

DISC

THE TOP RECORD & MUSICAL WEEKLY

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Every Thursday, price 6d.

Great new photos of Beatles film!

Centre pages

OUR NEXT SINGLE IS THE BIG PROBLEM AT THE MOMENT

OUR next single? That's THE big problem after all the tremendous support you've given us on "Glad All Over" and "Bits And Pieces." And I mustn't forget to thank the American fans, too.

Only a few days ago I had a call from Sol Rabinowitz, National Promotion boss of Epic Records out there. It was a real thrill, believe me, when he told me that "Glad All Over" looks like hitting the million mark in America alone. "We just can't press it fast enough," he said.

And he added that he has had extra pressing plant going all out to meet orders for the "Glad All Over" LP, too. And it was only released on Thursday of last week.

Then he called again! Just to tell me that he was pressing "Bits And Pieces" flat out to meet a demand of 10,000 an hour. He said that it had been selling like that for 24 hours. So that means that we are already well over the quarter-million mark by now.

I don't really know how to thank all you British and American fans. You've been really great.

Hopes

The big problem, of course, is to produce another single that will be as big a hit as the other two. Mike Smith, my organist, and I dreamed up a number while we were in America, and we have big hopes for it.

But problem number two is to find time to record it. Now that we've started a seven week tour it's going to be a real headache to arrange a session at the recording studio. But we hope to be able to get down to it within the next fortnight. In any case, though, the record won't be released until the end of May.

I can tell you this much about

the new one—it will be a real raver. Something after the style of our first recording, "Do You Love Me." I'll always remember that one, for Brian Poole pipped us with it!

As before, we shall continue to make our own recordings—even though it costs up to £200 a time. It's well worth it, because, after working together so long as a team, we feel we have the best

writes
Dave Clark

idea of the type of sound we are trying to produce.

Les Reed, a fine arranger, did arrangements featuring strings on our new LP called "Session With The Dave Clark Five." Apart from "Zip-a-dee-doo-dah" and "Rumble," they are all new numbers, and we have really gone out of the way to produce some new sounds to give plenty of variety to the tracks. We've used harmonica, too.

We included "Zip-a-dee-doo-dah" because we get lots of requests for it; "Rumble" was recorded by an American group called Link Ray and The Rhythm. The album will be out on April 10.

Our first two weeks in variety have been absolutely fabulous. After last week's show at Birmingham, the police phoned

Contd. on back page

Silver Disc for Jim Reeves!

COUNTRY and western chartrider Jim Reeves has won a Silver Disc for his "I Love You Because" hit. It is the second time he has qualified for this distinction, the first award being for "He'll Have To Go." "I Love You Because," written by blind Texan country artist Leon Payne, was released on February 14, and entered our Top Thirty at No. 22 on February 29. Jim was unaware of its British release until DISC talked to

him by transatlantic telephone two weeks ago.

He starts a European tour today (Thursday) with Chet Atkins, the Anita Kerr singers and Bobby Bare, but at present it seemed unlikely that the package would visit Britain at all.

"I Love You Because" has not been released in the States as a single, but it probably will be now in view of its British success.

No new British releases are fixed for him yet.



DAVE CLARK'S "Bits And Pieces" is nearing sales of a million in America alone. And Dave looks pleased about it in this exclusive DISC picture taken at his Tottenham home.



A NEW SOUND
the SOUTHERN SOUND
**COUNT
DOWNE
and the ZEROS**

recorded on
Ember S189



HELLO MY ANGEL

RAY SINGER

recorded on
Ember S187

TELL ME NOW

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Fans at the film show get

TWO VIEWS OF THE BLUE JEANS

THE young lady with her boy friend gazed first at the screen in the West End cinema. Then her head clicked back to the young men standing beside her . . . then back to the screen. This was Circolrama—and the girl was watching the Swinging Blue Jeans singing "Hippy Hippy Shuke." AND STANDING NEXT TO HER WERE . . . THE SWINGING BLUE JEANS!

The day they spent down on the farm

THE Blue Jeans have a new ambition at the moment—they want to be farmers! This rather strange desire for a top pop group follows a day spent in the country while they were on tour recently.

"We were staying at the Swan Hotel, in Tesbury Wells where we are very friendly with the owner," said Ralph Ellis. "He also owns a nearby farm and as we had a day to spare, he invited us to spend it there. And we had a great time. Farming's the life for us from now on."

Norman Kabbie carried on the story: "None of us had really spent much time on a farm before—there's not many in the centre of Liverpool, you know! So the experience was new and great."

Everything

"We tried everything," said Les Brail. "And Norman even tried milking a cow." "It looked so easy when the farmer did it," said Norman. "I was rigged out with pail and stool, the lot, but I just didn't get one squirt of milk."

"The food we had for lunch was great, too," said Ray. "Real farmhouse fare, Summing. We even went riding in the afternoon, though not too successful."

And Les provided the high spot of the day, "I laughed Norman. "The horse ran away with him! It started the gallop—and just wouldn't stop. We saw Les and the horse disappear into the distance. He walked back!" A.W.

spot in the TV show, signed autographs for fans waiting outside the television studios and packed away their kit, we piled into the Jeans' car and drove back to town to see the film.

We arrived at the specially constructed Circolrama cinema in Piccadilly Circus in time for the start of the half-hour show. And nobody recognized the four young men as they paid their money and walked into the theatre.

Way out

At least, not until they entered the circular auditorium where the film is projected on 11 separate screens around the wall.

The "Blue Jeans", "Hippy Hippy" closed the show—and a ripple of general recognition ran through the cinema as the lights went up. But by this time, the Blue Jeans were on their way out of the cinema—and on their way back to their Paddington hotel.

Alan Walsh



THE SWINGING BLUE JEANS—DISC takes them to the pictures to see themselves.

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

THESE STARS WORK VERY HARD SO DON'T LET US PICK FAULT

PRIZE LETTER

PEOPLE are so busy writing letters to you about The Beatles losing contact with their fans, that they forget that the boys are making a film for US, their fans. I think that The Beatles have worked very hard to achieve their success and that we shouldn't pick fault with them.

It would be very much nicer if people would stop and think before they make accusations against pop stars like The Beatles.—STEPHANIE OWENS, 21 Garrison Lane, Chesington, Surrey.

At last

NOW that Gene Pitney has established himself in Britain and has at last received the recognition that he has for so long been deprived of in his country. I suggest that his great American hits before "Tulsa" should be re-released.

I am sure many of his fans who have been unable to obtain these records would be very grateful.—PAUL McANDREWS 16 Royalthorpe Road, Benchill, Wythenshawe, Manchester 22.

Not folk

I HAVE heard many people say that folk music will be the "big thing" in a few months time. I, for one, certainly hope not.

I am a faithful folk follower but I know folk music will be ruined if it catches on. Many folk tunes have been around for centuries, and I don't see why they should suddenly be ruined by invasion of teenagers who have never heard of REAL folk music in their lives.—RICHARD BELLAMY, 10 Kingsbury Avenue, St. Albans, Herts.

Where

WHERE are the great Jerry Lee Lewis fans when it comes to getting him into the charts? His latest couple of singles deserved, at least to hit the middle of the parade.

Now he is here for another tour of Britain providing unrivalled entertainment and keeping the various theatres rockin' in his own individual piano-pounding way.

Yet he hasn't had a big hit record in a long, long time. He's

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

been working hard over the last few years, is just as great as he ever was, and more than deserves to hit the top like a bomb!—KEITH JONES, 5 Spongate House, Spon End, Coventry, Warwickshire.

Tripe!

EVERYTHING these days is described as R and B. I even heard a DJ—who should have known better—say "and now Cliff Richard's new one 'The Lonely One', right in the R and B idiom": I have never heard such utter tripe!

The only white artists, who, in

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

Bonus winner for March is: MAUREEN SPENCER, 58 Shakespeare Street, Ardwick, Manchester.

my opinion, can sing R and B are Jerry Leo Lewis, and maybe Elvis Presley. So let's have less of this stupidity.—C. ELLISON, 248 Stanley Park Avenue, Anfield, Liverpool 4.

Whetted

AT the moment, British artists can't go wrong. The Beatles (blets 'em) have whetted our American cousins' appetites, but don't let's kid ourselves that they are so besotted that they will buy anything British—a few bad performances will soon cool off this present enthusiasm.—CYNTHIA BUTLIN, 79 Westgate, Chichester, Sussex.

Tops

THERE is only one word to describe Jimmy Young's

Every week the writer of the best letter gets an LP of his or her choice and once a month there is a bonus prize of a Roston "Claridge" cable lighter.

revival of his 1955 hit "Unchained Melody" and that is WONDERFUL! As a keen fan of Jimmy's, I have worn out my original of this number.

Out of many records I have of his, this has always been my top favourite, and it deserves all the success of the previous issue.—NAOMI TAYLOR, 4 Wintaria Road, Lewisham, S.E.13.

Tonic

WHAT a tonic it is to look at your Around The World charts and see British artists way up there holding their own. Let us keep up the high standard of our discs, and make other countries really sit up and take notice.—W. HUNTER, 25 Malsford Drive, Billingham, Co. Durham.

Escorts bartered for their group's name

by Alan Walsh

POP groups get their names in many different ways. And the way The Escorts got theirs is about the most unusual way of all—they bought it from another group! And it cost them four records, six books and a football!

Three of The Escorts were at the same school together—Morrison Boys' School in Liverpool—and had just formed a group, which was then unnamed. There were in existence about six groups at the school—one of which was called . . . The Escorts.

The deal

John Kierade (lead guitar), Mike Gregory (bass guitar and vocals) and Terry Sylvester (rhythm guitar and vocals) rather fancied the name. So the deal was struck and the

nameless ones became The Escorts.

Their first record is number eight in Merseyside charts and could spread to national fame.

The disc is called "Busy Miss Lizzy," a revival of an old Larry Williams number, coupled with "All I Want Is You," penned by John Chilton. The Escorts' Press officer, and their manager, Jim Ireland.

The fourth member of the group is drummer Pete Clarke who joined—and was immediately made leader—in February 1963 after he returned from playing with a group on the Continent.

Mind you, even if The Escorts hadn't bartered their way to a

name, they may well have had one ready-made for them—"The Nicknames."

