

DISC

THE TOP RECORD & MUSICAL WEEKLY

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THAT OLD BLACK MAGIC AGAIN



CILLA BLACK sat in her Palladium dressing-room on Monday evening, and hugged her knees excitedly. Things are definitely swinging again. Her throat's better. Her record "It's For You" is climbing the charts happily—this week it's at 9 in DISC's chart. And she's fixed her first holiday abroad.

"I'm going to Jamaica in January," she said. "Isn't it smashing? I've never been abroad before on holiday, and the idea of sunbathing somewhere in January is fabulous."

Monday was Cilla's first day back in the Palladium show after her throat trouble, and she came through with flying vocal colours.

"I didn't know until I went on stage whether it was okay or not," she admitted. "I didn't do any practice over the weekend. I've had trouble with my throat before, but it's always been tonsillitis up until this time. Now it's laryngitis."

"The doctor said that one should keep one's tonsils to protect yourself from germs, but mine are so scarred that they're useless—so I shall be having them out next year when I get a chance."

Graduate

Cilla's completing her first LP, which will be on sale in October.

"It's a real mixture," she said. "The Sounds back me on the beaty stuff, and I've got orchestras for other tracks. I hope it will prove popular, because I've been thinking about things. I mean, I can hardly hope to sing pop ballads like now when I'm 40, can I?"

"I'd like to graduate to being someone like Nancy Wilson. Really smooth, sophisticated and jazz-inclined. I'm terrified that all this might suddenly stop, with me disappearing into nowhere."

Cilla's going to America next March following a tour of Britain during February. She'll do five weeks of TV, and cabaret in the States, and then move on to Australia.

"It's all very exciting, isn't it?" said Cilla. "Providing my throat behaves. It's great sounding like a cross between Ada Larkin and Fenella Fielding, but it's no good for singing!"

Nigel Hunter



SHIRLEY BASSEY

Sings **WHO CAN I TURN TO?**

the hit song from the new Leslie Bricusse—Anthony Newley musical

THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD

COLUMBIA RECORDS DB 7337



People don't laugh at The Kinks now

Stop Pressings

by Peter Thompson

WHEN The Kinks used to play "You Really Got Me" on stage they had to tell the audience when they had finished so they knew when to clap! Today the song is such an undisputed success that they need worry no more because everyone KNOWS when it finishes.

The success has wiped out another of the groups' worries, too. The fact that people laughed at their name. They think that once a group has a hit record no matter what they're called people take you for granted.

"I can remember when I looked at The Beatles names and burst out laughing," said Kink Dave Davies, when I met the group last Thursday. "But once you've had a hit it's the sound that counts."

In fact people are taking The Kinks very seriously now. Their record is one of those attractively ugly records that is so insistent, definite and loud that you know it's going to be a hit the first time you hear it.

by Penny Valentine

likeable

Some people think it sounds a bit flat. The Kinks inform me that this is because of the key change from G to A—and anyway there isn't much tune to begin with.

There are four Kinks who look just about as kinky as any other group on the scene today—no more, no less. They are very likeable and are Ray Davies, Dave Davies, Peter Dinklage and Mick Avory. The group was formed three years ago and was well-known around Muswell Hill.

Guitarists Ray, Dave and Pete and drummer Mick were discovered by a couple of young businessmen with a sharp eye for talent and made two records before this one—called "Long

Tail Sally" and "You Still Want Me."

They smile a lot and laugh at themselves. Ray is the writer of the group. He wrote their second record and both sides of their current one. He says he wrote "You Really Got Me" five months ago as an "exercise."

"It had very way-out words and a funny sort of ending that didn't. We used to sing 'You really got me . . . and there was dead silence. People just didn't know it was finished,'" said Ray.

"And we used to say: 'Well that's it then.' It was a bit of a laugh. We used to think it was funny and so did the audience. On the record we add a proper ending."

"We did it differently on the record because it really was rather uncommercial. The funny thing is that it sounds terribly commercial now with very few changes. We added more to the basic backing to give it a more tight sound—you know the sort



THE KINKS—smile a lot and laugh at themselves.

of things you can do in a studio."

wonderful

All the boys' records have been produced by a nice young American called Shel Talmy who thinks—without, he says, any prejudice—that they are wonderful, and they know what they're doing and what sort of sound they are trying to produce.

Shel said that he had sent the tapes over to America and they were going wild over the disc over there.

The boys would probably be going over there at the beginning of next year, he added.

Anyway, the boys were having to record an LP at the beginning of next month—which gave them exactly two weeks to record twelve tracks . . . as well as do their one nighters and TV appearances. A formidable task!

"Also," he told me, "I am fixing to have the boys record the track in German, French, Spanish and—Japanese!"

"You might think that's crazy. But Japan is the second biggest market in the world. And although they have a lot of English-sung songs in the charts, you stand a better chance if you record it in their language."

The Kinks were very excited about America and the recording.

"We honestly thought, this might possibly be the hit," said Ray. "It was always the 'A-side'—there was no doubt about it. I think we had quite a lot of confidence about the record—although we certainly couldn't have got away with recording it about five months ago . . . when I wrote it. Funny how the scene changes."

When I left, the boys were trying to get Shel to teach them Japanese with an American accent!

BRIAN EPSTEIN's all-night rooftop party last Wednesday night was one of the most star-studded social occasions this summer. Ringo Starr put in a 24-hour tape special for the occasion.

Producer Mickie Most has his groups The Animals with EMI and The Nashville Teens with Decca; now his EMI-released Herman's Hermits "I'm Into Something Good" competes with Larry Parnes discovery Lady Le (Decca) and his disc with The Cherokees (E.M.I.) fights with Mojos for top honours with "Seven Daffodils." On Brian Andrew's "Top Gear" show last Thursday, in an interview with Brian Matthew, Russ Conway expressed admiration for the songs of John Lennon and Paul McCartney. With Jimmy Savile topping deejay popularity polls everywhere, it seems strange to have no BBC disc show. George Martin had to postpone a Beatles disc date to record Judy Garland. When John Lennon or Paul McCartney receive royalty cheques, do they say: "Well, there's ANOTHER bonus!" Musicians on the first Marty Wilde session produced by Andrew Oldham say the sides are Marty's best yet and could put him back in the charts.

A GREAT honour for Mickie Most to be asked to produce Brenda Lee's British debut session, Kenny Lynch is rapidly developing into a top song-writer. Out in USA: The Yardbirds "I Wish You Would." The Four Seasons follow up so "Big Boy" is entitled "Say It For Me" simultaneously their former label releases "Sincerely." Major Lance fans should listen out for his wild new one, "Rhythm, Patience and Prudence." The Caravelles of the mid-50s—re-recording again, George Martin instrumental single, The Beatles "This Boy" (called "Ringside Theme") a hit in America. Sammy Davis has recorded Mel Tormé's "California Suite." Long Debbie Reynolds to star in "The Singing Nun" film. Conade Francis and James Darren together in forthcoming film. What has been the fate of the Simon Scott band?

TEENS' NEXT MAY BE ON FISHING!

THE Nashville Teens, the six-strong Southern group whose "Tobacco Road" has kept up the charts in recent weeks, are already considering their follow-up. And it could be a number all about . . . fishing!

Vocalist Artt Sharp, hucking into a snack of cream crackers, cheese and tea at the BBC's Manchester TV studios during a break in the "Top Of The Pops" rehearsal, told me:

"It may seem a funny subject for a song, but it's really a great number. We'd like to do something in the same vein as 'Tobacco Road' as a follow-up and this is one number we're seriously considering. But before we commit

ourselves, we want to hear it on record.

"We had one number which sounded great on stage, but when we cut it in the studio, it was awful and we scrapped it. So we're not thinking seriously about this number until we hear a playback."

"Of course, our A and R man, Mickie Most may have a number for us and if he has we'll obviously be guided by him on this."

The Nashvilles and Mickie cut the "Road" disc independently—at the Pye Studios, near London's Marble Arch. And the group are emphatic that they want to use the

same procedure both for their next single and for the LP and LP they hope to have out by Christmas.

"We hired the studio from Pye specially for the session and we were knocked out by it. The technicians were great and we really felt at home there. We'd like to cut our next numbers there as well," said Artt.

But the Teens have hit a snag with their recording plans because Mickie Most at present is too tied up to A and R their session.

The group's first LP should be on the sales counters before Christmas. I asked Artt about its content. "We've nothing definite decided yet," he replied. "We may be doing 12 or 14 numbers. We'd like it to be a musical album, as varied as possible."

"We may do a number like 'Road', and perhaps an R and B number (like The Stones), perhaps a ballad or two, anyway, pretty varied stuff. I think as a group, we're versatile enough to be able to do that."

Reverting to the next single again, Artt told me that the B-side may be a ballad written by the group's guitarist John Allen. And he also gave me news of another ballad which the group is hoping to feature in the stage act pretty soon.

"It's a fabulous original American ballad that is too good to be true. It's been recorded before, but never sold. I'm not saying anything about it because we're not running the risk of anyone using it before us."

Alan Walsh

POST BAG

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

And you could win an LP of your own choice, for that's the prize the Editor gives every week for the best letter. And once a month there is a BONUS prize of a superb Ronson "Claridge" table-lighter.

PRIZE LETTER

Their success largely due to Caroline

AT last records are getting a chance to prove themselves. Radio A plugs most directly influence at least 80 per cent of the Hit Parade, and I believe that Radio Caroline has been responsible for the chart successes of The Nashville Teens' "Tobacco Road"; The Homecombs' "Have I The Right"; The Beach Boys' "I Get Around," and Marianne Faithfull's "As Tears Go By," among others.

It's time for the BBC and Radio Luxembourg to follow suit by giving more airtime to the lesser-known discs instead of playing the Top Twenty numbers over and over again with such monotonous regularity.—ALAN R. MAYOR, 3, Kingsmill Avenue, Whalley, Blackburn, Lancs.

Why the rave?

I'VE just seen "A Hard Day's Night," and I think Ringo is the only one who came off well in it. The songs were O.K., but there was no story in the film. I can't understand why so many people are raving about it.—LYNSEY LAWRENCE, 23, Brook Avenue, Edgware, Middlesex.

