

DISC

THE TOP RECORD & MUSICAL WEEKLY

330 Week ending July 18, 1964
Every Thursday, price 6d.

PJ

GETS 'EM

SCREAMING



"THAT was fantastic," said P. J. Proby, as he slumped into an armchair in his hotel at the weekend, exhausted after a hectic dash through over a thousand frenzied fans in a Midlands ballroom. "I've never been through anything like it before."

P.J. had been appearing at St. Georges Ballroom in Ilkley, near Leicester, on Saturday night, performing before a sell-out 1,200-strong audience on a postage stamp-sized stage only just big enough for his backing group and their amplifying equipment. It was his first-ever ballroom appearance in this country.

Hundreds of screaming girls mobbed the stage as soon as P.J. arrived in the hall and for most of the 30 minutes he was singing, he was all but engulfed by the fans who pressed eagerly round the stage.

The girls went absolutely berserk over him. A number fainted and had to be lifted over the heads of their companions by police who were called in to keep an eye on the fans.

At the end of his act—during which he featured the fantastically popular "Hold Me" (this week at Number 4 in DISC's Top Thirty) P.J. disappeared into a dressing-room backstage to recover.

There he told me: "The fans pay their money to see you do your act and they expect to be able to see and hear you. Tonight it was almost impossible. I'd prefer to play a large auditorium in a big city where they'd get the full benefit of the show."

"I'm out to give the fans more entertainment than they can get in a ballroom."

Later, P.J., dressed in a flowing white silk shirt, tight-fitting white trousers, and wearing white buckle shoes with a big white bow in his Tom Jones-style hair, had to wait backstage till the audience had thinned out before dashing, with a police escort, out of the building.

But he wasn't quick enough. A handful of fans spotted him threading his way across the stage and gave chase.

Proby was hustled down a flight of stone steps leading to the car park beneath the ballroom only to find the exit doors still padlocked.

As half-a-dozen burly police struggled to hold the pursuing fans back at the top of the stairs, P.J. shivered in the cold night air at the bottom until someone put a coat round his shoulders. Somebody brought the key.

P.J.'s new single—a title hasn't been fixed yet—is expected to be released sometime next month. At present, an engagement (incorporating a holiday for the star) is being planned for Scotland in August.

MIKE LEDGERWOOD

FANS GIVE PROBY A BEATLE-TYPE WELCOME

Beatles
plan
second
film
See
centre
pages



DON'T FORGET THEIR NEW LP ON SALE NOW!

A great NEW double-sided hit single by
THE BEATLES
A HARD DAY'S NIGHT
(FROM FILM OF SAME NAME)
c/w **THINGS WE SAID TODAY** PARLOPHONE R5160

MY TOP CHOICE



Lulu

Lulu doesn't find herself with a lot of spare time but when she does it means a session around the record player — "Playing records is my only hobby," she says.

A lover of the Tamla-Motown sound and its exponents like Mary Wells and Marvin Gaye, she also loves gospel singing and keeps meaning to buy more gospel discs.

Her record collection isn't large but it covers a wide field and she'd like to have more discs by Dusty Springfield, Cilla Black and Mary Wells.

CHUCK BERRY—
Memphis

I love the guitar on this one. It's such a tremendous record and Chuck has such an unusual voice that I go for anything he does.

RAY CHARLES—What'd I Say

This is a wild one, fabulous sound and a disc that really gets me going.

SPENCER DAVIS GROUP—Dimples

This is a new group from Birmingham and I think they do a better job on this than John Lee Hooker. The lead singer, Stevie, has tremendous vitality in his voice. Great record.

TONY BENNETT—Till

I've got this one at home. He sings it so well and it's such a beautiful song. I like this one a lot.

RAY CHARLES—Lucky Old Sun

He's just great and I couldn't resist picking another of his discs. This one is so moving, it makes me feel like crying.

THE BEATLES—Till There Was You

This is a wonderful song and Paul puts it over so well. I like most of the things The Beatles do and this is a real favourite.

MARY WELLS—Two Lovers

She sings this so softly yet with such feeling. It's a beautiful record and she's one of my favourite singers. What a voice.

MARVIN GAYE—Can I Get A Witness

He's tremendous, gets so much soul into his records. This is a great one.

DIONNE WARWICK—Don't Make Me Over

What can I say about this one? It's so moving I almost feel like crying every time I spin it.

CATERINA VALENTE—Malaguena

What an exciting record and what a range she has in her voice. A really marvellous disc.



THE ROLLING STONES—a spate of letters flood the DISC office.

Stones and that Jury show

I HAVE just been watching Juke Box Jury and have never seen such a disgusting exhibition as The Rolling Stones. They not only smoked all through the programme, but only one of them had the manners to stand when the young lady was shaking hands with them.

After all that, they then had the cheek to criticise Elvis—only for his singing, but also for his looks. Surely they are the most ill-mannered of all the music groups? — WENDY SMITH, Craig Hurst, Langley Park, Saviour, Jersey, C.I.

Highlight of the Royal Show

BILLY J. BOWS TO QUEEN MOTHER

THE QUEEN MOTHER joined a crowd of nearly 20,000 in applauding Billy J. Kramer with The Dakotas when they sang their new disc, the John Lennon-Paul McCartney composition "From A Window," at the Royal Show last week.

Billy and the boys mimed to "From A Window" and other discs as a tractor towed them around the show's main ring on a huge mobile rostrum. They bowed to the Queen Mother as their novel platform passed the Royal Box. Their appearance

was one of the highlights of a gala evening.

Fans chased after Billy and The Dakotas still perched safely on their rostrum, as the tractor led them out of the main ring for a secret destination in

the Stoneleigh Abbey grounds. Only a handful of enthusiasts stayed the course to see them climb down and take refuge in a caravan, their "dressing room" for the evening.

"That was the first time we had appeared in front of Royalty," said an excited Billy J. "It was a thrilling experience. I have always admired the Queen Mother and I'm sorry that I was not able to meet her."

There was also no chance for Billy J. Kramer to look around the Royal Show. It was a case of appearing in the main ring almost as soon as he arrived.

"Anything to do with farming fascinates me," confessed Billy J. "Mind you, I don't know if I would like to get up as early as the farmer. Not that we always sleep late because we often have to be up with the lark to travel on to another engagement.

"See you at Scarborough on Sunday," Billy shouted to the Dakotas, as he was hustled out of the caravan into a waiting car and left in a trail of dust for his Liverpool home.

Two visits

It was Robin MacDonald who began talking about "From A Window" which is being released simultaneously on both sides of the Atlantic following the state-side success of "Bad to Me" and "Little Children."

"The fact is that we paid two visits to the EMI studio to record the song," admitted 20-year-old Robin. "After the first session we felt quite happy with the B-side 'Second To None,' but we weren't satisfied with the A-side.

"We felt that we had botched it up a bit. I can't explain just what was wrong. The way we'd done it just didn't knock us out. That's how it is, sometimes. You feel you could have done it better. So we went back three weeks later to do it again."

"Naturally we were keen to make a really good job of 'Window.' We knew 'Little Children' would take some following and it would be necessary for us to have a completely different sound. Well, George Martin's got it. I think it's great."

Ted Scott

a POSTBAG special—

AS an admirer of The Rolling Stones' work I wish to apologise for their behaviour on Juke Box Jury. They were rude and (with the exception of Mick Jagger) inarticulate and childish. I enjoy The Stones records, but I wish they were a bit more gracious.—COLLEEN BRUSKE, 13 Normansville Avenue, Brimsforth, Rotherham, Yorks.

★ ★ ★

AFTER rave reports in the newspapers I was looking forward to Juke Box Jury—but how disappointing. The Rolling Stones made no conversation at all and they had such a low opinion of other people's discs.

I thought it was the most boring Jury I have ever seen. I hope the BBC don't expect us to put up with any more like that.—O. G. STANFORD, 59 Maestryfyrd, Glas Conway, Colwyn Bay, N. Wales.

But America loved 'em!

I WANT to thank anyone in England who had anything to do with bringing The Rolling Stones to America. They are really and truly the greatest group that has ever hit the States.

We are all anxiously awaiting their return in the fall. Thanks again, England, for allowing The Stones to come here.—DARLENE REEDLES, 719 Eighth Avenue, Brooklyn 15, New York.

★ ★ ★

WELL, The Rolling Stones we have left America and I don't blame them if they hate this country.

Their first appearance resulted in people calling in to insult them, rather than wish them welcome. Then their first television performance two weeks later lasted not more than a minute and five seconds, after which Dean Martin was rude to them.

I don't know what The Stones' personal opinion of their tour was, but I certainly hope they will return, because despite this poor show on our part, there are many fans here who think they are great and would welcome their return.—DENISE KELLMAN, 377 Park Avenue, Perth Amboy, New Jersey, U.S.A.

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

I WAS rather surprised at the superior attitude adopted by The Stones. It makes me wonder whether they wear their hair long to hide their big heads.—PETER LEAPER, 19 Talbot Street, Middlesborough, Yorks.

★ ★ ★

AS a former admirer of The Rolling Stones I can only say after seeing them on Juke Box Jury that in the words of their song "It's All Over Now."

As personalities, I found them disappointing and with the exception of Mick Jagger... as dead as door-nails. Also knocking other artists cannot help their own cause.—BETTY BROMLEY, 13 Maestryfyrd, West Ponynnydd, Cwmbran, Mon.

★ ★ ★

I HAVE never seen such a disgusting waste of 25 minutes as The Rolling Stones on JBJ. The boys were hardly allowed to say anything constructive about the records without David Jacobs

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

interrupting—and the cameramen and producer were so biased towards a load of stupid, boob-clapping females in the audience that not one decent close-up of any Stone was shown during the entire show.

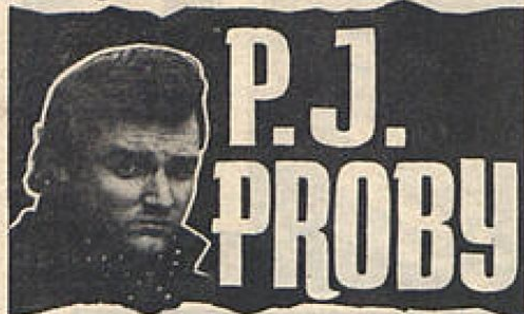
I feel that every Stone should demand that the BBC gives us another programme featuring The Stones to make up for a terrible show which could have been so good.—BOB BORROWS, 9 Barnstow Road, Wimbledon, S.W.20.

I AM really mad at The Rolling Stones for criticising Elvis on Juke Box Jury. What do they know about music? They know a terrible cheek. After all, Elvis has proved that he has lasting power, but where were the Stones in five years time? —R. STAPENHURST, 96 West Ash Road, London, S.E.12.

★ ★ ★

Now come on you Stones supporters! Were they really as bad as that? Let us know what you think!

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HOLD ME

DECCA

F11904 45 rpm

The Decca Record Company Ltd. Decca House, Abchurch Lane, London E.C.4

Simon Scott

WILL ARRIVE SOON..