For John Kierade is called "Kindy," Mike Gregory answers to "Greg," Terry Sylvester is "Teg" and leader Pete Clarke goes under the handle of "Gassy."

The Escorts are just about the youngest fully professional group on the scene—they are all still only 17. But they are leading this no-drawback. Already they have a Fontana recording contract, are in demand for personal appearances and have made their first film—an appearance in the Look At Life short "Sound Of A City" with the Swinging Blue Jeans.

You can see them soon, too. They appear on A-R TV's "Ready Steady Go" on April 17.

HIT RECORD INSIDE

Give-A-Disc

Inside Every Copy of Give-a-Disc is a

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**DISC'S
TOP
THIRTY**

**BRITAIN'S
BEST
CHART
SERVICE**

**THE
ROLLING
STONES**

**NOT FADE
AWAY**

P 1188 4199



**Beatles still supreme...
Elvis jumps eight places
... The Migil 5 in at 30**



ELVIS PRESLEY

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

Last Week	This Week	TITLE
1	1	CANT BUY ME LOVE
2	2	● LITTLE CHILDREN
3	3	● JUST ONE LOOK
4	4	● NOT FADE AWAY
5	5	● I LOVE YOU BECAUSE
6	6	I BELIEVE
7	7	A WORLD WITHOUT LOVE
8	8	THAT GIRL BELONGS TO YESTERDAY
9	9	TELL ME WHEN
10	10	● BITS AND PIECES
11	11	● ANYONE WHO HAD A HEART
12	12	THEME FOR YOUNG LOVERS
13	13	● DIANE
14	14	BOYS CRY
15	15	VIVA LAS VEGAS
16	16	GOOD GOLLY MISS MOLLY
17	17	● I THINK OF YOU
18	18	LET ME GO LOVER
19	19	MOVE OVER DARLING
20	20	EVERYTHING'S ALL RIGHT
21	21	CANDY MAN
22	22	OVER YOU
23	23	IF HE TELLS YOU
24	24	STAY AWHILE
25	25	NEW ORLEANS
26	26	● NEEDLES AND PINS
27	27	● ALL MY LOVING EP
28	28	MY BOY LOLLIPOP
29	29	BORNE ON THE WIND
30	30	MOCKING BIRD HILL

ARTIST
The Beatles (Parlophone)
Billy J. Kramer and The Dakotas (Parlophone)
The Hollies (Parlophone)
Rolling Stones (Decca)
Jim Reeves (RCA Victor)
The Bachelors (Decca)
Peter and Gordon (Columbia)
Gene Pitney (United Artists)
The Applejacks (Decca)
Dave Clark Five (Columbia)
Cilla Black (Parlophone)
The Shadows (Columbia)
The Bachelors (Decca)
Eden Kane (Fontana)
Elvis Presley (RCA)
Swinging Blue Jeans (HMV)
The Merseybeats (Fontana)
Kathy Kirby (Decca)
Doris Day (CBS)
Mojos (Decca)
Brian Poole and The Tremeloes (Decca)
Freddie and The Dreamers (Columbia)
Adam Faith (Parlophone)
Dusty Springfield (Philips)
Bern Elliott and The Fenmen (Decca)
The Searchers (Pye)
The Beatles (Parlophone)
Millie (Fontana)
Roy Orbison (London)
Migil 5 (Pye)

Compiled from dealers' returns from all over Britain

AMERICAN TOP 20

Last Week	This Week	TITLE	ARTIST
27	1	Can't Buy Me Love	Beatles
3	2	Twist And Shout	Beatles
1	3	She Loves You	Beatles
2	4	I Want To Hold Your Hand	Beatles
4	5	Please Please Me	Beatles
7	6	Suspicious	Terry Stafford
8	7	Hello Dolly	Louis Armstrong
16	8	Shoop Shoop Song	Betty Everett
9	9	My Heart Belongs To Only You	Bobby Vinton
10	10	Glad All Over	Dave Clark Five
5	11	Down (Go Away)	Four Seasons
15	12	The Way You Do The Things You Do	Temptations
6	13	Fun, Fun, Fun	Beach Boys
19	14	Don't Let The Rain Come Down (Crooked Little Man)	Serendipity Singers
20	15	Needles And Pins	Searchers
18	16	Stay	Four Seasons
12	17	Klein's Cousins	Elvis Presley
23	18	You're A Wonderful One	Marvin Gaye
14	19	Jara	Al Hirt
11	20	Hi-Heel Sneakers	Tommy Tucker

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

Spain

(Courtesy Discopompa)

Last Week	This Week	TITLE
1	1	I Had A Hammer—Eric Lopez
2	2	Lo Nuestro Termino—Duo Dinamico
3	3	H a r t i—Cassio—Rita Favon
4	4	Amor De Verano—Duo Dinamico
5	5	Crying In The Wind—Paul Anka
6	6	Non Ho L'Eta (Per Amarti)—G. Giorgianni
7	7	She Loves You—The Beatles
8	8	Spanish Lace—Enrique Guzman
9	9	La Masana—Arnavort
10	10	Tall Him—Luis Aguilé

Philippines

Last Week	This Week	TITLE
1	1	Canudo Caliente El Sol—Steve Allen
2	2	It's Love That Counts—Pat Hersey
3	3	Fun In Acapulco—Elvis Presley
4	4	I Saw Her Standing There—The Beatles
5	5	Dominique—Lennon Sisters
6	6	There's Always Me—Elvis Presley
7	7	Unchain My Heart—Ronnie Villar
8	8	In Your Arms—Ronnie Villar
9	9	Marcos Antonias—Celtica
10	10	Dear Teresa—Jerry Fuller

Japan

(Courtesy Utamatic, Tokyo)

Last Week	This Week	TITLE
1	1	Washington Square—The Village Noompers
2	2	Save The Last Dance For Me—Kojiro Kubok
3	3	Wake Up No. Ipponmashi—Asakia Yuki
4	4	I Left My Heart In San Francisco—Tony Bennett
5	5	Tokyo Blues—Nishida Sachiko
10	6	Guitar Jangl—Kizajima Saburo
7	7	Memories, Memories—Joan Sommers
8	8	Mendou Mitayo—Ueki Hisashi
9	9	Short On Love—Gus Backus
10	10	Awayaki No Wata—Ishihara Yujiro

Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	TITLE
1	1	I Saw Her Standing There—The Beatles
2	2	The Harrow—Acker Bilk
3	3	Anyone Who Had A Heart—Dionne Warwick
4	4	Roll Over Beethoven—The Beatles
5	5	Hawaii—The Beach Boys
6	6	Sadie Bird—The Trashmen
7	7	Needles And Pins—The Searchers
8	8	California Sun—The Rivieras
9	9	Glad All Over—Dave Clark Five
10	10	Down Go Away—The Four Seasons

Norway

(Courtesy Verdens Gang)

Last Week	This Week	TITLE
1	1	Hippy Hippy Shake—Swinging Blue Jeans
2	2	Skona Mitt Hjarta—Siv Mathison
3	3	Jag Gar Pa Skole—Wenche Myre
4	4	I Want To Hold Your Hand—The Beatles
5	5	I'm The Lonely One—Cliff Richard
6	6	Beautiful Dreamer—John Leyton
7	7	Detroit City—Bobby Bare
8	8	Glad All Over—Dave Clark Five
9	9	Mexico—Elvis Presley
10	10	All My Loving (EP)—The Beatles

Hong Kong

Last Week	This Week	TITLE
1	1	Dancing On The Moon—The Fabulous Echoes
2	2	I Want To Hold Your Hand—The Beatles
3	3	P.S. I Love You—The Beatles
4	4	Some Enchanted Evening—Pat Boone
5	5	Secret Love—Kathy Kirby
6	6	A Fool Never Learns—Andy Williams
7	7	Fun In Acapulco—Elvis Presley
8	8	Please Please Me—The Beatles
9	9	Charade—Andy Williams
10	10	She Loves You—The Beatles

**THE SHEFFIELDS
GOT MY
MOJO
WORKING**

7N 15627

**GREGORY
PHILIPS
DON'T BOTHER
ME**

7N 15633

**THE REMO 4
I WISH I COULD
SHIMMY LIKE MY
SISTER KATE**

7N 35175

**BUTCH
MOORE
& THE CAPITOLS
I MISSED
YOU**

7N 35182

**TEDDY
GREEN
ALWAYS**

7N 35173

**KRIS
JENSEN
LOOKIN'
FOR
LOVE**

45-1243



OUR SONGS ARE NOT FOR US

say
Stones

KEITH RICHARD stroked his chin, thought for a moment, then said, "I think we must have written about 50 or 60 songs in the past eight or nine months. But I don't think we would record any of them as A-sides."

The talented member of The Rolling Stones, who had just had a tremendous reception from the first house audience on a Birmingham Town Hall one-nighter, was talking about his songwriting association with Mick Jagger.

"People have told us that they find it hard to believe we wrote the current Gene Pitney hit 'That Girl Belongs To Yesterday,'" said Keith.

by Ted
Scott

"That's easy enough to understand because it is so unlike the sort of material we do ourselves. Yet I suppose that at least 25 per cent of the songs I have written with Mick are in this vein. In fact, we haven't written anything yet that is really suited to us as A-side material. So we'll have to write something new if we want to record one of our own numbers for a single."

Keith passed some autograph books to Bill Wyman and went on: "Gene Pitney wants us to write some more stuff for him. The big problem at the moment is finding the time to write them."

and Brian Jones, if it took a long time to write a song.

"We've speeded up our song writing a lot," he answered. "I used to take as three weeks to complete one song. Now we can often get one off in a night. Take 'That Girl Belongs To Yesterday,' for instance. We wrote that one in about 20 minutes. But the idea had been kicking around for a long time."

• tune

"We might well write something tonight if an idea comes along. It is most important to work on an idea as soon as it comes to mind. In our case, it is usually the tune that comes first, but occasionally a catch phrase can be the inspiration. The lyrics can come so easily that you just feel the tune."

Keith revealed that Gene Pitney was not the only singer interested in Rolling Stone compositions, now that "That Girl" has climbed the charts.

"But it's up to our co-manager, Andrew Oldham, the third partner in our publishing company, to decide what should be offered to different artists," said Keith.

• hotel

"We find the best time is at our hotel after a show. We don't usually get to bed till about four or five in the morning and we get up about the same time in the afternoon. So we work on new songs in the small hours."