Untidy label

I READ in DISC that The Rolling Stones dislike being abused, and frankly I was surprised. If they don't want to be labelled untidy, why don't they do something about their appearance? Their hair is disgustingly long and uncombed, and they must be the untidest pop group in the country. I've nothing against their singing, but I do

think they could smarten up a bit. The Beatles are all neat and tidy.—CLAIRE DEXTER, 87, Aylesstone Lane, Wigton, Magna, Leics.

Don't give up

I AM a fan of Peter and Gordon, and I'm disappointed to read that they might quit pop music if they don't get a big hit with their next record. Surely they realise that several people have difficulty in finding successful follow-ups to initial hits? You've got enough talent to stay at the top for years, boys, so don't give up.—EDDIE SMITH, 16, Kemmer Road, Thorntree Estate, Middlesbrough, Yorks.

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

CONGRATULATIONS TO THE

C Animals and ace A and R man Mickie Most on the phenomenal American success of "The House Of The Rising Sun." Aren't The Rolling Stones' "I'm crying more national Press publicity than they desire? Two special late-night recording sessions last week for The Beatles probably reading tracks for a future LP. Two members of Brian Epstein's latest signing, The Rustics (from Paignton, Devon) are prolific songwriters—could they be a future Lennon/McCartney team? Exactly. How years after their first hit "They Goes My Baby?"

THE DRIFTERS are still

U.S. Top Ten—this time with "Under The Boardwalk." Ray Orbison's follow-up to his smash "It's Over" is "Pretty Woman." Nice gesture by "Easy Beat" producer Ron Belcher to give his former teenage panelist, now the deejay Don Wardell, now the welcome home from Luxembourg. Two British covers of The Beatles' beating US. No. 1 "The Four Seasons" "Rag Doll" by The Fenmen (Bern Elliott's former backing group) and Sammy King. Barry Langford's "Beat Room" must surely have biggest BBC audience. Was there once a Rolling Stone?

"PROMISE YOU'LL TELL HER"

THE GREAT NEW DISC BY THE SWINGING BLUE JEANS

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AIN'T NOTHING YOU CAN DO
Bobby Bland
 V-P 9222
 vocalion

ROUND THE WORLD

DISC'S **TOP THIRTY** BRITAIN'S BEST CHART SERVICE

HONEYCOMBS NOW 2 STONES EP, ELVIS IN

● 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	1	● DO WAH DIDDY DIDDY	Manfred Mann (HMV)
8	2	HAVE I THE RIGHT	The Honeycombs (Pye)
2	3	● A HARD DAY'S NIGHT	The Beatles (Parlophone)
4	4	● I WON'T FORGET YOU	Jim Reeves (RCA)
3	5	● CALL UP THE GROUPS	Barron-Knights (Columbia)
5	6	TOBACCO ROAD	Nashville Teens (Decca)
5	7	● IT'S ALL OVER NOW	Rolling Stones (Decca)
9	8	I GET AROUND	Beach Boys (Capitol)
14	9	IT'S FOR YOU	Cilla Black (Parlophone)
7	10	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	Dusty Springfield (Philips)
11	11	IT'S ONLY MAKE BELIEVE	Billy Fury (Decca)
21	12	YOU REALLY GOT ME	The Kinks (Pye)
13	13	I FOUND OUT THE HARD WAY	The Four Pennies (Philips)
10	14	ON THE BEACH	Cliff Richard (Columbia)
12	15	FROM A WINDOW	Billy J. Kramer (Parlophone)
23	16	I WOULDN'T TRADE YOU FOR THE WORLD	The Bachelors (Decca)
30	17	● I LOVE YOU BECAUSE	Jim Reeves (RCA)
—	18	FIVE BY FIVE (E.P.)	Rolling Stones (Decca)
18	19	A HARD DAY'S NIGHT (L.P.)	The Beatles (Parlophone)
15	20	● THE HOUSE OF THE RISING SUN	The Animals (Columbia)
24	21	THE CRYING GAME	Dave Berry (Decca)
17	22	WISLIN' AND HOPIN'	The Merseybeats (Fontana)
—	23	SUCH A NIGHT	Elvis Presley (RCA)
16	24	SOMEDAY WE'RE GONNA LOVE AGAIN	The Searchers (Pye)
29	25	SHE'S NOT THERE	Marianne Faithfull (Decca)
26	26	AS TEARS GO BY	Dionne Warwick (Pye-International)
20	27	YOU'LL NEVER GET TO HEAVEN	P. J. Proby (Decca)
19	28	● HOLD ME	Julie Rogers (Mercury)
—	29	THE WEDDING	Everly Brothers (Warner Bros.)
22	30	THE FERRIS WHEEL	

Compiled from dealers' returns from all over Britain.

AMERICAN TOP 20

Last Week	This Week	TITLE	ARTIST	Last Week	This Week	TITLE	ARTIST
2	1	Where Did Our Love Go	Supremes	4	11	Rag Doll	Four Seasons
1	2	Everybody Loves Somebody	Dean Martin	15	12	People Say	Dixie Cups
3	3	A Hard Day's Night	Beatles	7	13	The Little Old Lady (From Pasadena)	Jan and Dean
5	4	Under The Boardwalk	Drifters	9	14	I Wanna Love Him So Bad	Jelly Beans
10	5	The House Of The Rising Sun	Animals	12	15	I Get Around	Beach Boys
8	6	C'mon And Swim	Bobby Freeman	28	16	Such A Night	Elvis Presley
14	7	Because	Dave Clark Five	27	17	And I Love Her	Beatles
13	8	Walk—Don't Run '64	Ventures	11	18	(You Don't Know) How Glad I Am	Nancy Wilson
6	9	Whinin' And Hopin'	Dusty Springfield	22	19	Ala' She Sweet	Beatles
16	10	How Do You Do It	Gerry and The Pacemakers	20	20	Just Be True	Gene Chandler

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

THE TORNADOS
 Exodus
 F11646
DECCA

THESE ZOMBIES ARE NOT WALKING DEAD

LOOK up the word "zombie" in any dictionary, and you'll get a definition to the effect that it means the walking dead. The group called The Zombies came to me last week. They were all walking, but they were far from dead.

"She's Not There," their first hit disc, swung into the DISC Top Thirty last week. And it made it in just over a fortnight. The Zombies certainly aren't dead mentally, either. Between them, they notched up 50 G.C.E. passes at Ordnamy and Advanced level back in St. Albans, Hertfordshire, the area they hail from.

There are five Zombies in all. Paul Atkinson is the lead guitarist; Chris White is the bass guitarist; Rod Argent plays piano; Colin Blunstone is lead singer and guitarist; and Hugh Grundy plays drums.

The boys came into the limelight via a Hertfordshire beat contest, which they won. Jack Jackson's sons, Malcolm and John, heard them and were impressed. One thing led to another, and The Zombies went in a demo disc to Decca, which was considered good enough for commercial release, although the boys cut their own number "She's Not There" instead for issue.

not R and B

"We're NOT rhythm and blues," declared Paul. "We play some blue-type numbers, but we're not an R and B group."

The Zombies knew each other at school—they're all 19 apart from Chris, who is 21 — and they've been active for 18 months. They've been professional for five weeks now.

"We're a bit surprised about how the record's gone," admitted Rod. "George Harrison helped it a lot, we feel. He was on the 'Juke Box Jury' panel when it was played, and said some nice things about it."

"We can't stand shabby lyrics," remarked Paul. "We like beat, and are inclined towards modern jazz, but out-and-out slash is right out as far as lyrics are concerned."

The boys are pleased with their disc success, and are looking forward to the chance of a big-name tour in the autumn. But, in their own words, they're determined to keep "a sense of proportion."

"We'll see how it goes," said Rod. "We've not done anything to get big-headed about yet. Anyway, if you go around with your head in the clouds, you can't see where you're going, can you?"

NIGEL HUNTER

THE ROCKIN' BERRIES
 I Didn't Mean To Hurt You
THE PETER KNIGHT SINGERS
 A Wonderful Day Like Today
DOMINIC BEHAN
 When I'm Twenty
ME AND THEM
 Tell Me Why

FRANK SINATRA
 My Kind Of Town
 R. 20279
 7N 15684

JULIE GRANT
 Come To Me
 reprise
 7N 15682

WAYNE GIBSON
 AND THE DYNAMIC SOUNDS
 Kelly
 7N 15680

TAMMY St JOHN
 Hey, Hey, Hey
 7N 15682

Brian Poole and The Tremeloes are ON THE SEARCH

BRIAN POOLE and The Tremeloes are on the search. Not for another hit disc—everyone says they've got that already with their latest "12 Steps To Love"—but for a large, empty country house they can turn into an hotel!

The group were busily munching their way through a second box of biscuits and talking about their plans for the future when I met them last week.

Plans, it seems, which include starting up in the hotel line when they "retire."

"We were talking to this woman who runs a hotel in Northwich the other day," said Brian half-way through a biscuit. "Well, this hotel thing has always been in our minds. We want to buy a big country house and turn it into an hotel and restaurant—you know, based on the country club idea."

"She thought it was great and said if we needed any help on the catering side—with advice and stuff, she'd help us. What a laugh, can you imagine an hotel

by Penny Valentine

running anything like that!

"Still, I suppose you could say it's an investment for the future. I know a lot of people laugh at us because we're so security minded. But what's the point of making a lot of money while you're young and just frittering it away and having nothing to show for it?"

At the moment though, the group have just made one big buy—a brand new luxury motor

launch they are calling "Candy-man."

"We're hoping to use it for water skiing," said Brian. "While we were in Ireland filming we had our first taste of water skiing and we enjoyed it so much we thought we'd like to take it up seriously when we got back."

"Of course some of us can ski properly. The funniest thing you ever saw was Dave going through the water with just his head above. He just couldn't get up on the skis. So he was dragged all the way across the lake with only his head out of water."

"Of course, we were all killing ourselves laughing at him but he was in pain for days because of the pressure of water!"

Dave Munden still looked suitably pained.

"I don't care," he said. "As long as nobody asks us if we're going to motor the boat in Barking Creek!"

