

# DISC

THE TOP RECORD & MUSICAL WEEKLY

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Every Thursday, price 6d.

Great  
feature  
on page  
**5**



*I can't  
wait to*  
**HIT  
THE  
ROAD**

*says*

**JOHN LENNON**

The Rolling Stones . . . page 2  
The Searchers in U.S. . . page 4  
Cliff Richard . . . . . page 11

**Shirley  
BASSEY**



**GONE**

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THE ROLLING STONES—fish and chips for budding film stars.

# CAMERAS TO ROLL FOR HAPPY STONES

**CHARLIE WATTS**—the Stones drummer who usually limits his conversation to brief "Yes's and No's" and who never looks very happy at the best of times—was looking very pleased last Friday.

## Blue Beat catches on fast

Sitting in the group's dressing room waiting to appear on "Ready Steady Go" he explained the reason to me.

"Guess what—great news. We start our very first film in the summer. Film stars at last—Keith's delighted."

Sitting in that dressing room was like being in the middle of a mad railway station. Keith Richards was huddled in the corner with a sketch pad, drawing Bill Wyman and muttering under his breath.

Bill was trying to pass and light cigarettes for the gathered company. Brian Jones was popping in and out looking for Mick Jagger, and Mick Jagger was rushing around wild-eyed looking for—nobody was quite sure!

In the confusion sud-eyed Charlie sat patiently ignoring everyone.

### Scripts

"We have been offered quite a few scripts to read and we finally decided on this one—I think it's for a company called Border Films. Anyway it's not marvellous. I mean it's not going to win us any Academy Awards or anything, but it's the one we liked best. I think Keith said it had the best possibilities or something," said Charlie, shaking his head in the general direction of the artist.

"It's not a musical film but we will be doing a few numbers because we play a group."

Keith was making noises in corner rather like an angry bull concentrating. "Actually," he said without taking his eyes off his sketch pad, "Peter O'Toole is lined up to play our manager!"

Everybody laughed. At that point conversation ceased with the arrival of one of Britain's top group's pay packets. Bill Wyman was grinning around telling everyone he'd guessed how much he'd got and was only one pound nine shillings out.

Charlie and Keith decided they were hungry and we all repaired to the canteen to eat fish and chips with sauce.

"The film will take 10 weeks

to film," said Charlie between mouthfuls. "And we saw the chap who's organizing it two weeks ago."

The Stones—who visit the States in June—had heard that their record of "Not Fade Away" had been released a week ago and was doing very well there.

"Of course it's daft really," said Charlie. "I mean The Beatles took something new over there. All we're doing is giving back something they gave us. After all taking our music to the country where Chuck Berry and Bo Diddley are household names seems a bit nutty."

After the show the boys were dashing off to Wimbledon for a

one-night stand. They were, it seemed, already exhausted.

"The thing is," said Charlie, "we've been escaping from photographers. Now there's a good story, 'Wily Stones anti-photographer plans!' Actually it's a deadly secret. If we don't want to have our photograph taken we have our photograph taken we have this great plan of campaign. One of us is always missing you see."

"I mean four Rolling Stones is so good to anyone! If we're all around then Brian goes off somewhere and then when he comes back Keith will disappear, and so it goes on. It's very effective!"

**Penny Valentine**

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

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

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 Rowson "Claridge" table lighter.

### The King?

IN this age of R and B, where credit for a lot of songs revived by The Beatles and The Rolling Stones goes to Chuck Berry and Bo Diddley, people seem to forget one of the greats of R and B—the late Eddie Cochran.

Now fans, let's have credit where credit's due. Although Eddie is dead and his records are blatantly ignored on TV and radio, he was the R and B king. —CHRIS WILLIAMS, Twill Farm, Bagillt, Flintshire.

### Fair deal

HOW about giving Gerry and The Pacemakers a fair deal? Since the "Beat Boom" began 18 months ago, Gerry has had three Number One records and one Number Two, but he has still to be given the star

spot of Sunday Night at the London Palladium. Gerry has never had his fair share of publicity—so how about giving them a fair deal?—M. GIDDINGS, 20 Dickens Close, St. Albans, Herts.

### Gospel

AFTER watching Mahalia Jackson's marvellous performance on TV, I sincerely hope that some enterprising person will arrange a British tour for her. I'm sure there are enough gospel lovers in this country to make the tour a raging success.

After all, just think back on the outstanding success of "Black Nativity."—BARBARA A. REID, 9 Church Road, Osterley, Isleworth, Middlesex.

### Knocking

I AM sick and tired of people constantly knocking the music of Manfred Mann. For those who persist in saying that their music is not rhythm and blues I can only assume that they have come to this conclusion only after hearing "5-4-3-2-1."

I am certain that these same people who criticise this record cannot have heard "Without You" or "Now You're Needing

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

# 'We can't wait to get back in variety again'

**Freddie Garrity writes for DISC**

I'VE often wondered where our youngest fans are to be found. Our first week in variety at Birmingham Hippodrome last week provided the answer. Yes, they most surely all live in Brum.

During our week at the Hippodrome, we received dozens of letters from mothers claiming that their son or daughter was our youngest fan.

What's more, they wrote asking us to play a particular number because they were bringing the child to see the show.

We gather that they must have brought them along, too, according to something we were told by one of the usherettes at the theatre. She said it had been a long time since so many lollipop sticks had been swept up in the aisles after each performance!

### Fabulous

After getting such a fabulous reception from the kiddies in Birmingham, we have been giving some thought as to just why we should appeal to the children.

I think I have the answer. It's because they can copy our crazy antics.

We don't have any more variety planned for us at the moment—but we are all hoping that we will be doing it again. It was really great to be in one place for a whole week. For one thing, it gave us a chance to play some golf.

We didn't work out anything special for our week in variety, apart from having the benefit of some fabulous lighting effects

created by our production manager, Fred Perry.

He made a great job of the setting for "I Understand," which enabled The Dreamers to be silhouetted behind me as I sang the number.

But I think the song that went down best of all was "Send Me Some Loving," which also proved a big success for us at the Palladium. I suppose it's just about the craziest number we do.

We were also very pleased to get good write-ups by the theatre critics of the newspapers in Birmingham.

We thought they might not be too kind to us, since we were invading a medium usually reserved for comedians, dancers and jugglers, but they gave us wonderful reviews.

# WHEN WILL SINGLES GET A PRICE CUT?

### PRIZE LETTER

OVER the past couple of years, we have seen the price of long-players and even extended play discs drop considerably. In all fields, there are now cut price recordings most of which are very good value.

However, this trend has not spread to the singles field to any great extent, with the possible exception of the Top Six recordings issued by Pye. And these after all, are copies and not original recordings.

When are the recording companies going to carry the cut-price trend to greater length and give us a single disc much cheaper—for say, four shillings. I'm sure that if they did, sales of those records by lesser known artists would increase enormously.

Obviously artists like The Beatles will sell whatever the price, but this move would stimulate sales of the artists who tend to become also-rans to the big names. —MISS ADA ARNELL, 13 Hanbury Road, Hornsey, London, N.8.

Me." I must also congratulate the group on their extremely good backing of The Crystals on their recent tour. —JOYCE SALMON, 12 Bronze House, Matthias Road, N.16.

### Proof

IF anybody is in doubt that Elvis is still the greatest it most certainly isn't the stars themselves. Recently, NINE Elvis songs have been revived. This is surely proof that Elvis is still the tops. When people stop trying to copy him, then the fans can start worrying. —JOHN JACKSON, Ulverston, Gloucester Road, East Croydon, Surrey.

### Fresh

THE greatest pop phenomenon of 1964, in my opinion, is Dusty Springfield. On record, she produces a fresh, exciting sound; on stage she is

unsurpassed for quality and sheer professionalism. —CLIVE T. PORT, 76 College Road, Setton Colfield, Warks.

### A farce

HOW much longer must we be subjected to the farcical practice of miming on television pop shows? It is not authentic, and the enjoyment is often spoilt by bad miming on the part of the singers.

Come on, pop singers, let's have you singing in future—after all that's your job! —TONY ALLCOCK, 29 Despard Road, London N.19.