"We've thought about recording some of our own songs on singles before, of course, but we are so busy. We have decided we haven't liked them and ended up turning them down."

I asked Keith, who was now being handed some more autograph books by Charlie Watts



THE ROLLING STONES—"We haven't written anything yet that suits us."

Blue Beat Queen Millie explains the rhythm

WHAT is Blue Beat? During the short time it has been making its mark in Britain, there have been a lot of different answers to that question. So when Millie, the Blue Beat Queen hit the charts last week with "My Boy Lollipop," I rang to ask if she could help pin down the definition.

First thing she told me? We are using a phoney name!

"We don't call it Blue Beat in Jamaica," said Millie in her bubbling, high-pitched tones. "This is just a commercial term. 'Ska' music—that is the real name. The basic rhythm goes back to the year dot in Jamaica. But it was first launched as an organized craze about four years ago."

"It has to have that rhythm, of course. The uh! uh! uh!—if you get the message, it can be fast or slow. But not too slow. Not ballad speed."

Cool

"The words? They can be any kind. Religious. Blissy. Happy. Crazy. About love. Sure—any one in any country could write them. Or sing them. Or dance to the music. But the music's gotta be cool. Maybe that's the best way to sum it up: cool for hot dancing."

"Ya can dance most anything to it—the Twist, Bird, Slop, Jive. As for the line-up, I guess you'd normally have lead and



MILLIE—Blue beat has to be cool for hot dancing.

rhythm guitars. Piano. Trumpet. Tenor. String or electric bass. But this could vary quite a bit."

"My Boy Lollipop" is Millie's second Fontana disc. She made the first—"Don't You Know"—a couple of weeks after coming to Britain late last year. Previously, she had cut three in Jamaica. Last week, she started work on her first LP.

"It will be called 'My Boy Lollipop,'" says Millie. "But it won't be all Blue Beat, I'm hoping to include a few Fats Domino numbers. Like 'I'm In Love Again' and 'Here Goes My Heart Again'. Maybe even an Elvis number. He's my idol."

If Millie hits it big in Britain, she wants to buy a large country house here. "My parents will be welcome to come and share it. Also my brothers and sisters: All 11 of them, if they want."

Millie's father is headman for a Jamaican sugar company. He also runs his own small farm. Before she came to Britain, Millie often lent a hand on it.

When she told me she hoped to buy a big car and I asked if she had passed her test, she gave another real wild laugh and answered: "Man, all I can drive is chickens!"

Dick Tatham

STOP PRESSINGS

ELLA FITZGERALD is selling her 685,000 Hollywood mansion and buying a chalet in Switzerland. . . . **Connie Francis'** next movie, "Pizza For Breakfast," features Jack Jones, hailed as Frank Sinatra's singing successor. . . . Forthcoming LP: "(James) Darren sings (Bobby) Darin". . . . On "Dr. Kildare" TV set recently, Richard Chamberlain and Raymond Massey did Beatles-type routine with guitars and wigs.

Tommy Sands is featured in father-in-law (Frank Sinatra's) next movie, "None But The

Brave" . . . Sammy Davis Jr. named Tracemarc production company after offspring Tracey and Mark. . . . Lead guitarist in Elvis Presley's backing group, Scotty Moore, has cut his own LP as a leader. . . . Wesley Rose discovery, Kris Jensen, in Britain recently for promotion spots, has a lung infection.

• A new American disc could upset the all-British Top Ten if Terry Stafford's "Suspicion" (a Mort Shuman-Doc Pomus song, originally featured in Elvis Presley's "Pot Luck" LP) overcomes competition of Millicent Martin's cover.

Roy Orbison has cut some singles specially for his forthcoming British tour. . . . Nat "King" Cole won £10,000 with a bet on the Cassius Clay-Sonny Liston fight result. . . . Duke Ellington and Louis Armstrong to appear in projected "Legend Of Frankie and Johnny" movie. . . . Vic Damone shares Holly-

girl singer, Ginette Reno. . . . Despite recent success by Ben E. King, United Artists are releasing in USA Shirley Bassey's "I Who Have Nothing". . . . Gerry Marsden's "Don't Let The Sun Catch You Crying" could become standard material for future LPs. . . . Australian group called The Cicados have recorded former Marauders' single, "That's What I Want," penned by Carter-Lewis.

Latest LP of Henry Mancini music is by Quincy Jones. . . . On new Trios Lopez LP, former Every Body hit, "Bye, Bye Love" . . . Included in new Clyde McPhatter album: "The Drifters" "On Broadway" and Kenny Lynch's "Up On The Roof". . . . Neil Sedaka off to South America, Israel and Italy.

My top choice



By
**BILLY J.
KRAMER**

This was a perfect number to choose and they really make it move.

Crying

Roy Orbison

A singer with a very unusual voice. He always seems to find the perfect song and this is a wonderful track.

All Of Me

Jackie Lynton

I like this one. It's an old favourite of mine and the arrangement is marvellous.

Baby It's You

The Beatles

They're so good and I love this side. Everything about the Beatles is so original and fresh. Great fellows all of them.

When Will I Be Loved

The Everlys

Just about my favourite pair and this is a fabulous number. I've always liked the Everlys and I'd like to see them back in the charts.

Not Fade Away

Rolling Stones

I've only seen the Stones in action on television and I think they're a great group.

Mad Mad Word

Rick Nelson

I've got several albums by Rick. I think he's a marvellous singer and this track is a favourite with me.

World Without Love

Peter and Gordon

This is a very pretty little number put over well by Peter and Gordon. I like the arrangement which is catchy and very easy on the ear.

That Girl Belongs To Yesterday

Gene Pitney

This takes a bit of listening before it gets you, then you realise what a wonderful number it is. He's a good singer and this is a great follow-up to "Tulsa."

Just One Look

The Hollies

This is a swinging record and it really moves. Good group The Hollies and this is one of the best they've done.

Anyone Who Had A Heart

Cilla Black

Cilla is just marvellous and she really does justice to this number. No wonder everybody likes it!

by
**Peter
Thomson**

wood Bowl bill soon with Shirley Bassey. . . . Clyde McPhatter attempts chart comeback with "In My Tentment."

• Doubtful whether authentic blue beat discs will have big sales, but Millie's commercial blue heater, "My Boy Lollipop" deserves to be very big; Millie could become a big star.

Calling George, Paul, John and Ringo: there's a new Mary Wells single out called "My Guy" . . . Follow-up to The Kingmakers' "Louie, Louie" could be "Louie-Go Home" by Paul Rayner and The Raiders. . . . Boots Randolph could repeat "Yakity Sax" success with "Hey, Mr. Sax Man."

• Entry of The Major's "Everything's All Right" into DISC's Top 30 justifies everyone's patient faith in the Liverpool group, hailed by many as worthy successors to The Beatles and The Searchers.

English lyrics (by Marcel Steffman) to big French hit ("Tous Les Garcons et Les Filles") waxed for Coral by Canadian

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Who's been sleeping in my bed
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Johnny Tillotson

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THE ANIMALS
Baby let me take you home
COLUMBIA DB7247

The new Dionne Warwick disc?

IT'S JUST FAB!

says Cilla Black from a sick-bed

CILLA BLACK, who was just recovering from a nasty bout of flu, gave a squeal which soared about six feet in the air and dropped to earth again. Then she said: "Gosh it's fab! Oh, I think it's just a beautiful record and I wish I'd recorded it."

I had just played Cilla an acetate—straight from America—of the latest Dionne Warwick single "Walk On By." In her sick room at the President Hotel on Thursday, after what she called "two boring days laid up and dying," Cilla, who beat Dionne over here with her version of "Anyone Who Had A Heart," went into raptures over the disc. A disc which was rush-released in this country on Tuesday—BEFORE it was released in the States!

Cilla was excited and as the last notes faded away she clapped her hands. "Honestly, I go mad over this record. Of course, it's written by Bacharach, who wrote 'Heart,' and he's a really fantastic songwriter, but she has a gorgeous voice this girl. And this is really the sort of song that you can get your teeth into."

"I would have loved to have recorded this and I'd certainly like to do it on stage. The only trouble is that we've nearly finished this tour so I won't be able to include it in the act. Then I do this Palladium stint and I'm not sure what songs have been lined up for me to do, but I'll definitely put this one forward. The arrangement is fab—those trumpets and that fantastic and with the double beat. I mean, I could get up and sing it now!"

Bored

Before she got too enthusiastic I asked Cilla whether she thought the record would get into our charts. She frowned thoughtfully. "Well, I don't know. It's very difficult, isn't it? It's as good as 'Heart,' but I think it might be too good. It's a very complex song really and I have a feeling

it may be above people here a bit. I don't know really."

Cilla was confined to her room at the President for two days last week—while the rest of the tour were on a four-night stint at Oxford. "Honestly," she said mournfully, "I was really looking forward to those four days. It would have been marvellous not to have had to travel around, but just have a nice rest for a bit—but I had to go and be ill!"

Actually it was terrible because on the Monday night—the night we opened at Oxford—I thought I was going to die! I went out on stage and was ending up with 'Heart' when my voice suddenly felt like it was packing in. So I rushed off into the wings right in the middle of the song with the hand mike, grabbed a glass of water, gulped it down and wandered on again singing 'Take Me In Your Arms...'



CILLA BLACK—in raptures over "Walk On By," the new Dionne Warwick release.

By Penny Valentine

Cilla was ordered straight to bed at her hotel, and no more singing. And Cilla, it seems on her own admission, is hardly the perfect patient! "Well, I've been on stage with a cold before, but this time I was dizzy, too, and couldn't stand properly. But after a day in bed I was dead bored and I'd read all the magazines and I thought I was better."

"I got up and went for a walk because it was such a lovely day. Well, I went into this restaurant to have something to eat and I just managed to get through my soup when everything seemed to go round and round and get hot-

ter and stuffer. When they brought the main course, I couldn't even look at it and I staggered out back to the hotel and collapsed into bed!"

For the two days Cilla didn't appear at Oxford a local group was brought in to take over her spot—which is certainly one of the highlights of the show.

Cilla smiled a big, friendly smile and said that apart from the red nose she was rarin' to go. "But before I do anything else you know what I'm going to do? I'm going to make sure I get a copy of that fab disc for my collection!"