The group who earn £50,000 a year and don't care who knows it, look like they're going to add a lot more royalties for their

future "security" with their latest release.

The disc is an American original written about three years ago. People who "know" say that this is the best record the group have ever made. Originally it was called "Ten Steps To Love" and was, Brian said, to have been recorded by P. J. Proby!

Squirmed

"I wrote in a couple more steps" and re-arranged the tempo," said Brian. "The words of some of the verses were a bit droopy. I mean droopy words are out these days, and anyway we squirmed a bit when we read them."

"It's funny because a lot of people have been saying how good the backing sound is, which is very funny because it's the sort of noise we were making years ago. We're quite pleased with the record—probably because nearly everyone seems to like it."

Top Choice By Kenny Lynch

KENNY LYNCH'S record collection runs into several hundreds, and covers a wide range of musical territory from Frank Sinatra, Billy Eckstine, Ray Charles, Stan Kenton and Sarah Vaughan to the classical realms.



DROWN IN MY OWN TEARS Ray Charles

THIS is sort of rhythm and blues, but not too way out. The type I personally dig.

AS YOU DESIRE ME Peggy Lee

OUT and out sexiness, this song, the way Peggy does it. A perfect example of that kind of singing.

WARM Johnny Mathis

THIS is how a love ballad should be sung, I think, I like Mathis' "A 101" and reckon this is one of his best.

SOPHISTICATED LADY Billy Eckstine

THE be-all-and-end-all of singing. A great record.

WALK ON BY Dionne Warwick

DIONNE, Bert Bacharach, this song—they add up to my favourite pop formula.

SUMMERTIME Miles Davis

GENIUS in trumpet playing and also genius in arranging by Gil Evans. My top instrumental favourite.

THINGS WE SAID TODAY The Beatles

EVERYBODY'S on the Beatle wagon these days, and that includes me. This is the nearest they've got to a folk song so far. Really great lyrics.

IT'S ALL OVER NOW The Rolling Stones

I JUST like The Rolling Stones, and I certainly like this record.

24 HOURS FROM TULSA Dusty Springfield

I LOVE Dusty and the way she puts over a song. This is a marvellous example of what I mean.

DISC PRIZE-WINNER IN USA FINDS BEATLES FAB-MOST

FAB-MOST. That's what the American girls think of The Beatles and their fantastic sell-out film, and now that I've seen it as well, that's just the way I feel too!

I know the Americans were mad about the boys, but I didn't realise just how crazy they were until I listened to them at the premiere last week (August 11).

For every one boy there were 100 girls and for the first ten minutes of the film they kept up a continuous scream. And whenever Paul, George, John or Ringo appeared in close-up I thought the roof would lift off.

And you know who got the loudest screams of all? Ringo. Whenever anyone in the film made an unkind remark about him it was greeted with boos and hisses. In fact, Ringo is so popular that he has even had a song dedicated to him called "Ringo For President!"

The end of the film where the boys run through their numbers in the TV studio was sensational. The whole audience joined in with clapping, screaming and singing. I could scarcely hear The Beatles at all, but it just didn't matter. It was like being at an actual show.

In fact, when it was all over half

NOT long ago DISC held a novel competition in which readers had to link up photos of The Beatles from their "A Hard Day's Night" movie with the titles of some of the fab four's numbers. There was terrific response and the lucky winner was 19-year-old Claire Chatterley, from Claverdon, near Warwick.

By now she is back home after a spectacular whirlwind holiday in New York (the prize in our competition, highlight of which was a visit to the city's premiere of "A Hard Day's Night").

Here she concludes the story of her stay and tells of the tremendous reception The Beatles' film got from American youngsters.

a dozen girls clambered on the stage and reached up to the screen as if the boys were actually there and could be touched.

By the time you read this I shall be back at work in Stratford-upon-Avon. I'm afraid. But thanks to DISC it's been the most wonderful holiday I've ever had.

Night club

During the last few days we went to the World's Fair, which is being held just outside New York, to a Broadway show and to a night club in Greenwich Village (which is the arty-crafty part of the city) to see comedian Vaughn Meader who had such a big hit a little while ago with his "First Family" album.

Now it's all over and I'm only sorry that more of you couldn't have won the prize as well. Thank you DISC, it's been FAB-MOST!



Claire Chatterley looks at the book of "A Hard Day's Night" with film producer Walter Shenson. With her are her mother and DISC editor Alan Wilson (right). They had just seen a special premiere of the film at the Astor Theatre on Broadway.



Seeing the New York sights—Claire, Mrs Chatterley and Alan Wilson—DISC editor. They are on world-famous Fifth Avenue with the Empire State Building in the background.

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MAURICE CHEVALIER	Lerner, Loewe and Chevalier MGM C-981 (MONO)
NANCY WILSON	Today, Tomorrow, Forever CAPITOL ST2082 (STEREO) T2082 (MONO)
JACK JONES IN LOVE	CAPITOL ST2100 (STEREO) T2100 (MONO)
THE BEACH BOYS	Shut Down (Vol. 2) CAPITOL ST2027 (STEREO) T2027 (MONO)
BRIAN HYLAND	Country Meets Folk HMV CLP1759 (MONO)

NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs

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SHE'S GONE

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THE SWINGING
BLUE JEANS



PROMISE YOU'LL
TELL HER

HMV POP 1327

THE NATURALS
I SHOULD HAVE KNOWN BETTER

(From film 'A Hard Day's Night')

PARLOPHONE R5105



TONY RIVERS AND THE
CASTAWAYS
LIFE'S TOO SHORT

COLUMBIA DB7336

Busy Bachelors!



BACHELORS—amazed at new single.

U.S. TRIP PLANNED WITH CARE AND DETAIL OF MILITARY OPERATION

AT the end of October, The Bachelors are to make their assault upon the United States. The success of The Beatles, The Dave Clark Five, and others augurs well for a successful tour by the British chart-toppers, whose appeal spreads far from teenage record buyers, into the younger and older age groups.

But the three Irish boys are not taking any chances at all. Their frontal attack is being planned with all the care and detail of a military operation.

Phase 1: Their agent Dorothy Solomon returned last week from a reconnaissance flight to the objective, and has lined-up a Danny Kaye TV show and a Carnegie Hall concert for the trio—in addition to their contracted tour of college campuses.

Phase 2: In their agent's three-week absence, please don't think that the boys have been idling their time away. Most of it has been taken up with their two shows daily at Blackpool, with Sunday concerts, television dates, personal appearances at record shops, and the like. And a lot of it has been devoted to just plain thinking.

Result? A plan of campaign is at this moment being implemented under Blackpool's sunny skies. Staying with the boys in Blackpool are a couple of characters from Canada who are playing a big part in formulating the frontal attack.

recording session which they plan immediately before leaving for the U.S.
"At the Decca studios, they call us The Factory! Already we

by John
Norman

Merseybeats phone DISC from Italy

"PERSONAL call from Genoa, Italy, for Mr. Harrod," said DISC's switchboard operator when I answered her call last Friday lunchtime. And after a few minutes of switchboard exchanges the unmistakable Liverpool accent of Tony Crane, lead guitarist with The Merseybeats, called: "Hi Rod! How're things back home?"

The Merseybeats left for a four-week tour of Italy on August 8—the first top-line British beat ambassadors to invade the homeland of groups like the Marino Marini Quartet.

What has the reaction been like to the group? I queried.
"Fantastic," wailed Tony. "We were about eight hours late arriving in Milan, due to a plane mix-up at London. So we didn't really expect much of a reception. But when we arrived it was quite fabulous.

"Everyone has been really staring at us when we are out and some laughing at our hair-styles. We don't mind though. In the last couple of days they have begun to accept us," Tony continued.

I asked him what their appearances have been like and what type of crowd they were attracting?

"Well, so far it has been more like a holiday than anything. All our appearances have been in open-air clubs by the sea. But for the first few days we couldn't appear because the tides were wrong and the stage was flooded!

"When we have appeared it has been about eleven or twelve o'clock at night. The only other people appearing with us are an Italian band. We are supposed to do about 40 minutes, but so far we have not got away with anything less than an hour, everyone has been enjoying it so much.

"Everybody we meet is very friendly and so far we have not found it necessary to learn any Italian because nearly everyone here seems to speak at least some English.

What have The Merseybeats



AARON WILLIAMS

been doing in their off-duty periods?

"Oh that's easy. Sunning ourselves on the beaches. That's where the rest of the boys are now. We've all got pretty good tans already because we even rehearse in the afternoons in our bathing costumes!

"But we are a bit homesick and looking forward to getting back—although that won't be until September," concluded Tony.

Aaron Williams, the group's rhythm guitarist, is also a keen amateur photographer and has taken pictures of the boy's exclusively for DISC. Look out for them in next week's issue.

Specialises

Art Snider, from Toronto, was introduced to The Bachelors by a music publisher. He styles himself a vocal coach-arranger-A and R man. He has his own television series in Canada, titled "Country Hoodown" which has been running for nine years. He has taken advantage of the summer vacation to come to Britain—and he is busy at Blackpool writing a stack of arrangements which The Bachelors will record and use on their U.S. tour.

Chris Beard was born in England, went to Australia when he was 13, and three years ago moved into Canada. He specialises in writing comedy material and is busy studying The Bachelors' stage personalities, so that he can write the comedy links that will be so necessary for their American dates.

"We shall have to lengthen the act, particularly for the college dates, and must be prepared to do up to an hour's show there... instead of our usual 30-35 minute presentation," said the boys in their Central Pier dressing-room.

"Therefore we need a stack of band parts and special arrangements—and spoken material, too, in order to present a properly balanced act. And that is not all," they added.

Ross Taylor, who produced our present stage act, is shortly to join us to reproduce the extended act. It is useless just dropping in extra songs and patter, no matter how strong.

Phase 3: With all this in mind, you can imagine how little really spare time the boys have. Their Blackpool show is still the number one consideration.

A close second comes the new material they are rehearsing daily, for the marathon two-week

have between 80-90 songs actually 'in the can'. Before we leave for America, we hope to tape at least another 50-60. We are working on these with Art Snider—and from all this material will probably come our next releases—singles, LPs, EPs—who knows?

