fingertips
Little Stevie Wonder

This is a real atmosphere record. A gloriously exciting, heavy mess! I've got a lot of his records, but I think this is probably the best he ever made.

We Gotta Shout
Clara Ward Singers with the Dukes of Dixieland

The slower tracks on this record swing more than any other gospel record I've ever heard. Terrific.

What's The Matter Baby
Timi Yuro

A typical powerhouse performance by Miss Yuro on a good song that I like very, very much.

Walk On By
Dionne Warwick

I only chose this disc because I think it is the one that shows the song-writing team of Bacharach and David off to its best. I love all their stuff and the songs Dionne sings, but this has a typical plaintiveness. You'll see actually that I have another track off the Warwick LP as a top choice.

The Folks Who Live On The Hill
Peggy Leo

She can do no wrong as far as I'm concerned. The orchestration is so whimsical and lovely. It makes me sad, but sometimes I like being sad.

Zip a Dee Doo Dah
Bob B. Soxx And The Blue Jeans

I heard this when I was first in America and I remember waking everyone up in the hotel by turning it up very loud. Fantastic record.

Don't Make Me Over
Dionne Warwick

Here's the other one! When I heard this record it was the first time I was really deeply affected by the combination of Bacharach and Warwick. There's nothing else I can say.

I Can't Stand It
The Soul Sisters

I brought this back from the States. It's really great.

LP American Folk Songs
Jo Stafford

This is marvellously pure singing and arrangement. I love these sad, plaintive songs.

Jazz Sebastian Bach
Les Swingle Singers

Tremendously exciting and really goes. I could listen to this all night—and often do.

Cupid
Sam Cooke

This is an old record, but I think it's the prettiest pop tune I have heard. He really has a velvet voice.

Mr. Bongo LP
Jack Costanzo

The rhythm section on this record is really out of this world. I love Latin music and this is my favourite Latin LP.

Dusty Springfield



The Dave Clark Five

CAN'T YOU SEE THAT SHE'S MINE

COLUMBIA DB 7291



Freddie may play Carnegie Hall date

A POSSIBLE appearance at the famous Carnegie Hall . . . a special invitation from Roy Orbison to appear with him in a show . . . a big tour of Britain in the autumn with The Hollies—that's what's in store for Freddie and the Dreamers in the next few months!

Freddie—who goes to America on June 18—returns on Saturday from a trip to Holland and Belgium where he and The Dreamers were fulfilling TV dates.

The group will be in the States for 11 days. Roy Orbison, who recently finished a tour with the boys in this country, has specially requested that they should appear with him on his show.

With a possible Carnegie Hall appearance in the offing, the group are also set to appear on four major TV shows and at a large concert in Nashville.

TV dates are the "Jack Paar Show," "The Clay Cole Show," "The Andy Williams Show" and "The Philadelphia Band Box."

The boys, whose latest disc, "I Love You Baby" lies at number 18 in DISC'S Top Thirty, will undertake a tour of this country with The Hollies in September.

Searchers hit all U.S. charts

ON the eve of their 16-day tour of the United States, The Searchers have achieved a "National Breakout" with their American release of "Don't Throw Your Love away." In this week's "Billboard" Hot 100 their hit single has jumped into the No. 69 slot.

The Searchers were due to fly out to the States from London Airport yesterday (Wednesday).

Searcher Chris Curtis turned A & R man temporarily last Wednesday to supervise The Inters recording one of his own compositions.

Illness delays Millie's film and Sweden

LOLLIPOP girl Millie, who collapsed on Monday afternoon at Battersea Pleasure Gardens and was taken to hospital, had to cancel four dates, including a trip to Sweden.

On Tuesday she was due to start shooting for her first film appearance in "Swinging U.K." but this had to be postponed. Also postponed was a one-day visit to Sweden on Thursday, where her record was number one, and two dates at Winchester and Southampton on Friday and Saturday.

Millie was "much better" on Tuesday afternoon.

Beat stars for BBC TV show

BILLY J. KRAMER, Lulu, The Bachelors and Gerry and The Pacemakers have been booked for the Rolf Harris series on BBC-1, "A Swingin' Time."

Billy and The Dakotas, Lulu and Petula Clark are set for June 11. The Bachelors will star on June 25, and Gerry and The Pacemakers will appear in the last edition of the present series on July 2.

The Crickets—due in this country on June 18—may appear on "Ready, Steady, Go" the following evening.

WIN

This is what you have to do

ON this page you will see three pictures taken during shooting of The Beatles' film, "A Hard Day's Night." And also on this page are nine titles of songs written by John Lennon and Paul McCartney.

Last week we published three other pictures from the film. All you have to do is place ALL SIX pictures in front of you, then choose SIX out of the nine titles which you consider make the best "captions" for each of the six pictures.

For instance, if you considered "Love Me Do" was the most appropriate title for Picture F, then you would simply place the figure 5 alongside the letter F in the coupon, and so on.

Also on the coupon you will

see a space marked "Alternative Title." In this you must give us your idea of another title for the Beatles' film, "A Hard Day's Night." In the event of a tie, the prize will go to the entrant, who, in the judges' opinion, submits the most apt alternative title.

The contest will be judged by a panel of experts headed by the Editor and his decision in all matters is final. No correspondence concerning the competition can be entered into.

All the entries must be on the coupon printed below and must be received at DISC'S Fleet Street offices not later than Monday, June 8. The winners will be announced in our issue dated June 20 on sale June 18.

THE CHANCE
Two tick
of the B
PLUS a
America

TITLES

1. HOLD ME TIGHT
2. HELLO LITTLE GIRL
3. YOU CAN'T DO IT
4. ASK ME WHY
5. LOVE ME DO
6. I'LL BE ON MY WAY
7. FROM ME TO YOU
8. IT WON'T BE LONG
9. MISERY

AND THERE ARE

ALL five Stones on Juke Box Jury!

ALL five of The Rolling Stones will make up the panel on the July 4 edition of "Juke Box Jury," and producer Barry Langford is also after George Harrison and one other Beatle for later in the month!

Bern's new number

BERN ELLIOTT is recording his next single tomorrow (Friday) with his new backing group, The Klan. The top side will be a specially-written Johnny Worth composition entitled "The Good Times," and the disc is set for mid-June release.

The Stones' show will be the first time that more than four panellists have appeared on the programme.

JBJ plans more innovations during the next few weeks, including the frequent use of film where applicable to the records played.

Finalised panel bookings announced this week are Diana Dors and Charlie Drake (June 6), Alfred Hitchcock, Juliet Prowse, Adam Faith and Des O'Connor (13) and Dorothy Dandridge (27).

CLIFF, SHADS' FAR EAST TOUR

CLIFF RICHARD and The Shadows are in line for a massive tour of the Far East during January and February of next year.

Tentative plans are for Cliff and The Shads to fly direct over the North Pole to Tokyo, then also appear in such places as Bangkok, Singapore, Hong Kong, Malaysia, Australia and New Zealand.

En route for home, they would take a brief holiday in Honolulu, then possibly appear in Canada.

P and G to States

PETER AND GORDON will visit America around June 16, probably for three weeks. Dates will include an eight-day tour and TV shows.