DISC'S TOP THIRTY

BRITAIN'S BEST CHART SERVICE

BEATLES HIT JACKPOT DUSTY CLIMBS TO No. 5

● 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
—	1	● A HARD DAY'S NIGHT	The Beatles (Parlophone)
2	2	● IT'S ALL OVER NOW	Rolling Stones (Decca)
1	3	THE HOUSE OF THE RISING SUN	The Animals (Columbia)
3	4	HOLD ME	P. J. Proby (Decca)
15	5	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	Dusty Springfield (Philips)
9	6	I WON'T FORGET YOU	Jim Reeves (RCA)
14	7	ON THE BEACH	Cliff Richard (Columbia)
5	8	YOU'RE NO GOOD	Swinging Blue Jeans (HMV)
4	9	● IT'S OVER	Roy Orbison (London)
6	10	● SOMEONE, SOMEONE	Brian Poole and The Tremeloes (Decca)
7	11	RAMONA	The Bachelors (Decca)
8	12	HELLO DOLLY	Louis Armstrong (London)
25	13	CALL UP THE GROUPS	Barron-Knights (Columbia)
11	14	LONG TALL SALLY (EP)	The Beatles (Parlophone)
12	15	KISSIN' COUSINS	Elvis Presley (RCA)
10	16	NOBODY I KNOW	Peter and Gordon (Columbia)
16	17	MY GUY	Mary Wells (Stateside)
13	18	CAN'T YOU SEE THAT SHE'S MINE	Dave Clark Five (Columbia)
18	19	WISHIN' AND HOPIN'	The Merseybeats (Fontana)
24	20	A HARD DAY'S NIGHT (LP)	The Beatles (Parlophone)
—	21	SOMEDAY WE'RE GONNA LOVE AGAIN	The Searchers (Pye)
—	22	I GET AROUND	Beach Boys (Capitol)
—	23	DO WAH DIDDY DIDDY	Manfred Mann (HMV)
—	24	TOBACCO ROAD	Nashville Teens (Decca)
—	25	HELLO DOLLY	Frankie Vaughan (Philips)
—	26	LIKE DREAMERS DO	Applejacks (Decca)
—	27	SWEET WILLIAM	Millie (Fontana)
—	28	SHOUT	Lulu and The Lovers (Decca)
—	29	CHAPEL OF LOVE	Dixie Cups (Pye)
17	30	HERE I GO AGAIN	Hollies (Parlophone)

Compiled from dealers' returns from all over Britain.

AMERICAN TOP 20

Last Week	This Week	TITLE	ARTIST
3	1	Rag Doll	Four Seasons
2	2	Memphis	Johnny Rivers
1	3	I Get Around	Beach Boys
5	4	Can't You See That She's Mine	Dave Clark Five
9	5	The Girl From Ipanema	Getz/Gilberto
12	6	The Little Old Lady (From Pasadena)	Jan and Dean
4	7	Don't Let The Sun Catch You Crying	Gerry and The Pacemakers
13	8	Dang Me	Roger Miller
6	9	My Boy Lollipop	Millie
18	10	Keep On Pushing	Impressions
15	11	Good Times	Sam Cooke
27	12	Wishin' And Hopin'	Dusty Springfield
34	13	Everybody Loves Somebody	Dean Martin
7	14	People	Barbra Streisand
23	15	Nobody I Know	Peter and Gordon
17	16	Try It Baby	Marvin Gaye
10	17	No Particular Place To Go	Chuck Berry
11	18	Bad To Me	Billy J. Kramer
31	19	Under The Boardwalk	The Drifters
16	20	Don't Throw Your Love Away	The Searchers

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

P.J. PROBY
Hold me
F 11904
DECCA

ROUND THE WORLD

Australia
(Courtesy Music Maker, Sydney)
Last This Week
1 You're My World—Cilla Black
2 Can't Buy Me Love—The Beatles
3 Rise And Fall Of Flingel Bunt—The Shadows
4 Poison Ivy—Billy Thorpe and The Aztecs
5 Tell It On The Mountain—Peter, Paul and Mary
6 I Wouldn't Have It Any Other Way—J. A. M. Mahar
7 My Guy—Mary Wells
8 Memories Are Made Of This—Kathy McCormack
9 Rock Around The Clock—Bill Haley and His Comets
10 Court Of King Caractacus—Roof Harris

Hong Kong
(Courtesy Platennews)
Last This Week
1 Little Peanut Shell—Fabulous Echoes
2 Nao Ho I'Ea—Gigliola Cinquini
3 Love Me Do—The Beatles
4 Love Me With All Your Heart—Ray Charles
5 Kissin' Cousins—Elvis Presley
6 I Saw Her Standing There—The Beatles
7 Rose Marie—Pat Boone
8 Viva Las Vegas—Elvis Presley
9 Can't Buy Me Love—The Beatles
10 World Without Love—Bobby Rydell

Holland
(Courtesy Platennews)
Last This Week
1 Can't Buy Me Love—The Beatles
2 De Winter Was Lang—Willeke Alberti
3 You're Permitted, Monsieur—Adamo
4 All My Loving—The Beatles
5 Long Tall Sally—The Beatles
6 Constantly—Cliff Richard
7 Quand Les Roses—Adamo
8 La Mamma—Corry Brokken
9 Non Ho L'Ela—Gigliola Cinquini
10 Hello Dolly—Louis Armstrong

SHOUT
Lulu & The Lovers
F 11884
DECCA

Third time lucky for Dixie Cups

BOTH The Crystals and The Ronettes recorded "Chapel Of Love," before The Dixie Cups took it and made it a hit! But luckily for the three girls from New Orleans, neither of the other versions were released. The Dixie Cups were discovered at a talent contest in New Orleans and rehearsed for four months. "Chapel of Love" was penned by Phil Spector, together with Jeff Barry and Ellie Greenwich. Last October Spector cut the song with The Ronettes and, not happy with the way it turned out, he did a second session with the group. Still not satisfied, he scrapped the whole deal, and recorded The Crystals on the same number instead.

Audition

However, as it turned out, Phil still didn't like that sound either, so he never released the song. The Dixie Cups are Barbara Ann Hawkins (21), Joan Marie Johnson (19) and Rosa Lee Hawkins (18). Sisters Barbara and Rosa Lee attend Southern University in New Orleans, while Joan attends Booker T Washington High School. Like many groups before them, their musical send-off started in the school chorus and, as academic studies still come first, this is where it remained until they came to the attention of Joe Jones. On bringing them to New York, Jones had the girls audition for Leiber and Stoller, who were impressed not only with their voice, but also with some of their own material. The duo wanted the girls to record for their newly-formed Red Bird label, and gave them two songs to learn—one of them "Chapel of Love." Off the recording scene, The Dixie Cups are keen on reading and sports. They also like to travel.

June Harris



DIONNE WARWICK

YOU'LL NEVER GET TO HEAVEN



7N 25256

DISC EXCLUSIVE!

Beatles film producer tells you all about that fantastic 'Hard Day's Night'

WALTER



SHENSON

Walter Shenson is 45 and comes from San Francisco, California. He started his career as a film publicist in Hollywood and was transferred to London by the Columbia film company in 1955 as publicity director for European productions. In 1958 he went into independent production for the Peter Sellers film, "The Mouse That Roared."

TEENS TALK OF 'TOBACCO ROAD'

ONE of the things that the Nashville Teens are proudest of is the fact that they can beat Chuck Berry at chess!

Last week the boys' fantastic recording of a song called "Tobacco Road" (and you can't get a more R & B sounding title than THAT) burst into the charts with roughly the same sort of impact that the boys burst into DISC's offices.

As drummer Barry Jenkins—"Dormouse"—to the rest of the group—started to fall asleep in the corner of the room, the rest of the boys talked to me excitedly about how they came to make the disc.

Worried

"It was really a great opportunity," said pianist John Hawken, "because we were a bit worried up until then that we would be labelled as a backing group more than anything."

The Nashville Teens first started to come into the pop scene when they were chosen to back Jerry Lee Lewis on his big tour here in April. Then a month or so ago came the big Chuck Berry/Carl Perkins tour when they backed Carl on both stage and TV dates.

"This was originally a very slow song from a John D. Loudermilk LP," said vocalist Art Sharp, "and when we came to go into the studio I just suddenly remembered the track and we arranged it as an R & B number."

Six months

The Nashville Teens have been together in their present form—vocalist Art Sharp, drummer Barry Jenkins, pianist and leader John Hawken, bass guitarist Pete Shannon, vocalist-harmonicist Ray Phillips and lead guitarist John Allen—for just over six months.

Originally they were without "Dormouse" Jenkins, who had been drummer on the Bo Diddley tour. On the last days of the tour there was a coach crash and Barry spent a long time in hospital. It was when he came out that he joined the group.

"Carl Perkins is okay because he usually has a pretty set routine thing, and Bo Diddley is great, but Chuck Berry again, it inclined to sort of go his own way," he told me.

"It was great for us because he especially asked for John to play piano for him on the tour, and we all played chess for hours—on the coach, in the dressing rooms, and in the end John beat him. So we have one claim to fame!"



IT'S been rave notices all the way for "A Hard Day's Night." And, of course, as producer of the film, no one is happier about the reception it has received than I am, but let me tell you just what the success of the film means in hard facts.

First, it gives the lie to some whispers that The Beatles are "over the top," that their popularity is on the wane.

I have never gone along with this. Having worked so closely with John, Paul, George and Ringo for these past few months, I know that these boys have a great talent. Not only at producing great music and great songs, but also a natural talent for comedy.

● charm

When we decided to make a movie showing 36 hours in the life of The Beatles, we were faced with one big problem. Just how well would those Beatles take direction.

Well, now we know. The natural, unaffected charm of the four boys comes across on the screen. And only because the boys are completely natural characters with a gift for laughing not only at life, but at themselves, too.

Hard fact No. 2. With The Beatles as stars, just any film about them would have been

assured of success. But we didn't want to make "just another pop film."

We wanted to try out something new. We wanted to make a film that would not only present The Beatles as they really are, but one that would capture the non-Beatle fan—if there is such a person around!

Consider, for one moment, that financial angle. In America alone, the LP sold over one million in the first four days! The profits from this sale have already paid the cost of the picture.

Already, I have rushed 1,000 prints of the film to America. You can see what this means when I tell you that, in this country, the average print for a film would be about 50 copies. Already we have made 160 for Britain alone.

Hong Kong has asked for prints, and I have just received inquiries from the British Foreign Office to show "A Hard Day's Night" at a film festival in Prague, Czechoslovakia, in October!

So there is a good chance that The Beatles may go there—and be the first really big British group to break through the Iron Curtain.

From all this, it will come as no surprise to you to know that we are already thinking of making another film about The Beatles. And the deadline for the next one may be February 1 next year.

● ideas

John has quite a few good ideas we are already discussing. Next time, I think we shall develop a stronger plot line, so that we can have the film running on two levels. One to project that natural talent of The Beatles, the other to carry a story—which was not our intention with "A Hard Day's Night," of course.

For me, one of the highlights of "A Hard Day's Night" is when John plays with toy boats in a bath. All this was quite impromptu. But it was so good, we kept it in.

Some of the scenes went off

so well, we spent far less time on them than we had budgeted for. We had scheduled a full day's shooting for the sequence where Ringo plays Sir Galahad and spreads his old maskintosh over some puddles for a girl to walk over. Then the disappearance through a hole!