# HELLO MY ANGEL

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DECCA

**ROUND THE WORLD**

**Peter and Gordon at 2 . . .  
Millie jumps 13 slots . . .  
Brenda Lee, Wynter in**



BRENDA LEE

● 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	CAN'T BUY ME LOVE	The Beatles (Parlophone)
7	2	● A WORLD WITHOUT LOVE	Peter and Gordon (Columbia)
6	3	● I BELIEVE	The Bachelors (Decca)
2	4	● LITTLE CHILDREN	Billy J. Kramer and The Dakotas (Parlophone)
3	5	● JUST ONE LOOK	The Hollies (Parlophone)
9	6	TELL ME WHEN	The Applejacks (Decca)
5	7	● I LOVE YOU BECAUSE	Jim Reeves (RCA Victor)
4	8	● NOT FADE AWAY	Rolling Stones (Decca)
8	9	● THAT GIRL BELONGS TO YESTERDAY	Gene Pitney (United Artists)
10	10	● BITS AND PIECES	Dave Clark Five (Columbia)
16	11	GOOD GOLLY MISS MOLLY	Swinging Blue Jeans (HMV)
11	12	● ANYONE WHO HAD A HEART	Cilla Black (Parlophone)
12	13	THEME FOR YOUNG LOVERS	The Shadows (Columbia)
13	14	● DIANE	The Bachelors (Decca)
28	15	MY BOY LOLLIPOP	Millie (Fontana)
20	16	EVERYTHING'S ALL RIGHT	Mojos (Decca)
19	17	MOVE OVER DARLING	Doris Day (CBS)
15	18	VIVA LAS VEGAS	Elvis Presley (RCA)
14	19	BOYS CRY	Eden Kane (Fontana)
17	20	● I THINK OF YOU	The Merseybeats (Fontana)
18	21	LET ME GO LOVER	Kathy Kirby (Decca)
30	22	MOCKING BIRD HILL	Migil 5 (Pye)
22	23	OVER YOU	Freddie and The Dreamers (Columbia)
25	24	NEW ORLEANS	Bern Elliott and The Fenmen (Decca)
—	25	ONLY YOU	Mark Wynter (Pye)
—	26	THINK	Brenda Lee (Brunswick)
27	27	● ALL MY LOVING EP	The Beatles (Parlophone)
21	28	CANDY MAN	Brian Poole and The Tremeloes (Decca)
24	29	STAY AWHILE	Dusty Springfield (Philips)
26	30	● NEEDLES AND PINS	The Searchers (Pye)

Compiled from dealers' returns from all over Britain

**Norway**

(Courtesy Verdens Gang)

Last Week	This Week	TITLE
1	1	Hippy Hippy Shake — Swinging Blue Jeans
2	2	Skona Mitt Hjarta — Siv Malmkvist
3	3	Beautiful Dreamer — John Leyton
4	4	I'm The Lonely One — Cliff Richard
5	5	Jeg Gar Pa Skole — Wenche Myhre
6	6	I Want To Hold Your Hand — Beatles
7	7	Mexico — Elvis Presley
8	8	All My Loving (EP) — Beatles
9	9	Av Usad — Brenda Lee
10	10	Lykkehaand — Grynet Molvig

**Holland**

(Courtesy Platensteun, Amersfoort)

Last Week	This Week	TITLE
1	1	I Want To Hold Your Hand — The Beatles
2	2	Vous Formeztes Monsieur — Adamo
3	3	I'm The Lonely One — Cliff Richard
4	4	Pour Moi La Vie Va Commencer — Johnny Hallyday
5	5	Glad All Over — Dave Clark
6	6	The Hippy Hippy Shake — The Swinging Blue Jeans
7	7	This Land Is Your Land — Trixi Lopez
8	8	Ueber Den Wolken Ist Sonnenschein — Irma Martina
9	9	Mexico — Elvis Presley
10	10	De Winter Was Lang — Wilke Alberti

**Italy**

(Courtesy Musica e Disci, Milano)

Last Week	This Week	TITLE
1	1	Una Lacrima Sul Viso — Bobby Solo
2	2	Quando Vedrai La Mia Ragazza — Gene Pitney
3	3	Citta' Vuota — Mina
4	4	Ogni Volta — Paul Anka
5	5	Non Ho L'eta' Per Amarti — Gigliola
6	6	Ciao Ragazzi — Adriano Celentano
7	7	Please Please Me — Beatles
8	8	Un Barco Piccolissimo — Robertino
9	9	Stazza No No No — Remo Germani
10	10	Sabato Sera — Bruno Filippini

**Japan**

(Courtesy Utsunomiya, Tokyo)

Last Week	This Week	TITLE
1	1	Washington Square — The Village Stompers
2	2	Save The Last Dance For Me — Kobiji Fubuki
3	3	Tokyo Blues — Nibbida Sachiko
4	4	Guitar Jingi — Kazumi Shigeru
5	5	I Left My Heart In San Francisco — Tony Bennett
6	6	Wakare No Ippomugi — Asako Yukiji
7	7	Love — The Velvets
8	8	Short On Love — Gus Bacson
9	9	Marshmallow — Johnny Cymbal
10	10	Memories, Memories — Joanne Sommers

**Ire**

(Courtesy Evening Press, Dublin)

Last Week	This Week	TITLE
5	1	Anyone Who Had a Heart — Cilla Black
1	2	I'm The One — Gerry and The Pacemakers
3	3	Diane — Bachelors
7	4	I Love You Because — Jim Reeves
2	5	Footin' Time — Butch Moore and the Capitol Showband
—	6	Bits and Pieces — Dave Clark Five
4	7	Needles And Pins — The Searchers
6	8	The Leaving Of Liverpool — Clancy Brothers and Tommy Makem
—	9	Stay Awhile — Dusty Springfield
8	10	Candy Man — Brian Poole and The Tremeloes

**AMERICAN TOP 20**

Last Week	This Week	TITLE	ARTIST
1	1	Can't Buy Me Love	Beatles
2	2	Twist And Shout	Beatles
3	3	Suspicion	Terry Stafford
4	4	She Loves You	Beatles
5	5	Hello Dolly	Louis Armstrong
6	6	Shoop Shoop Song	Betty Everett
7	7	I Want To Hold Your Hand	Dave Clark Five
8	8	Glad All Over	Beatles
9	9	Please Please Me	Beatles
10	10	Don't Let The Rains Come Down (Crooked Little Man)	Serenadity Singers
11	11	The Way You Do The Things You Do	Temptations
12	12	My Heart Belongs To Only You	Bobby Vinton
13	13	Needles And Pins	Searchers
14	14	Do You Want To Know A Secret?	Beatles
15	15	Dead Man's Curve	Jan and Dean
16	16	Stay	Four Seasons
17	17	You're A Wonderful One	Marvin Gaye
18	18	Fun Fun Fun	Beach Boys
19	19	Mooner	Kingsmen
20	20	Aln't Nothing You Can Do	Bobby Bland

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

**Australia**

(Courtesy Music Maker, Sydney)

Last Week	This Week	TITLE
4	1	Roll Over Beethoven — The Beatles
1	2	I Saw Her Standing There — The Beatles
2	3	The Baron — Acker Bilk
3	4	Anyone Who Had A Heart — Dionne Warwick
5	5	Hawaii — The Beach Boys
6	6	She Loves You — The Beatles
7	7	Needles And Pins — The Searchers
8	8	Surfer's Bird — The Trashmen
9	9	Blue Day — Billy Thorpe
10	10	Borne On The Wind — Roy Orbison

**DIONNE WARWICK**  
**'WALK ON BY'**



7N25241

**THE SEARCHERS**  
**'DON'T THROW YOUR LOVE AWAY'**



7N15630



June Harris  
reports from  
America

# It's a big, big Beatle-style welcome as . . . SEARCHERS HIT USA



THE SEARCHERS in New York. The four Liverpool lads are pictured outside the CBS Television Studios where they did their Ed Sullivan Show appearance. In the background is the Searchers' name among the top-line artists on the show.

## STOP PRESSINGS

by Peter Thomson

WE never thought the day would ever come. But the American Federation of Musicians is now disturbed about the number of British groups making personal appearances in the States. They demand a "fairer exchange" policy, and now American music publishers are protesting that deejays have an anti-local product bias . . . Decca chairman Sir Edward Lewis attended special Peter, Paul and Mary reception . . . Burt Bacharach, composer of "Anyone Who Had a Heart" and Venetta Stevens, wife of Don Everly, share same birthday . . . New single version of George Harrison's LP track, "Don't Bother Me" by Pye's Gregory Phillips.

Tempo and April Stevens cancelled a cancer charity concert because April had German measles!

● On Phil Spector's new record label, first releases are "So Young" by Veronica (in reality, Ronnie Bennett, lead singer with The Ronettes) and the John Lennon-Paul McCartney song "Hold Me Tight" by The Tressures.

Next Roy Orbison single is "It's Over." Roy penned both sides . . . Henry Mancini's daughters recently visited Sam Cooke disc date . . . Film star

Kim Novak now owns a publishing company . . . Out in U.S. Jackie Trean's "If You Love Me," Billy J. Kramer's "Little Children," The Rolling Stones' "Not Fade Away" (with "I Wanna Be Your Man," "The Holler," "Just One Look," "The Spot"), "Orange Blossom Special," Chad Stuart and Jeremy Clyde's "Yesterday's Gone" and The Undertakers' "Just A Little Bit."

Will Roy Orbison's guitarist Bobby Goldsboro (now a U.S. hitmaker) himself return to Britain with Roy? . . . There are now six British hits in U.S. Top 10 . . . Jayne Mansfield is a Beatles fan.

AMERICA is just as crazy over The Searchers as it was over Dave Clark and The Beatles before them. Merseyside's latest exports arrived in New York last Thursday to a crowd of over 200 fans at Kennedy International Airport—in addition to executives from Kapp Records and Irving Chezar, Pye's representative in the States.

"It's fab," said Tony Jackson when he caught his breath. "I mean all this and fans turning up at the airport too."

I caught up with the boys and manager Tito Burns just as they were checking into New York's Swanky Hotel.

They were all completely overwhelmed by the enormity of it all and the fact that fans had presented them with a bouquet of roses and daffodils.

But the boys just gasped when bellboys showed them to their suite on the sixth floor. Three tremendous rooms, all with

built-in television and radio and three bathrooms.

"We haven't got enough baggage for all this space," said Chris. "I suppose that means going mad buying things in New York so the place won't look so empty."

## 'It's just like home'

Once settled in their suite but with only 30 minutes to spare before a dinner date, The Searchers unwound and talked of their plans in the U.S., which unfortunately, because of the lack of time, didn't materialize too well.

All said, they were in need of a rest anyway and would have liked ten extra days to hit the Miami Beach scene.

"We are very tired," said Mike Pender between mouthfuls of a chicken sandwich which had miraculously appeared from nowhere.