SCOUTING APPLEJACKS MAY SOON BE...

a pop group on church parade

EVER seen the members of a top beat group marching along with a Boy Scouts' band on church parade? Well, it could happen now that The Applejacks are in the hit parade with "Tell Me When." "The boys in the group, with the exception of singer Al Jackson, are still scouts," revealed their scoutmaster, Mr. Reg Davies, father of The Applejacks' girl bass player, Megan Davies.

"And if they are not out of town when we have our next church parade on Sunday, April 12, we will be delighted if they are able to join us."

Lead guitarist Martin Baggett, pianist Don Gould, drummer Gerry Freeman and rhythm guitarist Phil Cash belong to the 1st Otton Scouts in Solihull, near Birmingham. Megan is assistant cubmaster.

If The Applejacks turn up for the church parade they will leave their guitars behind, because Martin, Don and Gerry play drums.

But the popularity of their group has resulted in the boys being able to devote little time to the scouts in recent weeks. The last time they turned out for church parade was at the beginning of January.

Gang show

It was for a scout gang show at Hobs Moat Assembly Rooms, Solihull, four years ago, that the group was formed. They were known as The Crests at first. Then they became The Jaguars and, finally, The Applejacks.

Something that their activities with the group will make

them miss this year is camping. They have been to scout camps on many occasions—including a visit to Austria.

"Megan has been camping with us since she was eight months old," remarked Mr. Davies, who has just completed 45 years scouting. "In fact, she was born into a scouting family because her mother is a Guide Captain."

Megan's father was thrilled to receive a letter from Gang Show star Ralph Reader the other day wishing The Applejacks every success. Mr. Davies said: "I've sent him a photograph of the group to put with his collection of other stars who began in gang shows. They include Peter Sellers, Norrie Paramor and Tony Hancock."

Ted Scott

THE Marvelettes

HE'S A GOOD GUY (YES HE IS)
STATESIDE 66273 Stateside



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FILMING WITH



(Above) GEORGE and JOHN perform one of the numbers in the film... in the luggage van of a train! (Below) RINGO—his reading "Anatomy of a Murder"—looks as though he is going to be on the receiving end of a sugar-pot from Wilfrid Brambell in the canteen at Twickenham Studios.

MUSIC STILL COMES FIRST

HAS their current taste of film-making made The Beatles want to adopt acting as a career? After nearly five weeks shooting they could have got the bug well and truly. But when I asked them point blank whether they wanted to turn to acting I discovered they certainly had no plans that way!

Said John: "I like acting. It's a great kick. But I can't see myself being someone else. After all, we are playing ourselves in the film. I wouldn't want to try to adopt another personality entirely."

"Anyway, we're not REALLY acting in this film—we're just taking direction."

Adds Paul: "The corny answer to your question would be to say: 'Yes, I love acting—and I want to be an actor.'"

"But I love music much more. As kids, everyone has dressed up, put on funny hats and acted another part. But I wouldn't want to be someone else. And that's what serious acting would mean."

Footnote: Ringo: "It might be O.K. if you were on your own. But there are four of us—and we work as a team."

Marvellous

Film producer Walter Shenson certainly would not go along with that bit from John.

"There's one scene between John and Anna Quayle that is simply marvellous," he said enthusiastically. "It's where Anna Quayle stops to talk to John backstage during their TV sequence in the film. 'You look like him,' she says—thinking, and rightly, that she has met up with the great John Lennon in person."

"But John plays it cool—pretending that he just LOOKS like John. But that he isn't REALLY a Beatle."

It's just a short sequence in the film—maybe lasting a matter of minutes. But Walter Shenson avows that it is one of the high-spots—and pays tremendous tribute to John for his complete immersion in the part.

"He came on the set absolutely word perfect," he said.



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 - I LIED Jimmy Holiday **DECCA** JULY 1964
 - BOUND TO HAPPEN Bob Osburn **DECCA** JULY 1964
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THE BEATLES

the sequence
 be a riot!

as dancers, and BALLROOM dancers at that I discovered when I dropped into the off Tottenham Court Road in London's Easter holiday.

seen filming there for the past few days and turned into a television theatre for the occasion, alongside the stage have been fitted out and when I arrived Paul, dressed in elegant and going through a step by step dance routine of three giant beetles. Director Dick Lester at a time, with Paul having to move just about.

Laurie Henshaw

to dance," grinned George. "But we're very idea is ridiculous. Lionel Blair and his and we gag it up." And from what I've

and cuppa in the Scala bar during a break John and George about the songs in the

"I really go for," said John. "I like 'Can't If I Fell, 'I Should Have Known Better,' mica we feature during the opening train 'Me Why,' a shuffle number that comes near

ating is already a few days schedule and it will now completed about April 22. remiere will probably be y and the boys may be to New York for the U.S.

once that is over they art work on another film er Walter Shenson has said he would like to be boys make a film in costume. So I asked John e thought.

ould be," said John. matter of fact, I have eading a short story since about 14. It's in a book or has. It would make a film. I'm not telling any- that it is—in case they get the idea, too.

it would make a great y film. I get everyone to s—and they scream their off."

who knows? John's idea et give birth to another film. And this much I ell you. According to s, they have an option to REE.



One of the scenes at the end of the film when the boys have to make a mad dash for a helicopter. The shot was filmed at Gatwick Airport. With them is their road manager in the film, played by Norman Rossington.



A Beatle on a bike! During one of the stops in their train journey between London and Minskhead GEORGE discovered that the quickest way from one end of the train to the other was on a bike taken from the props in the luggage van!

Aussie-bound Gerry gets a tip from the Shads

THIS week Gerry and The Pacemakers took off to Australia — to satisfy the demand for their services which has been created by the success of their discs "Down Under." And to give Gerry an idea of what to expect, DISC arranged a meeting between him and two boys who really know what it's like there—Hank and Bruce of The Shadows, who made exactly the same trip with Cliff in 1961.

"Man—look out for those sharks!" said Bruce putting on his most terrifying expression. "They're evil—and they love Englishmen!"

"But don't miss Surfer Paradise—it's a beach where all the surf-riders gather—long sweeping rollers, glorious stretch of sand, Great, man, great!" he added.

Outspoken

Gerry could almost feel the warm Australian, sun-baked breezes on his back as Hank brought him back to earth with some good business advice.

"You'll love the country—and the people. They are warm—but outspoken. They have no inhibitions, are overwhelmingly friendly—love to invite you to their houses.

"They are good audiences too—but you'll find big differences in venues in the various towns. Sydney Stadium holds 12,000 people, is like a huge circus, the audience is all around you and it has a corrugated iron roof. You can imagine what

the acoustics are like," he added.

"But the best advice we can give you," Hank continued, "is to make sure that you have a strong act, carefully routined."

"How are the audiences? Are they any different from over here?" asked Gerry.

Here Bruce and Hank were unanimous. "Kids are the same the world over. Everywhere we have been—Australia, New Zealand, South Africa, America, Spain, Europe—they are no different from here. They've come to see you because they like your records—they want to hear those numbers, and they want to watch you actually perform them."

Wild?

"But I heard they were wild," said Gerry.

"In the stadiums—yes," said The Shadows. "They are all round you—and it seems like 'that long walk' in and from the stage. Sometimes you get on and off easily—but not often."

"But in the theatres and smaller halls they are much quieter. They listen while you are playing—then let rip at the end. Just like they do here."

"You just go out there and do your act," added Hank and Bruce in unison. "You'll have a ball—so will the kids!"

Bruce just couldn't resist putting on his fearsome expression again.

"But do watch out for those sharks, man. They'll get you even in two feet of water," he pleaded.

John Norman



I
 KNOW
 Chick Graham
 & The Coasters



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 HE LOVES ME
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 with The Leon Young
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 NEVER LOVE A STRANGER
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 YOU DON'T LOVE ME
 NO MORE
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THE DEVOTIONS
 RIP VAN WINKLE
 COLUMBIA DB7256

GEORGIE FAME
 and The Blue Flames
 DO-RE-MI
 COLUMBIA DB7255

BUDDY GRECO
 BUT NOT FOR ME
 COLUMBIA DB7254

ROSS McMANUS
 and The Joe Loss
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 PATSY GIRL
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THE ORIGENELLS
 MY GIRL
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 KEEP A KNOCKIN'
 N.M.V. POP1277

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 DON'T SEND FLOWERS
 LIBERTY LIB6008

KEN THORNE
 and The Michael
 Sammes Singers
 PETTICOAT JUNCTION
 N.M.V. POP1278

THE VALKYRIES
 WHAT'S YOUR NAME?
 PARLOPHONE BS123

IAN WALLACE
 THE GORILLA
 PARLOPHONE BS121

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

This is Searchers' best yet

The Searchers

Don't Throw Your Love Away; I Pretend I'm With You (Pye N 15630)

I THINK this is probably the best performance we've had from The Searchers. And the more you listen to it, the more you realize what a good tune "Don't Throw Your Love Away" is. Flows smoothly all the way and helps the group in their campaign for a little more gentleness on disc. Their sound is distinctive and attractive... and the guitar work here with its little touch of country and oriental is always pulling an astringent with the side.

On the turnover, "I Pretend I'm With You" has rather more snap and attack to it, though still without wandering into hysteria. I think it's partly their sense of control which is helping The Searchers keep up the pace at the top.

Brenda Lee

Think: The Waiting Game (Brunswick 05901)

I FEEL that a good song as Brenda's recent "As Usual"—but it's good enough to give her another big, big seller. Taken at a slow C and W pace, the ballad is sung with the expected assurance, and Brenda gives the lyric every ounce of meaning. Strings, rhythm and chorus accompany.

Smart change to peppy pace on the other side as the star presents a breezy piece of advice on "The Waiting Game." Country piano and chorus in the backing.

Jerry Lee Lewis

I'm On Fire; Bread And Butter Man (Philips BF 1324)****

JERRY LEE has been on fire before now with "Great Balls Of Fire," but his route has been much tougher in this country since that early success. Pity because his is a fine artist in the country blues 'n' boogie manner. Let's hope



THE SEARCHERS—it's their sense of control on disc which keeps them at the top.

It seems just right for today's market. There's still time to turn it over!