We shot that scene in Kensington on an actual road-work location—and we finished it in one morning.

But the biggest thrill for me, and I am sure it will be for all of you when you see it, is that marvellous sequence near the end depicting a TV show by The Beatles.

This was shot at the Scala Theatre, and we packed it out with real Beatle fans. As you may have read, we had a bit of trouble with the union over this—but I just felt we had to have REAL Beatle fans to get the sort of reaction only they can give.

● excited

We had six cameramen roving among the audience with hand-held cameras—but the kids were completely oblivious to them. They were too excited to care about a film—this was for real!

The title of a film is always important. Ringo bit the nail on the head when he came up with "A Hard Day's Night." And we were really desperate for a good one. We still hadn't come up with a good title when the film was three parts finished.

It was 10.30 one night when we were driving away from the studio that I asked John to give me the title song.

He called me at 8.30 next morning and said he and Paul had jotted one down on some scraps of paper. We recorded it that same night.

That's the way the boys work. They are so professional. Before they left for their American trip, I said "Come back with six new songs."

They did just that. But we were one short when "You Can't Do That" was released as the flipside to "Can't Buy Me Love." I said "Come back with six new songs." They did just that. But we were one short when "You Can't Do That" was released as the flipside to "Can't Buy Me Love." I said "Come back with six new songs."

STOP PRESSINGS

by Peter Thomson

In America "I Should Have Known Better" is flipside of The Beatles' "A Hard Day's Night." The Disc Caps follow-up to "Chapel Of Love" is "People Say"; flipside is partly penned by Phil Spector. . . . Original recorder of Freddie and The Dreamers' "If You're Gonna Make A Fool of Somebody," James Ray, returns to disc on Kapp subsidiary label, Congress (London here).

● Asked if The BEATLES get as much money per film as Elvis Presley, Col. Tom Parker replied: "There's no comparison because they have to split it four ways—and besides, they don't eat as much as Elvis!"

Ex-Shadow Licorice Locking back on the scene with new group, The All-Sorts. . . . Millie spent her only night off last week working on Southern TV's "Disc-wizz," as last-minute substitute for Francoise Hardy. . . . Brian Jones considering waxing an Acker Bilk-type instrumental on harmonica. . . . P. J. Proby will be the biggest new star in Britain within a month or two. . . . Smart move by Pye's Louis Benjamin in signing Leiber & Stoller's Red Bird label (The Diddy Cops, etc.)

★ ★ ★

MARY WELLS will wax "My Guy" in Italian. . . . In US, Beatles' A and R man George Martin's Orchestra has single instrumental versions of "This Boy (Ringo's Theme)" and "And I Love Her." Expect many LP versions of Gerry Marsden's great song "Don't Let The Sun Catch You Crying." . . . Elvis Presley's next film will be "Frankie And Johnny."

Though "Tell Me When" failed to score in States, London issues The Applejacks' "Like Dreamers Do" immediately. . . . Norrie Paramor may wax special Bobby Vinton discs for British market.

● Stones co-manager ANDREW OLDHAM rushed back from St. Tropez last Friday morning to finish JET HARRIS disc dates; there are big rumours about Andrew producing some sessions with BILLY FURY.

The Pretty Things' nightly parties are the talk of the town. . . . Expect new sound on The Crystals' next, "All Grown Up" . . . New chart attempt by Nino Tempo and April Stevens with two more oddies: "Who" and "I Surrender, Dear" . . . The Bachelors' "I Believe" a smash

transatlantic hit; but their "Ramona" has already been covered in USA by a group called Jerry Green and The Passengers.

● Original "Needles And Pins" recorder Jackie De Shannon described as "a doe-eyed blonde with the vocal punch of a Sophie Tucker and the soul of a Ray Charles." . . . Dean Martin was first hit in years with "Everybody Loves Somebody" . . . Gene Pitney's new single entitled "Hawaii" . . . Ann-Margret will star with Dean Martin in forthcoming Frank Sinatra production.

● Manchester's ELKIE BROOKS has certainly caused a buzz in the business with her first disc, but her second should be a hit: it's written by The ANIMALS!



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I GET AROUND

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MARY WELLS
AND
MARVIN GAYE

ONCE UPON A TIME

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ERIC
BURDON
of the
ANIMALS

writes for YOU



Eric Burdon

LAST week I told you about our drummer, John Steel, and Chas Chandler, our bass guitarist. Now let me introduce the remaining members of the Animals stable — Hilton Valentine and Alan Price.

HILTON VALENTINE

Hilton plays guitar and he's the youngest member of the group. He is also quite a character. For one thing, he is so careful with money we're beginning to call him Jack Benny!

He'll pay his whack for a round of drinks, but if he doesn't want to get too involved at the bar, he counts out his share and leaves the money on the counter. Then he disappears.

We all thought he would never recover from one incident that happened the other day. Unfortunately, during a broadcast, 30 quid was stolen from his jacket in a dressing-room. You would have thought Hilton had lost his life!

We kid him about it unmercifully. Sometimes, during our travels, one of us will say, "Too bad about that 30 pound, Hilton." That gets him really moody.

Another thing that upsets him is a circus. Hilton just hates them. To him, clowns and dwarfs are not a bit funny — they're something to fear. He thinks such things are really weird.

... but he isn't afraid of food

Once, at the Battersea Fun Fair I had a photograph taken at one of those trick photo booths. I wore a grotesque rubber sailor suit. I started pulling horrible faces at Hilton. "Get away," he screamed. He was really terrified. I think he would die of fear if he had to spend the night in the Chamber of Horrors at Madame Tussauds.

One thing he isn't afraid of — food. He eats like a horse. Sometimes, when we are sitting down to a meal, he will order one, even though he has eaten just beforehand.

He really gets stoned on food. Yet he doesn't put on weight.

He is very neat and tidy. He folds up all his clothes at night — shirts, socks and everything.



Alan Price



Hilton Valentine

ALAN PRICE

Alan, our organist, is the musical brain of the group. He does all our arrangements, and takes credit for our version of "The House Of The Rising Sun."

Alan really gets carried away with music. Even when we have finished a show, he'll keep on playing. If he sets eyes on a piano, he can't pass it without looking at the make and trying it out.

He's great on vibes, too. In fact, he is a natural musician. He doesn't read a note — he learned everything by ear.

His brother was a church organist, and Alan took up piano when he was very young.

He always wanted to be a musician, so he is now doing what he wants to do most in life.

But he has one little weakness. He is an absolute magpie for collecting things — particularly trinkets that glimmer. He must owe half a million on his purchases!

He buys watches, bracelets, magazines — a anything that catches his eye. He has three walking sticks, with silver tops. He once dashed into a shop and bought a tough pair of American Army boots. They just happened to take his fancy.

If there's one thing he hates

If there's one thing he hates it's travelling by plane. Last week, we had to fly down from Manchester after a "Top of the Pops" show to play a date the same evening at the Flamingo in London. Alan didn't say a word all the way. He just sat in that plane scribbling on pieces of paper. He must have been making his will out.

I understood how he felt. We had a pretty terrifying experience not so long ago when our plane hit an air pocket. We thought we were all goers.

Want to try for something new

Now that "The House Of The Rising Sun" is such a hit, we are busy thinking about our next single. We shall do it, together with an EP, towards the end of this month. We are thinking of using a brass section, two tenor saxes and two girls on the session. This will be the first time we have augmented our group, but we want to try something new. Our big ambition is to make

a film. But we don't intend to do another of those crummy pop films. We would like to make a big-beat film in documentary fashion — something like "Jazz On A Summer's Day."

A film is already in the offing, but we shall have to see what it entails. We don't want to get involved in any rubbish.

We're all great film fans

We're all great film fans — particularly of the off-beat type. I belonged to a film society in Newcastle, and have seen some great movies — ones that never get shown on the big circuits.

One thing, we shall now be able to travel around everywhere in comfort. I told you last week we were getting a big American car. It's a Ford Galaxie Estate wagon in silver grey. Automatic gears, power steering — the lot.

New sounds are coming up

And Alan has treated himself to a new Wurlitzer electric piano.

So now we shall be able to come up with some great new sounds. We shall need them, too, to hold our audience during our two 30-minute spots on our forthcoming tour with Tommy Tucker, The Nashville Teens and Carl Perkins.

The tour doesn't start until October, but we are already making preparations for it. We have been honoured with the top of the bill spot. This is a real challenge, so we shall do our utmost to meet it. And try to live up to it. You fans have been great. We don't intend to disappoint you.

MANFRED
MANN
DO WAH DIDDY DIDDY



HMV POP 1320

AIRBORNE!

It was "All systems GO" as The Beatles took over the flight deck and controls of their aircraft before take-off for Liverpool and the northern premiere of their film last Friday. Ringo jumped into the captain's seat and George

donned headphones to be his co-pilot. But Ringo doesn't seem to know how to get there, so Paul obligingly points out the way. John just looks on and hopes for the best. In case you hadn't heard—they got there!



'WONDERFUL LIFE' LAST OF MY MUSICALS—CLIFF

CLIFF RICHARD revealed this week that his latest film, "Wonderful Life," is to be the last of the series of gay, colourful musicals he has made over the past three years. In Manchester for a charity premiere of the film, he said: "My next film will have more light comedy and only about four numbers. I enjoyed making the 'History of the Movies' comic sequence in 'Wonderful Life,' and I'd like more opportunity to play for laughs in future. We're looking for a good idea and the film will probably go into production in the early months of next year."

to act in that than in any of the three films I made afterwards. "I'd like to become a Crazy Grant-type of light actor. And I mean one day to try acting in a stage play. People in show business are always telling me that acting on stage is a gratifying experience. It gives you a special lift. "I'm not being presumptuous enough to claim that I can do straight acting before a live audience right now. I can't—but I mean to get round to it. "In the meantime I want to progress to light comedy films instead of musicals. I think

that's what the public wants these days—a good laugh. "They've had enough of that 'kitchen sink' stuff. "I see my career in the immediate future dividing three ways: one film, one tour and some television shows each year. Cliff has seen The Beatles' film and was full of praise for it. Incidentally, he still retains his long-held ambition to one day play the dramatic role of Heathcliff in the classic, "Wuthering Heights"!

Teens, Elkie Brooks, for 'Beat Room'

BARRY LANGFORD, producer of BBC-2 TV's "The Beat Room" has added The Nashville Teens to next Monday's programme. They will appear with The McKinleys, Wayne Gibson and The Dynamic Sound, and The Animals.

Set for the new talent spot is a group from Wigan called The Long and The Shorts, whom Barry describes as "one of the best new groups I have yet heard." Starring the following week are Kenny Lynch and The Echoes, Elkie Brooks, George Faine and The Blue Flames, Davy Jones and The King Bees. Booked for August 3 are Manfred Mann, Jimmy Powell and The Five Dimensions.

Billy J. on 'RSG'

STARRING in "Ready Steady Go" tomorrow (Friday) will be Billy J. Kramer and The Dakotas, Sounds Incorporated, Long John Baldry, Elkie Brooks, The Nashville Teens and Dave Berry.