"We have not had a break in months."

After a dinner date on the day they arrived, Tony Jackson managed to slip off to the Peppermint Lounge while Chris, John and Mike hit the sack.

## Donegan

On phone the next day Tony said he hadn't been too impressed with the Peppermint Lounge and he'd known that Lonnie Donegan was appearing at the Village Gate he would have rather gone there.

The Searchers' first Ed Sullivan rehearsal was called for 2:30 p.m. on Friday but Chris Curtis reported earlier to check on technical details.

Later that afternoon Kapp threw a Press conference for the boys at the smart Fria's Club on the East Side.

"It's just like at home," said John. "They even have Coca Cola here, except they serve it with more ice."

Between Sullivan rehearsals the boys have managed to get a little shopping. Mike Pender wore a "Paisley" type waistcoat which looked very English, but which he swore he bought on Fifth Avenue.

"But we aren't all that knocked out with the clothes here," he said. "I didn't see any boots like the ones we wear."

## Our boys push US show to top

ED SULLIVAN is running his CBS-TV show. And he has good reason to! "The Beatles appearances smashed every existing viewing figure."

"American television has hardly ever experienced such excitement. It figures that if other groups from England are anything like The Beatles, this excitement could be sustained."

The Sullivan show, which has been running for over 16 years, is never out of the top 15 ratings. It hit the number one spot for the first time in ages when the Beatles made their second guesting in February, yet when Sullivan booked the boys for their appearances last year, they were completely unknown in the U.S.

"People kept asking me who or what The Beatles were," stated Sullivan. "But when I saw them in England, I realized their potential. I'm glad I did." In the U.S., it is generally agreed that the Ed Sullivan Show has done more for the exploitation of British singers and discs than

any other existing TV or radio show—with the possible exception of Murray "The K" Kaufman on radio WINS, Sullivan too, agrees that The Beatles appearances have kicked off a chain reaction, which might be responsible for the big British boom here.

"Although I've been using British artists for years, I guess you could say that The Beatles appearances created more interest in English talent than ever before," he said. "Now, when an English record hits the U.S. charts, our show is hot off the mark in booking the artists for appearances."

## Talent

"But more than that, I'm keeping an eye turned towards the British charts as well. "I usually book talent on its merit, not on its hit parade position. This applies in British acts, too. Cliff Richard and The Shadows appeared on my show without a U.S. hit, and I've used several other performers from England who are not even recording stars."

"Acts like The Searchers who appeared on Sunday and Gerry and the Pacemakers, are basically being booked on their reputation," says Sullivan.

June Harris

## My top choice

by GERRY MARSDEN

Gerry Marsden has a pretty apt taste in music. Being a pretty live wire personality, we weren't surprised that his taste definitely lies in something wild and rocking.

Gerry's collection goes mainly back to the old rockers. He said that The Pacemakers and he sat down for half an hour working these records out!

But that's not to say that Gerry doesn't enjoy good ballads. And it's ballads which are sending him into the charts now.

### Whole Lotta Shakin'

**Jerry Lee Lewis**  
This is a really fantastic record. I reckon that Jerry Lee Lewis is the number one rock and roller and a really great entertainer. He whips up a storm and I've admitted him ever since he started out.

### Good Golly

**Miss Molly**  
**Little Richard**

This is a gorgeous rocking disc. A really wild one. And



Little Richard is such a raver on stage—a real knock-out!

### Take Five

**Dave Brubeck**  
I love Modern Jazz and this, for me, is great. Dave Brubeck sound always pleases me and this managed to be good and commercial as well—quite an achievement.

### Wake Me, Shake Me

**The Coasters**  
A knock-out record. I know I love these old rocking records but they really are fab, even after a long time. These are the greatest American group for getting that aggressive sound.

### Rock and Roll Music

**Chuck Berry**  
This is one of the few discs that hasn't been recorded by other groups. Let's face it, Chuck Berry stuff seems to be pretty popular these days. This is fab.

### I'm Walkin'

**Fats Domino**  
Fats is a really terrific performer. That great rolling sound. Fantastic. I'm a great admirer of his and this record is one of my favorites.

### The Right Time

**Ray Charles**  
What can you say about Ray Charles? Just that this is absolutely great.

### Lovey Dovey

**Buddy Knox**  
Lovey and Rock and Rollery! It's a quiet disc but it proves that a song can still rock without being noisy.

### Maria from 'West Side Story'

**Don McKay**  
I bet that surprised you! Well, believe it or not, I do have my quieter romantic moments! This is a gorgeous, lovely record.

### I Could Write A Book

**The Champs**  
This is a really great record. One thing I'll never understand is why this disc wasn't a big hit. These boys are the tops.

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★ COUNT BASIE & HIS ORCHESTRA Basie in Sweden Columbia SCX3510 (stereo) 335X1006 (mono)	★
★ GENE McDANIELS The wonderful world of Gene McDaniels Liberty LB1179 (mono)	★
★ MARION WILLIAMS & THE STARS OF FAITH Let the words of my mouth Stateside SL10066 (mono)	★
★ PEARL BAILEY C'est la vie Columbia 335X1605 (mono)	★

**NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs**

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APRIL 17th  
IS THE DAY FOR  
**YOU**



# NEW FROM EMI



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THE WHITE CLIFFS OF DOVER  
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**DEL SHANNON**  
**MARY JANE**  
Stateside STATESIDE SS269



**BILLIE DAVIS**  
*School is over*  
COLUMBIA DB 7246

**Mickie Most**  
**AND THE GEAR**  
**Money Honey**  
COLUMBIA DB7245



**TRENDSETTERS**  
**LIMITED IN A BIG WAY**  
PARLOPHONE R5113

## JOHN LENNON tells DISC

# WE'D LIKE TO TOUR FOR BRITISH FANS

**T**HE Beatles are set for another three weeks hard work on their first feature film. And then they take a well-deserved rest before their Australian tour. But, Beatle John Lennon revealed this week, what they'd really like to do at the moment is a tour for British fans.

"We'd like to get back on the road for a while," said John during a break in filming in London. "We don't get the chance to play together much these days."

### GEORGE

**I'd never give up music!**

**T**ROUBLE with the guitar, you get serious about it," said George Harrison reflectively. "Really, I would like to take up classical guitar, but that would mean regular lessons. And it just wouldn't be possible, say, for me to arrange one at 6 p.m. on every Monday."  
As George was momentarily in serious mood about his first love—music—I put a serious question to him.  
"I suppose, if you wanted to, you could really afford to retire," I said. "I suppose so," replied George thoughtfully. "But, you know, you could take a long holiday somewhere—and sure enough, you would want to get back into music. There's something about it that gets you. And something about the whole of show business, too."

### Security

"But it is nice to know that you have security. That, if you wanted to, you could pack up and open a tobacconist, or something of the sort. Our parents knew what it was when there was depression around. That's why most parents want their kids to study—to make sure of the future."  
"But all I wanted to do was play with a group. I just couldn't stand to work in an office."  
I suppose John could resume his art studies—but I don't think he would want to quit music either."

L.H.

tion of the community.  
"I haven't heard anything about doing another book," said John, "but I expect I will do one. I write whenever I get the time. I don't set out with any particular ideas. I just sit down and write."  
New York television personality Ed Sullivan wants The Beatles for three more appearances this year and I asked John how they felt about television and their American trips.

### Title

"We like America," he said. "We did three shows for Ed Sullivan the last time and I think we'll be going over for the American premiere of the picture in July, although they still haven't decided on a title for it yet."

"We want to keep our name out of the title because it will look ridiculous if we're in the title and the billing is well. They've had some titles over from the States but I don't know who will make the final decision on it. Walter Shenson, our producer, is a good bloke to work for so I expect we'll leave it up to him."

At the Scala theatre where one of the main parts of the film was being shot, the police were in attendance on every door to prevent over-enthusiastic fans from entering.  
During shooting there, The Beatles never once ventured out

for meals, all their food was sent in. "This is pretty typical for us," said John, "because we just can't get out on our own now. Occasionally one of us slips out on his own and we take a chance there because people think we travel in fours all the time. When they see us on our own they often don't recognise us."

The problem of being a Beatle comes home to the boys at times like these. They disregard the fact that they have enough money to be able to do almost anything they want but said John: "People think fame and money bring freedom but they don't. We're more conscious now of the limitations it places on us rather than the freedom."

### Friends

"We still eat the same kind of food as we did before and have the same friends. You don't change things like that overnight. We can't even spend the allowance we get because there's nothing to spend it on."

"When you're on tour you exist in this kind of vacuum all the time. It's work, sleep, eat and work again. We work mad hours really, but none of us would have it any other way. When I look back, I can't remember a time when I wasn't in the business—it seems years to me now."

Peter Sands

## Cliff's 'Mojo' has all the signs of a hit

**I**F widespread praise is any yardstick, "Got My Mojo Working," by Cliff Bennett and The Rebel Rousers must be a hit! The recording of last Sunday's "Easy Beat" at the BBC's Playhouse studio was a good example. Cliff and the boys got mobbed by the audience after the show—a strong sign of impending chartdom if ever there was one—and beforehand received a visit from Beatle George Harrison. George told Cliff how much he dug the "Mojo."

he's going to take some copies back to the States with him to spread around.

"I'm very pleased about this because I've been a great fan of Jerry's for years."

### Live sound

Cliff is also very pleased about the sound obtained on his record. "The one before—"You're Really Got A Hold On Me"—was good, but we're knocked out with the way this one comes over. Our A and R man John Burgess really captures the sound we think we make on live dates."