Lulu and Mojos in Freddie's musical film

LULU and The Lovers and The Mojos will be featured in the Freddie and the Dreamers musical film, "Every Day's A Holiday" which is currently being shot at Clacton-on-Sea.

The cast also includes John Leyton, Mike Sarne, Graziana Frame, and The Baker Twins.

The Mojos were at Clacton on Monday to film their spot, which features "Nobody But Me" plus their current Top 30 hit, "Everything's A Right."

Out on Decca on June 5 is the follow-up Mojo single, coupling "Why Not Tonight" with "Don't Do It Anymore."

Beatles, Stones, Billy J all love Mary



MARY WELLS—At last she's made it here.

THE Beatles love her. So do those Stones. And so does Billy J. But until she broke through with "My Guy"—this week No. 17 in DISC'S Top Thirty—American Nigger Mary Wells was pretty much an unknown quantity as far as the general record-buying public was concerned.

But those who HAVE been loud in their praises of Mary's easy-swinging vocal style will raise a cheer now that she has broken through.

The Mary Wells success story started one Friday when she turned up during an auditioning session and told Motown president, Berry Gordian, Jr., she had a song she wanted him to test for one of his singers.

Berry told her to hum it, while he played it on the piano. He not only liked the song, but also the singer. He signed Mary to a long recording contract.

Charity work

Mary has since appeared on the nationally-telvised Dick Clark "American Bandstand" and at night clubs and theatres throughout the States.

Apart from her recording fame, Mary is also widely known in the States for her work in aiding the National Fund for Muscular Dystrophy. A victim of this ailment in early childhood, Mary contributed a large sum from her first big professional engagement to the Fund—and still actively supports it.

At presstime, British agent Phil Solomon was negotiating for a three-week tour from September 15 of a Tamla-Motown package show starring Mary, Marvin Gaye, Martha and The Vandellas and The Contours.

So British admirers may soon

see her in person. But she has certainly arrived on record.

Her "My Guy" hit the No. 1 slot in the States, topping Louis Armstrong's "Hello, Dolly!" from that position.

Apart from "My Guy," she has a string of American hits behind her—"Bye, Bye, Baby," "You Beat Me to the Punch," "Two Lovers" and "You Lost The Sweetest Boy."

Another current charterer in the States is "Once Upon A Time," recorded with Marvin Gaye, and slated for release in Britain shortly.

U.K. recorded Pitney numbers

GENE PITNEY . . . Matt Monro . . . Johnny Kidd all have new discs released on June 12. The Gene Pitney record consists of two tracks he recorded while he was in this country. They are the A-sides "I'm Gonna Find Myself A Girl" and Joe Meek's "Lips Are Redder on You."

Matt Monro has recorded a ballad "I Love You Too" backed with the song from "West Side Story"—"Somewhere."

Johnny Kidd's new release is "Jealous Girl." Flipside is the famous song "Shop Around" with which Mary Wells scored.

AMERICAN

John, George see preview of their film

JOHN LENNON and George Harrison returned to London early Tuesday morning to Tahiti via Los Angeles. The evening they watched a preview of "A Hard Day's Night."

The group's first engagement after their holiday will be 7 Sunday's concert at the Prince Wales Theatre.

Their two concerts on Nowher I in the tour which Art Hower is presenting with B Epstein will be at the Frish Park Astoria. Their October date at the Dundee Caird Hall also been confirmed. The Le Odeon date is October 22, not

Big line-up for future 'TYLS'

THE SEARCHERS . . . M. . . The Migl 5 . . . Bachelors . . . Peter and Gerry . . . The Mojos . . . The Swing Blue Jeans—these are the top names for "Thank You Lucy Stars."

The Migl 5 and Peter Gordon join Dusty Springfield in the June 6 edition. The Swing Blue Jeans are set for June 13 v The Applejacks; The Search and The Mojos will appear June 27, and Millie and Bachelors will star on July 4.

TOP SIX
NUMBER 5 FOR JUNE
SOMEONE, SOMEONE
JULIET*MY BOY LOLLIPOP
A LITTLE LOVING
THE RISE AND FALL OF FINGLE BUNT
NO PARTICULAR PLACE TO GO

DISC SIX 5
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I WANNA BE WITH YOU	The Other Two	F 1511	DECCA
I LIKE THE LOOK OF YOU	The Fortunes	F 1512	DECCA
THE OTHER SIDE OF THE TRACK	Bobby Cristo & The Rebels	F 1513	DECCA
BILLY WALKER	A little on the lonely side	F 1517	DECCA
LITTLE RICHARD	Bama lama bama loo	ML 808	JOHNSON
DON AND DEWEY	Get your hat	ML 807	JOHNSON
HELLO DOLLY	Louis Armstrong	MLR 807E	JOHNSON
DRAG	Ronnie & The Del-aires	Q 7072	ORION
MAL RYDER	See the funny little clown	V 803	VOCATION
SWEET VIOLETS	The Demonstrators	WB 121	WINDMILL

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A LIFETIME!

to the New York opening

es film

k in

two!

WIN

by jet to New York, spend a week there of the sights, meeting DJs, probably visiting the Sullivan Show, stay in a top-rate hotel, SEE THE OPENING NIGHT OF THE FILMS FROM ONE OF THE SEATS IN THE HOUSE. That's what every winner of DISC'S stupendous contest get—AND HE OR SHE WILL BE ABLE TAKE A RELATIVE OR FRIEND, and on top of all this, entry for the contest COMPLETELY FREE!

Hard Day's Night is due to open at beginning of August and in spite of the

fantastic demand for tickets, DISC has managed to secure TWO of the best seats for the New York opening to offer in this great competition.

And for the five runners-up there will be two LP's of their own choice.

As is explained elsewhere on this page, you MUST have last week's copy of DISC as well as this one in order to enter the contest. If you didn't get one or have mislaid it you can get a copy by writing to DISC Back Numbers Dept., 161 Fleet Street, London, E.C.4, and enclosing a postal order for 6d.



's FOR THE FIVE RUNNERS-UP

N FANS IN RIOTS AT DAVE CLARK SHOW

FER riots in Sweden, riots in America! That was the scene at Dave Clark's opening night at the Mosque in Newark, New Jersey, on Monday. For both dances fans crammed the theatre, and for both shows there was such tremendous

ism that the management nearly had to drop the curtain early. security precautions were taken to get the boys out of fan into the Mosque, and an armoured police escort took both their arrival and departure.

way home, all traffic was to allow the three cars. "It was ridiculous," said "It still bore the bruises of tion in Sweden.

audience was wild. For a tile we felt scared. We thought really uncontrol- a would break out." it was all over, Dave said; believe it possible to have rimondous reception. Our night was much more than and "such tired after such a wel- Dave and the group to watch Ella Fitzgerald's Street East after their invited us in London," ed Dave. "We wouldn't for the world."

Gerry to head all-star tour
Chuck returning in November
Bachelors panto
Billy J off to U.S.