Pics, story this has everything

NEATLY timed to coincide with his latest smash hit film musical "Wonderful Life" is the latest in the series "Life With The Stars" published by "GO" Magazine Ltd., entitled "Cliff And His Wonderful Life."

Written by ace pop reporter Dick Tatham, it gives the full inside story of Cliff and The Shadows on location in the beautiful Canary Islands during the making of the film. The pages are studded with splendid action photographs of Cliff, the Shades, Susan Hampshire and others, including three fabulous colour shots of Cliff on the front, back and centre-stage.

"Cliff And His Wonderful Life" is unrivalled value at 3s. 6d., both as a vivid souvenir of a great film and as a fascinating and penetrating study of one of Britain's brightest pop stars. N.E.L.

Jimmy Nicol signs new bass player

JIMMY ("HUSKY") NICOL has signed up a new bass guitarist for his Shabdubs group, which blew up a storm when they appeared with Jimmy on The Beatles bill last Sunday at the Brighton Hippodrome. The newcomer is Tony Bell, a 23-year-old from Blackpool, who joins Jimmy tomorrow (Friday) for a recording session and then takes off with The Shabdubs on two months of one-nighters. Tony takes over from bass guitarist Bob Garner, who is switching jobs with Tony, who has been playing at the Psalmod, a Blackpool club owned by wrestler Arnold Franklin and Johnny Kidd.

Millie's LP release for Britain and U.S.

MILLIE, whose "My Boy Lollipop" is riding high in the American charts, has followed through on the U.S. market this week with an album on the Smash label—her first to be issued in the States. Title of the LP is "My Boy Lollipop."

And in September, the same album will be released in Britain, but under the title of "More Millie." This is Millie's first British LP.

He confirmed that the familiar team of supporting actors, led by Melvyn Hayes and Una Stubbs, will almost certainly not appear in his next film. He was obviously regretful about this. "We've had a lot of fun making 'The Young Ones,' 'Summer Holiday' and 'Wonderful Life,'" he said. "They're a great team."

Talented

Melvyn has appeared in all three as the comic lead and Una has won a lot of praise for her performances in the last two. Cliff regards Una as a big name of the future. "I'd like to make a film opposite her one day," he said. "I think she's marvellous—really talented. If someone doesn't do something about it here, I'm sure she'll be taken to America and make a big star." Cliff went on to say that he is looking for chances to develop as an actor. "A film I really enjoyed making was 'Expreso Bogota,'" he said. "I had far more opportunity

Extra dates for Brenda Lee tour

AT prestime, an additional date had been set for Brenda Lee, who opens her British tour in September. She will play two concerts at the Fairfield Hall, Croydon, on September 25, followed by concerts at the Astoria, Finsbury Park the following day. In addition Brenda will play four dates covering Ireland and Scotland on October 5, 6, 8 and 9.

Beatles start in

THE BEATLES are already planning to make a film "A Hard Day's Night"! Shooting will probably start in the Christmas season at the Hammersmith Odeon. A film by Walter Shenson, producer of "A Hard Day's Night," is in the pipeline with John Lennon.

Frankie Vaughan for Far East and Australia

FRANKIE VAUGHAN is likely to make his first tour of the Far East, Australia, and New Zealand next Spring. His manager, Paul Cave, told DISC on Tuesday: "We are continually getting requests from Hong Kong for Frank to appear there." Following his panto season in Liverpool, Frank will take a short holiday before embarking on the Far East trip.

Cilla, Animals for Brian Matthew show

CILLA BLACK... The Animals... The Searchers... Brian Poole and The Tremeloes. These are a few of the host of stars booked for the new Brian Matthew Thursday B.B.C. radio show, "Top Gear," during the next month. On July 30, Billy J. Kramer and The Dakotas, The Animals and Elaine Delmar star with Adamo, from Belgium, making his first British broadcast. Cilla Black, Sounds Incorporated, The Fourmost and The Merseybeats appear on August 6, with The Searchers and The Barron Knights on August 13. Brian Poole and The Tremeloes head the bill on August 20, in which George Faine and The Blue Flames may also take part.

FREDDIE AND THE HOLLIES XMAS

FREDDIE AND THE HOLLIES in their Christmas Odeon on December 24. Comedy sketches with The

Garner's opening date

A AMERICAN jazz pianist Earl Garner opens a three-night British tour at the Hammersmith Odeon, on October 10.

Hollies cut a follow-up for August release

THE HOLLIES cut a session for Parlophone on Monday and it may come their next big single follow-up to "Here I Go Again." When the titles are selected, the disc will be issued at the end of August. Meanwhile, The Hollies open their four-week season at the Walthamstow Gaumont on July 27. Starring with them are Shane Fenton and The Ventures on Big Dee Irwin.

The remaining dates of their autumn tour with Millie are: Liphigton Odeon (November 4), Bedford Granada (2), Manchester Odeon (3), Haxley Gaumont (4), Wolverhampton Gaumont (5), Cheltenham Gaumont (6), Bournemouth Winter Gardens (7), Bistol Coliseum (8), Kettering Granada (10), Romford Odeon (11), Southend Odeon (12), Ipswich Gaumont (13), Portsmouth Guildhall (14), Leicester De Montfort Hall (15), Woolwich Granada (17), Greenford Granada (18), Adelphi (19), Worcester Gaumont (20), Tooting Granada (21), Walthamstow Granada (22).

IN YOUR SHOPS TODAY

BILLY FURY
It's only make believe
already released F 11939 **DECCA**

DAVE BERRY
The crying game
F 11947 **DECCA**

A LITTLE YOU
Chick Graham & The Coasters
F 11950 **DECCA**

I WANT TO HOLD YOUR HAND
Boston Pops Orchestra/Fiedler
RCA 1195 **RCA VICTOR**

CINCINNATI, OHIO
Bill Anderson
6902 **Mercury**

ROLL STONE
It's all over now

BRENDA LEE

The Decca Record Company Limited, Decca House, Albert Entertainment, London, S.W.1

an follow-up film to New Year

film to their smash hit they have finished their late is February 1, and discussing possible story

Kenny Lynch pens his next release

KENNY LYNCH, Chad Stuart and Jeremy Clyde and Danny Williams all have new discs released on July 31.

Kenny Lynch has a song written by himself with American songwriter Mort Shuman called "What Am I To You" coupled with "That's What Little Girls Are Made For" on HMV. Chad Stuart and Jeremy Clyde, now known as just Chad and Jeremy, have "A Summer Song" backed with a number written by Tom Springfield called "No Tears For Johnny." Their disc will be on United Artists.

Danny Williams' new HMV single is the title song from the film "The Seventh Dawn" and is backed with "The World Around Me."

Manfred hits 75,000

MANFRED MANN'S "Do Wah Diddy Diddy," which entered DISC's Top 30 at No. 23 this week, has sold 75,000 copies since its release last Friday.

The group appears on "Top Of The Pops" on July 22, BBC-2's "Beat Room" (30), and a new stereo BBC radio programme, "R and B" on September 10.

LIVERPOOL SOUND? HOWZAT!

QUESTION: When is a Liverpool sound not a Liverpool Sound? **ANSWER:** When it is by Londoner Tony Rivers!

Just released in the States is "I Love The Way You Walk," by Tony Rivers and The Castaways. And "Cash Box" fits the disc as a "Rocking Liverpool Sound." But, though Tony's group is described as having a Merseybeat flavour, Tony was brought up in London's East End and first entertained in a local pub.

Tamla-Motown —TV but NO British tour

NEGOTIATIONS are under way for the Tamla-Motown R and B package to appear in a big TV spectacular when they come to this country in the Autumn.

However, at present, it seems that the package—Mary Wells, Marvin Gaye and The Marvelettes among them—will NOT be doing a tour here as was originally planned.

Touring costs for such a star-studded package most of whom are not as well established yet in this country as they are in America, are likely to prove prohibitive.

Bachelors and Dusty for U.S. Sullivan show

ED SULLIVAN, American TV star now on holiday in the South of France, is planning to tape Dusty Springfield and The Bachelors for his coast-to-coast U.S. TV show on August 30.

Sullivan may drop into Britain next week on route for the States for talks on his projected ratings with Peter Pritchard of the Grace Organisation, his British talent co-ordinator.

Ed Sullivan will tape Dave Clark and his Five, in Blackpool, where they are currently playing a summer season.

Sullivan is also taping a show by Dave Clark when he visits the States for a 40-day tour starting on October 29.

Post Office strike hits record sales

THE Post Office strike has hit record deliveries. Hundreds of dealers throughout Britain will find their disc orders delayed through the hold-up of order forms and letter-packets containing records.

Selecta Records, one of Britain's biggest record distributors, told DISC on Tuesday: "Inevitably, the strike has caused some delay. Normally, we clear our orders—some 800 a day—each night. But these are now piling up. We are taking many more orders by phone, and are despatching as many as possible in letter packets, and by rail."

STRIKE HITS 'LUCKY STARS'

OWING to the recent TV strike, "Lucky Stars Summer Spin" shows have had to be re-scheduled. The programme due to be transmitted last Saturday will now be seen this Saturday. With Joe Brown as guest compere, plus his group, The Bruvvers, the programme also stars The Bachelors, Elaine and Derek, Millie, and John Lee Hooker.

Appearing on July 25 are Freddie and The Dreamers, Kenny Lynch, The Interns, with guest compere Adam Faith, and Kent Walton as guest DJ.

Billy J. Kramer, The Four Pennies, the Nashville Teens, with The Bachelors as guest compere, are on the August 1 show.

As announced elsewhere, The Rolling Stones return to "Lucky Stars" on August 8. The show will be recorded at Teddington on July 28—almost exactly a year after The Stones made their bow on "Lucky Stars." Also appearing: Mike Sarne, The Fourmost, and The Merseybeats.

REVIEWS

Knokke hit for Britain

BRITAIN'S singing team of Elkie Brooks, Chris Belman, Mel Gaynor, Lee Stirling and Barry Barnett beat Austria soundly in their heat at the Knokke-ze-Zoute song contest last Sunday.

The British score was 386 against Austria's 294.

Our team was due to meet France last night (Wednesday), reputed to be the toughest opposition in the contest, which is being held at the White Star Casino.

A strong contingent of British songwriting talent is present at the contest. Johnny Worth is managing the team, Paddy Roberts is one of the contest judges, and contestant Lee Stirling is also a songwriter of note under the name of Pete Stirling.

Dave's back

DAVE'S back! In spite of being bedevilled by faulty microphones, The Dave Clark Five made a big impression on the fans when they joined the summer season show at Blackpool's Winter Gardens Pavilion on Monday.

Dave, looking fit after his recent illness, had the group swinging through half a dozen numbers, of which "Big Noise From Winnetka" and "Because" were enthusiastically received. But the screams came for "Glad All Over" and "Big Bad Peaches."

The Five's performance after their three-week lay-off was even more praiseworthy in view of the fact that their half-a-dozen microphones kept falling.

The only sour note of the show was struck by a number of older holidaymakers who suddenly trickled out of the theatre during Dave's act. But the fans loved it!—B.M.

A hit for Adam

POLISHED Adam Faith is taking Margate by storm in his first ever season at the Winter Gardens.