"Most of the present crop that we are working on are oldies, but whether our next single will be an oldie or another original, we just haven't a clue—we are seeking, seeking, all the time."

They were delighted that "I Wouldn't Trade You For The World," had slipped into DISC's charts at number 23 last weekend—only two to three days after release. Surprised, too! This week it stands at 16.

"We are amazed," they said in Blackpool last week. "Why—the disc's hardly had time to get into the shops. This is without doubt our quickest chart entry yet."

An original song, maybe. But hardly a new recording.

Convinced

"We first taped it at least 18 months ago—somehow it didn't seem right to us—so we left it. Then we listened to it again a few weeks back along with Dick Rowe, of Decca, Dorothy and Philip Solomon, and Ivor Raymonde. They convinced us that this was the one. Looks like they were right!"

Phase 4: Realisation of all this current feverish activity, plus the fact that the boys go to Ireland for an eight-day tour (immediately after the Blackpool season) followed by the two weeks of recording sessions, and the U.S. trip—makes one wonder how long they can stand the pace. But they are even legislating for this!

For when they do arrive in America the first two weeks are devoted to a holiday.

I was just about to leave their Blackpool dressing-room when I rubbed the "fourth Bachelor," drummer Tony Tolley.

"I've won—I've won," he cried delightedly. "I've come up on the Pools!"

"Great," said the boys in unison. "How much have you won?"

"Two shillings!" said Tony.

PATTY
AND THE EMBLEMS
MIXED-UP, SHOOK-UP,
GIRL

STATESIDE SS322

BOBBY SHAFTO
LOVE, LOVE, LOVE
(DON'T LET ME DOWN)

PARLOPHONE R5167



BRENDA SWINGS THE HILTON



Brenda posed for these exclusive pictures for DISC on Sunday, several hours after her arrival. From left to right she is seen admiring the view from her balcony at the London Hilton Hotel, showing how domesticated she has become by serving people with cakes, being presented with a large bouquet from her British fan club by Decca Press representative, Sue Horwood, and listening to the progress of her first British fan Robin Blakeman as he practices in the Hilton's Rooftop Restaurant.



Dave Clark album sales sizzle

THE DAVE CLARK FIVE have chalked up astounding LP figures for their third LP release in the States! The record "American Tour—The Dave Clark Five" has sold 100,000 copies in the first 10 days of its release.

The two other Dave Clark albums—"Glad All Over" and "The Dave Clark Five Return"—are each nearing sales figures of half-a-million and will soon qualify for Gold Disc awards.

The group's second American tour starts on October 29 in New York. They appear on "The Ed Sullivan Show" on November 1.

TEENS FOR STATES

THE Nashville Teens will go to the States in early September for concerts, TV appearances and a film now being negotiated for them.

This trip was forecast in DISC on August 1 when their Christmas booking in Murray "The K" Kaufman's annual show at the Brooklyn Fox Theatre was reported.

Elkie goes Dutch

ELKIE BROOKS is to appear in cabaret at the Dutch annual Record Dealers' Convention in Amsterdam on September 6.

While there, she will spend four days recording material in English and Dutch, as an initial step to break into the Holland market.

Elkie plays a date at Sunderland Empire on September 20 with Gerry and The Pacemakers.

Stones for U.S. again and Paris

THE ROLLING STONES will return to America on October 25 for 12 days of TV and personal appearances, and are lined-up for a date at the Paris Olympia on October 20.

Negotiations are also in progress for the group to tour Australia and New Zealand for 11 days from November 20.

Stones' co-manager, Eric Easton is planning a Christmas show in London starring the group, which he hopes will run for nine or ten days with twice nightly performances.

It is planned to bring top American stars over to appear with the boys, but no names had been fixed and no venue announced at presstime.

Star-studded midnight matinee

IMAGINE (alphabetically) the Bachlors, Joe Brown and the Bruvvers, Eddie Calvert and the C-Men, Clinton Ford, Joe Henderson, Frank Ifield, Kathy Kirby and The Tornados—plus a host of comedians, dancers and specialities—all on one bill.

Imagination? This WILL be a reality when on Friday, September 4 at the ABC Theatre, Blackpool, the resort's annual charity midnight matinee will be staged in aid of local youth charities.

Chairman of the organizing committee is Blackpool's Chief Constable, Mr. Stanley Parr.

Mary Wells with P & G

NEGOTIATIONS are in progress for Mary Wells to join Peter and Gordon on their tour of Australia and New Zealand which begins on September 26. Also being considered for the tour are The Searchers.

The boys' new disc—the Lennon and McCartney number "I Don't Want to See You Again" backed with their own composition "I Would Buy"—is released on September 4.

They leave for a five-day tour of Sweden on Monday.

Their Australian tour lasts for two weeks and they are set to go to America again sometime before Christmas.

Busy Blue Jeans

THE Swinging Blue Jeans, whose latest record "Promise You'll Tell Her" was released last Friday, are lined up for appearances on "Saturday Club," "Beat Room," "Disc-A-Gogo," "Lucky Stars Summer Spin" and Teenagers Only.

They star in "Saturday Club" this Saturday and BBC-2's "Beat Room" on Monday. On Wednesday they appear on "Disc-A-Gogo," and next Thursday on "Teenagers Only." Their appearance on "Lucky Stars" is August 29.

The Jeans returned from their holidays last week battered and bruised. Les Braid sustained injuries when he fell off his water ski and Norman Kubke—holidaying with Les in Majorca—trod on an underwater cactus. Ray Emnis sunburnt his feet in Spain. The only member of the Jeans unharmed was Ralph Ellis—who holidayed at home!

Reeves sales delay next single

A NEW Jim Reeves single, which was to have been released as a follow-up to "I Won't Forget You," is not being scheduled at present due to the success of this number and his earlier hit "I Love You Because."

"I Won't Forget You" is No. 4 this week, and "I Love You Because" has climbed back to the 17 slot in DISC's Top Thirty.

The single which is being delayed couples "This World Is Not My Home" with "Take My Hand, Precious Lord."

A new Jim Reeves album "Moonlight and Roses" is due for release here next month.

Millie for States again

MILLIE, just back from a visit to New York and her home in Jamaica, will return to the States on September 4 for a month.

Former Applejacks singer Christine Holmes will appear in ATV's new "Night Spot" series on September 5.

'I wouldn't mind living here', says Brenda Lee

HOW someone can change in two years! This is how long it is since I last met that diminutive bundle of fire, Brenda Lee. Then she was a determined little girl of seventeen, rather awestruck with show business. She was very immature and when, a fortnight after we met, she got married, I honestly thought, "How long will it last?"

But when I met her again last Sunday at London's Hilton Hotel I can see that it has, and will continue to last very well. For Brenda is now a mature little twosome of nineteen, with a mind of her own but at the same time much sweeter and more sophisticated in her manner. And, she tells me, she is quite domesticated, doing all the cooking at her apartment home.

She has only been back at work about a month after having a baby in April.

Is this changed Miss Lee going to affect her singing style?

Contrasting

"Oh no," she chirped with much less of an American accent than I expected. "I am singing the same sort of numbers as I have always done; contrasting between heavy rock and ballads."

If the upsurge in popularity of female singers in this country continues, with groups still holding the popularity in the States, would she consider moving to Britain?

"Definitely. I love Britain and wouldn't mind living here at all. In any case we hope to be spending much more time in Britain from now on. Up to now it has been about a month a year."

"My husband will be coming over with me when I return for my

tour in September. But the baby will be staying at home because she is a bit young to travel."

This current trip is to record her next single and several TV and radio appearances. She flies back to her home in Nashville, Tennessee at the weekend.

"Decca have always wanted us to come over here to record and when we had a cancellation we thought we would do just that," her manager, Dub Albritton, told me.

For her tour Brenda will be backed by the Bobby Patrick Big Six which includes saxophone and trumpet in the line-up. Among the people at the Hilton on Sunday was seventeen-year-old Robin Blakeman from Bexley.

He is learning to play the saxophone and hopes one day to back Brenda as he is acknowledged as Brenda's first fan in Britain.

Brenda and he have been exchanging letters since 1957.

No Trini until September

TRINI LOPEZ who was due in London this week for discussions on recordings and tour possibilities, has now put off his trip until September.

Joe Loss and his orchestra have been booked again to play at the Variety Club of Great Britain's annual Sandown Park Star Race Meeting on August 29.

● The tracks cut by Brenda Lee Monday evening at her first recording session will be ready to leave by Decca before the end of this month. Each up-tempo number, the top side is "It's True" backed with the old Ray Charles number "What'd I Say" which has given us new lease of life and energy by Little Miss Dynamite.

Brenda appears on radio and TV appearances on "Stars," "Top Gear," "Saturday Club," "Easy Beat" and "Box Jury."

ROD HARRISON

Honeycombs on tour

THE HOLLIES will not take part in the Millionaires' jacks tour opening at the Park Astoria, October 17. Instead the high-rising Honeycombs, No. 2 this week with "Have a Right," are joining the package. The rest of the bill is Little Miss Dynamite, The Lovells, Daryl Quid, Poppets, The Beat Merchants, debut next month on Columbia. The Five Embers, The Showmen, special guest star, Gene Vincent. The tour consists of 35 dates finishing at the Walt Disney Granada, November 23.

Hot Ayr from The Pennines

THE FOUR PENNINES videoed some hot heat at date at Ayr Ice Rink in Scotland last week. During their performance before a capacity 3,800 the ice beneath the melled, and the front rows of audience ended up knee-deep in water!



Although there has been considerable confusion as to what was to happen with regard to P. J. Proby's next single (see features, Page 9) there was one highlight last week, with regard to the current release "Hold Me." This was the presentation of a Silver Disc to P. J. by DISC's Managing Editor, Gerald Blake, for sales of over 250,000 copies of "Hold Me." The Silver Disc now holds a place of honour in the Proby household and he defies anyone to touch it.