Jerry Lee Lewis

Levy Boogie; Bessie B (London HLS 9667)****

HAMMERING out his Boogie best at the piano in typical vein, Jerry Lee also chants and bellers a few lyrics to emphasize Lewis Boogie. A pretty exciting performance. His with some guitar jangling alongside the piano-singer. Bessie B follows the shuffle beat easily and Jerry sings this simple romancer pleasantly, but it isn't really in his upper bracket despite the brief break of blues piano.

The Remo Four

I Wish I Could Shimmy Like My Sister Kate; Peter Gunn (Piccadilly N 3117)****

THIS group, used recently the backing unit for Johnny Sandon, are now recording on their own and they've chosen to jump on the Shimmy revival. Whether this attempt to update the old craze of the 30s will mean anything, I'm not sure... but the Four's performance is worth sales. Good chant and slick guitar work, too.

Peter Gunn, the old television theme by Henry Mancini, starts off heavily, but generates some interest without really becoming exciting.

SINGLES

By Don Nicholl

Dear Friend is slower, more pensive with strings sighing behind the star. One of the best singles Miss A has ever made. Alyn Ainsworth's orchestra.

Shirley Bassey

Goat; Your Love (Columbia DB 7248)****

NONE refers to Shirley's lover, and she sings of the empty life which now faces her. Strong dramatic material which is right up Bassey's street, of course, and this ballad could bring her into the lists once more. Tony Osborne gives his own composition a pounding orchestral accompaniment. Shirley's is her voice, whip-cracking the phrases of a very good lyric.

Your Love is a romancer which builds to a tall finish. A ballad that it worth more than passing mention on a B side, I'd have thought.

George Fame and The Blue Flames

Do-Re-Mi; Green Onions (Columbia DB 7255)****

WATCH this one—if might well be the disc which will put Fame where he belongs—among the

big sellers. George and the Blue Flames would have done much better if this had been their first single instead of the dull "live" effort we see.

Do-Re-Mi is closer to the type of R'n'B spirit which Fame can excel and it'll get you on first spin. Good organ sound, too.

Green Onions is a familiar instrumental and it loses effortfully for the B half with organ and sax matching well.

Julie Rogers

It's Magic; Without Your Love (Mercury MF 809)****

JULIE ROGERS is one of the big-voice brigades, admirably up-to-date revivals of the standards. And this, admirably suited to the current market. Her treatment of the old Doris Day winner, It's Magic, has plenty of drive, but some sentiment also. Johnny Arthey directs the big orchestra-chorus accompaniment. Without Your Love, a John Schneider-Mike Havens song, walks steadily downmarket. Again, a driving performance from Miss R. She's here to stay... I hope.

contd. on facing page

RATINGS

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

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

his current tour will bring back the customers.

I'm On Fire is sung and pounded at a pace in our fiery tradition, but Bread And Butter Man should suit the dancers better and may indeed pull in a heap of sales. It moves infectious and I'd be sorely tempted to make this the A half in Britain anyway.

Peter Gunn, the old television

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

It's Kenny

Kenny Lynch

Stand By Me; Baby It's True (HMV POP 1256)****

THE Best E. King songs seem to get a lot more attention in Britain than Mr. King's actual recordings. Kenny Lynch revives Stand By Me in expressive manner, never missing the gentle lyric when he's building towards the close. Roy Raymond supplies the strings and rhythm in a good accompaniment.

Kenny co-wrote Baby It's True—a languid romancer, tenderly sung. A disc which shows a return to sanity after his previous excursion into screendance.

versus Cassius

Cassius Clay

Stand By Me; I Am The Greatest (CBS AAG 196)****

THE world heavyweight champion—in case you haven't heard—branching out into discdom as threatened, he doesn't ignore the Stand By Me vocal. It's not a must. Clay sings it confidently and with a natural appreciation of the rhythm. Should sell.

This own hymn to himself, I Am The Greatest is typical brush verse. Audience cheer and laughs. Organ-led rhythm group fits in a neat back-up. A curio.

LOUISE CORDET—Don't Make Me Over; Two Lovers (Decca 1187)****

THE Hal David-Burt Bacharach composition, Don't Make Me Over is a good ballad if not quite as impressive as "Anyone Who Had A Heart." Moves at similar speed, a d, occasionally Johnny R. cutting backing reminds us of Johnny Fairweather. As to the CorDET vocal, it is probably her best effort to date, and the record could be her first high seller. Two Lovers is a muzzy little mixed up kid.

ACE CANNON—Searchin'; Love Letters In The Sand (London HLL 966)****

Organ, sax, guitar blending boldly to permit the Leiber-Stoller member Searchin' and the old familiar Love Letters In The Sand. Latin love letters this time.

THE VENTURES—Journey To The Stars; Walkie' With Photo (Liberty LIB 9108)****—The Ventures usually come up with a good instrumental noise. No exceptions on this release. Journey To The Stars has a nice urgent surge to it. Walkie' With Photo is a twangy stroll.

KEN THORNE AND MICHAEL SAMMES SINGERS—Petticoat Junction; Theme From "Richard Boone Show" (HMV POP 1278)****—Two current shows from television series. Petticoat Junction always along on drums and mouth organ, while the chorus plants the words. The Theme From "The Richard Boone Show" is one of Henry Mancini's compositions. Show, attractive side with piano leading.

THE TEMPTATIONS—The Way You Do The Things You Do; Just For Me; Know (Scotside SS 278)****

—Glad group with a nice line in easy R'n'B as they sing The Way You Do The Things You Do. This disc comes from the Jama-Motown factory and that should be recommended enough for fans of this kind of music. Man leads on second side.

THE ORGANELLES—My Girl; Baby (Columbia DB 7259)****

—Boy group with sound and song very nice after that group at the signing of My Girl. A little more original in the romantic pledge—Kathy.

GOOD BALLAD COULD CLICK FOR LOUISE



LOUISE CORDET—her best effort to date.

BILLY VAUGHN—Blue Tango; Boss (London HLD 966)****—Billy Vaughn revises the Leroy Anderson-Mitchell Pariah hit, Blue Tango with the emphasis on organ and sax, but the sound's a little too old-fashioned cinema style for my liking. Boss teams guitar and sax fairly dramatically.

GARNET MIMMS AND THE ENCHANTERS—Tell Me Baby; Anytime You Want Me (United Artists UP 1048)****—Mimms and The Enchanters haven't duplicated their U.S. sales on this side of the water, but they could do nicely with easy-to-dance-to Tell Me Baby. Anytime You Want Me is a cut off the "Anyone Who Had A Heart" joint.

Onburn offers two of his own compositions. The songs are better than the singer.

COUNT DOWN AND THE ZEROS—Hello My Angel; Don't Shed A Tear (Ember EMB 5 189)****

Count Downe (Peter Senior) and the Five Zeros make a pleasant sound on this debut disc. Hello My Angel is a melodious offering sung gently. Drummer Carl Simmons wrote the more excitable second side.

MARY KAYE TRIO—Man's Favorite Sport; What's Yours? (Mercury MF 810)****

—What's Yours? The polished Mary Kaye Trio with a Henry Mancini-Johnny Mercer song. Man's Favorite Sport, Norma Kaye and Frank Ross, take care of the vocal. It swings, but more for show than for disc sales. I fear, Mary is the singer on the "B" side's wildish Annie Ross-like lyric.

BUTCH MOORE AND THE CAPTAINS—I Missed You; Teach Me (Piccadilly N 3118)****

—Butch Moore ought to pick up more English fans as opposed to his Irish ones with this strong up-tempo number I Missed You. Sound is almost Spectral, but not a copy. Good second disc, too, which Moore contrasting on a jogging blues.

THE DEVOTIONS—Rip Van Winkle; I Love You For Sentimental Reasons (Columbia DB 7256)****

—Gimmicky group novelty Rip Van Winkle is hardly worth waking up for. For Sentimental Reasons would make Dr. Finlay blow a tuboscope!

THE CYCLOPES—Little Egypt; Nobody (Orion CR 189)****

—The Cyclopes aren't quite as stormy as their name would imply. Very average best charts.

JACK JONES—She Loves Me; I Believe In You (London HLR 5818)****

—This song, She Loves Me (for He Loves Me, according to singer's sex) is getting wide coverage—and not surprisingly. Jack Jones sings this title song from the Rock-Harris musical, with warmth and clarity. Good big band swinging the Latin rati for him.

The Frank Loesser composition on the turnover is given a top performance, but with a dash of humor, too.

KING SIZE TAYLOR AND DOMINONES—Stupidity; Bad Boy (Decca F 1184)****

—Hearing calling and big instrumental sound from the guitars and drums as Taylor, which the group sing rather stolidly. I've a feeling there's a good song crying to get out. Kiss Me quicken the pace, but it's a superficial side.

MILICENT MARTIN—Suspicion; Nothing But The Best (Mercury MF 811)****

—Suspicion is going well in the States, but I'm not keen on Miss Martin's version. Not just her but the steady studio noise which is no-doubt deliberate. Deliberate or not... I'm Millicent Martin as most people appreciate her.

JOHNNY DOUGLAS—Hat Enough For June; Hi-Jackers (HMV POP 1256)****

—Johnny Douglas directing two instrumentals from this group's version of Hat Enough. Adequate best work without much originality.

THE SHUFFLEFIELDS—Got My Mojo Working; Hey, Hey Lover Boy (Pye N 1562)****

—The best thing about this group's version of Got My Mojo Working is the best thing: the group's version of Got My Mojo Working is the best thing. Adequate best work without much originality.

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

SINGLES

Contd. from previous page

When will 'Rousers' hit the charts?

Cliff Bennett and Rebel Rousers

Got My Mojo Working; Beautiful Dreamer

THIS outfit must be wondering just what they have to do to get in the parade... Beautiful Dreamer is being put through the modern mixer a lot just now.

Dave Berry

Baby It's You; Sweet And Lovely

BABY It's You is a rather silky weave so far as the beat is concerned; but a good melody, and on this Berry concentrates as he sings.

This is beat-Cave style

by Nigel Hunter

At the Cavern

Doctor Feelgood; Keep On Rolling; She's Sure The Girl I Love; You've Really Got A Hold On Me

"It wasn't easy," Decca A&R man Noel Walker told me freely about the recording of this live set in Liverpool's famous beat basement.

Karl Denver

With Love; Love Walked In; A Lovely Way To Spend An Evening; Try A Little Tenderness

A DIFFERENT Karl Denver, but still an extremely pleasant one. There's not a yodel to be heard in this set and the material is decidedly different on Side 1 and part of Side 2.