He delivers his latest single "I Love Being In Love With You" with customary zip and scores another triumph with a C and W number "Green Green."

Providing the backing and also featured in a solo spot are the talented Roulettees. Their tasteful and swingy accompaniment stamp them as one of the country's top groups.

Besides three up-tempo numbers they give a tenuous rendering of the oddie "Spanish Harlem." D.C.

has smashed all records at recently showing in the West of the cinema, told DISC like it in all the London

It was released on the Artists label in direct connection with the film company. It has also been issued by through their recording with The Beatles. Both selling merrily, according reports!

George Harrison is set for the Box Jury" panel on their disc. Beatle manager Brian appears in the show, this

boys are going in the of A 100 Stars" charity the London Palladium on with Cilla Black.

JOINS BATTLES

will appear with The to open at Hammersmith will be appearing in well as having singing the show.

July 23 the boys will be flying from the Isle of Man for to complete tracks for second LP for release some- October.

will appear on "Lucky Summer Spin" and then are a three-day tour of Ireland October 10.

Berry's next

NEW single release from Berry, which is out to (Friday) on Decca is "A Crying Game" and is by a Jimmy Breedlove "Don't Gimme No

appears in "Lucky Stars" and I.

Kidd buys beat club

WINNY KIDD is now the owner of a beat club in called "Johnny Pleasor Club," it was on Friday when drummer held a party there.

Stones go back 'home' to Richmond

THE ROLLING STONES will return triumphantly to their old stamping ground at Richmond when they open the fourth annual National Jazz and Blues Festival on August 7! The Stones used to appear regularly at the Crawdaddy Club on the premises of the Richmond Athletic Association, and at last year's Festival they were booked—at the bottom of the bill!

Ray Ennis on 'Win'

SWINGING Blue Jean Ray Ennis has been added to the panel on "Ready Steady Win" for July 20. In America, the boys' single "You're No Good," released a few weeks ago, is backed with a track from their EP "Shake Rattle And Roll."

On July 21—just before they go on a two-week holiday—the Swinging Blue Jeans complete tracks for an LP to be released in the Autumn.

Other top rhythm and blues attractions set for the three-day Festival are Manfred Mann and Long John Baldry and The Hoochie Coochie Men, who will appear on August 8, and The Yardbirds and Georgie Fame and The Blue Flames, who are set for August 9.

American stars Jimmy Witherspoon and Memphis Slim will guest on August 8, and blues singer-pianist Mose Allison will visit the Festival on the following day.

British jazz talent lined up for the occasion includes Tubby Hayes, Ronnie Scott, Johnny Scott,

Dick Morrissey, Chris Barber and Alex Welsh (August 8), and Kenny Ball and Humphrey Lyttelton (9).

BBC-1 will televise a 60-minute show live from the Festival on August 8, and their cameras will be there on the following day also to telecast another hour for later transmission in "Jazz 625" on BBC-2.

The Stones are set for London's Beat City club this Saturday, "Top Gear" (23) and "Lucky Stars Summer Spin" (August 8).

Up to last Friday, "It's All Over Now" had sold 409,765 copies.

Swinging summer on 'Saturday Club'

THE SEARCHERS, Lulu and The Lovers, The Fourmost, Cilla Black, Billy J. Kramer, The Merseybeats, and The Swinging Blue Jeans are all booked for future "Saturday Clubs."

This Saturday's bill includes The Searchers, Lulu, and The Applejacks.

Freddie and The Dreamers, Ronnie Hilton, and The Kenny Ball Jazzmen are set for July 25.

The August edition lines up The Fourmost, The Mojos, and American C and W singer, Hank Locklin.

Remaining bookings are Billy J. Kramer and The Dakotas and The Merseybeats (8); Cilla Black (15); The Swinging Blue Jeans and The Mipit Five (22); and Gerry and The Pacemakers and Helen Shapiro (29).

Family-oriented Al Saxon opens a season with actress-comedian Dora Bryan at the Brighton Hippodrome on August 3.



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INVISIBLE TEARS
CAPITOL CL1393

GLENDA COLLINS
LOLLIPOP
N.M.V. POP1103

KEN DODD
HAPPINESS
COLUMBIA DB1215

THE EXECUTIVES
MARCH OF THE MODS
COLUMBIA DB1323

BILLY J. KRAMER
FROM A WINDOW
PARLOPHONE B0156

GLADYS KNIGHT
AND THE PIPS
GIVING UP
STATESIDE 55318

PATSY ANN NOBLE
PRIVATE PROPERTY
COLUMBIA DB1310

KAY STARR
IT'S HAPPENING ALL OVER AGAIN
CAPITOL CL13204

THE SHEVELLS
I COULD CONQUER THE WORLD...
UNITED ARTISTS UP1519

DEL SHANNON
HANDY MAN
STATESIDE 55317

THE ZEPHYRS
A LITTLE BIT OF SOAP
COLUMBIA DB1204

SINGLES with Don Nicholl

Billy Fury pulls out all the stops

Ken Dodd
Happiness: All Of My Life (Columbia DB 7325)★★★★
HAPPINESS is an easy-going calypso type number written by Bill Anderson. Moves more easily than the usual ballad picked up by Ken Dodd, but ought to sell well for him this time of year. Ken sings it pleasantly with girl group echoing in the background. Trevor Raymond directs the accompaniment for this side, but Geoff Love takes up the baton for the slower, sentimental All Of My Life.

Del Shannon
Handy Man: Give Her Lots of Lovin' (Stateside SS 317)★★★★
REVIVING the Jimmy Jones' hit Handy Man, Del Shannon might have the answer to the way back into the lists. Recently he's suffered by simultaneous releases under different labels—with this factor out of the way he ought to do better. Handy Man sits up a steady dirt and Shannon banks and whoops in fabricio. Brush performance which will satisfy his fans all right. His own composition, Let's Of Lovin', is lighter but catchy, with some neat self-duetting.

The Langleys
Snakes And Ladders: I Wander Everywhere (Fontana TF 481)★★★★
THE brother and sister Langleys duet well on Snakes And Ladders. A simple beat side but one which has the feeling that it may break country ground any second, and this feeling helps it to be different from others in the line. Accompanied by Les Reed, I'd say this twosome is a newsworthy welcome.

John Barry
Orchestra
Seance On A Wet Afternoon: Oublie Ca (United Artists UP 1060)★★★★
WILM side theme written by Barry and played under his direction, Seance On A Wet Afternoon is appropriately dark and mysterious. Probably too gloomy for the heights but atmospheric for those who want a movie reminder.

Billy Fury
It's Only Make Believe; Baby What You Want Me To Do (Decca F1197)

D N T
REVIVING Conway Twitty's hit "It's Only Make Believe," Billy Fury pulls out all the stops. He packs the steady beat ballad with plenty of colour and with enough emotion to supply a roomful of extroverts. Mike Leander's orchestral accompaniment uses string and chorus as well as the pounding rhythm section. The overall impression is one of tremendous size—a disc that dominates everything within earshot. Strong second side contrast is achieved with the rhythm and blues performance of Jimmy Reed's delectable "Baby What You Want Me To Do." I like the mouth organ—it deserves a label credit.

I Wander Everywhere is perhaps too poker-faced in presentation, but the oddball piano in the backing keeps you listening.

Nancy Wilson
How Glad I Am; Never Less Than Yesterday (Capitol CL 15152)★★★★
INTRIGUING number How Glad I Am uses a bluesy beat, but there's nothing bluesy about the rest of it. Accomplished singing by the wonderful Wilson as she fascinates in front of an Oliver Nelson accompaniment. Well above the rest and looking down.

Julie Rogers
The Wedding: The Love Of A Boy (Mercury MF 820)★★★★
JULIE joins those who've decided to bring back The Wedding after its very short spell of silence. She competes well, power-bussing the ballad sincerely and never allowing herself to be swamped by the size of the production. Which is alright.

Christine Holmes
Play Me A Sad Song; Doesn't He Know (Mercury MF 319)★★★★
SECOND single for Christine and one which underlines the first one's message—that here's a girl

with a good disc future. She sings Play Me A Sad Song strongly yet with the right touch of self pity. Doesn't He Know lifts the pace and Alan Braden's band accompaniment is skilful.

George Chakiris
Invisible Tears; Not For Me (Capitol CL 15153)★★★★
THE "West Side Story" star may not be the first person one would choose for a C and W slow jagger, but Chakiris handles the Ned and Sue Miller song Invisible Tears warmly and commercially. Not For Me (by Bobby Darin) is precise Latin building into swing. Interesting.

Tony Clarke
Aint Love Good—Aint Love Proud; Coming Back Strong (Pye International N 25231)★★★★
AUDIENCE stomps and cheers as Clarke goes into a beat vocal that sounds like someone had sand-blasted his tonsils! Aint Love Good—Aint Love Proud is an infectious performance that may sleep successfully. Coming Back Strong has the same mood and rhythm.

Louis Prima
Robin Hood; Angelina (Prima PR 1000)★★★★

THE label's new to this country. It's Louis Prima's own mark and it's most welcome. Recently, as Blue Beat came into favour here, I wrote that it would have been worth Capitol's while to push out the exciting shuffle tracks Prima made for albums under their label. Capitol didn't do that... but now we can hear Prima as he is today whipping up a shuffle storm on a wartime hit Robin Hood.

Kay Starr
It's Happening All Over Again; Dancing On My Tears (Capitol CL 15154)★★★★

MISS STARR comes back with a slow beat ballad delivered in her distinctive manner as she sings It's Happening All Over Again. Wouldn't take much to give Kay a current hit. Dancing On My Tears is a good country waltz which Kay makes even better. Orchestra and chorus backing.



Racehorse owner BILLY FURY—colour and emotion packed into this revival.

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

A WHISPERY VOICE FROM JOAN TURNER

JOAN TURNER—The Girl From Ipanema; Little Birds (Pye N 15674)★★★★—One of the difficulties about listening to Joan Turner, of course, is trying to figure out whether she's using a natural voice or doing an impersonation. For this version of the jazz samba,

Miss T. adopts a light whispery technique to float the lyric. Both halves cool and likeable. BOBBY LORD—Take The Bucket To The Well; A Man Needs A Woman (Hickory 1259)★★—Bobby Lord folk sings in Country Minister fashion. Catchy effort of his kind.

KING SIZE TAYLOR—Somebody's Always Trying; Looking For My Baby (Decca F 11935)★★★★—Taylor strikes me as the sort of character who could well explode into the parade at any minute. A gasmer he's now going it solo without benefit of the Dominos or Shakers. Well, he makes a good start with the exciting crowd beat number Somebody's Always Trying. Lineablood vocal will grab attention. Middle rock effort below.

GLADYS KNIGHT AND THE PIPS—Giving Up; Maybe, Maybe Baby (Stateside SS 318)★★★★—This is not from Tamla-Motown, but if you like that factory's output you ought to go for this one in a big way. Miss Knight and group have much of the same feeling and sound we get from Mary Wells. A good, slow, beat disc.

GLENDA COLLINS—Lollipop! Everybody's Gotta Fall In Love (HMV POP 1323)★★—No relation to Mimi's boy, this Lollipop was a hit here for The Maddars a few years ago. Miss Collins revisits it brightly. Everybody's Gotta Fall In Love is poetry and cute.