IN YOUR SHOPS TODAY

WITHOUT YOU The Daly's	F 9193	DECCA
THE UNCLE WILLIE Zoot Money	F 9194	DECCA
RAG DOLL The Fenmen	F 9195	DECCA
I WANT SO MUCH TO KNOW YOU Alan David	F 9196	DECCA
YOU'RE OLD ENOUGH The Pickwicks	F 9197	DECCA
THE KISS (Theme from the ATV series 'Love story')	F 9198	DECCA
The Jack Parnell Orchestra	F 9199	DECCA
I'M INTO SOMETHING GOOD Lady Lee (already specially released)	F 9194	DECCA
I STILL GET JEALOUS Louis Armstrong & The All Stars	HLR 0015	COLUMBIA
BABY COME HOME Ruby and The Romantics	HLR 0016	COLUMBIA
REMEMBER WHEN Dick and Deedee	WB 128	WARNER

LIVE RECORDING FOR BEATLES IN STATES

THE Beatles are to be recorded live by Capitol during their concert at the huge Hollywood Bowl on Sunday! Ace recording manager George Martin is flying out tomorrow (Friday) to join the Capitol A and R staff for the occasion. The Bowl venue was picked because it is open-air, and the screaming applause is expected to be lost in the atmosphere without affecting the recording.

"We're doing it on spec," he told DISC on Tuesday. "If it comes off successfully, I think Capitol will make it a souvenir album for the American market only. It will consist of old numbers already familiar here, so I doubt whether it will get a British release."

George will go to New York afterwards for promotion appearances connected with his orchestral album "Off The Beate Track," and he is planning a follow-up LP of orchestral versions of the "A Hard Day's Night" film numbers.

Excitement has been building up in the States prior to The Beatles' arrival yesterday. Station WRDQ at Daytona Beach, Florida, broadcast a solid 24 hours of Beate records on Monday, including a

transatlantic link-up with Liverpool's Cavern Club, the birthplace of the Mersey beat era.

The box office for The Beatles' Christmas Show opens at the Hammermith Odeon on September 7. The show, opening on December 24, will run for just over three weeks, and the Odeon's seating capacity is 3,480.

The full bill will be The Beatles, Freddie and The Dreamers, The Yardbirds, Sounds Incorporated, Elkie Brooks, Mike Hadlam, Jimmy Savile, The Mike Cotton Sound, and comper Ray Fell. There will be one show on Christmas Eve and two booties daily for the rest of the run.

Manfred the Georgie Mann on tour

MANFRED MANN has been signed for guest appearances on a six-week "Georgie Beat" tour which opens on September 13 at the Sunderland Empire.

Also signed for the tour are The Merseybeats, The Naturals and American star, Little Eva.

The Manfreds join the tour on September 19 at the Brighton Dome, where they will appear with The Merseybeats. They are also scheduled for Nottingham Theatre Royal (20), Blackburn, King George's Hall (21), Wolverhampton Civic (23), Darlington Civic (23), Southampton Guildhall (24), Leicester De Montfort Hall (25), York Royal (27), and Hanley Victoria with The Naturals (29).

Little Eva joins the tour on October 1 for two weeks.

Forthcoming dates for Manfred Mann are today (Thursday) Astoria, Odham; The Aisle Club, Hounslow (10 tomorrow), Spa Pavilion, Salisbury (22), North Pier, Blackpool (23), Marquee Club (24), Astoria, Middlesbrough (25), Top Rank Ballroom, Newcastle (26), Majestic, Hull (27), Tower Ballroom, New Brighton (28), and Memorial Hall, Northwich (29).

Tin Pan Alley personality Al Leslie, who with Cyril Baker started the English office of the Presley hit publishing Aberbach Music empire in one room ten years ago, left the company last Friday. At present his future plans were not settled.

Ifield out of show—back now

FRANK IFIELD who has been battling against laryngitis for several weeks, finally gave up after his appearance in "Holiday Season" at Blackpool ABC on Wednesday of last week.

On Thursday, Mark Wynter flew to Manchester, hired a car to Blackpool, had a half-hour band-aid rehearsal, and took over Frank's closing spot on Thursday, Friday and Saturday.

Mark had to return to London at the weekend to honour previous commitments, and on Monday and Tuesday of this week The Clark Brothers (appearing at the Queens Theatre) doubled with the ABC as did Lynn Rogers and the Maori Hi-Quint, who are appearing in the Tower Ocean Room.

HONEYCOMBS' FAST CLIMB

There are a number of steps on this ladder that The Honeycombs are seen climbing but they have notched far more in the climb up DISC's Top Thirty charts to No. 2 this week. The group are, from the top of the ladder, Honey Lantree (drums), Martin Murray (rhythm guitar), Alan Ward (lead guitar), John Lantree (bass guitar) and Dennis D'El, the group's vocalist.



N.Y. theatre for Animals

THE ANIMALS — who fly out for a ten-day stint at New York's Paramount Theatre on September 4 — return here for a week in the middle of their tour to record TV and radio appearances before flying back to the States for a series of one-nighters until October 15.

The boys' Paramount concert starts on September 4. The tour—originally closed for promotion—is being especially supported for "The Animals' appearance there. They return to England on September 14 and the next day record "Top Gear" and "Saturday Club." The next day they do a "Top Of The Pops" and on September 17 record "Beat Room" for BBC2. They appear live on "Steady, Go" that Friday and record "Lucky Stars" on the Sunday.

TV shows

They then fly back to the States for appearances on "The Ed Sullivan Show," "The Jack Paar Show" and "The Dick Clark Show" as well as a string of one-nighter dates.

They then return they appear with The Nashville Teens, Tommy Tucker and Carl Perkins on a tour which starts on October 18 at the Manchester Odeon. American Stan Getz will write original score for The Animals' first film—shooting of which is expected to start at the end of this month. Stan Getz and Mary Wells will star in the film with the group who play their part in this country.

BUMPER CROP OF NEW SINGLES SOON

LULU... The Mojos... Ray Charles... Matt Monro... Mike Searns... The Chiffons... Bobby Vinton and Rolf Harris... all have new discies out among the August/September releases.

Lulu follows up "Shout" with "Can't Hear You No More" and "I Am In Love" released on August 28. On the same day The Mojos release "Seven Daffodils" and "Nothin' At All."

Ray Charles has "No One To Cry To" and "A Tear Fell" released on September 4. On the same day Matt Monro couples "Walk Away" with the older "Across The World" and Mike Searns has "Love Me Please" and "You've Got Something." "Love Me Please," a take-off of a famous group, was written by Mike Searns and Kenny Lynch.

American group The Chiffons have the Gerry Goffin song "Sailor Boy" released with "When Summer's Through." Bobby Vinton releases "Clinging Vine" and "Imagination Is A Magic Dream," and Rolf Harris has two of his own compositions "Five Young Apprentices" and "Linda" released.

On the same day, the Pye group are releasing new singles by Mark

Wynter, The Kingmen, The Dixie Cups and Big Dee Irwin.

Mark's new topside will be "Love Hurts" and on Pye International The Kingmen have "Little Latin Lupe Lu" and The Dixie Cups are featured with "People Say."

Big Dee Irwin will be on the Colpix label with "Personality."

European tour for Dusty

DUSTY SPRINGFIELD has been selected as the guest artist to appear at the Grand Gala du Disque in Holland on October 3—the Dutch record industry's annual awards occasion.

Holland is the world headquarters of Philips, for whom Dusty records.

Following this, Dusty embarks on her first major European tour on October 12, tied in with the release of European language recordings she cut earlier this summer. She will appear on TV and radio and also play several concerts in Scandinavia, Denmark, Norway, Germany and France.

She starts a British tour with Brian Poole and The Tremeloes at the Edmonton Granada on November 14, which will last for three weeks.

Sutch is life!

BBC TV are to telefilm a 30-minute documentary on Screamin' Lord Sutch, which will be screened in the Autumn.

It will show him at home, at work and pursuing his various hobbies—and will be shot between September 20 and October 3.

NEW EP FROM THE FAB

THE FAB FOUR'S SINGLING ONES



Don't forget this great single over now

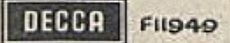


F11934

A great disc from

THE BACHELORS

I wouldn't trade you for the world



F11949



CUT OUT FOR REFERENCE

NEW FROM

EMI

THE LARGEST RECORDING ORGANISATION IN THE WORLD

GINNY ARNELL

I WISH I KNEW WHAT DRESS TO WEAR

M.G.M. MGR1142

THE CHEROKEES

SEVEN DAFFODILS

COLUMBIA DB7141

MARVIN GAYE

TRY IT BABY

STATESIDE 65108

THE JUNIORS

THERE'S A PRETTY GIRL

COLUMBIA DB7129

SAMMY KING

RAG DOLL

M.G.M. POP1338

GENE PITNEY

IT HURTS TO BE IN LOVE

UNITED ARTISTS UP1013

DUFFY POWER

WHERE AM I?

PARLOPHONE R3109

JACKIE DE SHANNON

HOLD YOUR HEAD HIGH

LIBERTY LIB1016

HELEN SHAPIRO

SHOP AROUND

COLUMBIA DB7140

JIMMY SMITH

WHO'S AFRAID OF VIRGINIA WOOLF?

(from the LP of the same name)

VERVE V6501

RUSS SAINTY

AND THE NU-NOTES

LONESOME TOWN

PARLOPHONE R3108

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

This could bring Seasons to UK

SINGLES Don Nicholl with

Jazz man hits out for the parade

Mark Murphy

And Now You've Gone; Midnight Train (Footana TF 439)

I'M a little surprised to see myself tipping a Mark Murphy record for entry into the Thirty. Normally his material is too close to jazz for anything like that. But here, Mark, in a British-made single, has come out with a very strong chance of hitting the parade.

"And Now You've Gone" was tailored for him by Les Reed and Barry Mason, and it clips along beautifully with slight country undercurrents to it. Murphy slugs it with meat and meaning and, of course, with soul.

"Midnight Train" races urgently and is laced with the blues. Fine piano in Les Reed's backing. Excitement increases all the way down the track.

The Four Seasons

Rag Doll; Silence Is Golden (Philips BP 1347)

WRITTEN by the Seasons' disc producer Bob Crowe in collaboration with Bob Gaudio, "Rag Doll" has already proved its worth for the vocal group, and may be instrumental in getting them another trip to Britain. For I'm fairly sure that this is going to be one of the American hits that hits here, too.