John Burgess in turn is knocked out by the swift efficiency of Cliff and The Rebel Rousers in the studio. "We did 'Mojo' in two takes," explained Cliff. "The first for balance and the second was it. John seems pleased we can do things this way, and so are we. If you spend all day on just two or

three numbers, you're so sick of them in the end that you don't really care whether they're hits or not."

Cliff and the boys have stuck to their rhythm and blues guns, consistently, and will play nothing else.

"We get some numbers written by well-known pop composers, and we try them all out. But we seem to murder each one somehow because they're not right for what we can do."

Cliff's determination to play and sing the real McCoy has given him a growing reputation for R and B hit selecting. He suggested "Needles And Pins" for The Searchers, and he got the words for them.

Cliff and The Rebel Rousers are one group in pop music who hope that the "Mojo" will indeed be a good-luck chart charmer for them.

Nigel Hunter

**JOHNNY Douglas**  
and the MANDOS SOUND  
HOT ENOUGH FOR JUNE  
(from film of same name) J.M.V. POP 1276



**THE McKINLEYS**  
*Someone Cares for me*  
COLUMBIA DB7230





FREDDIE AND THE DREAMERS—obviously delighted at having been chosen to appear at the Baird Festival of Television at the Royal Albert Hall on April 16. Other stars appearing are: Kathy Kirby, Acker Bilk, Johnny Dankworth and Ted Heath. Competes will be McDonald Hobley and Peter Haigh.

**Rhythm and Blues package set for Autumn tour**

LITTLE Stevie Wonder, Mary Wells, Martha and The Vandellas, The Contours and The Miracles—all favourites with The Beatles—are being set up for a four-week tour of Britain from September 15.

The Master Sounds, from Liverpool, are also in line to appear on the tour, which is now being negotiated by Phil Solomon, agent for The Bachelors, in conjunction with promoter Don Arden.

**Cliff's single**

CLIFF RICHARD'S new single will be the English version of an Italian song called "L'Edara." Released on April 24, it is titled "Constantly" and is backed with "True True Loving."

His "I'm The Lonely One" is being issued this week in America on the Epic label—but as the "B" side of the disc. Top side is the oldie "I Only Have Eyes For You."

**Another big TV pop show —and a talent hunt!**

A NEW beat talent show to discover a group that "may become as big as The Beatles" is being launched by Rediffusion on Monday, June 8. Man behind the show is "Ready Steady Go" s Elkan Allan, Rediffusion Head of Entertainment, and the programme—which has been set for 13 weeks—will run in addition to the weekly RSG series.

It will be transmitted on Monday evenings from 6.8 to 7 p.m. RSG's Keith Forde and Michael Aldred will both be on the new programme, in addition to a girl yet to be chosen.

It is expected that from 5,000 to 10,000 beat groups will apply to take part in the eliminating contests which will be staged each week. It is open to any amateur or semi-professional group that has not previously recorded or appeared on TV.

First prize is £1,000-worth of equipment, a recording test and an appearance on "Ready Steady Go." Groups will be judged by a panel of celebrities and votes from televiewers.

**The first ballroom tour for Heinz**

HEINZ will begin his first ballroom tour on May 23 at Hindley's St. George's Hall, followed by Ramsgate Westcliff Hall on May 30. Up to now, he has declined ballroom offers because he considered them unsuitable for the visual part of his act.

The blond hit-parader will make a short concert tour with The Rolling Stones beginning on April 24 at Norwich Gaumont. Subsequent dates are Luton Odeon (25); Edsonston Regal (May 16); Folkestone Odeon (17); and Bourne-mouth Winter Gardens (18).

Heinz's first LP, "A Tribute To Eddie," will be released by Decca on April 24. It will consist of original and songs made famous by the late Eddie Cochran.

**Bachelors dash to help Frank Ifield**

THE BACHELORS made a last-minute dash from London to Stockton-on-Tees on Monday to take over the bill-topping spot from Frank Ifield at the Stockton Globe.

Reason: Frank had been laid low with throat trouble.

Phil Solomon, The Bachelors' agent, cancelled a Decca LP recording session for the boys so that they could help Frank out on Monday and Tuesday night.

**IN BRIEF**

BOBBY VEE will guest in PETER ALDERSLEY'S "Pop Around" on Radio Luxembourg on Saturday. He will talk about BUDDY HOLLY'S influence on pop music, and about THE BEATLES' impact on the American market.

HELEN SHAPIRO'S trip to Poland will start on October 6 with a concert in Warsaw, followed by seven days of similar appearances throughout the country.

PETULA CLARK flew in yesterday (Wednesday) from Paris for promotional appearances in connection with her latest Pye single "In Love." These will include "Easy Beat" (Sunday), "Pop Inn" (April 14) and a teleconcerting for "Thank Your Lucky Stars" to be screened on April 18.

**Animals for Russia?**

NEWCASTLE'S rhythm and blues outfit The Animals will visit Russia for appearances! When a representative of promoter Don Arden visited the Cultural Attache of the Russian Embassy in London to investigate the chances of sending British groups to the U.S.S.R., the Attache mentioned The Beatles and The Animals at once. Negotiations are now in progress.

The Animals play one-nighters at Newcastle City Hall (April 12); Warrington Parr Hall (13); Wigan Empress Hall (15); Sheffield Esquire Ballroom (16); Altrincham Stamford Hall (17); and Manchester's Twisted Wheel (18).

**Searchers home—a bit disappointed**

THE SEARCHERS flew back home on Monday evening from their triumphant appearance in America—with a big disappointment. "The fact is," said Tony Jackson ruefully, "We were due to receive a Gold Disc for 'Needles And Pins' which was to be presented over there in the second show. But the show was cancelled and so we didn't get the award. We're still waiting to know when it's going to be given to us!"

While The Searchers were in the States they received Good Luck telegrams from The Beatles and Brian Epstein and Roy Orbison. "Wasn't that fab?" said Tony. "We were really chuffed."

**Shafto joins E.M.I.**

BOBBY SHAFTO—the boy who has not made a record since before June, when he was involved in a near fatal car smash which put him out of work for seven months—has just signed a record contract with EMI and has a new disc coming out on April 24. Title is "She's My Girl."

**The Applejacks go stateside**

THE APPLEJACKS, whose "Tell Me When" is due for release in the States, are likely to make a Stateside trip shortly. Agent Harold Davison was negotiating at press-time for them to appear on the Ed Sullivan TV Show.

**French star's visit**

FRENCH pop star Richard Anthony—whose latest release over here is "If I Loved You"—flies in on Friday to do TV and radio dates here.

**British popsters in 'Billboard' list**

THE BEATLES... Cliff Richard... Frank Ifield... Acker Bilk... Dusty Springfield... The Caravelles—all these British popsters have earned accolades in the 1964 American Disc Jockey Poll results announced by the trade magazine "Billboard."

The Beatles topped the group list of the "Most Promising Artists" section, with The Caravelles finishing fifth. The boys came fourth in the group list of the "Most Played Artists" section, which was topped by Peter, Paul and Mary, and fourth in the group list of the "Favourite Artists" section.

They also took third place in the "Favourite Foreign Artists" list, with Cliff Richard and Frank Ifield at four and five, Anthony Newley at eight, and The Caravelles sharing the sixth slot with Los Indios Tabajaras. The Singing Nun topped this category.

**SILV AND**

THE BACHELORS Dec and John was released on March third slot. Their first

**John L read b**

BEATLE John Lennon selling book "John L Beatle spectacular being Producer Jack Good dis old TV colleagues The supporting cast of Cilla: other star names will be

"The hour show will feature Beatles mainly, of course added. They'll be singing hits, and John seems quite able about reading over at his book."

On Monday, The "Can't Buy Me Love" has over 1,275,000 in Britain and it was only issued on 20. Their last EP "With Beatles" has sold over 910,000 the "Please Please Me" I passed the half million mark

**Merseybeats fill before the came**

THE Merseybeats and Gerry and the Pacemakers will be the stars to go before the cam Shepperton on Monday, shooting commences on the British Lion musical "Just You."

The film also stars Freddie and The Dreamers, Mark Wynter Bachelors, plus Louise (The Band of Angels, Sheldon, Al Saxon, Jan and The Orchids, Johnny B. and The Applejacks. Executive producer is music publisher Nisbet.

**Barry on 'JB'**

BARRY LANGFORD, the who devised Southern vision's "Dad, You're A S pop panel show, directs hi "Juke Box Jury" for BBC-1 Saturday, when the panel prizes Syd James, Jimmy Hayley Mills and Sarah M

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**THE RO**

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Th EVERYT



# DISCS FOR PETER GORDON, BACHELORS

Peter and Gordon join the gallery of Silver Disc winners this week. Con- sidered up their second silver success with "I Believe" in quick time. The disc stormed into the number 15 position on March 21. This week it holds the million seller was "Diane."

## on may

## on TV

use readings from his best his Own Write" during the n-May 6 by Rediffusion! to DISC on Tuesday. His is has been added to the Sounds Incorporated, and shortly.

scoring the score at the record- session are (left to right): ad manager Bobby Willis, Cilla, and R man George Martin and D Johnny Pearson.



Peter and Gordon's debut waxing of "A World Without Love," penned by John Lennon and Paul McCartney, was released on February 28, and made the DISC top thirty at number 26 on March 21. It has now climbed to the number two position.

Peter and Gordon are starting in "Ready Steady Go" tomorrow (Friday).

Also in the "Ready Steady Go" cast this week are The Searchers, who returned from their triumphant New York visit on Monday evening.