NEW DISCS FROM DECCA

DAVE BERRY SHOUT
 TIME BERRY SHOUT
 Baby it's you
 Lulu & the Lovers

NEW FROM EMI

- THE SWINGING BLUE JEANS**
YOU'RE NO GOOD
N.M.V. POP1304
- BERNARD CRIBBINS**
RINGING ON THE ENGINE BELL
PARLOPHONE RB142
- THE CONTOURS**
CAN YOU DO IT
STATESIDE 55218
- FREDDY CANNON**
SWEET GEORGIA BROWN
STATESIDE 55218
- KING CURTIS**
SOUL SERENADE
CAPITOL CL13348
- FATS DOMINO**
IF YOU DON'T KNOW WHAT LOVE IS
N.M.V. POP1307
- CONNIE FRANCIS**
BE ANYTHING (but be mine)
M-S-W WOM1238
- PETER AND GORDON**
NOBODY I KNOW
COLUMBIA CB1710
- JOHN LEE HOOKER**
DIMPLES
STATESIDE 55217

BYRON LEE and THE DRAGONAIRES
 vocal: ERIC MORRIS
 SAMMY DEAD
 PARLOPHONE RB142

DAVID ROSE and his ORCHESTRA
 HOLIDAY FOR FLUTES
 (from the LP 'The very best of David Rose')
 M-S-W WOM1237

JACKIE DE SHANNON
 WHEN YOU WALK IN THE ROOM
 LIBERTY LIB8545

GENE VINCENT
 LA-DEN-DA-DEN-DA-DA
 COLUMBIA CB1703

HOUSTON WELLS and THE OUTLAWS
 GALWAY BAY
 PARLOPHONE RB141

BERT WEEDON
 GIN MILL GUITAR
 N.M.V. POP1307

SI ZENTNER and his ORCHESTRA
 SENTIMENTAL JOURNEY
 LIBERTY LIB8575

BEATLES FILM CONTEST

All entries must be on this coupon and should be sent to "Beatles' Film Contest," DISC, 161 Fleet Street, London, E.C.4, to arrive not later than Monday, June 8.

A D

B E

C F

Alternative title

Name

Address

Age

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

SINGLES with Don Nicholl

Gutty sax and Rhythm from Migil 5

Migil 5 Near You! Don't Wanna Go On Shake! (Pye TM15645)

I WAS pleased to see the Migil make it with "Mocking Bird Hill" and they should have a follow-up on their hands here. "Near You" is backed in the now familiar Blue Beat pattern, and works happily like this.

Apart from the chant, there's good rhythm work and gutty sax sounds from centre. May miss the extra flourish of something like "I've Got a Date," but a better all the same. On the other side of the standard is a middle heater written by guitar man Red Lambert.

ELVIS PAL P. J. PROBY POPS TOUR QUESTION

I DON'T reckon Elvis will ever come here. He really hates going outside of the States. That's P. J. Proby's opinion on the Presley touring question, and he should know, because he's an old friend of El's from way back. "He was real cut up about having to leave the States when he was posted to Germany during his army service. I knew him back when Tommy Sands and I were 14, and he was 18. We all sang the country type of songs, and we played the same lode and country and western club dates.

Country fare "Elvis is a real simple country boy at heart still, you know," continued P.J. "He seldom goes out any place, and is quite happy after a day's filming to go back to his hotel with his friends. "He can afford the most exotic food obtainable, but he still goes for the usual country fare. He loves hamburgers, black-eyed peas and minute steaks." P.J. talked about the demo discs he has cut which have identified him with Presley. "Sure they sounded like Elvis. That was the idea. We both grew up in the same kind of music, and we both have fairly similar voices. I used to get together with the song-writers for El's films, cut demos of the numbers they'd written, and then the producer Hal Wallis would listen to the

'NEW' BEATLES SINGLE THREE YEARS OLD!

The Beatles: Tony Sheridan

Alot She Sweet; If You Love Me Baby (Polydor 52317)*** AN EARLY Beatles recording which hasn't been released here before. John Lennon takes solo vocal on the oldie "Alot She Sweet" while the others back him up with firm rhythm work. The vocal is hoarse and deliberately rough-edged—the guitars tripping. I wonder how many folk would recognise it for the famous group however? Difficult to say what sales will be like—but they could be very high as a result of the side's curiosity value. And there'll be thousands of Beatles collectors who will want to make sure that their collections are fully comprehensive. Tony Sheridan sings in front of The Beatles on the other half with Presley-like approach to his work. Smooth.

Jackie De Shannon

When You Walk in The Room; Oh You Say You'll Be Mine (Liberty LIB 5564)*** MISS DE SHANNON has never had the best of singing luck on this side of the water, but this time she may climb the ladder a little. Hope so—and the signs are good with Mary Wells selling well at long last—for she's one of the distinctive people.

Both numbers were written by Jackie herself. When You Walk In The Room is an intriguing sandy-voiced effort with vocal group, rhythm and string backing up. Oh You Say You'll Be Mine has something of a Specterish sound about. Jackie pounds along in extra track.

The Remo Four

Sally Go Round The Room; I Know A Girl (Pecanody N 3318)*** NOW under Brian Epstein's management, The Remo Four should go round the country probably with their new styling of Sally Go Round The Room. It

Slight chorús work from the musicians towards the end of a side that's going to prove tough competition for Louie. Tyrone Stomp is a traditional German melody which dances infectious. No vocals here but Ball blows crisply and there's clarinet and trombone work to admire.

Frankie Vaughan

Hello Dolly; Long Time No See (Philips BF 1337)*** FRANKIE shakes the straw hat and struts amiably through a good cover of the Armstrong hit Hello Dolly. Ivor Raymond

lacks the subtlety of the American girls who topped with the Stateside hit in this country, but presumably that is a deliberate commercial move. I Know A Girl is one of the most ordinary songs of this or any other year.

Alex Harvey

I Ain't Worried Baby; Got My Mojo Working (Poly N 13307)*** ON his LP Harvey's composition is listed as I Ain't Worried Baby, but it's still the same track as this A side. The singer-guitarist and his soul musicians could make an impression with this middle rock single. It draws you into the disc. Mojo is also a track from the LP Alex Harvey And His Soul Band. Race-aloof shooter.

Kenny Ball

Hello Dolly; Tyrone Stomp (Pye N 2071)*** A NATURAL choice to cover Hello Dolly, Kenny should do himself some sales good with this happy-go-lucky performance. The trumpeter man sings the song in friendly fashion, and of course the mad nature of the number fits his band like a Dordland glove.

BANKING ON THE OLDIES The Bachelors

Ramona; Sweet Lullabies (Decca F 117) LATEST in the line of jogging revivals by the Irish boys, "Ramona" has been a favourite for many, many years and The Bachelors do nothing to destroy memories older customers may have. This seems to be one of the reasons for their success. Their easy-going melodic approach is modern enough for the teen-fans and attractive for nostalgia-seekers too. One of their most polished performances. "Sweet Lullabies" is a tuneful C and W item planted with mouth organ break at the midmark. Ivor Raymond's is the charge of the backing.



THE MIGIL 5—Don Nicholl tips their follow-up for another hit.

Daryl Quist

See The Funny Little Clown; When She Comes To You (Pye N 15649)*** BOBBY GOLDBORO's song See The Funny Little Clown didn't happen here, but Quist covers it hopefully and gently. Tony Hatch penned the liling B-side romanor.

Gene Vincent

La-Doo-Dee-Dee-Dee; The Beginning Of The End (Columbia DB 729)*** VINCENT hanks his way through backing laid down by Gene Young. Easy rock push to the side with

gives him a large band and group accompaniment emphasising the corn belt nature of the number in a way which few folk will be able to resist.