Elvis Presley

Elvis' Golden Records, Vol. 3

It's Now Or Never; Stuck On You; Fame And Fortune; I Gotcha Know; Surrender; I Feel So Bad; Are You Lonesome Tonight; His Latest

Flame; Little Sister; Good Luck Charm; Anything That's Part Of You; She's Not You

HERE'S another album round-up of El's million-sellers. This set hangs on his ballad hit as in Now Or Never, Surrender and Are You Lonesome Tonight?

Billy Vaughn

London HA-D 8122

THE ROUTERS—Play 1963's Great Instrumental Hits (Warner, Inc. WM 8144)

Michel Legrand

Philips BL 7605

The original-minded French arranger-MD directs a jazz star-studded line-up of American musicians in some surprisingly different arrangements of some of Richard Rodgers' famous melodies.



Beat music recorded at the Cavern, Liverpool—that's the fare offered on a new Decca LP. Here DAVE BERRY AND THE CRUISERS cut their tracks at the famous beat cellar.

A round-up of old hits on one album

MEMORIES ARE MADE OF HITS, VOL. 5

Reverend Rock (Johnny and The Hurricanes); Good Golly, Miss Molly (Little Richard); Berry Maroonie (Larry Williams); What A Guy (The Raindrops); High School Confidential (Jerry Lee Lewis); Along Came Jones (The Coasters); Sweets For My Sweet (The Drifters); Precious (Carl Mann); Shazam! (Duane Eddy); Hats Off To Larry (Del Shannon); You Must Have Been A Beautiful Baby (Bobby Darin); Running Scared (Roy Orbison).

LONDON delve into their hit basement again for another interesting round-up. Johnny and his Hurricanes wake things up with their rasping sax, ping-pong guitars, pounding bass and piping organ, and a sax hotter effectively during Little Richard's typically exuberant track.

Jerry Lee belts out his "Confidential" bit and hammers his piano with crazy enthusiasm, and The Coasters had a nice line of humour running through "Jones."

The Drifters are interesting for their original version of "Sweets," and Bobby Darin rocks his "Baby" well. But the standout track is the last. Guitars, drums, strings, and chorus join in by turn on the bolero arrangement behind Roy, leading extra weight to a good, convincing story in song.

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DENSON—LEADERS OF FASHION IN SHOES FOR MEN

Winner for The Searchers almost thrown away!

THE SEARCHERS will be doing their new A side on the Ed Sullivan show in America on April 5... a fact which ought to boost sales of the record there considerably. Yet, as happened more than once of late, the song began its life in the States! "Don't Throw Your Love Away" WAS almost thrown away—as the B side of one of the Orlofs' records. It never aroused much interest except in the Pye offices where Press Officer Pat Preddy kept extolling its virtues. That's how it was brought to the attention of The Searchers.

And with Tony Hatch's arrangement they've turned it deservedly—into a winner. Mike Penber is the lead voice on that side, by the way... and the second side was written by drummer Chris Curtis. The group's opinion? "We're thrilled with the disc as a whole," they say.

GEORGIE FAME—like The Searchers—has recorded an old American song which didn't mean a light when it was originally released here (on the Top Rank label, by Lee Dorsey). But both "Do-Re-Mi" and "Green Onions" are particular favourites down at the Flamingo, according to Georgie.

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Behind the singles scene WITH DON NICHOLL

The erstwhile "Black Nativity" star will be singing her new disc song on "Scene At 6.30", "Ready Steady Go" and "Thank Your Lucky Stars". She is also making a 20-minute TV show with Tubby Hayes for Associated-Rediffusion... but strictly with standards.

KENNY LYNCH says it's coincidence that he happens to be out there battling with Cassius Clay on the old Ben E. King number "Stand By Me". "I didn't even know Clay was doing it," says Mr. L. "I just think it's a great song." Cassius, it is noted, retains his well-known name for the disc label... doesn't call himself Mohamed Ali, which he keeps saying is his new title. "I Am The Greatest" on the boxer's B-side is taken from the LP he made before the big fight. Mike was dubbed on it afterwards.

SHIRLEY BASSEY'S "Gone" may be going-going towards the sellers soon which will be nice for her and for composer Tony Osborne. It will also be extremely pleasant for Mrs. Alma Cooke, a likeable stay-home-and-look-after-the-kiddies housewife who lives in Hayes and never gets up to Tin Pan Alley.

Mrs. Cooke wrote a song about a year ago and sent it to publisher Jimmy Hennessy. He liked it... and it was recorded as the B side to Shirley Bassey's whacking hit "I Who Have Nothing." Mrs. Cooke with her very first published song had struck silver! She sent in another song... this one "Your Love" is on the B-side of Shirley's latest disc. Mrs. Cooke tells me she's hoping Shirley has another smash hit! "Yet I've never met Miss Bassey," says Mrs. Cooke. "With two kiddies to look after, I don't get out as much as I suppose I should. I haven't even heard this new recording, and I didn't hear the previous one until it was out. I had to go out to the shops and buy a copy!"

THE RATTLES are a German group. Both their new Decca disc and the King-Size Taylor release come from an LP recorded in the Star Club, Hamburg, some while back.

BRENDA LEE'S new DNT is an apt coupling... "Think" and "The Waiting Game." She's thinking about what to call the baby she's expecting in May... meanwhile doing no stage or screen work while she plays the waiting game.



SHIRLEY BASSEY—her latest disc is on the way up, to the joy of housewife songwriter Alma Cooke.

TONY HALL ON MOD

TONY HALL on MOD... This is a delight to listen to... Oliver Nelson, Joe Williams

by NIGEL HUNTER

FORMIDABLE BACHELORS

The Bachelors Vol. 2 Put Your Arms Around Me, Honey! Moments To Remember; You'll Never Walk Alone. (Decca DUE 8564)★★★★

CON... Disc bit parader to lead into an EP which should notch up some formidable sales. For nice along at a bright pace, with the boys obviously enjoying the mood of the arrangement. The flip is notable for their version of Walk, the song with which Gerry Marsden surprised the Top 30 not long ago... Helping the boys are good but unassuming orchestral sounds, and they're as potent as potent with their brand of singing on numbers of this calibre.

LOS PARAGUAYOS. Anapala (Decca DE 8544)★★★★—Four more tasty Latin American songs performed by the famous Paraguayan outfit with captivating charm and artistry, and well backed in authentic manner by an orchestra.

The Chucks

Leo-B-Loo; Ma-Ber-Ry; Bushy The Black Lion; Ham-pity Dumpty. (Decca DUE 8562)★★★★
THE sleeve states that "a number of famous Liverpool groups have recently put on record the fact that high on their list of personal favourites in the vocal field is The Chucks."

I'm afraid I can't classify them in the same way. This studio group brought together by Ivor Raysonade have all the current sounds and effects of Liverpoolian pop or parade in these vocal workouts on topical dances, but they have nothing new or impressive to offer.

MAIN STEM (12in, Esquire 32-188)★★★★—Esquire boss Carlo Kramer told me this was a good record. After hearing track one (the title tune), I didn't agree. I thought it was raucous, rowdy and rather dull. But then, thing start happening. And the rest of the LP is a delight!

Frankly, I've never been madly impressed by Nelson as a sax soloist. But here he's excellent. There's a strong Coltrane streak to much of his tremendous tenor work, but with some Tubby Hayes-like overtones at times. On alto, his foot date back further. He gets inspired support from ex-Basic trumpeter Joe Newman.

Freddie Hubbard

HUB-TONES (12in, Blue Note 4115)★★★★—The Blue Note label is now in its 25th year and is, in fact, the fourth oldest record company in the world. Its reputation for integrity and sincerity must be unvarnished in the jazz world... This magnificent album featuring jazz messenger trumpeter Freddie Hubbard is a typical offering. Hubbard appears to "think" more and play more inventively than on any of his previous LPs as a leader. His Lament For Booker (Little) is a remarkable performance. A tribute of beauty and sincere homage.

Then there's a down-tempo You're My Everything, the exotic Prophet-Jinnings, the exciting fast blues, Hub-Tones and the medium modal blues, For Snee's Sake. The rhythm section is swingingly sympathetic. But Hubbard must be heard. He's marvellous!

FOLK and C and W

Beauty in folk song from Ian and Sylvia

IAN AND SYLVIA are Gospel, Ella Spred and Poo... are both Negro ballads. This LP has an American sound, and may not thus appeal to the British fans, who like their folk music raw, earthy and full of those rich country dialects. For myself, I've never quite come to terms with those who sing in the accents of old country yokels, but as often as not come from some university or the other.

Hank King

Country And Western And Hank King. Cry Like A Baby; Believe In Me; Atom Bomb Heart; I Want To Know. (Scarlite SF EP 41)★★★★
SOME disc sparkle with the best but, while others struggle through masses of studio additions that add nothing to authenticity whatsoever. One of

the essentials of country music is simplicity and all the paraphernalia of the recording studio's wizardry won't fool anyone in the know.

This, fortunately, is one of those disc that has that simple, direct approach.

Homer and the Barnstormers

BLUE GRASS BANJO ON THE FIRE! (Pye GOU 023)★★★★—Doesn't ask me who Homer is, or where the Barnstormers come from. They're not in any of my reference books and they bring out so little of the blue grass feeling that it's my guess that there's a group of banjo pickers going through the routine of playing the popular favourites of country and western.

Careless Love and Old Dan Tucker have vocal choruses on them; there's plenty of banjo and a little honky-tonk fiddle playing, and that's it. Every track it played at the same low down tempo. It's a monotonous dreary LP.

JAZZ TRAD by Owen Bryce

ROSETTA KICKS OFF A GOSPEL SERIES

Sister Rosetta Tharpe Gospel Temple of the Church of God in Christ in New York. Rosetta Tharpe began by singing in churches, then attracted by the Cab Calloway Orchestra and the Lucky Millinder Band. In 1945 she decided to go partly Gospel. Her greatest recording was Didn't It Rain which she repeats here in slightly different form. The guitar is by Rosetta and she shows that she is highly adept at this instrument. Her version is the last-time one and she produces some unique effects. In accordance with usual practice she has a chorus with her and an organ. It swings!



SISTER ROSETTA THARPE—a little disc that swings.