JOHNNY NASH—Love Aint Noshin'; Talk To Me (Pye International N 25250)★★★★—Love Aint Noshin' (but a monkey on your back)... according to Johnny Nash in this bitter little pushalong song to smooth rhythmic backing. Talk To Me is a slow burning ballad.

ROUND ROBIN—Kick That Little Foot Sally Ann; Stamen Party (London HLU 9905)★★★★—Round Robin is a man sounding like a West Indian as he chunts two songs about a new dance, The Stamen. Both sides, in fact, boast this foot-kicker which has a steady-flowing beat. Girl group and hand-clapping back up the singer for a catchy top half. B-side is purely instrumental.

SCREAMING LORD SUTCH—She's Fallen In Love With The Monster Man; Bye Bye Baby (Orion CB 1944)★★★★—Sutch has had plenty of publicity of late which may or may not be good for sales. Horror comic stuff on the Monster side is copied to Johnny Otis's old rocker Bye Bye Baby, which the singer handles competently with a little whoop but no screams.

SUGAR PIE DESANTO—Soulful Dress; Use What You Got (Pye International N 25249)★★★★—With blues girl could take off here, but her rasping vocal on Soulful Dress, Easy rhythm backing on her song and a smart guitar middle. Infectious.

JIMMY HUGHES—Steal Away; Lollipop; Last And I'm First (Pye International N 25254)★★★★—Hughes getting all worked up in an effort to get the girl to Steal Away with him—useful beat vocal. Prefer the quicker shuffler on the flip.

PATSY ANN NOBLE—Private Property; Crack In The Door (Columbia DB 7318)★★★★—Double-tracking on a steady danceable beat, Miss Noble could have her biggest sell since she came to Britain with Private Property. Edgy commercial noise from the flip.

THE EXECUTIVES—March Of The Mods; Why, Why, Why (Columbia DB 7323)★★★★—One of the Lansdowne series. The Executives produce a crisp instrumental sound with organ leading the guitars.

EARL PRESTON—Raindrops That's For Sure (Fontana TF 481)★★★★—Preston and The Redans with a steady, sad romance Raindrops the way of Top Notch. I'd be smooth if unexciting. I'd be inclined to push the livelier That's For Sure.

THE SHEVELLS—I Could Conquer The World; How Would You Like Me To Love You? (United Artists UP 1059)★★★★—Boy group easy beating on a simple message. Amiable second half too—but neither really world shattering.

THE SHOWTIMERS—Four Plus Two (Showtime 104)★★★★—This is the Rank Organisation's venture into the world of Top Notch. The Showtimers are a boy quartet (guitars, drums, singer) presenting their versions of Can't You See That She's Mine, A Little Lovin', Here I Go Again and I Love You Baby, well as these four big hit boys also offer a "plus two" in other words two new numbers in the idiom—You Must Be Joking and We Are Alright.

BILLY DUKE—While The Bluesie On The Rose; Yes The Lonesome Guy In Town (London HLU 9907)★★—Rather corny but rather pleasant all the same... Duke sings as if inviting a sing-along. From that ballad to simple old hit on the turn.

EARL PRESTON—Raindrops That's For Sure (Fontana TF 481)★★★★—Preston and The Redans with a steady, sad romance Raindrops the way of Top Notch. I'd be smooth if unexciting. I'd be inclined to push the livelier That's For Sure.

THE CHARTBUSTERS—She's The One; Slippin' Thru Your Fingers (London HLU 9906)★★—Disc made in Philadelphia for the Mutual label with both ears on the "British" sound no doubt! Chant, twang and harmonica.

EARL PRESTON—Raindrops That's For Sure (Fontana TF 481)★★★★—Preston and The Redans with a steady, sad romance Raindrops the way of Top Notch. I'd be smooth if unexciting. I'd be inclined to push the livelier That's For Sure.

Calling Artistes & Agents

Space is now being reserved for the 1964/65 edition of International Photo-Cast, the Casting Directory for the Light Entertainment profession. International Photo-Cast is distributed to all the major producers of stage shows, cabaret, record companies, TV and radio, variety circuits, municipal entertainment officers, etc., in Great Britain, on the Continent, in the Commonwealth and to other parts of the world. Artistes who reserve space are thus guaranteed that there is no wastage—their photographs and professional details are brought directly to the attention of those who matter.

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THE BARRON KNIGHTS HAD HARD CLIMB

THOSE Barron - Knights certainly don't qualify as overnight successes—they were formed four years and four records ago! But their humorous double-sided skit on other hit groups called "Call Up The Groups" has done the chart trick for them at last.

Barron Antony, founder-leader of the outfit, is a spruce, lively character with a sense of humour that matches the record.

"It has what we hoped were humorous lyrics, but we were being serious about the instrumental parts" she told me.

Barron formed the Barron-Knights after his demob from the R.A.F. Their first date earned them 30 bob at the Coventry Locarno, but nowadays they are one of the busiest, most popular and highly paid groups in the business.

Barron is guitarist-vocalist leader of the Knights, and is also handy on piano and harmonica. He was a R.A.F. pole vault and water polo champion in the Far East during his service, and delivered bread in Bedfordshire before realising his dream of becoming a professional musician at the head of the Knights. The rest of the boys? Well, let Barron take it from here!

DUKE D'MOND

Duke is our featured singer, and a founder-member of the Knights. He left a six-year apprenticeship as an electrolyser and stereotyper to join us with only a year left to go.

His dad, who's a printer, wasn't a bit pleased about this, but now he's one of our firmest fans.

Duke, who was welterweight boxing champion at the same school as our manager Tom Avern, does oil painting and builds hi-fi equipment in his spare time.

P'NUT LANGFORD

Yes, you do spell his nickname like that. We gave it to him because of his ash blond hair, the colour of his skin and the shape of his head. P'nut is a comedian as well as a singing guitarist, and is a real cheeky chappie if ever there was one. He's been with the group since the beginning, and always does our opening number "My Brother."

BUTCH BAKER

Butch plays guitar and banjo and also sings. He's been with us for two years now, and he's the other comedian of the team. He broke his nose badly at school, and has had to have about five operations on it. The only good part about that is it enables him to pull the most amazing faces.

DAVE BALLINGER

Dave's our drummer, and has been with us permanently since January. He's a real pro, if ever there was one, and has done a lot of hand work here and abroad. We're the first beat group he's played with. As well as being a good drummer, he has a keen eye for details, and makes a lot of useful suggestions for improving our act. Nothing ever gets him down or flapping.

Nigel Hunter



BRIAN POOLE AND THE TREMELOES with the greyhound named John's Good Luck, owned by the group's manager, Peter Walsh.

'I always wanted to be a group' says BRIAN POOLE

IT'S a funny thing but I never wanted to be the singer of the group—I always wanted to play guitar. I was only thinking about it the other day," Brian Poole said, leaning himself thoughtfully on a stool at Radio Luxembourg last week.

"I used to play the guitar you know. And then one day the boys turned up and said 'look, do us a favour, your playing is terrible—be the singer.' So that was that! But really this business about backing group and people tab us with sticks, it makes me sick."

"I mean, we're a group—all five of us. They just put my name on the front when he decided to have a solo singer. The boys decided that and ever since then people don't spill us up and the boys don't get mentioned half as much."

"Brian and the boys were at Lambour studios recording tracks for their new comedy film. It was hot and stuffy in the studios and outside the control room the Trems were running through an instrumental. Inside

Brian was talking to me about his long standing friendship with the boys.

"We first met up at school—at least Alan Blakely and Alan Howard and I did—on the rugby field. We were all music mad around that time and we had to play on cheap guitars. We travelled around in this crazy grey van with everyone falling out all over the place and used to go to one another's homes to practise."

"Around this time we were known as the Tremeloes and then we asked Dave to come and join us. You know the usual thing—'can you play the drums? No? Well that's fine join the group!'" Brian laughed. It was about then I was asked to stop playing guitar and we became Brian Poole and the Tremeloes. I was dead against it really, I didn't

like being pushed into the front like that.

"I think the greatest thing about us is that we're all such friends from way back. Of course, we have arguments—what load of blokes don't? But on the whole they never last long because Dave always wins—he can shout louder than the rest of us! Anyway, we've known each other for too long to ever fall out over anything."

Criticise

"We do criticise one another though. Our clothes especially because quite without any of this singer-backing group bit, I have a different taste in clothes from the boys. Quite unconsciously they always wear the same sort of things—even off stage. Like when we're recording now."

(Brian was wearing a striped tee-shirt and the boys were in ordinary blue shirts.)

"There are very very few times when I don't feel like one of the group and that's silly little things. Like when we go to a restaurant and the chairs are in fours. So the boys all sit together and I have to go to another table and sit with the road manager Roy. I mean it's daft but it's only then that I feel a bit cut off really."

Penny Valentine

CABLE FROM AMERICA

JERRY LEE LEWIS has made, according to all concerned, his greatest disc to date—"The Holy He Said Dig Dig For Me." It's taken off like a bomb in the South and is the hottest disc to come out of Nashville for a while. The Nashville scene has really been jumping recently, with nearly every big artist in the studios cutting albums and new singles.

London Records are out this week with another host of English artists, including Lulu, Brian Elliot, Ted Heath, Andrew Oldham, The Applelocks and Billy Fury, as well as being in the charts with The Rolling Stones and The Beaches. Any of the new releases could happen, too.

THIS could be the biggest summer yet for disc sales. LPs in general are selling well, and The Beatles' sound-track album of "A Hard Day's Night" has become the fastest selling album in the history of

the business. It is expected to reach three million even before the film opens in August.

It seems hard to believe that, with the temperature around 92 degrees in New York, a recording company could release a Christmas record. Well, the Trumpet label have just done this with "Santa Bring Me A Puppy Dog" by Sherry Crase. Jumping the gun is one thing but that is ridiculous.

Piano stars Ferrante and Teicher have just resigned with United Artists. The new deal is said to cover the next 10 years and will bring the best-selling duo a cool million dollars.

A tribute to **Eddie Condon**, honouring his 40th year in show business, is being held at Carnegie Hall on July 20, starting at midnight. Among the stars who will appear in the show are **Sammy Davis** and most of the top jazz greats.

GENE PITNEY is all set to show in the charts again with his newest "Hawaii." Gene is one of the most original singers on the pop scene today, and he can make what seems a very uncommercial song very commercial indeed.

Nobody ever thought the day would come when they would see the **Boston Pops Orchestra** in the top 100. That was before they recorded a Beatles' song, "I Want To Hold Your Hand." It's in and climbing fast.

After the successful first, second and third **Barbra Streisand** albums, all of which have reached the No. 1 spot (with "Funny Girl" in between), the next will not be called the "Fourth" after all, but "People" after her current single hit. Titles are at the moment being recorded and again consist of Barbra's own choice of material.

The **Dave Brubeck Quartet** are expected to return to the charts pretty soon with "Tok's Theme," which was written for the forthcoming TV series starring **Craig Stevens**, "Mr. Broadway."