Their new single "Don't Throw Your Love Away" was released on Tuesday, and as DISC closed for press, EMI reported that they had received orders in excess of 250,000 for the record which will qualify for a Silver Disc when

these odds are reflected in Dealer's returns to the Top Thirty. The Searchers' hot-selling "Needles and Pins" has now won a Gold Disc for total international sales of over one million.

### Freddie in Holland

FREDDIE and The Dreamers fly to Holland for a live TV show and tele-recordings on May 27 and 28. They play three days in Scotland with the Rolling Stones from May 19 to 21.

## Dave's dates in America include Ed Sullivan

DAVE CLARK'S American trip was this week finalised by agent Harold Davison and Jackie Green, vice-president of the American Associated Booking Corporation, who flew into London on Saturday for talks with Davison.

Following their tour of Scandinavia which starts on May 16, the Dave Clark Five fly direct from Copenhagen on May 23 to New York, making their concert bow in Boston, May 25.

After touring on concert dates they make a return appearance on the Ed Sullivan TV show on May 31.

June 1 is a holiday for a spot of sightseeing, then Dave and the boys play a big concert the following day in New York at the Central Theatre in aid of cancer relief, followed by a concert in Baltimore.

"And if it catches on we may put it out as a single," Jeff told DISC.

Actually, copies of the "early" Dave Clark titles, which couple "Chaquita" with "In Your Heart" are still available on the Ember single issued in May, 1962.

### Gerry, Pacemakers in TV contest

GERRY and The Pacemakers will visit Montreux, Switzerland, between their return from Australia and their departure for America at the end of this month.

They will attend the fourth Golden Rose TV Award Contest and will spend a short holiday there at the same time.



CILLA BLACK sat engrossed in song lyrics with manager Brian Epstein in the control room of one of EMI's Abbey Road studios last Friday afternoon. It was fifteen minutes to the start of the session, which was likely to produce her follow-up single to "Anyone Who Had A Heart" — and she wanted the words to be completely familiar to her before she got in front of that smiling mike.

Downstairs in the studio, her A and R manager George Martin was busy conducting a large bunch of sessioners. Cilla finished her lyric confab with Brian, glanced down at the orchestra, and then turned

## Cilla works hard to cut her second hit single

to me. "Lot of 'em down there, aren't there? Makes me a bit nervous." "What about 'Anyone Who Had A Heart'?" I reminded her. "There was a lot of 'em for that, wasn't there?" "I know, but I still get butter-

flies. It's only my third time in the studios. Excuse me, while I have another go at these words. I must get 'em straight before it's time to begin."

George Martin came into the control room and suggested a trip to the canteen. Cilla seemed pleased for the chance of escaping temporarily from the awesome atmosphere of control room and studio filled with musicians.

"We're hoping to do two or three numbers with Cilla today," George told me over a cup of EMI tea. "One of them's from Italy. We might get her next single from this session or the one next week. I never make my mind up finally until I've heard how they've all worked out. There's a new one by John and Paul for next week. What doesn't go on a single will be used in her first LP."

Ten finished, George clapped his hands like a conjurer, and the musicians disappeared obediently in the direction of the studio. We followed them, and climbed back upstairs to the control room.

"Here goes then," said Cilla, collecting her lyrics and leading

the procession down the steps into the studio.

The usual cacophony arose as the orchestra tuned up, and Cilla strolled over to drummer Kenny Clare to exchange a few quips.

Then she moved on to her own mike with George Martin and MD Johnny Pearson on either side, and got down to serious business.

First, Johnny took the orchestra through the Italian song while Cilla listened intently to the arrangement. It started quietly, and built gradually into a typically romantic and slightly sad Italian-type melody, with three French horns sounding off impressively with the trumpets and trombones.

### Confident

Then Cilla started running through her number with the orchestra, getting more confident each time. George came back to the control room, and snarled a trial take when she wasn't suspecting anything.

"Oh, I missed the ending again!" exclaimed Cilla in exasperation after an otherwise perfect take. "I'm sorry, George. It's this 'end of my world' bit."

But they plugged away until everyone was satisfied, and I left as they prepared for the second song. I haven't heard the other numbers which Cilla is doing, but for her next single I predict it will be a toss-up between John and Paul's new one and the gorgeous Italian ballad she cut last Friday.

Nigel Hunter

## G STONES way new LP



## disc from Mojos



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EMIL  
GLENDA COLLINS  
BABY IT HURTS  
R.M.V. POP1283

THE MIKE COTTON  
SOUND  
I DON'T WANNA KNOW  
COLUMBIA DB7267

FATS DOMINO  
LAZY LADY  
R.M.V. POP1283

BETTY EVERETT  
THE SHOOP SHOOP SONG  
(It's in his kiss)  
STATESIDE S3390

DEAN FORD  
and The Gaylords  
TWENTY MILES  
COLUMBIA DB7264

GOGI GRANT  
DEAR FRIEND  
(From the Show "She Loves Me")  
M-G-M MCM1227

GERRY AND THE  
PACEMAKERS  
With Orchestra conducted by  
GEORGE MARTIN  
DON'T LET THE SUN  
CATCH YOU CRYING  
COLUMBIA DB7268

MICHAEL HOLLIDAY  
DEAR HEART  
COLUMBIA DB7265

LENA HORNE  
HE LOVES ME  
(From the Show "She Loves Me")  
M-G-M MCM1228

THE KINGSTON TRIO  
LAST NIGHT I HAD THE  
STRANGEST DREAM  
CAPITOL CL15341

BYRON LEE  
and The Dragonaires  
MUSICAL COMMUNION  
PARLOPHONE R5124

MANFRED MANN  
HUBBLE BUBBLE  
TOIL AND TROUBLE  
R.M.V. POP1282

JAYE P. MORGAN  
WILL HE LIKE ME?  
(From the Show "She Loves Me")  
M-G-M MCM1228

HELEN SHAPIRO  
LOOK OVER YOUR SHOULDER  
COLUMBIA DB7266

PAT WAYNE with  
The Beachcombers  
BYE BYE JOHNNY  
COLUMBIA DB7262

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

# Gerry's right on target again!

SINGLES

By Don Nicholl

### Gerry and The Pacemakers

Don't Let The Sun Catch You Crying; Show Me That You Care, (Columbia DB 7268)

**DNT** NO doubt about it, Gerry Marsden's composition "Don't Let The Sun Catch You Crying" is a very pleasing ballad. At first, I thought he and recording manager George Martin were off the mark by putting out this version so soon after the Louisa Cordet release had failed to catch fire. But ... no. This one's going to be another high seller for Gerry, and I think his gentle performance is indubitably better than his vocal of "You'll Never Walk Alone." Martin has given him an appealing orchestral background that's almost pretty-pretty. Another Marsden original for the "B" deck ... a quicker item with the group.

### 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).

### The Merseybeats

Don't Turn Around; Really Mystified, (Fontana TF 459)

**DNT** ANOTHER Lee Striking song for The Merseybeats, and another winner, too, I imagine. "Don't Turn Around" pushes along with some tenderness as the boys sing to good rhythmic accompaniment. Topline is swift to plant itself and the always interesting vocal sound will bring this group more fans than ever.

Tony Crane and Johnny Gustafson co-wrote "Really Mystified" for their group and it follows a catchy path with handclapping alongside the guitars.

Like The Searchers, this outfit is rapidly achieving a sound pattern that's easily identifiable, and the new release is a well chosen coupling to succeed "I Think Of You."

### Frank Ifield

Aggy At The Big Oak Tree; Go Tell It On The Mountain, (Columbia DB 7263)

**DNT** NOT a revival this time out for Frank, but a song which is going to be revived a lot in the future, I'd guess. "Aggy At The Big Oak Tree" has a simple country melody line and a good lyric. Both tunes and words stay with you.

Frank is in good voice—and Nurie Parinaro brings in a girl voice (Zaki Heard) to sweet part of the way with Heidi. Bouncy, folksy second side.

### Manfred Mann

Hubble Bubble, Toil and Trouble; I'm Your Kipper, (HMV POP 1724)

**DNT** "HUBBLE Bubble, Toil and Trouble" moves at a lick which is going to please all the fans of this group who've come to them late. It'll also satisfy early followers who felt the team could do better than "5,4,3,2,1." This is a neatly top-side. The notes is always exciting, both vocally and instru-

mentally and that harmonics shines through. It should keep them in the parade all right. Good drums, harmonics and vibes on the gliding second side which has a mellow bluesy feeling. I've a hunch that this number may be lifted eventually by other rhythm artists.

### Helen Shapiro

Look Over Your Shoulder; You Won't Come Home, (Columbia DB 7265)\*\*\*\*

HELEN's made a good disc here, and Look Over Your Shoulder stands a better than even chance of being the release to alter her recent parade fortunes. It moves

along on a steady, forcing beat with Nurie Parinaro laying down a good backing—Helen's in strong voice, building the mood effectively. An own-composition You Won't Come Home is not a sensational beat ballad but it's not below average, and Helen's performance is good.

### Lena Horne

He Loves Me; Why Was I Born, (MGM 1225)\*\*\*\*\*

LENA's here for the Palladium show and this disc is timed neatly both for that and the British opening of the show "The Loves Me." He Loves Me is the reverse side song and Miss Horne's crisp delivery is the best of all the versions I've yet heard.

She bites off the lyric superbly while swinging on Lenzie Haywood's orchestral rail. The ballad Why Was I Born is an oddie by Jerome Kern and Oscar Hammerstein, ... Lena draws it in a way which gets right inside the skin of the excellent lyric.