Jackie Trent

Autumn Leaves; Too Late (Pye N 15649)*** JACKIE makes a bold showing of the standard "Autumn Leaves" and should get closer to the parade. Less of the Specterish feeling about Tony Hatch's arrangement this time which may be good. Miss T belts the ballad confidently—and you'll find yourself drawn along.

Tommy Tucker

Long Tall Shorty; More Shorty (Pye International N 2426)*** A FLUNKETY bluesy beat from Tommy Tucker's to be precise Long Tall Shorty. His "Blue Sneakers" did well here without ballyhoo, so this one ought to sell high too.

More Shorty on the turnover is an instrumental continuation of the rhythmic. Get—get—and get—get—both sounding fit. No vocal from Tucker this side.

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

This new group could make it

THE QUOTATIONS — Alright Baby; That's My Girl (Decca F 11507)*** — A new group, could well go on to make a success if the mood for this sort of music hasn't much longer. Mouth organ, guitar, and organ behind lead vocalist for a pair of steady beat offerings. BERT WEDDON — Gie Mii Galtar; Can't Help Falling In Love (HMV POP 1302)*** — A sort of boogie blues from Bert this time as he trumps his own composition Gie Mii Galtar. Lifting top line is easily remembered and Weddon should sell. HOUSTON WELLS AND THE OUTLAWS — Gaway Bay; Livin' Alone (Parlophone R 3141)*** — This one, despite the number of times the song's been revived could ease itself into the charts. Wells and The Outlaws handle it very smoothly and I enjoy his country singing of the number. THE ADDICTS — Here She Comes; That's My Girl (Decca F 11902)*** — Hoping you'll become addicted to their kind of music, the four Widows boys chant and trang two compositions by their rhythm guitarist Geoff Keeley. All right, but I've heard nothing yet that would make them habit-forming. RONNY — Oh My Darling Caroline; Lu La Lu (Decca F 21908)*** — Changing "Clemennine" to Caroline has given the old missing ballad topical touch for the German singer on this Country-tyred performance. A certain ship is spinning it like a mad compass, of course! DAVID MACBETH — Nothing Matters But You; How Many Times (Decca F 11906)*** — An American song Nothing Matters But You has a straightforward romantic message and Macbeth handles it well with extra tracking. GRAHAM BOND ORGANISATION — Long Tall Shorty; Long-Legged Red (Decca F 11909)*** — Bond's been around our best score for a good few years now and makes a forceful impression here. The ORGANISATION as it's called, features Bond on the keyboard, a tenor sax man, a drummer and one member doubling energetically on bass-guitar and harmonica. MARIANNE AND MIKE — As He Once Was Mine; Go On (Vocalion V 9218)*** — Pleading dust by the girl and boy on the liling towsong As He Once Was Mine should attract plenty of custom to this debut. THE BERMUDAS — Donnie; Cho See Ling (London HLN 9894)*** — Donnie (no relation) is a slow, lush hip-beater sung by girl harmony group. If the girls look as good as they sound, I wouldn't mind being their Donnie! BILLY BOYLE — Walk Walk Walkin'; My Baby Tonight (Columbia DB 7294)*** — The Irish boy blue beats with Ead Guee backing for Walk Walk Walkin', with his woman for company, of course. Alan Tew directs accom-

Jeans head back to the 30

Swinging Blue Jeans You're No Good; Don't You Worry About Me (HMV POP 1304)

STEADY heater from the Jeans as they sing Cliff Ballard's "You're No Good." The repetitive force of this one should see them safely into the charts again, though I've some doubt about whether will do as well as their previous hits. Very competent performance without striking any really original sparks. "Don't You Worry About Me" moves firmly with crisp vocal work from the boys. I'd rate this half as much of a commercial pull as the A deck.

some male group assistance on what, after all, aren't the most difficult lyrics in the world! If you can say the title you know the song. But catchy.

Latin beat for The Beginning Of The End—strings accompany Gene here.

Tommy Tucker

Long Tall Shorty; More Shorty (Pye International N 2426)*** A FLUNKETY bluesy beat from Tommy Tucker's to be precise Long Tall Shorty. His "Blue Sneakers" did well here without ballyhoo, so this one ought to sell high too.

More Shorty on the turnover is an instrumental continuation of the rhythmic. Get—get—and get—get—both sounding fit. No vocal from Tucker this side.

THE BEATMEN — You Can't Sit Down; Come On Pretty Babe (Pye N 15659)*** — Nottingham lads debut with brisk treatment of the Debut! You Can't Sit Down.

THE ALEXANDER BROTHERS — From The Candy Store On The Corner; Tears Are Dely Rain (Pye N 15657)*** — Country and Western walking from the Scottish brothers on Bob Hilliard's From The Candy Store On The Corner (The Chappell) — The Hill. Tender ballad below too.

CONNIE FRANCIS — Be Anything (But Be Mine); Tommy (MGM 1236)*** — Wistful ballad-er from Connie as the slow shuffler through Be Anything. Almost taking her back to the mood of her original breakthrough Who's Sorry Now?

FRANCOISE HARDY — Tom Les Garcons Et Les Filles; L'Amour Sen Va (Poly N 15653)*** — Star of the hit and being known in this country now and should advance the process with this pleasing ballad. Simple, melodious item.

FREDDIE CANNON — Sweet Georgia Brown; What A Party (Mercury SS 7914)*** — Don't know what Jack Sly was hoping for with this organ and band backing to Freddie Cannon's Sweet Georgia Brown revival, but it certainly doesn't come off.

DAVID RIDGE — Holiday For Flutes; The Grasshopper (MGM 1217)*** — David takes a holiday from "Holiday For Strings" and produces Holiday For Flutes instead. Carefree sweeping melody. South American dancer on reverse.

THE CONTOURS — Can You Do It; I'll Stand By You (State-side 55 2991)*** — From Tamla-side 55 2991—the group who started "Do You Love Me" (but missed sales here). Hoarse R'n'B, setting the tone for the second side.

THE SIMON SISTERS — Winkie Blinke; And Nod; So Glad I'm Here (London HLR 9891)*** — Cute folk singing with the girls blending smoothly for Winkie Blinke. And Nod—a fairly habit-

A NEW E.P. FROM PETULA CLARK ENCORE EN FRANCAIS C'est Qui Ont Un Coeur (Anyone Who Had A Heart)/Il N'a Chante Qu'en Sol; La Nuit N'est Plus (Needles And Pins)/Prends Garde A Toi NEP 24189



FRANCOISE HARDY—Melodious.

BEHIND THE SINGLES SCENE by DON NICHOLL

SOUNDS LIKE CILLA SCREAMING WITH THE FANS

WHEN you listen to the first LP of those fabulous Sounds Incorporated, which they are cutting at the moment and is due for July release, pay particular attention to one track—"Fingertips," a Little Stevie Wonder number. Listen hard and you might just recognize one slightly lower pitched voice among the screamers in the studio. For it belongs to none other than... CILLA BLACK, whose second hit ballad "You're My World" is standing at Number One in DISC's Top Thirty. Cilla dabbed a smear of stage make-up on the end of her nose just before going on stage at the Palladium and said: "It was a big giggle. Sounds were in the studio cutting tracks for

the LP. I had a free evening, so they invited me along. "While they were doing 'Fingertips' they had some kids in the studio to do the screaming. So I joined in. Had a marvellous time. I screamed my head off and got rid of all my inhibitions. The trouble is, it's left me a bit hoarse today!" Back in her dressing-room after the show, Cilla carried on her story about Sounds, which she rates as one of the country's top groups. "They're great," she said. "I think they're going to make it really big very soon. "And they're such marvellous boys, too. They keep buying me presents. They've bought me all kinds of things—dolls, trinkets, flowers."