Connie Francis, whose latest film "Looking For Love" is about to be released, is making her first appearance at the Hollywood Bowl, where she co-stars with **Peter Nero**, on July 24.

NEWCOMER Terry Stafford

who made a big impact with his first disc, "Suspicion," is preparing for his cabaret debut and has engaged a choreographer, **Charles O'Curran**, to produce for him. O'Curran is singer **Patti Page's** talented husband.

Tony Bennett was named "Variety Performer of the Year" by the American Guild of Variety Artists and received the coveted award at The World's Fair last Sunday.

Lovely Abbe Lane, former partner and wife of **Naxos Cugat**, is to make her solo cabaret debut soon in Washington, and does the same shortly on disc.

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PEN FRIENDS everywhere. Age 17 upwards. Opposite sex. Details free. — Mary Blair, 47/21, Ship Street, Brighton

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TEENAGERS Pen Friends anywhere! S.a.e. brings details.—Tennis & Club, Falcon House, Burnley, Lancs.

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ANNOUNCING THE OFFICIAL DAVE CLARK FIVE FAN CLUB OF GREAT BRITAIN.—Write for details to Jackie Lorraine and Joan, 60, Bincoote Road, Enfield, Middx.

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BEHIND THE SINGLES SCENE by DON NICHOL

It was a rush release for Billy's latest

BILLY FURY was not going to have another single released until August 7 but when they heard that a Vince Hill version was coming up it was decided to rush out Fury's treatment of It's Only Make Believe a month ahead of itself.

The song, written by Conway Twitty, was a hit for the American singer six years ago at a time when Billy was only dreaming about pop success. Fury liked the number and will be featuring it in his Great Yarmouth summer show act. He is knocking out the customers there with his dancing and comedy routines and as soon as the season ends in September Billy starts work on the film "I've Gotta A Horse" under his newly-signed contract with Amalgamated Distributors Ltd.

Billy, by the way, has a wry grin for those who have been making a fuss about the new Merseyside wave. "They forget I'm a Liverpudlian who worked in the Mersey docks," he says.

NEW STYLE KEN DODD

KEN DODD has returned to the composer who has brought him two of his biggest hits. —Bill Anderson, Anderson's C and W singer-writer who penned "Still" and "8 x 10." The new one "Happiness" is a change of style for both of them —and, in fact, some folk apparently didn't think it was an Anderson song. At first the disc label credit was being given to Lionel Bart!

Lionel did write a song called "Happiness" way back, and a little confusion crept in. Luckily the labels managed to get correct-

ted before finished pressings were sent to the shops.

Ken Dodd



Ken has been singing the Anderson "Happiness" on stage in the "Big Show of 1964" at Blackpool and getting great reaction.

THE LANGLEYS are an Irish couple... brother and sister Gerry Langley and Mary Perpetual Langley. Yes, Perpetual! Seemed such an odd name to me I wanted to know why she'd been given it.

The 16-year-old Mary didn't know why. "Furthermore," said she, "I don't see that there's anything odd about the name at all. Why should there have been a reason for being called Perpetual?"

I've never thought about "Seems quite natural to me."

Well, it'll be interesting to see if her discs achieve perfect motion. The first one's a 45 "un, Came about when she and 22-years-old Gerry were working in an Irish Show Band and one of the members asked them to make a demonstration disc of song he'd written.

Prima makes his own discs

LOUIS PRIMA after 25 years at the top of the entertainment tree in the States, has now launched his own disc company and "Robin Hood" is the first. These Prima label productions come out over here.

Louis has equipped a new recording studio with all the latest equipment a business man would wish should come easily to a man who did so well in Las Vegas he bought the hotel he's starting in it!

Louis, sadly, is no longer with Keeley Smith but pins high hope on his new girl singer Gia Mann and will no doubt be making more discs of her singing.

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

MODERN JAZZ

Jay Jay Johnson—Kai Winding

JAY AND KAI (12in. Oriole, Realm RM 167)*****—More bores and eight of these ten tracks were the first to feature the formidable duo of Jay and Kai, backed by Mingus and Kenny Clarke. —Lament, Blues In Two and Mingus' Reflections are worthy of special mention. They have stood the test of time amazingly well.

Cannonball Adderley Sextet

CANNONBALL IN EUROPE (12in. Riverside RLP 499)***** — Joe Napoli's annual International Jazz Festival at Com-

blain La Tour, a tiny Belgian village, has brought much pleasure to European jazz fans. This album, recalls the highlight of last year's sessions—the concert by Cannonball's band to an audience of 30,000 people. In the Sextet's show, their "soot tunes" are conspicuous by their absence. But there is plenty of "soot" in the swinging solos.

The band always generates a lot of excitement and this LP gives generous value for money—50 minutes of music!

Leroy Vinnegar

LEROY WALKS AGAIN (12in. Contemporary LAC 370)***** —This is an early, free-wheeling set, not unlike the earlier Contemporary LP under bassist Leroy's leadership. "Leroy Walks" I wish it were as good! —Despite the presence of Leroy,

Vic Feldman and Teddy Edwards, and some well-chosen tunes, neither of the two dates which comprise the LP were particularly productive.

To my ears, the best moments come from Teddy Edwards' tenor. He is such a virile, natural swinger with a fine command of his horn—and so underrated.

Lionel Hampton

HAMP GOES WILD (Oriole RM 110)***** —Hampton can always be relied on for an unhibited driving, rhythmical, dynamic performance. At the Olympia in Paris, where this was recorded, he certainly gave one of his greatest shows of all times, and only poor recording quality and extraneous noises throughout stop me giving it the full five stars.

Tony Hall

C & W & FOLK

Bob Dylan is about to become a legend...

Bob Dylan

THE TIMES THEY ARE A-CHANGIN' —(CBS 6225)*****—Bob Dylan is about to become a legend in his own right, and in our own life, though still sensationally young... in age and spirit, Dylan is a poet with a message, not unlike the message of Pete Seeger. But he sings with the soul of Dylan, sometimes through the voice of Woody Guthrie. On this one, With God On Our Side is THE TRACK. It says things that other artists, and even the ordinary man in the street, dare not say, even to himself, for the bare truth often hurts. Surprising how many turn away from hard facts... as if this stops them being there. Dylan doesn't turn... he lets you have it, right where it hits your hardest.

The odd thing is young people, who aren't as morose as they're made out to be, love him... and that includes the Beatles and The Stones' fans. He could be the biggest thing yet in show biz.

The Womenfolk and The Villagers

WE GIVE A HOOT—(RCA RD-7623)***** —The Womenfolk, all women group, and the Villagers, give you what I think is a genuine Ho-o-o-a-a-a-a-a, recorded live (whatever does that mean?) at the Ice House, Pasadena.

There is all the presentation, commercialization, "clap-trap" if you like, of the American Folk Scene. Now that Folk is BIG over there you can expect more of them too... they pour a handful of singers into a mould and they presto, they all come out the same... often even singing the same songs... and sometimes the same arrangement.

Both groups fit into the accepted mould, being made to measure for the cream of American listening society. Let me just say that they sing well, pleasantly, they sing nice songs, but they're rehearsed just too wonderfully well to be true.

Lester Flatt and Earl Scruggs

LESTER FLATT AND EARL SCRUGGS at Carnegie Hall (CBS BPG 6225)***** —Country And Western Aces (and Hey Prelio, they all come out the same) is a woe and not to be missed by lovers of the real low-down Blue Grass, banjo-picking mountain music. And who better than Flatt and Scruggs! From the opener Sassy Dog Blues, to the final Let The Church Roll On there's hardly a dull moment, unless you're a bit bored by that talking banjo act. The things swing like crazy... listen to that straddled fiddle on Durham Red and the guitar on Footprints In The Snow.

The EP lacks the "presence"

of the Carnegie Hall crowd and the tunes are of less appeal as the titles reveal—Cora Is Gone, I'll Never Shed Another Tear, Will The Roses Bloom?

The Brothers Four

SING OF OUR TIMES (CBS BPG 6228)***** —The Brothers Four go through the motions, and they sing nice songs. They also sing their well. Spring Hill Disaster is a ballad about the recent (1958) death of some 74 Nova Scotia miners. Dancer Me A Big concern a freed Negro slave's happiness. Take This Hammer you all know by now. Plane Wreck At Los Gatos is a Guthrie number.

The Clancy Brothers and Tommy Makem

THE MOONSHINER (CBS AGG 2004)***** —FINNEGAN'S WAKE (CBS AGG 2004)***** —Pete Seeger also appears on these two discs by the increasingly popular Clancy Brothers. I can't hear him singing but he's there on the banjo.

All told there are a dozen selected Irish ditties, many of them quite popular by now. Some, on the other hand, are rare enough to add just that little extra interest.

Owen Bryce

TRAD JAZZ

LATE LINE-UP WITH DJANGO

Django Reinhardt

DIJANGO REINHARDT and Quintet of the Hot Club of France (Realm RM 184)***** —Immediately after the war, Reinhardt was playing as well as he ever did, though most of his early confidantes have left the scene through one reason or another. Like the really great artists of the past, Django continued loving, playing, composing and playing superbly at all times. The personnel changed to include the virtuoso of Hubert Roustan's clarinet and the three guitars seemed to be full than in the pre-war years. It is surprising how good Reinhardt is on these tracks.

And when he comes in on sax, to join Rex Stewart on sax and Day and Confessing he can like mud.

Kid Martyn

KID MARTYN in New Orleans with Kid Sheik's band (LA 1270)***** —The Kid Sheik of this disc is George "Kid Sheik" Cola, trumpeter/bandleader of the New Orleans and one of the important links with the music of the past. Martyn found when he joined the birthplace of jazz. An edition he fulfilled was recorded in 1977 label. The lineup—Jim Robinson, Stan Dragou on drums and, best of the lot, for me, about John Handy.

Sunnyland Slim and Little Brother Montgomery

CHICAGO BLUES MESSIAH (77 LA 1271)***** —Doug Dobbell we are indebted to this present LP as far as it has been able to trace Slim and Little Brother Montgomery is known to us from records and on some tracks personal visits. On some tracks Sunnyland's vocal and piano, others, Brother Montgomery's yet others, it's one backing. Take it from me, that this is another disc of "real" blues. It's no pandering to popular taste what constitutes the blues. Men don't need that treatment.

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MERSEY GOES MAD!

Welcome leaves Beatles in a 'hard night's daze'

OH, how I wish you all could have been here in Liverpool last Friday. To see for yourselves just how incredibly fantastic the Beatles' welcome home was. All day long the excitement had been building up. You could sense it everywhere.

This was the great day we'd all been looking forward to, when our world-famous prodigal popsters returned home for the northern premiere of their film, "A Hard Day's Night."

From the moment their plane touched down at Speke Airport at 5 p.m., to the time they flew out at midnight it was screams, screams, all the way. At the airport Press reception they were caught up in a dizzy whirl of reporters, TV interviewers, cameras, microphones.

I waved a "Hi" to them and they invited I join them at their table. It was just like old times. They looked remarkably well considering how hectic life is for them.