### Terry Stafford

Smile, I'm Judy, (London HLU 9971)\*\*\*\*\*

I'VE praised Terry Stafford before, but this is the disc which offers him his best chance of scoring in Britain. He pushes the Smilesong song along with a warm



GERRY MARSDEN—another big seller for him with another of his own songs.

### Tony Bennett

When Joanna Loved Me; The Kid's A Dreamer, (CBS AAG 191)\*\*\*\*\*

TONY BENNETT acts like a magnet to good ballads. At a time when most folk mourn their absence, he seems to find them all right. When Joanna Loved Me is the latest example. Slow out of tempo romancer with broader blend of lyric and melody.

Tony sings it with the interpretative style which has been boosting his sales these last couple of years. Trumpeter Bobby Hackett blows alongside Tony for the second side's adult advice.

### Charlie and Inez Foxx

Here We Go Round The Mulberry Bush; Competition, (Sav WI 307)\*\*\*\*\*

IF you are among those who've been taking the advice handed out in the Peter Thomson "Stop Pressings" column—and got yourself a copy of Inez Foxx's "Mockingbird" ... you won't need telling to grab this one, too. Charlie and Inez head up the old Mulberry Bush still it looks like a Matched Potato! Competition is their own composition. It'll take a few spins before you sort out all the words, but the rhythm will get you at once.

### Fats Domino

Lazy Lady; I Don't Want To Set The World On Fire, (BMV POP 128)14\*\*\*\*

FATS singing his own composition—his music—Lazy Lady with the easy, wry delivery that makes him such an individual on disc. Dancers should like the rhythm of this one, and it could rise for the singer. Band and vocal group accompany Fats for a very catchy ball.

### Acker Bilk

Never Love A Stranger; Bestamento, (Columbia DB 7260)\*\*\*\*

THE classic man is away from the jazz crew again for another lush trip in front of the Leon Young String Chorus. Never

# Dionne could click with this

### Dionne Warwick

Walk On By; Any Old Time Of Day, (Pye International 25241)

MISS WARWICK was unlucky (both in timing and in competition here) with her original version of "Anyone Who Had A Heart." Let's hope she's able to make up some of the sales she lost on that excursion by clicking with the new one. It's not such a good ballad as the one Gilla covered, but it's a good song all the same. And it has the same composer, after all.

The lyrics are wry, the tune infectious, the performance smooth and distinctive. Interesting finish, too. I think it's intriguing enough to see Dionne make a thirty-three-Gauge rhythmic effort on the other half is appealing.

Love A Stranger sounds as if it's trying to recapture some of the magic of "Stranger On The Shore"—and almost does. Bestamento is more colourful but still somewhat grotted for Acker.

### Fats Domino

Lazy Lady; I Don't Want To Set The World On Fire, (BMV POP 128)14\*\*\*\*

FATS singing his own composition—his music—Lazy Lady with the easy, wry delivery that makes him such an individual on disc. Dancers should like the rhythm of this one, and it could rise for the singer. Band and vocal group accompany Fats for a very catchy ball.

The revival of I Don't Want To Set The World On Fire is a drawing delight. It's 23 years since this was a pop hit for the first time.

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

# JACKIE CAN PRODUCE BETTER THAN THIS

Jackie can produce better than this. All it achieves is to make me wish that Stan Freberg was still recording his satirical bites at the disc stars.



PATSY ANN NOBLE—pondering notes on her latest.

something to Cassius Clay, but it is NOT his ring hymn. A shouter with Ross proclaiming his romantic prowess.

RAY SINGER—Tell Me Now; I'm Coming Home (Imber EMB S 187) \*\*\*—Ray Singer singing his own song Tell Me Now for a useful debut. Arthur Greenwald gives him a good beat backing which incorporates echoing girl group. Extra tracking on the slow sobbing I'm Coming Home.

BOBBY SOLO—Una Laraina Sal Vito; Ora Che Sei Gita Una Donna, (Fontana TF 456)\*\*\*\*—This 18-year-old Italian has a heart-throb of a voice and if he'd made this disc in English it may have swept the parade like a new broom. Even as it is, I think Bobby's rich ballad performance should sell here. It's doing big things on the continent.

The "B" side gave him a winner at last year's San Remo Festival, but it's less in tune with the current mood.

JACKIE BURNS AND THE BELLES—He's My Guy; I Do The Best I Can (MGM 1720)\*\*\*—Miss Burns and her vocal assistants are rather like listening through a Crystal ball ducky! Though Jackie Burns—I'm not even warm!

BORN TIDMANN—Sangars On Digs (Parlophone R 3122) \*\*\*—Sangars On Digs was Tidmann's entry in the Exposition Song Contest. Mr. Tidmann sings it affably, Ingen is gentle and cute. But I cannot see either triggering off a counter attack.

IAN WALLACE—The Gorilla; I Dams Trotty Peg (Parlophone R 5121)\*\*\*\*—Ian Wallace makes some delightful amusing discs and this is one of the most pleasing.

The Gorilla and Dams Trotty Peg were both written by Kenneth Alwyn ... the first illustrating a well-known joke about the man who played his fiddle in the jungle, the second telling of the talented pets who are now in cabaret.

MANOVANI—Charade; The Fall Of Love (Decca P 1187)\*\*\*\*—Two screen themes by the famous orchestra, the second one coming from the picture The Fall Of The Roman Empire. A lush disc for brooding to.

GREGORY PHILLIPS—Don't Bother Me; I Mean Sure That You're Mine (Pye N 1563)\*\*\*—Don't

Bother Me (written by Beatie George Harrison) is a crisp heater for young actor-singer Phillips and he handles it well, though occasionally in danger of being carried off by the accompaniment. Phillips wrote the other song for himself ... simple and easy to forget.

CONNIE STEVENS—They're Jealous Of Me; A Girl Never Knows (Warner Bros. WB 1230)\*\*\*—Connie piping with plenty of extra sensitive notes surrounding her on "They're Jealous Of Me. Brass, strings and rhythm accompany on A Girl Never Knows. I know something—I don't like it much.

THE OUTLAWS—Keep A 'Knockin' It; Shake With Me (HMV POP 127)4\*\*\*—You can't come in! That's the old familiar message of the busy Keep A 'Knockin'. The Outlaws chant and twang enthusiastically, and to good commercial effect. Dancers will spin it. Shake With Me is a title which tells all.

BETTY EVERETT—The Shoop Shoop Song; Hands Off (Statewide SS 280)\*\*\*\*—You've probably heard The Shoop Shoop Song before now in a form. It's bracketed title "It's in His Kiss" Betty Everett's performance is a great rhythmic offering with some clever group arranging. Going big in the States. Don't try stringing it to the "B" side or you'll slip a disc!

THE DENNISONS—Walkin' The Dog; You Don't Know What Love Is (Decca F 1180)\*\*\*\*—Rufus Thomas's song Walkin' The Dog is given a rough-edged vocal and heavy rhythm now by this group. Commercial. The second-side rocker is less successful.

ANDREW OLDHAM ORCHESTRA—365 Rolling Stones; Oh I Do Like To See Me On The "B" Side (Decca P 1187)4\*\*\*—Oldham sub-titles his 365 Rolling Stones. "One For Every Day Of The Year." He forgot it's Leap Year! It's a catchy instrumental led by piano and shouldn't gather much momentum.

Despite the neat punning title I Do Like To See Me On The "B" Side has no relationship to "I Do Like To Be Beside The Seaside." What's more, it's extremely lucky to be on any side at all!

HIT RECORD INSIDE

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**Manfred Mann single written on M1**

MANFRED MANN is the group name tipped again for the big sellers with "Hubble Bubble Toil and Trouble"... and tipped again for folk to be pointed out the error of their title. They thought they were quoting from Macbeth's three witches...but they got the cautious locustation slightly mixed up.

The team's new 'A' side was written, for the most part, while they were travelling down the M1 motorway. They do a lot of their composing in transit like this... sometimes adding a backing from the van's booster if the road's empty enough!

They say they're pleased with the new number, although they prefer the 'B' track as a matter of personal taste.

HELEN SHAPIRO'S recording manager Noemie Paramor was looking very hard for the right song to use for the new Shapiro disc when he received from the States a demonstration disc of "Look Over Your Shoulder."

That was four weeks ago, Noemie thought it just right... so did Miss S. Although she never raves about her own recordings, Helen grew really excited about this one. She has yet to hear the completed fully-balanced production, however, for she had to leave for the Far East soon after the recording session.

Helen's due back on April 15 and will be airing this deck on several spots like "Ready Steady Go," "Thank Your Lucky Stars" and "Easy Beat."

She's also hoping folk take to the second side song "You Won't Come Home." It is the first time she has recorded one of her own compositions.

GREGORY PHILLIPS should do well with the George Harrison song "Don't Bother Me." Ironic, however, that, in a week which brings many more discs of songs from the new stage musical "She Loves Me" that Gregory's not among those featuring the show songs—but he is to be one of the stars of the West End Production.

**I'm staying a DJ, says Jimmy Young**

JIMMY YOUNG was his usual bright, bouncy self when he talked about "Unchained Melody," his latest single contender for his parade spot and an update date version of one of his biggest successes when he was singing full-time.