'Forgotten' disc by The Beatles...

GENE VINCENTS wife Margaret Russell has been trying her hand at songwriting for some time without getting anything properly launched... until now. And her "La-Den-Da-Den-Da-Da" which Gene has recorded was inspired by the sounds which little baby Sherri Ann made in the cot! Margaret cannot read music or play any instruments... she sings her ideas over to Gene who tries them out on the guitar. "This is the first time I've really finished a song," smiles Margaret. "But it seems to have set off a chain reaction. I've since completed more numbers—including one called 'Private Detective' for Gene."

Houston has struck lucky in Dublin. He's working with this unnamed Irish group in Ireland right now and plans to bring them back as his team for shows and discs. Ireland's always been lucky for Houston it seems... and that's one reason why he's made a disc of "Galway Bay." "It's a thank-you to my friends over there," he says. "And it's always gone down well in my act."

Struck lucky

HOUSTON WELLS you'll note, is singing with The Outlaws on his new "Galway Bay" release and not The Marksmen as of old. Searching for a group to replace The Marksmen,

MARIANNE AND MIKE are a Miss Stockley and a Mr. Taylor from Darwen in Lancashire. She's 16, he's 21 and their debut allows the Vocalion label to issue its first British-made pop release for several years. The girl's an art student, the boy's a mechanical engineer. Together they've dined in clubs in the north with success. Will Lewis composer of their disc songs also happens to be lead guitarist of their backing group The Chocklets. Sales should give them something to chuckle about.

THE BEATLES made "Ain't She Sweet" and "If You Love Me Baby" nearly three years ago. The sessions took place when they were working Hamburg around about September, 1961. And in those days, of course, Pete Best was the crew's drummer. It's Pete you can hear on both halves of this release.

Polydor, believe it or not, had forgotten all about this coupling. Not until mention was made of it in a recent newspaper story did they start hunting through the vaults.

Wider public

Sure enough... there it was. John Lennon singing "Ain't She Sweet." Copies have been pressed up in a hurry so that the record can register during the present gap in the group's Parlophone releases. The timing, in fact, is smart enough to plant this "forgotten" disc firmly in the Top Twenty! I know, the Beatles weren't overjoyed by the resurrection of "My Bonnie." They were... a little unhappy because the discs didn't represent the sort of sound they now make. They'll probably feel the same about this!

ALEX HARVEY'S new coupling has been taken from his long-player as a result of fan interest. Seems much comment has come in from people who already have the album that these tracks ought to aim for a wider public. Harvey's gradually becoming known to the pop folk and this single will undoubtedly help the process.

Hankering for that HIT

JACKIE TRENT is working like a demon in clubs, radio and on television, but still hankers for the vital breakthrough into the charts. She's been close, close, close and could come closer yet with "Autumn Leaves." "Once hit it all I need," the girl enthuses. "And if it doesn't come this time... I'm pretty sure it'll arrive with the next disc." Such optimism, I'm told, is well-warranted.

BERT WEEDON reminds me that boogie woogie has done good things for his disc sales in the past with sides such as "Guitar Boogie Shuffle" and "Nashville Boogie." His new "Gin Mill Guitar" he describes as "Boogie with a rhythm 'n' blues influence."

No try-out for SBJ disc

THE SWINGING BLUE JEANS normally try out their disc songs on the road before going into the studios. They like to choose their songs for record as a result of audience reactions. But "You're No Good," was NOT played in front of audiences by the group before recording. It's the best of their numbers to have been specially prepared for a studio session. It was due to have been cut a month ago but Ray Ennis found himself without a voice when they arrived at the studios. Session had to be postponed for a week on doctor's orders. When it actually took place there was no strain on Ray's vocal chords... the session went so well it was all over in three takes! Currently in Hamburg at the Star Club, the Jeans are busy plugging their German version of "Good Golly Miss Molly" which is being released over there this month.



THE SWINGING BLUE JEANS—No audience reaction try-out for their new release.

CARL'S RECORDED 'BLUE SUEDE SHOES' ONCE AGAIN

CARL PERKINS has re-recorded his own rock classic, "Blue Suede Shoes," at the Decca studios in London. It will be issued on an EP if his next single, cut at the same session and due for release in about a week from now, is a success.

Carl revealed this to me just after his plane arrived in Manchester following the hectic and hush-hush (the Press were barred) session, which was supervised by Dick Rowe. He had to make a dash to be on time for his spot on the Chuck Berry tour.

"Gee, I'm pooped," said this tall Tennesseean in his rich, Southern-fried accent as he dropped into a dressing-room chair. "It's been quite a day. "The session wasn't really a secret, you know? We had to make it that way because of the lack of time. Had to be in there at the studios at 10 a.m. and out again at 1 p.m. to get that plane. "But we were held up on the road to the airport for an hour because of a water main burst... but they delayed the plane up for us, otherwise I'd have had to charter one. "We managed to cut six songs in those three hours, which is pretty good going. I wrote 'em all. The 'A' side of my next

single is called 'Big Bad Bikes' and it's the closest I've come to the old-style rock'n roll since I cut 'Blue Suede Shoes' all those years ago. It's got a real strong beat. "You know, the record I had released to coincide with the start of my tour in this country—'Help Me Find My Baby'—wasn't right. It's done okay in the States, I hear, but the kids in Britain need a bigger beat. This time I hope I've given them what they want. "The fans back home are demanding a bigger beat now as well, I guess. The Beatles are responsible for that and they've done me a big favour. That's my kinda music, too.

"All six tunes I cut today have a strong beat, except one. That was a slow ballad and Dick says he is going to dub on violins and voices. It's called 'The Love I'll Never Win.' The others were 'Your True Love,' 'Say When' and—wait for it—'Blue Suede Shoes.' "I've done 'Shoes' a little faster and played quite a bit more guitar on it. It'll be put on an E.P. with the other three sides if the new single goes well. R.C.

Jackie—an elusive person to describe

JACKIE DE SHANNON seems to be an elusive person to describe! Her American company Liberty, for example, say she's "got the vocal punch of a Sophie Tucker, the warmth of a Judy Garland, the soul of a Ray Charles and the showmanship of an Al Jolson." She may be good, but if she were as good as all that she'd rule the world! Liberty also say she's a "doe-eyed blonde," EMI say she's got "Spartan eyes." After her bad luck on "Needles And Pins" maybe they should have made that "searchlight eyes?" I even heard a BBC DJ refer to her as a "him" the other day. I hope Jackie gets the deserved hit in a hurry and perhaps we'll get to know her better.