It moves steadily and infectiously with a thudding beat behind the close vocal work. Lots of falsetto in the distinctive noise, but a clear lyric line to follow. Smooth and compulsive material.

"Silence Is Golden," by the same writing partnership, is slow and not so simple to hold. Effective, though.

Gene Pitney

It Hurts To Be In Love; Hawaii (United Artists UP 1063)****

GENE should do well with this quick walking beat, ballad *It Hurts To Be In Love*. He does some extra tracking on the ball for a doct effect, and is accompanied by some girl group sound. Strong band backing pushes things along nicely. Gene's performance (or performances, if you like) are crisp and commercial.

Hawaii is a soaring ballad—again with girl team, and with some sliding guitars, too.

The Rockin' Berries

I Didn't Mean To Hurt You; You'd Better Come Home (Piccadilly N 35195)****

THE ROCKIN' BERRIES have made discs before now, but none of them as good as this, their first one for Piccadilly. *I Didn't Mean To Hurt You* is an infectious record. If you only heard it the once, I doubt if you'd ask to hear it again. Yet if it's played sufficiently over the air I reckon it may well infiltrate the charts! Slow moving

and with an almost-irritating high-voiced treatment, it's going to be difficult to ignore.

You'd Better Come Home stomps out a faster half with hoarse vocal.

Helen Shapiro

Shap Around; He Knows How To Love Me (Columbia DB 7340)****

SHAPIRO takes mother's advice to Shap Around for a boy friend, and makes a useful steady breather of the song. You'll probably know the number, a fact which, in this case, could help Helen to higher sales. Her forceful vocal is given a sturdy Iver Raymoode accompaniment... in which he uses organ to build excitement.

A Shapiro own-composition on the turnover is smooth, but not very infectious.

Jackie De Shannon

Hold Your Head Right; Dancing Silhouettes (Liberty LIB 10165)****

At a time when lots of disc-makers are telling me they're trying to get away from the main-

Doris pops in again

Doris Day

Owee Baby; Rainbow's End (CBS AAG 219)

THIS could be another one which will pop into the parade for Doris Day. She is certainly hitting a youthful note with her performances right now... but giving it an added punch that comes with maturity. "Owee Baby" moves along an easy beat path which will please dancers. Side will delight listeners and singalongs, too. Most infectious. Orchestra and vocal group accompany the star. "Rainbow's End" is a light Latinish song warmly presented with Doris in VERY close double-track.

tracking technique for vocals, out comes Miss De Shannon with a self-doubter (or more) as she double-chants *Hold Your Head High*. A strong emotional ballad with a good pulse—but she's done better.

Dancing Silhouettes is an example of one of those sides she's "done better." Husky, regretful treatment of a ballad she penned with Sharon Sheeley. Here Jackie's up front with an effective solo sound.

I Like To Lead When I Dance is obviously a production number and may need to be seen for full effect. Sinatra's not quite in such good voice on this half—but good enough.

Frank Sinatra

My Kind Of Town; I Like To Lead When I Dance (Reprise R 20277)****

SINATRA's two solo spots from the film "Robin and the Seven Hoods"... and *My Kind Of Town* reminds us of one of Frank's great performances—Chicago. This is another song about the Windy City; a more gentle swinger but a number that's got more depth than is immediately perceptible. Good lyric and a melody that'll stick around.

Julie Grant

Come To Me; Can't Get You Out Of My Mind (Pye N 15674)****

MORE subdued Julie Grant than usual is in evidence on the new ballad *Come To Me*. A tender, almost folk quality about the number is captured wittily in her singing and the result is pretty enough to register strongly. Punchier, swifter second side is sung with more meat, taken the girl back to more familiar ground.

Michelle Lullien

Disappointed Woman; Goin' Down Slow (Odele CBA 1946)****

THIS is something very, very indeed, a doer by Ironic and Sony on a single! Seems years to me since they were released in this manner. Normally you have to look to long-players to find the great blues guitarist and his harmonica partner. Brownie sings and plays *Disappointed Woman* earthily—yet with one eye on the market as it were. And the market ought to be ripe for him just now. Certainly with Sony's Ron-B-

mouth organ rafting in such haunting style.

Goin' Down Slow has some splendid guitar-harmonica duet time apart from the blues talk.

The Migil 5

Boys And Girls; I Saw You (Pye N 15677)

THE MIGIL 5 are not rolling out another side this time. To follow the "Mockingbird" and "New You," they've chosen a new song, "Boys And Girls." It's in the blue beat pattern, but quicker than its predecessors. They push it along amply with some raw sax in the break. Useful offering that ought to put them in the Thirty again.

The Mojos

Seven Daffodils; 'Nathia' At All (Decca F 11959)

FORCEFUL version of the folksy "Seven Golden Daffodils" (I'd rather stick to that side I think than the abbreviated "Seven Daffodils" which shows on the label). The Mojos build it all the way and their vocal work is going to attract girls fans their way. Different from the material we normally associate them with, but a pleasing contrast and still commercial. The pending beat should see to that.

"Nathia At All" by Mojo men Jones and Crouch, is quicker, conventional.

The Dalys

Without You; Winter Rubes On (Decca F 11953)

RARE are the debut discs that one tips for the parade, but I think this has to be one of them. A two-tone, The Dalys are boys with a very soothing blend of voice and they sing a new British song "Without You" smoothly and very attractively. On this showing they're somewhere between the best teams and The Bachelor-Melodians, but with a relaxing movement that's going to register. Pleasant guitar figures on the upper half too.

"Winter Rubes On" is one of their own songs—gentle and neat to talk line. Well-suited and unlikely to remain in the show.

Louis Armstrong

I Still Get Jealous; Someday (London HLR 9915)****

BOTH these tracks have been lifted from Louis's album *Hello Baby*, made after his remarkable single hit, "Beah the Cash-Sittin' standard and the old Armstrong special *Someday* fit the comfortable Dixie bounce. Louis plays and hucks them out infectious. "Someday" is one of my favourite items

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by

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Rush pressing of Proby's next —thanks to DISC

DISC reporter Rod Harrod, who has been following the events and progress of the career of P. J. Proby, was one of the main cogs in the wheel that went into action to straighten out the affairs of the star and get another record released as soon as possible—for the sake of the fans. It was he who stepped in when Proby was about to get on a plane last week and fly home to America. He gives here a day-to-day report on the events which led up to Decca's decision to rush release the single, "Together" coupled with "Sweet And Tender Romance."

BY ROD HARROD

LAST Tuesday, Jim (that's what P.J. insists I call him) phoned and told me he was on the point of catching a plane back to America, but wanted to let me know before he went. I told him not to be silly and if there is one quality he has it's honesty . . . so he couldn't do such a thing and leave me in the lurch.

I sounded very depressed and he declared: "What's the matter staying? I can't get a record released because of these contract disputes. I can do anything at the moment. Can you come around to discuss this evening?"

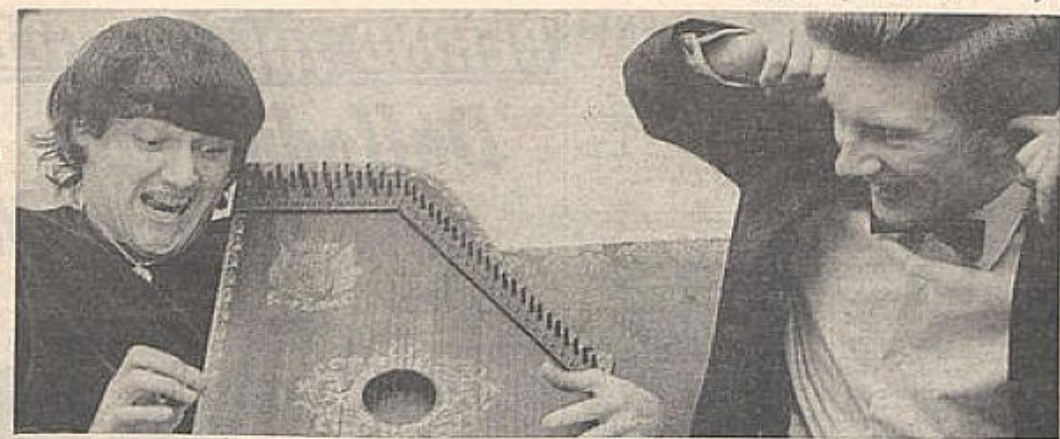
Complicated
I agreed, but told him that I was going to write anything he said him leaving the country. I was the owner that evening we discussed the situation. He had just signed a new management contract with the agency who will be

sending a representative to Britain to manage him and fix appearances.

The outcome of the discussion was that everyone with any connection with him would pull out all the stops to get the all-important single released immediately.

On Wednesday I telephoned E.M.I. Records to get a statement on why Liberty were suing him and they refused to comment "because of the complicated contractual situation."

Mr. William Townsley, a director of Decca Records, said: "We made a contract in good faith, but we have no intention of withdraw-



P. J. PROBY (seen here with Rod Harrod) relaxes at home.

ing Hold Me from the market." The situation seemed to be at a dead-lock—or so I thought.

But on Friday afternoon, after further investigations, I learned that the attempts had not been in vain. Decca announced that they would be rushing "Together." They said that they would be getting it pressed on Tuesday and it should be in the shops tomorrow (Friday).

Bored

I immediately telephoned Jim to let him know the result. After announcing the news, there was a long pause before he drawled: "Great, that's fabulous. Thanks for everything you have done. Now I can get down to some work because I have been so bored doing nothing."

Already dates are being arranged throughout Britain and Ireland for the autumn. On Monday evening he had a meeting with a group of film producers and negotiations are under way for him to star in straight-acting parts in a series of highwayman films.

The single—which was recorded three weeks ago—is of a similar style to "Hold Me" with the falsetto voice in parts, but everyone says the production is better.

Let's hope we have heard the last of the P.J. Proby saga and from now on hear only of Proby, the singer.