Alex Harvey

ALEX HARVEY AND HIS ALEX AND HIS BAND (Polydor LPHM 46 424 B)★★★★—This is a curious mixture of a dozen different types of music... Rock, the blues, rhythm and blues, jazz, pop and beat. At the many branches of popular music (and including jazz in that category) get closer together it becomes increasingly difficult to know where to place some discs.

Her work is marked by an intense energy and the firm and third tracks show this to advantage. The Storm Is Passing Over, is taken at breakneck tempo while the last track it as slow as anyone dares to sing. In addition there is a nicely standard organ backing and a delicately played guitar, particularly on Step By Step.

Marie Knight and The Millinaires

GOSPEL (Mercury 10001 MCE)★★★★—Marie Knight is one of the best of those respected singers that have recorded. There are, of course, thousands of good singers of this type in America and it is only the very few that get on to disc. Miss Knight became known to jazz fans in the States when she made some sides with Sister Rosetta Tharpe.

My test is to measure the degree of enjoyment I get out of it as a jazzman. As such I must say I enjoyed this disc, and I'm not alone, in an rock as the noted George Meser, though they were the first rock band he'd enjoyed. I don't think they play rock, and I can't define I've Got My Mojo Working as rock music. It's got all their music (and including jazz) celebrated version in feeling, and there's a sax player on it who could get by in almost any modern jazz setting.

IAN AND SYLVIA

FOUR STRONG WINDS (Fontana TEL 6031)★★★★—The qualities needed to produce folk music have been listed as beauty, vigour, force and conviction. Ian Tyson and Sylvia Fricker belong to the new wave of young enthusiasts who have set themselves the task of combining the terrible things which are being done in the name of folk. They succeed admirably. There is beauty in their rendition of Bob Dylan's Tomorrow Is A Long Time and Vigour, conviction and force combined with beauty to everywhere else they do. Here, their songs are taken from many different sources. Via Union Vent is French Canadian, a source of song as yet untapped in the search for new material. The Greenwood Sails is of British origin, via the Southern Mountains. Everywhere I Feel The Spirit and Jesus Met The Woman At The Well

APRIL 17th IS THE DAY FOR YOU

Owen Bryce

Fourmost are worried about the new disc

THE FOURMOST are worried about their new single—due for release on April 17 and called "Little By Little!" "Truth is," said Billy Hatton when I met them at their recording session last week, "that we've had such a long gap between 'I'm In Love' and this latest that we're a bit apprehensive.

"It's not good to have such a long wait without a new record—especially since the old one dropped out of the charts at the end of February, but it's something that couldn't be helped."

In fact, "I'm In Love" was issued last November, and the boys had a follow-up recording session fixed with Parlophone A and R manager George Martin earlier this year. But then Mike Millward was rushed to hospital and the session had to be cancelled, because the boys wouldn't record without him.

Cancelled

Mike, now back with the group and looking fit and happy, said that they had been considering quite a few songs before his illness.

"While I was laid up the boys phoned up a lot and used to play me tunes they'd found over the telephone to see what I thought of them. It was a pity that we had to

wait so long for the recording session—but I was a bit croaky!"

Last week Mike, Billy, Brian and Dave had finished the tracks for their single and were sitting with George Martin and manager Brian Epstein listening to the completed tracks to choose the A side. The choice was between "Little By Little," and a song written by Brian called "If You Cry."

"Originally we were completely divided, two for one song, two for the other—and you can guess which one I liked," said Brian. "Then we decided the only thing to do was to leave it to George and Brian Epstein."

The Fourmost, who play an eight week season at the Palladium with Cilla Black and Frankie Vaughan from May 13, and tour with Billy J. Kramer in September also recorded two tracks for their new LP.

P.V.

PETER AND GORDON ARE LATE BUT STILL CHEERFUL!

PETER and Gordon had just finished a chapter of traveling disasters involving missed planes, changing clothes in the backs of cars, and arriving at "Top Of The Pops" studios just in time to apologise for being late. They were still cheerful, however, especially when they saw that their "World Without Love" had jumped well into the Top Ten. They both sat down, in DISC's offices, and told me all about their personal likes and hobbies.

Peter Asher's main interest is music, and has been since an early age. "I started learning the piano when I was seven," he said. "I never finished learning to play but I can still play a little bit."

"I had an amateur skiffle group routed about 1956 and 1957, which did a few dates in a minor sort of way. I've got about 300 records, most of which are modern jazz which I like very much. People like Stan Getz, Wes

By Nigel Hunter

Montgomery, and some of the Charlie Parker things. My taste ranges from pop to Getz.

"I've got some folk music, too, including discs by Woody Guthrie. Pop music? Yes, a few, but most of them are borrowed."

Peter digs English and Chinese food in that order, with a dash of French for good measure.

"I enjoy steaks and the good old roast beef and Yorkshire pud. Snails are something I go for occasionally, too."

Peter studied philosophy at university, and likes to keep his hand in by reading books on the subject whenever there's sufficient spare time. "I also read science fiction, but nowadays there's not much opportunity for that kind of thing. On television I like 'The Avengers' and modern drama. I enjoy seeing good modern plays in the theatre as well if I get the chance."

Cautious

On the subject of clothes, Peter refused to be classified as either a mod or a rocker. He's interested in them, but not specially so.



PETER AND GORDON—they're happy at the success of "World Without Love."

He was equally cautious about girls. "Let's say I'm open-minded about girls, shall we?"

"Let's say that I am too," added Gordon, rising from a semi-seize across the table.

Gordon Walker lists his interests as sleeping, eating, drinking and smoking in that order. He's also keen on photography.

"Nothing special in the way of subjects for the camera. I like to go for the sort of trick shot so people can't say it's a bad photograph because they've no real idea what it's supposed to be anyway!"

Gordon hasn't been very busy in disc collecting just lately, but he's got several hundred old pop 45's and some LPs.

"I liked Elvis when he was a beat singer before the ballad bit started," he explained. "And I'm very partial to the instrumentalists he had working with him in the studios up to about 1960. People like Scotty Moore, Bill Black and Floyd Cramer. I can't say I like his recent records much. They're a bit of a drag."

Gordon is fond of casual, unplanned holidays in the sun. "I've got some friends living on one of the small Greek islands, and they've invited me over when I can make it. I'd love to go to the Bahamas one day, too, and poster about in the sun."

The boys are piling up some

healthy royalties for "World Without Love," and have some ideas about what to do with it.

"I think I'll buy some gold lame socks," grinned Gordon.

In a more serious vein, the boys have a desire to purchase a stately house in the country to share between them. "With a butler of course," added Gordon.

"They're about half way through their first LP which should hit the market round about June. Their next single is still undecided, and might possibly be a couple of the LP tracks if they come out well."

Serious

"We're not kidding ourselves that the fact of John and Paul writing 'World Without Love' might have played a considerable part in its success," said Peter candidly. "But on the other hand, we've talked to people after shows, and they've asked us who wrote it. So there you are."

"We look for good songs, no matter who wrote them," continued Gordon, "but there's no denying that John and Paul are fabulous at songwriting. Our next single will be similar to 'World' in type, but we've no idea about what it's going to be or the composer at the moment."

MERSEYBEATS WORK FOR PERFECTION

BEARDED recording engineer Keith Grant sat at a battery of controls that looked like the War Room of the Pentagon. Fontana A and R chief Jack Baverstock, lips tightly set, sat beside Keith and tapped a pencil as he followed the score spread out before him.

And out of the four massive 15-inch Tannoy speakers smashed a potent wall of sound as the Merseybeats laid down the backing track to Lee Stirling's "Don't Turn Around"—their follow-up single to that smash "I Think Of You."

The four boys had been hard at it since 11 a.m. And it was now pushing five o'clock. But still Jack Baverstock was not entirely satisfied. He was advising the boys for balance during the instrumental tracking. And when it came to adding that all-important vocal, drilling them with segment-major precision on the subtleties of diction and tonal expression.

"Put some more feeling into the lyric," said Jack. "Sing the words as though you really mean them."

"Take 13" called Keith Grant and the Merseybeats taped yet another take.

Finally, Keith leaned back with a sigh of satisfaction. "That was a good one," he said. Then added: "Now, just once more to make certain."

When you've got such an important record to follow as "I Think Of You," you just can't afford to take chances. Perfection is the only answer. And Keith and Jack were out to get it.

And so were those Merseybeats. Despite the fact that leader Tony Crane, Aaron Williams and Johnny Gustafson were all feeling a bit under the weather from colds,

Ballad

But they had one big thing to cheer them up: the feeling that "Don't Turn Around" could be as big for them as "I Think Of You"—which was also written by Lee Stirling.

It's a great ballad and packs a heat that could take it right to the top. And on it, Tony Crane is proudly trying out his new 12-string American guitar for the first time on record.

"Did you get it because George Harrison has one?" I asked him as the boys were packing up their instruments.

"That does it!" said Tony with a grin. "No, I didn't know about George. I just like the sound of a 12-string."

That new guitar set Tony back by £150. And the boys have also been splashing out on some smart new stage outfits. "They're silver grey, and the trousers are cut high up at the waist," said Tony. Spanish-style jackets and ruffle shirts complete the picture. Altogether, this carved a £120 hole in the Merseybeats budget.

The B-side is "I'm Mystified" by Tony Crane and Johnny Gustafson. The boys also recorded "Last Night I Made A Little Girl Cry," which will probably be used as an A side at a later date.

"Don't Turn Around" follows the pattern established by the Merseybeats of recording ballads as the topsides of their discs. Would they ever do a real up-tempo buster as an A side?

"Not unless we can find a really good one," said Tony. "So many beat numbers sound all the same." But they are mixing beat and ballads on their first LP, which is being recorded at the beginning of April.

Laurie Henshaw



THE MERSEYBEATS—six hours rigorous recording before their follow-up was the way they wanted it.

Can Migil 5 carry on where Dave left off?

COULD the group which took over where the Dave Clark Five left off at the Royal Ballroom, Tottenham, be set to scale the same heights of pop stardom? That's a big question and one which The Migil 5 hope to find the answer to in the non-toodistans future.

For the Migil 5—until comparatively recently The Migil 4—have taken the Five's residency at the North London Ballroom and are hoping for similar chart success with their waxing of "Mocking Bird Hill," the old folkie tune which gets in at 30 this week.