JACKIE DE SHANNON

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

Sparkling debut album by Dionne

Gene Pitney
Meets The Fair Young Ladies Of Folkland

These Ever Of Liza Jane; Laurie; Bready; Mr. True Love's Name; My Soul-Ram; Little Nell; Malibu And Me; Oh, Annie, Oh; Lyda Sue; Whatcha Do?; Carri; Hey, Pretty Little Black-eyed Suzie; Song Of Lovers; Darlin' Corey; All I've Got; Doves Town; The Ballad Of Anne Mac.
(United Artists ULP 1063)***

IT'S not really fair to have the stirring sounds of "Twenty-four Hours From Tulsa" in the back of one's mind when reviewing this latest Pitney set. I suppose, but I can't avoid the comparison.

Gene hits the folk trail here, and getting banjos, guitars and harmonicas to play for instrumental support. Items like Liza Jane and Darlin' Corey come across well in all respects, but Gene's high, unusual voice doesn't go with a folksy kick and accompaniments like this. — And after that "Tulus" number, the contrast is too great to sustain an entire LP.

CONNIE FRANCIS — 16 OF CONNIE'S BIGGEST HITS (M.O.M. C 970)*** — Connie's strong point as an artist is her ability to treat a ballad or a best number with the same amount of convincing skill and spirit, and she demonstrates it well here, in this round-up of Francis classics.

But I still don't dig the ghastly sloppy re-voicing which creeps up occasionally.

101 STRINGS — Play Million Seller Hits Of The 60s (Golden Guinea GGL 0257)***** Play Great Songs From Great Films (Golden Guinea GGL 0261)***** — The prolific Golden Guinea string outfit, plus brass, woodwind, chorus and other additional support, work their smooth way through million sellers and familiar scratch themes and songs. Very relaxing listening, but I don't recall Happy Hebe and My

Dionne Warwick
Presenting Dionne Warwick

Make The Music Play; Anyone Who Had A Heart; Shall I Tell Her?; Don't Make Me Over; I Cry Alone; Getting Ready For The Heartbreak; Oh Lord, What Are You Doing To Me?; Walk On By; Any Old Time Of Day; Mr. Heartbreak; Put Yourself In My Place; I Could Make You Mine; This Empty Floor; Please Make Him Love Me.
(Pye International NPL 26017)*****

WHAT a sparkling debut album! One than anyone could be proud of, and a marvellous appetiser for her visit. Dionne has a wonderful knack of projecting the emotion contained in the lyrics of her songs. There's nothing immediately commercial about this selection, most of the tempo being shrewd and blousy, but Dionne's quiet but compelling vocal personality holds your attention all the time.

She has the huge benefit of a scintillating batch of Burt Bacharach-Hal David numbers to perform, too. This team pressed the entire album apart from "Shall I Tell Her?", "Gettin' Ready", "Oh Lord", "Mr. Heartbreak" and "Put Yourself", and their writing and Dionne's arrangements put the seal on an outstanding album by a fine, different and original singer.

Valley from the first album even being in any hit parade—let alone selling a million copies!

BOBBY BARE — Detroit City (RCA Victor RCX 7139)*** — Bobby was recorded on a European tour in the Chet Atkins-Jim Reeves package, but they didn't play Britain.

As far as Bobby's concerned, I'm afraid I'm not very disappointed. It's typical mournful country and weathers vocalising bordering on the melodramatic.

DUANE EDDY — Leadin' Guitars (RCA Victor RD M21)***** — That deep-down bass guitar of Duane's plucks its moodily mournful way through a blue-eyed set of controlled melodies. A bit depressing in its overall effect, and that guitar moves so slowly in places it almost stops completely.

JIMMY YOUNG — Miss You (Columbia 31-SX 1618)**** — Released in collaboration by the "Miss You" band, added by the Mike Summers singers and the Tony Osborne orchestra. It's a smooth, late-night listening concoction, and more proof that good songs will soon take a lot of copying.

TONY SHERIDAN — Just A Little Bit Of Tony Sheridan (Polydor LP4M 4642)*** — Tony in the lad The Beatles backed in Hamburg before they returned to Britain and sudden fame and fortune.

He's a competent beatster on up-tempo items flavoured with rhythm and blues like: Sweet Georgia Brown, Jambalaya and the Latin-ised Just A Little Bit.

But he's a drag when he belabours all the lit out of numbers such as Save The Last Dance For Me.

GEORGIA BROWN — Sings A Groovin' (Decca LK 4586)**** — Bob Fraser has fashioned some gorgeous orchestrations of these Georgia Groovin' numbers, but Georgia doesn't quite match up to the colour of the arrangements.

JOHNNY GREGORY — Melodies Of Japan (Fontana TL 5205)**** — Delightful westernised orchestral stylings of some eastern melodies by Johnny Gregory, and played with all the richness and skill of performance which characterise his album sessions.



DIONNE WARWICK — Holds your attention all the time.

These Japanese tunes will sound Japanese, but they've been given a new and well-tailored suit of orchestral clothes in this outstandingly successful disc.

HENRY MANCINI — Parade (RCA Victor RD 1620)***** — Jerry's eccentric plays his score for the film of the same name—and it's one of the best film scores ever. Plenty of memorable melodies which stand up by itself away from the picture, and lots of Latin lacing which keeps the rhythm section lively.

TUED HEATH-EMUNDO ROS — Health vs. Ros (Decca LK 4590)***** — Two big bands do battle together in the Decca studios, and Ted Heath's lot comes off the best. Edmund's boys stir up a little more rhythmic heat than usual, and it is an interesting experiment which has some worthwhile ideas and moments.

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SHOES GALORE FOR 'WALK ON BY' GIRL ON SHOPPING SPREE

INTERNATIONALLY hit-parading artists can be forgiven for having big ideas and ambitions. Mansions with swimming pools, private yachts and swish limousines containing everything but the kitchen sink. But these status symbols mean nothing to Dionne Warwick.

Dionne is one of the most impressive new names and voices in the charts, who is certainly entitled to them. She curled up on the sofa of her suite at the May Fair Hotel last Thursday, and told me what she wanted out of life.

"I've always wanted to be a teacher and I still do want this," she said.

"I'd like to teach music one day to children. "This doesn't mean I'm tired of singing or don't care about the way people think of my records. But I guess I can't be popular forever. So that's what I'd like to happen."

children

She thought for a moment, and then added: "Yes, a husband, some children of my own, a nice home and an opportunity to teach music — that's what I want eventually."

Meanwhile Dionne's perfectly happy with life. She was eager to get to grips with London's shops when I talked to her. "I just love shops and clothes,"

By Nigel Hunter

she laughed. "Especially shoes. The number of pairs of shoes I have is ridiculous. "I guess I've lost count now, and I'm sure I'll go back home with a whole lot more!"

Dionne finds there isn't much spare time nowadays, but when she does get some, she divides it between ten-pin bowling, listening to records and reading.

"I read a lot of crime stories and thrillers, and I really enjoy listening to modern jazz on records. "People like Cannonball Adderley, John Coltrane, Miles Davis, Erroll Garner and singer Nancy Wilson."

writing

"I'd like to try to write some more, but there doesn't seem to be much time for things like that anymore. "I'm going out there to be an ordinary shopping kind of tourist," she grinned. "I'm going to get some English chinaware for my mother, and some sweaters for my brother, who's 17 today. And I'm going to come back with some more shoes!"