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

HERMITS CLOSE TO SURF SOUND

HERMAN'S HERMITS—I'm Into Something Good; Your Mine (Columbia DB 1950)***—Manchester group a disc debut. Herman's Hermits sound close to surf sound. Boy and backing as well as repeating phrases of the number 1950 into Something Good. It's a well-knit cover that could climb. Your Mine is a trink, but less successful.

chanted well by Ray Singer, and could sleep. Hey, Who? is an ordinary double tracker.

TOM, DICK AND HARRY—Chain Gang Blues; Summer Girl (Mercury MF 8214)***—Tom Springfield had a lot to do with this disc and the songs would have been ideal for the old group. Folky material with Chain Gang Blues and Summer Girl contrasting well. both sung firmly and openly. Prefer Summer Girl which glides to banjo backing.

ONE AND ONE—I'll Give You Lovin'; It's Me (Decca F 11048)***—A middle beat ballad, THE ONE LOVIN' was written by Roger Greenaway and Tony Burroughs who are the One and One making a duet debut. Pleasant melody, pleasingly sung. 100. THEY SHOULD know about harmonies—they have been members of The Kestrels for seven years! It's Me is theirs too.

BENNY PARKER AND DYNAMICS—Boys and Girls; You'll Be On Your Way (Decca F 11048)***—Blink sleeping sound and girls oohing in distance by the right here. Benny Parker and The Dynamics come from the RGM Sound Studios, and sound better than their material.

HENRY JEROME ORCHESTRA—The Seventh Dawn; Love Theme From "The Carpetbaggers" (Brunswick O 9114)***—Drawing, hip-swinging treatment of The Seventh Dawn theme is at least different from most of the competition. Jerome gives lead to saxophone and leads it with thudding rhythm. The music from "The Carpetbaggers" moves well, but I found most of the beginning too edgy for comfort.

THE WRANGLERS—Little Liza Jane; It Just Won't Work (Parlophone R 3163)***—Five-strong,

The Wranglers make their group disc debut by picking up the Dale Hawkins song Little Liza Jane. Got well and beautifully for chrome, allowing guitar plenty of scope. West Indian Ken Bernard is lead singer for this outfit and he gives them an edgy sound out front. Altogether there's a lot of potential here.

SOLOMON BURKE—Everybody Needs Somebody To Love; Looking For My Baby (Atlantic AT 4004)***—Burke rhythm talks his way through Everybody Needs Somebody To Love. Looking For My Baby is a sort of Burke's teenage through worries of love.

PATTI LA BELLE—Down The Aisle; C'est La Vie (Sue WI 324)***—Patti La Belle sounds at times a little like Mary Wells, but with perhaps more steel in the voice. She's certainly worth spinning on this slow ballad Down The Aisle. It moves easily and attractively and Patti's clear voice stresses the story lyric, cleverly. I find myself going back to this one if only to appreciate the simplicity of it.

C'EST LA VIE is peppy and The Bluebelles group of girls chant with Patti. But it lacks the magic of the A-side.

THE PINK PEOPLE—Indian Hate Call; I Dream I Dwell In (Philips BE 1356)***—Bent society Indian Hate Call has a neat guitar accom to it and the "vocal" if it can be called that, is a raucous growling call like a hoarse owl. (I dream I dwell in is a gentle, shadowy instrumental from the guitars. And far from removed from my marble bath.

CARLA THOMAS—I've Got No Time To Lose; A Boy Named Tom (Atlantic AT 4005)***—Hunky R'n'B vocal from Miss Thomas will satisfy dancers and could sell here. . . but I shudder at the thought of rhyming sugar PLUM with A Boy Named TOM!

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BEHIND THE SINGLES SCENE by DON NICHOLSON

'Daffodils' disc is not new to The Mojos

'Pop feel' arranged for Mark's new disc



THE MOJOS—sheer coincidence that another group is releasing "Seven Golden Daffodils" as well.

MARK MURPHY is, to quote his own words, "delighted with the new single" which gets one of the month's surprise tips. Mark made this particular disc when he was in London appearing at Ronnie Scott's Club earlier this year. Les Reed arranged it for him and acted as the MD... with the avowed intention of giving Mark a more pop feel than he'd had on record before. I think it not only succeeds—it also retains Mark's individuality. Murphy also made a very special long-player while he was here last time. Les was MD for four of the tracks... Tubby Hayes was MD for four tracks and Johnny Dankworth directed the remainder!

THE MOJOS have been singing the "Seven Golden Daffodils" number in their stage act for quite a time now. And their fans have been begging them to record the song for many, many months. And, actually, the Mojos DID record the number way back last November! But that recording was never issued because Decca didn't think the time was ripe for that sort of material. The Mojos have done well on disc since then. All right, so perhaps it was the best decision. NOW, however, Decca AR man Dick Rowe feels it's right for the market. He said: "Let's do it again... the boys did, and the result's reviewed this week. I stress that it is NOT the version they recorded last year—but a new recording and, according to all concerned, a better one. Sheer coincidence that The Cherokees are also hitting the market with this item."

THE ROCKIN' BERRIES are one of the groups other groups enjoy. The Barron Knights reckon the Berries have one of the slickest stage acts in the country right now. And The Beatles know they can be useful competition for the Berries and The Beatles were in Germany at the same time just over two years ago. As entertainers, they've got a reputation for halting the dancing in ballrooms, where they play—and if "I Didn't Mean To Hurt You" takes off they'll be in even bigger demand.

THE MIGIL LOOK WRONG FOR RSG—BUT THE AREN' WORRYING

THE MIGIL 5 are unlikely to be seen singing their new disc "Boys and Girls" on "Rise Steady, Go!" They've been by the TV programme, a sign that they are "wrong" for a show's image. Well, chosen a son Rise Steady Go!, I always said I'd have thought this outfit a worth watching and certainly qualified in the sales sector. The Migils aren't worried. Mike Felix, the drummer, said: "When we were originally asked to appear on RSG with 'Mockingbird Hill', we laughingly said 'we promise not to wash in three days before appearing on the show.' So when we turned up looking clean and scrubbed, it felt guilty. Maybe that's the reason?" Their new disc is a fine recorded song for company. Frank Thomas, Frank, a trumpet man with the Johnny Howard Band—banded the manuscript to them when both the band and the 5 were playing at the Tottenham Royal. The Migil's image would be happy to "be seen" as appearing with "Open House" and "Teenagers Only." "Thank You, Lucky Stars," "Easy" and "Saturday Club" and the coming "Sunday Best." All in their date book.

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The Dalys are ready

THE DALYS are two Irish boys from Cork, John Daly and Patrick Carroll, who won several talent contests back home before crossing to England. Here they've been working in a city warehouse and singing as semi-professionals. Came to a music publisher's notice when they recorded a demonstration disc for another song-writer. Publisher bought the song—and bought the singers, too. He's been nursing them along for the whole of this year. Now reckons they're ready—and how right he is. This debut disc was recorded in one and a half hours flat. "Without You" was written for it by Kenny Lynch and Clive Westlake... and advance spins of it are causing tremendous reaction. The Dalys will be popping up on "RSG," "Thank You Lucky Stars," "Saturday Club," "Scene at 6.30" and "Disc-a-Gogo." Which is a far shout from the days when John and Pat used to hire their own hall in Ireland for 50 shillings, sell tickets and make £5 on the night's work.

Julie Grant's new song

JULIE GRANT got her new song "Come To Me" (and possibly a new style too?) when publisher Jacob Geller met songwriters John Beveridge and Charles Prior. "Just by chance," like all songwriters, the two men "happened to have" a grubby manuscript in their pockets. "Come to Me" it was... and Geller snatched it up at once for Miss G. "Can't Get You Out Of My Mind" was written for the B-side by Julie herself.

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

EPs LPs by Nigel Hunter

Mary Wells
Sings My Guy
He's The One I Love; Whisper You Love Me; Boy; My Guy; Does He Love Me; How When My Heart Belong To You; He Holds His Own; My Baby Just Goes For Me; I Only Have Eyes For You; You Do Something To Me; It Had To Be You; If You Love Me, Really Love Me; At Last.
(Stalder SL 10095)
MARY sounds to be perhaps the least aggressive and flavoured of the highly successful Tamla-Motown stable of vocal artists, but she's so effective for that. She moves easily through this set, with her light, fragile voice riding the beat perfectly. Although there's not much power in her vocal chords, they draw out the meat of the lyrics, and assert themselves well over the pulsating background.

Manfred Mann
The Five Faces of Manfred Mann
Smokestack Lightning; Don't Ask Me What I Say; Sack O' Woe; You Gonna Do?; Hoochie Coochie Man; I'm Your Kung-Fu; The Road Apeex; I've Got My Mojo Working; Gonna Work Out; Mr. Apollo; Uncle Sam; Bring It To Jerome; Without You; You've Got To Take It.
(HM Cat 1731)
THESE set should lose no time in storming up the sales charts. The Manfreds show their rhythm and blues-based faces at their best in selection which must do well on the strength of their "Do Wah Diddy Diddy" hit.

The Beach Boys
Shut Down, Vol. 2
Fun, Fun, Fun; Don't Worry Baby; In The Park; Let's Twist Again; Love Me—Do; The Warmth Of The Sun; This Girl Of Mine; Why Do Fools Fall In Love?; Pom Pom Play Girl; Keep An Eye On Summer; Shut Down, Part 2; Louie, Louie; Denny's Dream.
(Capitol T 2027, stereo ST 2027)
THESE Beach Boys have got around out of that Californian surf, where they started, and branched into the general stream of best music and singing. This set has some distinct connections with the surf aids, but mostly it's straight beat, with the usual type of high-low vocal harmonies parting across the words.

Manfreds should storm up charts
The group pack a unique instrumental sound identity of their own and Paul Jones is a major asset with his vocalising and wailing harmonica. The album kicks off with a notable rendition of "Smokestack Lightning" going at an easy walking tempo with Eric Horns harmonica voice featured before the track builds to a crescendo, stops and takes off again. Moody power characterises every track, fast, slow or medium. "Man" and "Bring It To Jerome" are rousing up-tempo pieces, "Jenny" helped along by maracas and "Sack O' Woe" is an instrumental case for the Manfreds, spotlighting sax, harmonica, Manny's piano virtuosity. M and B addicts who aren't completely pure in taste should like the remainder of this set by one of the most individual outfits in the business.