**Choice**

"It was decided to pick one of the album items for a single, and the choice was narrowed to 'Unchained' and 'A Little On The Lonely Side.' I was open-minded about both, and left the decision to my A and R manager Norman Newell and the EMI sales office. Since the hit-parading 'Miss You,' Jimmy has received a number of offers which would make him a

**Behind the singles scene**

**WITH DON NICHOLL**

**Frank's out on a limb with 'Big Oak Tree'!**

FRANK IFIELD denies that he is starting a personal movement away from recording the oldies. His new disc "Angry At The Big Oak Tree" is not in Frank's pattern of revivals but... "This doesn't mean we won't do any more old numbers," he grins. He says he heard this particular song about six or seven months ago, liked it very much and finally got around to recording it last November.

When the time came to select the April 15th release, it was a toss-up between "Oak Tree" and an oldie which Frank had taped in his familiar best-selling manner.

They decided to put out this American song, but Frank isn't giving away the title of the "losing" oldie because it's on the cards that they may yet wish to release that track too.

The girl/voice adding variety to the Ifield DNT belongs to Enid Heard, a founder member of the Mike Sammes Singers. And, incidentally, why is there no credit for her on the label? She certainly sings her share; enough to warrant such acknowledgement.

Composers of "Angry At The Big Oak Tree" are Paul Hampton and Bob Hilliard, neither of them new to the hit scene. Among their previous winners—Hampton's "Like You've Never Been Gone" and Hilliard's "Tower Of Strength."

**Warwick takes no chances**

DIONNE WARWICK'S advisers weren't taking any chances on being beaten to the tape by another British cover job! "Walk On By," was rushed to Pye in London by jet plane within hours of Dionne recording the ballad in the American studio.

THE MORGAN-JAMES DUO first got together when bassist Pete Morgan took over from Johnny Hawksworth in a trio working at the Mayfair. Colin James was guitarist in the

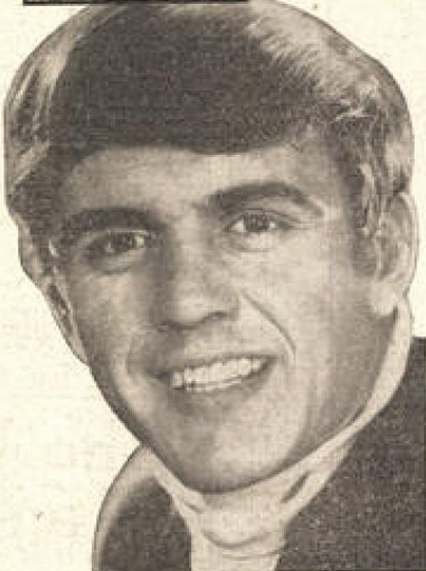
trio... he sang a number one evening, and Pete joined in. The duet sparked and the new vocal team was born.

They've been featured heavily on radio for the past three months in the Clinton Ford programmes "Clint's Cakewalk." Johnny Franz discovered them for disc and their modernistic vocal arrangements are to be heard on a Philips LP "The Morgan-James Duo At The Bar Of Music." The single reviewed this week is from their album.



FRANK IFIELD chose "Oak Tree" in favour of a song of his usual style.

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Fab pix of Cliff filming "Wonderful Life"

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FROM YOUR NEWSAGENT OR BOOKSTALL

**Nigel Hunter**



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

# A MELLOW SET FROM DORIS DAY

by Nigel Hunter

**Doris Day**  
Love Him  
More... Can't Help Falling In Love; Since I Fell For You; Loving You; A Fool Such As I; As Long As He Needs Me; Night Life; Funny; Softly, As I Leave You; Lollipop; And Rain; Love Him.  
(CBS BPG 62226)\*\*\*\*\*

IT was nice to see Doris back in the charts after a long absence with "Move Over, Doris," and it's equally nice to have a long-player by her spinning on the turntable once more.

I think she's improved enormously in vocal terms since her first run of chart success back in the early Fifties, with a voice now that has mellowed and lost much of its early harshness. The only thing lacking now on some of the tracks is a depth of feeling for the full impact and significance of the lyrics.

Tommy Oliver backs up well with arrangements and orchestra, and the A and B sides with Terry Melcher, who calls Doris Mamma when they're out duty!

**Top Twelve**  
Val 1  
Anyone Who Had A Heart; I'm The One; Glad All Over; Over The Way; I Want To Hold Your Hand; Little Children; Needles And Pins; 5-4-3-2-1; 24 Hours From Tulsa; I'm The Lonely One; Bill And Ted; Hippie Hippie Shake.  
(Top Six 151, 2)\*\*\*\*\*



DORIS DAY—She's improved enormously since her early chart success.

PEY'S entry into the low-price hit parade round-up stakes, and a good example of some very commercial packaging too. As in most other cases, the artist covering these well-known hits remains completely anonymous. They follow the original chart version pretty closely, presumably in the belief that the public want their low-price covers to sound virtually the same.

Personally, I think the tunes are

familiar enough to call for some different treatment in albums like this, but that's just my opinion. If you're looking for 12 top pops in one set, you won't go wrong with this one.

**GLENN MILLER**—The Stylist (RCA Victor RD 7610) \*\*\*\*\*—The Leader (RCA Victor RD 7611)\*\*\*\*\*—The

Man (RCA Victor RD 7612) \*\*\*\*\*—Glenn Miller is just a name to a lot of readers, no doubt—a name dads, uncles, older brothers and—perhaps mums, occasionally talk about.

If you want to know why they still talk about him, listen to this marvelous three-set collection of items from Miller band broadcasts of the late Thirties and early Forties. The polish, precision and built-in swing of the Miller boys is still a joy to hear 20 years after, and matches up to any present big band standard.

**SARAH VAUGHAN**—Star Eyes (Columbia 33 SX 1592, stereo SCX 3507)\*\*\*\*\*—**JOE WILLIAMS**—One Is A Lonesome Number (Columbia 33 SX 1594) \*\*\*\*\*—Two sentimental sets by two stylist singers of top quality, and both leaning towards the bluesy side of love. Sarah moves with smooth softness through her selection, well supported by Marty Margolin's arrangements and orchestra. She lays off many of the "sassy" material which have left me cold in the past, and I enjoyed each track.

Joe plays it soft and blue, too, with anonymous orchestral support. Both artists offer a new ballad to me, at any rate called I Was Telling Him (Her) About You which has all the marks of a standard about it.

**THE MORGAN-JAMES DUO**—At The Bar Of Maudie (Phillips BL 7600)\*\*\*\*\*—These two boys vocalise a la Billie Four Freshmen, and they do it very convincingly. They've been active on the London night club scene for a while, and they're getting broadcast airtime too these days. This is a stylish set cut with the aid of Barry Morgan (no relation to Pete Morgan or Colin James) on drums and bongos, and it swings with a modern brand of quality which stands a lot of praise.

**RAY CONNIFEE**—You Make Me Feel So Young (CBS BPG 62226)\*\*\*\*\*—The familiar Connie formula scores again with a set of standards, given the treatment by orchestra and wordless chorus. The Connie kick has a bright, musical lilt and bounce to it which never fails, and this is Grade A party background or conventional boogie fare.

**LAWRENCE WELK**—Plays The LA Jolla Parade (London HA-D 8120)\*\*\*\*\*—Lawrence stars in radio-wired TV and radio shows in the States with his orchestra, and sells records there like the proverbial hot cakes.

He certainly knows how to serve up a cross-section of the recent hit parade instrumentally, as demonstrated here. A chorus makes occasional contributions, but not in the normal corny American manner.

## P, P and M are pleased at folk boom

AMERICA'S hot-selling folk trio, Peter, Paul and Mary are in Britain for the second time for a concert and TV appearances. Since their first trip last September, the boom in folkdom has increased, and all three are very pleased about it.

"Folk music means something," Peter Yarrow told me. "It's the music of the people everywhere, and it expresses so many things in a universally understood way."

## Appeal

Peter and his companions find their songs popular wherever they go in the world, and the rocketing international sales of their singles and albums supports their theories about the appeal of folk music.

He thinks you need to be more or less born into the idiom to present it with its full flavour. "The longer you've been with it, the more you get to know and understand and really appreciate it," he said. "We know hundreds of songs between us, and having been interested and active in folk music as long as we have, we can sing these all as easily as you can probably remember a song like 'Show Me The Way To Go Home!'" N.H.

# Jazz Trad and Mod Waller at the organ really swings along

**Fats Waller**  
FATS AT THE ORGAN—(RCA RD 7599)\*\*\*\*\*—A number of these are solo performances and listening to them one might be forgiven for asking "are there any other jazz organists?" If for one doubt it, but it must be added that Fats, then labelled as Thomas Waller, played the pipe organ and not the other electronic gadget.

Jazz on the organ is extremely difficult, I hold the view that jazz is basically percussive in nature... and just you try to attack an instrument which gently pushes massive volumes of air through tubes six inches wide!! Yet Fats manages to do just that. He is an organist that swings. He is also an organist that retains the essential qualities of the instrument.

**Archie Simple**  
ARCHIE SIMPLE—(Columbia 33SX 1580)\*\*\*\*\*—This is Archie Simple's third LP as a solo musician. The first Jazz For Young Lovers is still in my mind the best.

This latest has Dave Lee on piano and Martin Slavin on vibraphone, marimba and xylophone. In addition the excellent Dave Lee also plays the celeste. Jack Fallon is on bass, thoroughly reliable as always. The experiment doesn't come off, for Archie can well do without accompaniment of any sort; he just isn't that sort of musician. He is at his best playing in his highly individual manner, with no gimmicks of any kind.