JUST ABOUT EVERY NUMBER RECORDED

The Springfields
The Springfield's Story: Dear John; Strawberry; Bambino; Far Away Places; Silver Threads And Golden Needles; Two Brothers; Aunt Rhody; The Green Leaves Of Summer; Allentown Jail; Gotta Travel On; Pe-A-Pa; Island Of Dreams.
The Johnson Boys: Little Boat; Cottonfields; Foxy Mountain Top; Maggie; In With You; Gotta Down; Say I Won't Be There; There's Gonna Be A Time; The Country; If I Were Down And Out; No Sad Songs For Me.
(Philips BPT 606-A & B)*****

A TWO-LP bargain set offering an important and generous slice of British pop history which shouldn't be missed: This is just about everything the Springs recorded, apart from tracks from their Nashville-style "F-4" Songs From The Hills" album, and it underlines what a refreshing and uniquely original team they were during their short career together.

There isn't a dud to be heard, but my special favourites are "Pe-A-Pa" with its simple and melodic romantic sentiment, the late-stage using of "Aunt Rhody"; the country hit of "Gotta Down" with the burly oldies setting the scene; the pulsating drive of "Say I Won't Be There," and the sadly appropriate words of the last number with its recurring "It's all over" phrase. Sad is the right word, because the Springs have left a huge gap in our pop music scene which I doubt will ever be adequately filled again.

PHOTOGRAPHS

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Stateside hit for Gerry and Pacemakers on 'Don't Let The Sun'

LOOKS like GERRY AND THE PACEMAKERS will have their own hit Stateside this time with their Laurie recording of "Don't Let The Sun Catch You Crying." Already it's moving up fast and after the terrific impact the group made on their recent appearances it can't fail and this time nobody has had the chance to cover it. MILLIE, with "My Boy Lollipop" on Smash, is also climbing as reported last week.

The father of Connie Francis conceived the idea for the forthcoming duet album with Connie and Hank Williams, Jr. on MGM, after seeing young Hank on the Ed Sullivan Show. Tunes included will be mostly Country standards directed at the top market.

edited by
Maurice Clark

Folk singer Joan Baez, who recently used Roulette Records for releasing an early LP of her material which she considered under standard, is about to do the same again with the Fantasy label who have just issued a set made by the new star artist in 1958. Joan has had all her big hits on the Vanguard label, with whom she is now contracted.

★ ★ ★

ART TALMADGE, until recently president of United Artists Records, has purchased the Mercury label which has a flock of talented artists including Gene Pitney, who will also act as producer and talent scout, able to sign new artists of his own choosing. All in all the new set-up should prove very successful and good for the business.

With many DJs turning over the BEATLES disc of "Can't Buy Me Love" and playing "You Can't Do That," Capitol is advising all dealers to restock in anticipation of new heavy sales, especially since the big four featured this

CABLE FROM AMERICA

on the Sullivan Show last Sunday. The label is also having the biggest sale ever on the boys' EP called "Four By The Beatles."

Probably the plainest ever album cover won this year's award for "The Best Album Cover" — it was for the Barbara Streisand LP, and this album itself won the award for "Best Album of the Year" . . . two wins, in fact, for Barbra.

Big sales are expected of the first comedy LP effort by English comedian TERRY-THOMAS with material specially written by JACKIE BARNETT. The album is on the Warner label.

★ ★ ★

ELLA FITZGERALD certainly takes a chance when she makes a single. Many times now she has recorded her version of songs just after they have been topping the charts for a long time. And once again she has done it, both sides, of her new Verve release being just that. One side is the recent chart come-back smash, for Louis Armstrong "Hello Dolly," the other "Can't Buy Me Love" by you know what! What's more, it could do what all the other versions have done.

All the major radio stations in Hawaii recently devoted an entire week to FRANK SINATRA who is currently filming "None But The Brave" there. When filming is finished (at any time now) Sinatra, who loves the islands very much, will play on for a holiday.

Pat Boone considers his next film, in which he co-stars with Tony Curtis and Debbie Reynolds, his biggest and most important film ever. It's "Good-bye Charlie."

Brenda Lee, who recently had a baby girl who is incidentally doing very well now, is looking and feeling better than ever and just loves being a mother. She promises not to retire—she will just cut down a little on travelling.

CHUCK RELAXES

ON stage, Chuck Berry is fast, electric, and tremendously exciting. Off stage, he is an elegant opposite. A softly-spoken man with a fantastic smile. Everything he says and does is done with slow deliberation. He loves anything creative, chuckles when he talks about his gardening hobbies and says he is very "moody" about music.

Chuck is a rich man. He owns a Thunderbird car, a huge house and a fantastic garden.

He is almost half-way through his first British tour now—a tour, he told me, which has meant a great deal to him.

In his five-room suite at the Hilton Hotel, high above London, he stretched his long legs on the luxurious carpet and sank back into a deep velvet chair.

education

"I think maybe I'm lucky to be touring just now, when my music means something on the British scene. In a way it has been educational for me. I have met people and visited places that have been very interesting. It's good to travel and I really haven't done much of it. I plan to return in the spring—strictly as a tourist," he said and laughed.

"I want to meet a lot of people I have only had time to say 'Hello' to, and I have some business interests back home that I might be able to tie up with record promotion in this country."

Despite the busy music he writes, Chuck—off the writing desk—said that his main hobbies took a very quiet form.

gardener

"I love anything creative. I like photography—mainly trick stuff. The trouble is, I get so wrapped up in people and ideas and what's going on. Capturing the moment is hard.

"I suppose you could say I've got green thumbs—no sorry, it's green fingers, isn't it? Anyway I'm a great gardener. I have a wonderful garden at home—well it's more of a park, if you'll excuse me saying so, I love the open air.

"I have a gardener, but any time I have spare moments I'm out there digging and planting. In



CHUCK BERRY—"British tour has meant a great deal to me . . ."

fact I still have Missouri mud under my fingernails," he joked.

"I think the big ambition in my life is to write a play or a book. But that's a whole heap more difficult than writing a song! I'm in the middle of sorting through educational material on the subject, because it's fascinating and I must get some sort of basis."

At the moment though, thoughts of play-writing have been pushed somewhat into the background by the urge to write songs. Songwriting, for Chuck, comes in bursts and starts over a long period of time.

Before he left America to come here he was asked to write a song for Bo Diddley. He wrote it in an hour because Bo was leaving town. It's called "Hey, Good Looking" and will appear on the next Diddley LP.

Penny Valentine finds he takes it easy off stage

Dave Berry says

I'VE SEEN Chuck's act already at Nottingham, and I'm hoping to catch him again at Bolton. I love his records, and I certainly wasn't disappointed with his stage show. Chuck has been my main inspiration since I started off in pop music. I've been collecting most of his discs over the last five years, and I never get tired of listening to them. Our surname being the same did cause a bit of confusion earlier on, but not anymore. Chuck's style is definitely all his own, anyway.

I would say my favourite record of his is "You Can't Catch Me," and I'd like to hear him do "Caroline, Love" one day because I think he could put that number over perhaps better than anyone.

Mike Berry says

I'M NOT what you could call a fanatical fan of Chuck's, but I most certainly like the music.