Paul asked how things were at The Cavern, John inquired how Kay's children were. (Ray McFall is, of course, the owner of The Cavern and he was with me at the reception). Ringo wished to be remembered to The Cavernites. George said he'd head my Luxembourg radio programme the previous Sunday night.

great

It was great to be able to have a chat with them again—the same four friendly fellas I had the honour of presenting 292 times at the good old Cavern. How I wish we could have them back again!

More screams, more hand-shakes, more hellos, more autographs, more questions, more answers, more cameras. And then they were whisked away. A mighty 6,000 strong scream signalled the start of the eight-mile Beatle Drive to the town hall.

Through both sides of the Beatle route, like an endless bus queue, were hundreds of thousands of screaming, cheering, flag-wavers. People were everywhere, crowding bedroom windows, on rooftops, up lampposts. People with Beatle rosettes, confetti, streamers, balloons.

Cars plastered with Beatle pics and "Welcome Home" slogans.

GEORGE and DJ David Jacobs share a joke at the reception.



Jacobs, did a little dance routine. The audience was enraptured.

The boys, excited, took their seats in the circle with the Earl of Derby.

Then came the film—an abjectly wonderful movie—with the audience applauding every song. Just before the end of the show The Beatles slipped quietly out of the theatre through a side door. Despite the rain crowds were still around, especially at the airport.

Thus they left as they came: on a wave of screams, history—and hysteria—was indeed made last Friday night.

They departed exhausted, I'm sure, but also very, very happy. No other welcome has been quite like this one. After those seven fantastic hours in their hometown they must surely have been in a hard night's daze.

Banners hanging from buses—"We Love You Beatles," "The Beatles For Ever," "Long Live The Beatles." Eight miles of this. A sort of ticker-tape hit parade. Fantastic, unbelievable. Hall the conquering heroes, indeed.

But this was nothing compared with the welcome at the town hall. Ten thousand hysterical fans besieged the building. Four hundred people fainted, 47 went

to hospital. The entire city police force was on duty. Bastille Day had nothing on this.

Inside the town hall the civic reception was in full swing. When the Lord Mayor introduced The Beatles the 500 guests present cheered and applauded Liverpool's globe-trotting ambassadors of song.

More eye- and ear-boggling scenes followed their departure from the town hall to the Odeon Theatre. Here again the streets were jammed with clamouring, screaming fans.

squeals

On stage in the theatre the Liverpool City Police Band played a medley of Beatle tunes to a capacity audience. The house lights went down, the curtain went up and David Jacobs introduced John, Paul, George and Ringo.

To accompanying squeals of delight from the audience, they each said hello and how great it was to be back home. They larked around with David

By **BOB WOOLER**, disc jockey
at Liverpool's **CAVERN CLUB**

RINGO'S PRESENT — IT'S A BULL RING

THE BEATLES were receiving yet another award to add to their vast collection when I caught up with them at Radio Luxembourg's London office behind the Hilton Hotel last week.

Appropriately enough, for a group which spends a good bit of the time dashing about the country and evading fervent fans, it was called the "Getaway Trophy" presented by "208" in connection with the programme, "Battle of the Giants".

Beatles Ringo and Paul received the award from British and Empire heavyweight champion, Henry Cooper.

Afterwards I asked Ringo for his impressions of their film.

Doubtful

"Well, we all saw it on the Saturday before the premiere and I was a bit doubtful. But after the critics raved about it and we heard the audience response the other night, I knew we were all right."

"I came past the cinema yesterday and saw people queuing and it made me feel good," he added.

Ringo didn't have a party for his 24th birthday, the day after the film premiere, but he did get a load of gifts from fans.

"I had scores of dolls and things," he said. "A couple of rather nice clocks and a bull ring! Not the place where they fight, the ring they put in the bull's nose!"

Although the first "Getaway Trophy" went to The Beatles, the favourite star was, in fact, Elvis Presley, who beat them by over 2,000 votes. A special award was sent to Elvis in Hollywood.

MIKE LEDGERWOOD.



Well, it makes a change from the guitar! But RINGO doesn't seem to approve!

The Swinging Party

WHAT A DRAG! THAT TAPE RECORDING SOUNDS ROUGH.

WHAT A WASTE OF TIME!

WE WON'T GO TO JOHN'S PLACE AGAIN IN A HURRY

SOME WEEKS LATER

THAT SOUNDS FAB!

YES—IT'S MASTERTAPE!

COME ALONG SATURDAY—I'M USING MASTERTAPE NOW!

SOUNDS LIKE THERE REALLY IS IN THE ROOM!

MASTERTAPE REALLY IS MARVELLOUS!

AVAILABLE NOW AT YOUR LOCAL RADIO SHOP



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Manufactured in England by M.S.S. RECORDING CO. LTD. Colnbrook, Bucks and Nationally Distributed by YIDOR

Fritz

Lionel

Mike

Alan



THIS IS US THE FOUR PENNIES

Fritz

I was ... born in Oldham, Lancs., on December 6, 1944, play lead guitar and was a laboratory assistant before becoming one of the Lionel Morton Three two-and-a-half-years ago.

I wrote ... our new single "I Found Out The Hard Way."

I like ... good music. Folk, blues—and people like Jesse Fuller and Memphis Slim.

I wear ... smart casual clothes. I prefer coloured shirts and like suede shoes.

I don't drive ... anything at the moment. I'm taking my driving test this week.

My ambition ... is to become a first-class songwriter.

I eat ... anything. You name it, I'll eat it. The boys are thinking of throwing out a challenge to any other individual in a group to join me in an eating competition.

I collect ... plane tickets (I've got 20 so far) and LPs.

Lionel Morton

I was ... born in Springfield, Blackburn, on August 14, 1940, play guitar and sing lead vocal. I founded The Pennies in early 1962. Fritz and Mike lived near me and we used to play pubs and clubs as the Lionel Morton Three.

I worked ... in a lot of jobs, from farming to a sausage salesman—but found I couldn't settle down. I took a gamble in the music business and it's paying off.

I don't ... collect records. I rarely have the time to play and appreciate them. Mary Wells is one of my favourites. How can anyone not like her?

I hate ... operas. I think they might sound better if they were sung in English. Or would they? And slow drivers who mess about on the roads.

I want ... to buy a fast sports car. I was going to get an Aston Martin, but I hear Paul McCartney is also ... so that's no good. It will have to be something sporty, though. I love fast cars.

I wear ... casual clothes, usually. We're nearly always dressed casual—except when we're performing.

I used ... to go fishing a lot. We all like the fresh air. When we were down near Torquay recently we all went shark fishing.

My ambition ... is to stay in the business and become a success in every thing. I also want to own the fastest car in the country someday ... I hate being passed on motorways.

Mike

I was ... born at Stoke-on-Trent, Staffordshire, on July 21, 1945. Yes, folks, it's my birthday on Tuesday. I play bass guitar and sing. I was going to teach art and had a place at college in Leicester lined-up last September,

but postponed it till I found out how the pop business would turn out. I'm glad I waited.

I played ... with six or seven different groups before joining up with Lionel and becoming a Penny.

I like ... Negro spiritual music. I've just bought a great Clara Ward LP. I like a lot of these American singers who are comparatively unknown over here.

I also like ... modern jazz, but not trad. Alan and I share the same taste in classical music, too. We often sit quietly and listen to Bartok or something like that late at night.

I wear ... simple, but original styles in clothes. I don't like anything too fancy. Dark-coloured string ties and high-necked shirts appeal to me.

My hobbies ... used to be painting, in water colours, but I don't have much time for that now. Abstract subjects are my favourite.

My pastime ... like the others, is swimming and most water sports. I like travelling and reading ...

Dennis Wheatley and light stuff. I also write the music for songs, of course. Fritz specialises in the words. I wrote the tune to "Juliet," our chart-topping hit, about six months before Fritz put the words to it.

Alan

I was ... born in Brieffield near Burnley, on April 7, 1943, and was apprenticed as an engineer before being chosen from some 50 applicants to play drums and turn the Lionel Morton Three into Four ... and later The Four Pennies.

I like ... classical music and modern jazz stars like Dave Brubeck, Theolonious Monk, Nat and Cannonball Adderley and Stan Getz. I also like Frank and Ella, of course.

I wear ... mohair suits, but they're terrible for creases, casual gear like sloppy sweaters—those with polo or square necks. In fact, anything that's smart and up-to-date.

I hate ... washing shirts. I think I only wear a shirt once and then

find myself slaving over an hotel bedroom sink trying to get it clean to wear again the next day. I know it sounds mad, but I don't take all my washing into the bath with me and do it then. Saves time!

I eat ... a lot of Chinese and Italian food. We'll go into a restaurant and order the weird-looking items on the menu sometimes. I drink orange juice and Russian and Chinese tea.

My hobbies ... are anything connected with water. I love swimming, water-skiing, and underwater swimming.

I drive ... a Ford Anglia. It's only a modest car, but I rarely have the chance to use it anyway. The group has a big green Zodiac. We go everywhere in that.

I used ... to play in a group with Tony Hicks and Bobby Elliott in the old days ... before The Hollies or Pennies gained recognition.

My ambition ... is to have an acting part in a film. I don't know if I'd be any good, but I'd like to try.

Scots scream for Hollies!

'It's our best tour yet'

WANTED: five targes and five claymores. For the use of the well-known hit-parading beat group called The Hollies! In case you're wondering, a targe is a Scottish shield and a claymore is a Scottish sword.

"We've been on the look-out for some ever since we started our tour here," said Graham Nash over the telephone from Elgin, Morayshire, last Friday. "We've seen some on exhibition, but they haven't been for sale."

It's The Hollies' third tour of bonnie Scotland, and their best yet, according to Graham. "We're playing to full houses and great receptions," he said. "They're more interested in our older numbers compared with audiences down south, but they can scream just as loudly!"

"We've talked to fans after our shows, and they tell us they know what we sound like because they've got all our records. They come along to see us in person, and have a good scream to let us know they appreciate us being there!"



THE HOLLIES take a few minutes off to sign some photographs.

The boys have been on the go all the time north of the border, with dates taking them from one end of the country to the other. "We've travelled on just about everything possible," laughed Graham. "Car, plane, van, boat,

ferry—everything except a Scottish yak! We're enjoying it, though, because we're getting chances to see the sights as well. "And the Scottish people are so nice and interested in us. Every time we've walked into a

bar, we've been recognised, and invited to have a drink with somebody. And these are the older people, too, not the fans who come to our concerts." The Hollies had managed to "do" Blair Castle and Loch

Lomond and Loch Ness up to the time I talked to them.

"The castle and Loch Lomond were fine," said Graham, "but we weren't too keen on Loch Ness. It's got a very weird and strange atmosphere, especially up at the deep end, and although we didn't see anything, we were quite prepared to believe there's a monster in there somewhere. All the local people are convinced there it is."

The boys find that Scotland is helpful with inspiration for writing songs.

"It seems lucky for us in that respect," explained Graham, "and we've got quite a bit done since we've been here. We're waiting for an LP release in September, and at this rate it could be all original numbers."

Graham has a message for Mick Jagger of The Rolling Stones.

"Tell him he owes me five pounds," bet him that "All Over Now" would shoot right up the charts as soon as it was released, and he didn't agree. That friver will come in handy to help pay for my targe and claymore when I get them.

Nigel Hunter