The Rolling Stones
Five By Five
If You Need Me; Empty Heart; 220 South Michigan Avenue; Confessin' The Blues; Around And Around.
(Decca DFE 8590)
MORE mean and moody rhythm and blues from those five flaming Stones, made even more interesting because these tracks were recorded in Chicago during the group's recent trip to the States.

THE EVERLY BROTHERS
Sing Great Country Hits
2-7; Sweet Dreams; Silhouettes; And Golden Needles; Please Me, I'm Falling; This Is The Song I'm Ever Going To; (Warner Bros. WEP 6311)
Another EP extract from the album of country songs, though the numbers in general, with the exception of "Please Me," are a way with their peculiar brand of vocal harmony which suits this type of song better than most. ROY ORBISON—It's Over! Over! Boon Boon. The Blue Bayou; Mean Woman Blues (London RE-U 1435)
Handy round-up of top-of-the-line, demonstrating Roy's nique in writing and singing well. Side 1 is mournful, with the Orbison voice heading for the fog in the title tune. "Blue Bayou" is a neat exercise in atmospheric songwriting and setting, and track hits a heavier tempo. Roy handles with smooth skill.

NEW SOUND FOR GERRY

'It's a real raver'—he tells Penny Valentine

had a special preview of Gerry's new and long-awaited disc "It's Gonna Be Alright" on Monday. Straight from a piano, I may add, trying to cope with eight different sounds—played by the Marsden himself.

After having my ear drums shattered by the impact I now safely say that this is a complete breakaway from the usual Gerry and The Pacemakers sound and promises to be a great big noisy wild hit.

At the Paris Cinema in Regent Street where Gerry and the boys were recording, Gerry grinned broadly and thumped the piano keyboard and thumped the piano nothing on earth.

"This is a real raver. It has the same intro I ever heard," he said above the din. "Right into the 57 bar intro and we all went wild. Well we wanted a copy of all the things we've done before and especially to something slow like 'Sun'."

Sure

It's been almost four months since there was a Gerry disc in the charts. Then "Don't Let The Sun Go Down On Me" was the first of theirs that didn't shoot straight to the top of the charts.

"I loved 'Sun' and I still love it because we have waited so long for a new disc it is two-fold," explained Gerry, as The Pacemakers packed their gear for the return trip to Liverpool. "Firstly we were very busy with 'Ferry Cross The Mersey' and finally there wasn't any time to get down to London for a recording session, and secondly we were looking for something completely different to anything we'd done before."

"I wrote this one for the film with eight other titles—but I know we were sure this was the one. Well, Fred grunted and nodded, so what more can I say? We had to record it

twice though. The first time we'd finished and I just didn't think it sounded right so we added a lot more to the backing and I tried to sing in tune for once and we did it again.

"It's funny how we got the title. It was just before we were going to America and Les Chadwick came rushing in saying he was worried about taking his camera through the customs and—you'll never believe this—I turned round and said: "Oh, it's gonna be alright."

Gerry and the boys go off on holiday at the beginning of September—when the new disc is released—to Las Palmas.

Telerecording

"It's funny because when our last record came out we weren't around to do any of the promotion and the same thing will happen again. Although we'll be tele-recording stuff and doing TV spots before we go. But I don't think this business of being around really makes much difference."

"After all, if the kids like it they'll buy it anyway, and if they don't, no amount of plugging is going to make them change their minds." If Gerry's worrying I'll tell him one thing—the fans are certainly not going to be in two minds about "It's Gonna Be Alright." It is!



GERRY AND PACEMAKERS—"It's funny how we got the title."

Manfred almost crashed the group's plane

THERE were no celebrations in the Manfred Mann camp when "Do Wah Diddy Diddy" hit the number one spot in the charts—but there was almost a plane accident involving the whole group.

Last weekend, the Manfreds were flying over Edinburgh in a small chartered aircraft. Conditions were cramped and Manfred himself had to sit in the co-pilot's seat.

He stretched out his legs to ease them—and touched the rudder pedal, swinging the plane into a steep right hand turn and giving the rest of the Manfreds and the pilot the fright of their lives!

At Blackpool's North Pier where the group are appearing every Sunday this summer, Manfred said, "To tell you the truth, it was a very scary moment. I don't know anything about planes and I never realised what I had done. Thank goodness the pilot was very quick and corrected the plane before anything serious happened."

Though the Manfreds are delighted with reaching the number one spot for the first time they have not had any celebrations.

"It's a knockout to be number one—but as we told DISC, a couple of weeks ago—it's a great worry and responsibility," said vocalist Paul Jones. "Once you've done the magic number one, the fans seem to expect you to do it every time, and that's a pretty tough challenge."

by John Peters

The Manfreds seemed faintly surprised that "Do Wah Diddy Diddy" should top the charts.

"Our recording manager said he was certain that it would reach the top three but we weren't as confident as all that," said Manfred. "I suppose we don't like to hope too much in case we're disappointed."

There has been a strange reaction by the fans since the Manfreds' disc became top of the pops.

"All this summer we've been unable to walk down the pier without being mobbed by the fans for autographs," said Paul. This week, the Manfreds recorded their next single which is scheduled for release in the middle of next month.

Naturally, they did not want to disclose too much about their new recording but Paul said, "You can tell DISC readers that our new release is not a new song—but it isn't a standard."

"It's about 12 months old and we think that the fans are going

to like our treatment of it." For the next few weeks, the Manfreds will be doing one nighters and they are hoping to arrange a trip to the United States.

"We were offered a long tour in America with Chuck Berry but we turned it down because we don't feel that it is a good thing for a group to be out of the country for a long time," said Manfred. "Do Wah Diddy Diddy" is released in the States this week and we'll have to see how it goes before we make any firm plans about going out there.

"We'd really like to go over but we're not going to rush into it before we're ready and before we feel that we can make a success of it."

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CHARLIE WATTS TALKS ABOUT STONES' RIOTS

by Nigel Hunter

REPORTS of "riots" at dates played by The Rolling Stones appear in the national press these days with the regularity of weather forecasts. But are they really riots, and how things get quite as bad as we might believe from reading the headlines? I talked to Stones drummer Charlie Watts about last week, and he commented with typical Wattsish politeness on the situation.

"There's a lot of screaming and shouting," he agreed. "They're excited because we're popular, I know, and because they want to let us know it. If they get excited, too, and so do we when we're playing to 'em, the atmosphere's great. Gets hot and sticky, and everybody's having a great time. Riot's the wrong word. Enthusiasm is more

heat and excitement, is it any wonder that some people pass out?"

I asked Charlie if he and the other Stones ever got scared when the huge audiences milled around the stand.

all right

"We get scared, yes, but not for ourselves. We're always worried that somebody might get badly hurt in the audience."

Charlie pointed out that not every Stones concert rates "riot" headlines.

"For instance, we played a date in Manchester not long ago, which was perfectly all right. Plenty of screams and enthusiasm and that, but nothing like trouble at all."

"In fact, the faints and the shovings only started happening regularly since the newspapers started writing about riots."

theory

Charlie, being the drummer of the group, is behind the rest of the boys, and farthest away from the front, but he has his own theory about the much-publicised fainting cases.

"Somebody faints. So would everybody. The ones up the front shoving harder and harder against the barriers by those at the front wanting to get to the front, and those at the shoving and the



FREDDIE'S SWINGING AT GOLF!

THOSE who haven't seen him play could be forgiven for doubting Freddie Garrity's ability on the golf course. His racy reputation and his irrepressible clowning suggest that a Garrity golf match would be nothing but high comedy—as these exclusive photos taken for DISC show.

But Fred has opened quite a few eyes wide with his golfing exploits during his summer stint in the Isle of Man.

"I've actually won a competition here," he told me over the phone with an embarrassed chuckle. "I got a big silver cup as a prize. There were about 40 or 50 people in the competition, too. Can't understand how I did it. My handicap's down to 13 now."—N.H.



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Honeycombs lined up for their first film as single nears top

BY ALAN WALSH

THE Honeycombs, one of the fastest rising new groups to hit the charts with their runaway hit "Have I The Right"—this week it leapt to No. 2 in our charts—are in line to make their first film. The four men, plus one pretty girl, combo revealed this news to DISC during rehearsals for their live appearance on last week's "Top of the Pops" in Manchester.

Guitarist Martin Murray paused in the middle of shaving in his dressing-room before the live transmission and said: "We're at present discussing making a film for one of the major film companies. It'll have an ultra-modern outlook and I suppose you could call it a musical play based on the story of the Pied Piper."

"We'll play the background music and also appear in the film as a group and in some featured part."

Music for the film, revealed Martin, who is 22 and wears glasses in the group, will be written by their managers, Kenneth Howard and Alan Blakely,

who pen songs under the name of Howard Blakely.

The group, who all hail from the Woodford area of Essex, met their managers while they were playing at a pub, The Midway Tavern, near their home. "They just came up to us one evening," said 20-year-old Dennis D'El. "They showed us some songs they had written—"Have I The Right" was one—and we were absolutely knocked out by them.

Originals

"They're really fantastic song-writers," went on Martin.

"They've given us over 50 original songs which they've written—and they're all good. In fact, next week we're going into the recording studios to cut our first LP and most of it will be made up of songs by Kenneth and Alan. If we do 14 numbers, about 10 will be their songs."

All The Honeycombs' recording is done by their recording manager Joe Meek at his home-studio in North London. How, I asked, did they get that

stamping sound on "Have I The Right?"

"Let me dispel any rumours that we borrowed Dave amplified floorboard," Dennis. "We recorded Joe's stairway with a microphone from our feet!"

"The funny thing was, Dennis, perched on a long in the dressing-room, thought the record wasn't to sell at first. It slept for two weeks. We'd heard ourselves started having about it."

"What if it hits Number One?" I asked. "We'll probably do a lap." said Martin, with a grin. "Have I The Right" is scheduled for Stateside release and has already been released in Australia, although there is news yet of its reception there."

In the immediate future, the group are looking forward to a five-week tour with The Animals and Lulu and The Longs in October and there's also possibility of a Scandinavian tour later in the year.