I've got three LPs of his, and I'm specially impressed by his guitar playing. I think he writes some very good songs, and I usually open my own act with his "Johnny B. Goode," which is one of the best openers there is.

I like his disc of "School Days," but I reckon my favourite is "The Man And The Donkey" because of the excellent guitar solo.

I would say that Chuck is half-way between rhythm and blues and straight rock 'n' roll most of the time. He's original in his writing and performing, and I'm going to try and see him in action at least once before he finishes his tour.

N.J.I.

THE STARS SIGN HERE!

Dave Clark Five

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NPL 18094

PARIS, 'CLEEF' and

LES SHADOWS

"We're hoping the next film after 'Wonderful Life' will be a musical comedy, and what I'd really like to do after that is a big, expensive, blockbusting musical."



BRIGHT spring sunshine flooded the Boulevard Madeleine as Cliff Richard, dressed in a pale yellow sports shirt, fawn casual slacks and light suede shoes, and The Shadows relaxed at a pavement cafe outside the Hotel de Paris.

I had flown over to the French capital to join Cliff and The Shads for a couple of days during their week at the famous Paris Olympia, the centre-piece of their current six-week Continental tour.

Cliff sipped his tomato juice, took two quick

shots of Bruce Welch with his 35 mm. camera and said: "This is the life. We've had a pretty rigorous tour up to now, although it has been great in many ways. Paris, which we all love, has given us a chance to relax and do some sight-seeing, instead of travelling all the time."

Up to then, Cliff and The Shadows had toured Belgium, Holland and Germany and were scheduled to visit all the Scandinavian countries before arriving back in Britain in mid-June.

"We've been away quite some time," said Cliff, as he paused to sign an autograph for a passing French fan who had spotted us at the kerbside cafe. "Merci, Monsieur Cleef," said the young girl as Cliff smiled at her.

First we went to America, then we spent many weeks in the Canary Isles making 'Wonderful Life' and then, after just a few weeks at home, we left on a British tour. Then straight on to the Continent.

"In fact, I've bought a beautiful new home and have hardly had time to enjoy it."

But, Cliff revealed, after his present tour, he's going to take it easy for a couple of months in which he wants to do some recording and make another visit to America.

Finishing their light refreshments, Cliff and the boys strolled down the Boulevard Capucines past the Olympia where their careers were exhibited in large letters and headed a cab to take them on a sight-seeing tour of Mochmartre. Cliff left me with the cry: "See you at the theatre!"

And see him I did—backstage in his dressing room at the Olympia, where the French audiences gave a tremendous reception first to Australian singer Patty Ann Noble, who was also on the bill for the week in Paris, then for The Shadows in their own right and Cliff himself, who is backed in his 45-minute act by Hank, Bruce, John and Brian.

As we sat in his dressing room

by Alan Walsh from Paris

with the music of The Shadows—and the cheers of the fans—echoing back from the stage, Cliff talked to me of his future in show business.

"As far as I'm concerned," said Cliff, dressed in an immaculately cut mohair stage suit, white dress shirt and black stage tie, "we'll just carry on in the two main fields of recording and films."

"The Shads and I are reasonably satisfied with the standard we have achieved so far in our recordings. Of course, we're always trying to improve. But generally, I think we'll go on the way we have been up to now."

"We'll go on producing albums and a regular flow of singles, and always vary our singles. If

we do a ballad—such as 'Consistency'—we do a raver on the flipside and vice versa. On average, I suppose, we'll be doing about four singles a year—one every three months or so."

Future

I asked Cliff about his future in films after two box office smash hits with "The Young Ones" and "Summer Holiday." And with the certainty that his new film "Wonderful Life" will do at least as well and probably better in the world's box offices. The film is due for its premiere in July.

"We worked terrifically hard for that film. The Shadows and

I really put everything we had into making it a success.

At present, we're working on the basis of one film a year. The next one after 'Wonderful Life' we're hoping will be a musical comedy. And what I'd really like to do after that is a big, expensive block-busting musical with fabulous sets and everything. But that's very much in the air. It depends if we can find a company to finance it.

Then, perhaps, I may try a straight acting part. I don't know whether it would be a success or not, but it would be good for my ego."

And with these remarks, Cliff went on stage to give the capacity French audience 45 minutes of ballads and beat—including two songs in French "Boum" and "La Mec"—and the crowds round the stage door after the show proved just how much those Parisians enjoyed Cliff, the International Star.

Cliff may go to Las Vegas

AFTER Cliff Richard's six-week Continental tour, the star told me last week in Paris that he intends to take two and a half months off. And in that time, all he will be doing will be retiring after his hard year of international travelling and devoting some time to cutting tracks in the recording studios. BUT HE MAY ALSO PAY A TWO-WEEK VISIT TO THE STATES.

"I may be going over to have a look at Las Vegas, which I've wanted to see for some time," he told me as we strolled along one of the city's wide, tree-lined boulevards towards the Olympia Theatre.

And what I'd really like to do is some recording in New York with Bert Bacharach. That's if he is available, of course. I advise him tremendously. He writes the songs, arranges them

and is in charge of the session. That way, he really gets the feel of the recording, and you know how successful he's been.

Other than that, I'll just be in the studios in this country cutting records. These may be LP numbers or singles, we won't know until we get into the studios."

And lined up for early next year is a tour of the Far East, taking in such places as Japan, Hong Kong, Malaysia and the Philippines.

Cliff told me: "It's very likely that I'll be going over there in January or February for a concert tour."

Did Cliff look forward to all the travelling? "I never look forward to going away. I like England and my home too much for that, but I realise it's necessary and I'm all right once I'm away."

Tremendous

And see him I did—backstage in his dressing room at the Olympia, where the French audiences gave a tremendous reception first to Australian singer Patty Ann Noble, who was also on the bill for the week in Paris, then for The Shadows in their own right and Cliff himself, who is backed in his 45-minute act by Hank, Bruce, John and Brian.

As we sat in his dressing room

SHADS MAY MAKE CRAZY FILM!

"CLIFF and The Shadows have always had parallel careers. We've worked together for a long time and our future movements will be arranged to carry on this partnership. We don't intend to change this at present," said Hank Marvin.

Hank, just off-stage after The Shadows' solo spot at the Paris Olympia last week, was talking to me about the same subject which I had discussed earlier with Cliff himself—the group's future in the changing world of pop entertainment.

But Hank did reveal that while they are at Yarmouth, where they are playing a season this summer, The Shads will be making their first solo film—a half-hour short

by talented new film-maker, Christopher Miles—brother of actress, Sarah. It will be filmed on location on Yarmouth beaches.

"It'll be a scream, I hope," said Hank. "It's all set on the beach and the four of us get up to some pretty crazy things according to the script."

And what Hank would like to see is the film go out on release with the new colour musical "Wonderful Life," starring the Shads and their star stablemate, Cliff Richard.

This apart, however, The

Shads will carry on working with Cliff, releasing singles of their own—like "The Rise And Fall Of Flingel Bunt," which stands at No. 6 in the charts—and cutting LPs. They'll also be joining Cliff in any future film ventures.

"Regarding the albums," said Hank, "what we'd like to do is make LPs with a definite theme for each one. For example, we may do an album of Latin-American numbers playing different Latin tunes in different rhythms with perhaps some interpretations of our own."