Everything

And if versatility counts, the boys will be riding high in double-quick time. The five-man team play everything—blues, beat, C and W, ballads and blue beat and their belief that "specialisation is for surgeons."

The Migil 4 was born in 1960 by Mike Felix (drummer, vocals) who met Lennie Blanche (bass guitar) and Gil Lucas (piano). These three asked a mutual acquaintance, Red Lambert (vocals, rhythm guitar—and a beard) to join them. The four talked their way into club bookings at three top Manchester

clubs and later Kenny Ball arranged for them to meet his manager.

He, in turn, told Alan Freeman of Pye Records of their talent—and the next move was a recording contract.

The four cut their first disc "Maybe" backed with "Can't I" and decided they needed a beefier sound—so they added another friend, Alan Watson, to join them on tenor sax.

Mike Felix was once a boxer and now belts those drums instead of opponents. He started playing in a pub at 16 as a result of a dare. Two years later he was playing piano and singing as well. He later went to America where he worked in clubs around Seattle.

Lennie Blanche moved from studying art into the RAF and later into the Merchant Navy, where he began playing piano, later switching to guitar. He then went to America, too, where he took up bass guitar.

Gil Lucas originally studied to be a concert pianist, playing only classical music until he went into the RAF and started playing jazz. He also accompanied Matt Monro on occasion. He later met Mike at the "Cross Keys," Edmonton,

keeping the residency until Mike came back from the States.

Red Lambert is the son of a musician and started as a drummer. He took up guitar in the Merchant Navy. After sea service, he worked in London until he joined the group in 1963.

Residency

Alan Watson has been playing all his life and turned professional before he was 17. After he left the RAF, he took up a residency as a bandleader at the Flamingo Club in London. He divided his time between session work, playing on package shows—and leading groups of his own. He appeared with the Migil 4 as an experiment for one gig, got a great reception and was persuaded to join.

Alan Walsh

APRIL 17th
IS THE DAY FOR
YOU

Beatles net top five in U.S. charts!

BRITISH discs continue to strike sparks in the Hot Hundred area. "I Saw Her Standing There," which has dropped from 26 to 31; "From Me To You," rising from 50 to 41; "Do You Want to Know A Secret?" which has leaped from 78 to 45; "All My Loving," which has sprung from 71 to 58; "You Can't Do That" appearing from nowhere to take the 65 slot. "Roll Over Beethoven" has climbed from 75 to 68 and "Thank You Girl" has entered from nowhere to 79.

Swinging
The Dave Clark Five are swinging with "Glad All Over" holding steady at 10, and "Bits And Pieces" charging in at 48 from nowhere.
The Searchers have jumped five places to 15 with "Needles And Pins," and "Hippy Hippy Shake" by The Swinging Blue Jeans rose to 24 from 31.
Danny Williams is climbing with "White On White," making 54 and 46 and Dusty Springfield is also going up with "Stay Awake" reaching 75 from 80.

Billy J. hit out in U.S.
BILLY J. KRAMER and The Rolling Stones had their current hits released in America last week. Billy J's "Little Children" is coupled with his hit "Bad To Me" and NOT with "They Remind Me Of You" as on his English release.

Poole in African film
BRIAN POOLE and The Tremeloes shared billing with 100 Zulu warriors during their South African visit. They filmed a colour musical together and the song Brian and the boys sing will be their next but one B side.

Dave Clark flies to U.S. from Denmark
THE Dave Clark Five who leave for a tour of Scandinavia on May 16, will fly direct from Copenhagen on May 23 to Boston to play a concert date there on May 25.
Their Carnegie Hall concerts take place on May 29 and the following day, with a return engagement of the Ed Sullivan TV show on May 31.

Pitney back soon
PROMOTER Arthur Howes was this week completing plans to bring Gene Pitney back to Britain in October for a four-week tour.
"It now seems certain I shall get Gene for October," Arthur told DISC on Tuesday.
Shortly before the Easter holiday Gene recorded "I'm Gonna Find Myself A Girl" by The Avocets. This is likely to be the top side of his next single.

Two revivals by Kildare
RICHARD "Dr. Kildare" CHAMBERLAIN has revived two standards on his new single out on April 17. They are "Stella By Starlight" and "Georgia On My Mind."



ANOTHER million seller for Cliff! Sir Joseph Lockwood (third from right), chairman of EMI, presented Cliff Richard and The Shadows with a Gold Disc for world sales of a million of their record of "Lucky Lips." Looking on is A and R man Norris Pirnaceo. The presentation was made at EMI House in London last week.

MERSEYBEATS FOR GERMAN FAIR

THE MERSEYBEATS are to play three days in Dusseldorf, Germany, from May 25. They will represent British pop music for British Week at the Dusseldorf Fair and before they go the boys will record their hit "I Think Of You"—in German!

Dates set for the group in the next month include an appearance on "Ready Steady Go" tomorrow (Friday) when their new single "Don't Turn Around" will be aired for the first time, "Big Night Out" shown in the London area on April 7, "Thank Your Lucky Stars" April 18, and "Easy Beat" April 26.

Freddie in new film
WHAT started out as a brief insert for Granada TV's "Scene At 6.30" will shortly be screened as an eight-minute film portraying a day in the life of Freddie and The Dreamers.
The film cameras picked out Freddie in Manchester but the day's filming became such a hilarious romp that producer John Hamp decided that it was too good to waste on a brief flash.

Snobs for American TV
THE SNOBS, Croydon's 18th century garbed beat group, whose first Decca disc is "Buckle Shoe Stamp" have been fixed for the Red Skelton TV Show in California on April 30 by Peter Prachard, British talent scout for Ed Sullivan. They fly there on April 25.

Elvis' next single
ELVIS PRESLEY'S next single in this country will probably be a song called "Suspicion"—already planned as a follow-up in America to his American release "Kissin' Cousins," unissued here so far.
In America the record will be released with "Kiss Me Quick" on the flipside. If "Suspicion" is released here it will have the B side "Kissin' Cousins" on it, "It Hurts Me."

Danny off to States
DANNY WILLIAMS leaves for America on April 12 for a week on the strength of his big hit "White On White," which stands at number 34 in the Hot 100.
He will return on April 19 and then make another visit for personal appearances and television shows from May 10 to 31.
He starts a summer season in Blackpool on June 5.

Millie set for 'Flamingo'
BLUE Beat hit parader Millie will star in the first of a weekly series of Blue Beat nights at London's Flamingo Club on April 16.

Cliff gives'em the lot in new show

THIRTY-FIVE minutes of swinging Cliff with screens as loud as any The Beatles received, that was the highlight of the Cliff Richard Show which opened at the Southampton ABC on Saturday. And Cliff gave the packed house everything... old hits like "Bachelor Boy," new hits like "I'm The Lonely One" and other people's hits like "Tulsa" and "Maria" from West Side Story, the one number which hid more of the audience listening than screaming.
For some of the songs Cliff is backed just by The Shadows, who chose the first half of the show on their own and include great performances of "Chattanooga-Choo-Choo" and "In The Mood." On other numbers Cliff is backed by The Shadows and some of the Millermen, and on "Maria" all the Millermen were on stage with him.
This is the first time Cliff has toured with a band the size of Bob Miller's Millermen and it certainly gave variety to his act.
M.W.

The whole world is after British stars

GERRY and The Pacemakers, Brian Poole and The Tremeloes, and Dusty Springfield and The Echoes all flew to Australia on Tuesday on the first big all-British package tour there sponsored by the Fito Burns Organisation. They will play theatres and stadiums from April 4 to 20.
Then Dusty flies on to the States for an Ed Sullivan Show, personal appearances and possible recordings with Quincy Jones.
On Wednesday, The

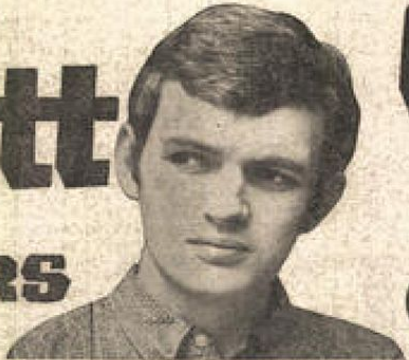
Searchers were due to leave London Airport to star on the Ed Sullivan Show on Sunday.
They will pre-tape another Sullivan Show and star on a big deejay show.
Eden Kane was also due to go to the States on Wednesday. He will probably do an Ed Sullivan Show and make other appearances for 10 days.
Those Beatles, of course, are touring Australia for a fortnight in June. They leave Britain on June 8, opening in

Australia on June 12.
Latest news is the Sonnets Incorporated, recently taken over by Beatles' chief Brian Epstein, will also make the tour with The Beatles.
Bern Elliott and The Femmes are set to tour Australia, probably in July—for three weeks. And offers are also pending for Adam Faith to star on the Ed Sullivan Show around the end of May or early in June.
Hollywood is bidding to make a film with Dave Clark, who returns to the States on May 28 for Carnegie Hall concerts, other concert dates and another Ed Sullivan Show.

Dave Clark
Contd. from Page 1
me at the hotel to say some fans had got right into the dressing-rooms and written messages on the walls!
And, when we played "Bits And Pieces" at the end of the show, they all stood up and stormed the stage. Rick Huxley, our bass player, had his jacket torn off when we left, and the cab was nearly turned over.
And at Liverpool, I was pushed through a plate-glass door. Lucky I was wearing my leather jacket! Those fans do get a bit carried away at times—but it's great to know they go for us so much.
As you read last week in DISC, my agent, Harold Davison, is flying to the States to discuss an offer from Hollywood.
It would be for me to play a straight part, and I must say that the offer is tempting. But I don't want to accept anything at this stage that could jeopardise the future of the group.
Right now, music—and the group—comes first.

Little Richard dates
LITTLE RICHARD was this week fixed to play three dates by promoter Don Arlen, who is bringing him here in May for a seven to ten-day tour plus radio and TV.
Little Richard opens at Wimbledon Palais on May 8, followed by the Coventry Matrix Hall (9) and Bath Pavilion (11).
Apples' disc for States
"T'ELL ME WHEN" by The Applejacks, is to be released in the U.S. this month. And plans are already afoot for the group to visit America to promote the disc.

CLIFF BENNETT AND THE REBEL ROUSERS



GOT MY MOJO WORKING

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