These are mostly ballads, though a couple of numbers are Simple compositions, if you can call the 12 bar blues that. The Twilight Concert has Dave on celeste and a rhythm derived from the Vanoy Special. James is also in the boogie woogie idiom. Simple is his usual self, and that is brilliant.

## Owen Bryce MODERN

**Oscar Peterson Trio**  
NIGHT TRAIN (12in. Verve VLP 9052)\*\*\*\*\*—On his "in-person" appearances, I often find Peterson, though brilliant, breathtakingly brilliant, absolutely exhausting. A little goes a long way. Therefore, it's a great pleasure for me to say how quickly—and enjoyably—the 40-odd minutes on this new LP pass.

This is the Gentle Giant at his

most relaxed—and swinging. Here he reveals his real greatness, because he holds his incredible technique in reserve and employs it only where he thinks absolutely necessary. Most of his playing here is a masterpiece of musical understatement. Really pleasing simplicity.

Ray Brown and Ed Thigpen offer even more superb support than usual and the recorded sound is first class.

**Jay Jay Johnson**  
JAY JAYS BROADWAY (12in. Verve CLP 9056)\*\*\*\*\*—I've always felt that some of trombonist Jay Jay Johnson's most considerable talents lay in the field of arranging. Here he alternates between a trombone choir and a conventional quartet to accept the challenge of scoring ten tunes from Broadway musicals. Basically the tunes are far from conventional jazz material. But Jay Jay's scores are all immensely interesting and achieve a wide range of tone colours.

The Rodgers and Hart song Nobody's Heart, Mira and even Lionel Bart's Who Will Buy (from "Oliver") are excellent. The quartet tracks show that Jay Jay is blowing with a fuller sound and much more emotion than of yore. A very absorbing and musically LP.

**Cannonball Adderley**  
GEMINI (7in. Riverside REP 3224)\*\*\*\*\*—JIVE SAMBA (REP 3223)\*\*\*\*\*—SAMBIA FOR DEBBY (REP 3225)\*\*\*\*\*—Three Cannonball EPs, the first two featuring the usual Sextet of Cannon, Nat, Yusuf Lateef, Joe Zawinul, Sam Jones and Lou Hayes.

Gemini (and Ernie Wilkins' Dizzy's Business) were cut in New York's Village Vanguard; Sambia (plus Quincy Jones' Jessica's Birthday and a wishful ballad for Nat called Little) were waxed at San Francisco's Jazz Workshop. All are typical group outings.

The third EP is a much more athletic effort and features, less frantic, more thoughtful, Adderley alto.

Tony Hall

## Folk by Owen Bryce The best folk tracks on an LP for collectors

**All-star Hootenanny**  
ALL-STAR HOOTENANNY—(CBS BPG 62217)\*\*\*\*\*—Apart from Orin Smith's Downs By The Riverside, this contains tracks released over here during the last year or so. It is an excellent cross-section of the American scene, and can be highly recommended to those who require just such a collection.

It is, of course, true that most of the singers deserve more than one track in a representative collection, particularly Pete Seeger, Lester Flatt, Earl Scruggs, Bob Dylan, Mother Maybelle Carter and Johnny Cash. But that is always a fault of collective records. You have to take something of what you already have to make up for the old one you haven't got but need.

**John Dennis and Netta Rogers**  
FOLK HITS OF THE SIXTIES—(Vocalion VA 9059)\*\*\*\*\*—This has little interest for the enthusiast. They are folk songs sung by two singers with little or

no feeling for the idiom. Johnny Dennis was born in London, so was his wife Netta Rogers. In his spare time he became a successful broadcaster and later went into show business full time.

Nine years ago they went to the States and for the past five years have delighted audiences in Las Vegas. Their rendition of today's folk songs will give you an idea of the typical Las Vegas audience. Suffice to say I don't like it.

**Joan Baez**  
JOAN BAEZ—(Fontana TFE 1000)\*\*\*\*\*—The pretty Cherry Tree Carol and the popular Henry Martin combine with Joan Baez' delicate voice to produce an EP of interest, one without any deep merit. Miss Baez, one of the world's best folk singers, accompanies herself on the guitar and generally follows the tradition of today's American Folk artists.

She brings professionalism to her work—a quality I have long admired in most of her contemporaries—the plays quite beautiful guitar and she sings delightfully. Yet there is an essential something lacking.

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Back on the road Cliff finds his new . . .

# TOUR IS GREAT

CLIFF RICHARD peered into the harshly-lit dressing-room mirror and began applying his stage make-up. Downstairs in the packed auditorium of ABC Kingston, Bob Miller's Millermen were swinging into the opening number. All the excitement that a star feels when he hears those opening bars of music were reflected in Cliff's face as he turned to me. "Great, isn't it?" he said. "You know, we haven't been on the road for a year, our longest absence yet and I'm just finding out how much I've missed touring."

The present Cliff Richard tour has been a sell-out everywhere—proof indeed that in the face of the Liverpool challenge, Cliff continues to draw the fans.

"This is why I like touring," said Cliff. "It brings you closer to the fans. Films and television are wonderful for exposure for they're so distant for the fans. What they want is to see you, to know that you're human. And when you feel this coming across in a theatre—that they're with you—then you realise how valuable these personal appearances are."

The tour also gives the fans a chance to see Cliff singing with the Bob Miller Orchestra. "I like singing with a big band backing," said Cliff. "We do 'Maria' together and for the other numbers

Cliff is a perfectionist in his stage, film and recording work and it's this thoroughly-professional approach which colours his attitude towards work, the charts and the challenge of the Mersey sound.

"Look, I think The Beatles are marvellous," he said, "they're doing a marvellous job for British pop music generally. But I can't change my style in the hope that I'll be back at the top of the charts. It's always hard to say what the kids will buy and all we can do is go into the studio and record what we think is a good number."

This year will see Cliff's third big-scale musical film "Wonderful Life" and there seems little doubt that it will be every bit as successful as his previous hits.

"I view every film as a test," said Cliff, "you just can't afford not to. I can't get complacent over my work. When I'm on tour I get an attack of nerves because I worry about whether people will like me. I put blood into my work because I believe you have to do this if you're going to survive. All along, I've tried to take

the fans with me. And I think that up to a point I've succeeded. My future films are going to be the big test because although I want to sing and dance for as long as I can my only outlet ultimately is through acting. It's the only real outlet for an artist.

## Comedy?

"I'll never give up singing, don't get me wrong about that, it's just that I want to do something other than a musical next time. A light comedy would be a good thing with me singing just a couple of numbers. If it doesn't sound too big-headed, I think I'd like to model myself on Cary Grant whom I admire tremendously. He's kept his fans, perhaps I can do the same—at least I can try, can't I?"



CLIFF RICHARD—"I'd like to try something different for my next film. A light comedy perhaps. . ."

## By Peter Sands

I bring in the Shadows. You get a wonderful rich sound with a band of Bob's size and they add tremendous colour to numbers, especially when I do a Ray Charles number like 'What'd I Say'.

"But basically I'm still using the Shads sound behind me and our usual arrangements. The Shads are such a versatile group and I'd feel lost without them."

## Chuck Berry thanks U.K. for U.S. hit

CHUCK BERRY is thrilled with the success of his new single "Nadine" which is fast climbing into the Top 20 here—the first Chuck has had in the sellers for a number of years. Being a fair guy, he reasons he owes his being "rediscovered" to the recent big success in England and is greatly looking forward to his forthcoming visit.

Now actress KIM NOVAK has started her own music firm which she will call "Spindrift Music." Kim is doing this in association with guitarist AL SCHACKMAN, who is supplying most of the material to start with.

With at least six top folk acts still doing great business both on disc and personal appearances, record companies are still on the look out to discover more similar talent. Philips, RCA Victor and Columbia have just done this and will be releasing material by their newcomers in the hopes that they too will become as big as Peter, Paul and Mary. The Kingston Trio, etc.

With the great success of the movie version of "Tom Jones," a musical version which stars England's CLIVE BREVILLE, who made such a big hit in "Oliver," is about to open on Broadway shortly. The cast album has already been cut.

The famous hit disc producing team of Hugo and Luigi are to leave the RCA label at the end of this month. As yet nobody is sure what they in-

end to do although there is a rumour that the duo will rejoin Roulette Records where they left around six years ago.

Dancer-singer-actress JULIET PROWSE, whose name was at one time linked with Elvis, has been signed by Columbia Records. Her first title will be that of the upcoming Broadway musical, "Anyone Can Whistle."

Star trumpeter Al Hirt is to go into the night club business in a big way, some \$200,000 worth in fact—that's the amount he's putting into his club, to be called "Al

## BY MAURICE CLARK

Hirts" in New Orleans. One main feature of the club will be a fabulous stereophonic sound system; as Al says, when somebody plays good music the customers want to hear it . . . good point!

TOMMY ROE, now serving in the Army stationed at Fort Jackson in South Carolina, wishes to be remembered to his fans. Lionel Hampton recently celebrated his 25th year in the music biz and was presented with a plaque from Mayor Wagner of New York commemorating the occasion.

Written 20 years ago, "Manhattan Towers" by Gordon Jenkins is still going strong—it has three albums which have sold over 3,000,000 copies. Now Columbia are about to release the first in stereo, starting the popular Robert Goulet. The new version will be issued to coincide with the 300th anniversary of the founding and naming of New York.

Lambert, Hendricks and Bavan, who have never been quite the same since Annie Ross left them, have now disbanded. Dave Lambert will

## CABLE FROM AMERICA

return to arranging and conducting the Lambert Singers and Joe Hendricks is thinking of forming a similar group, meanwhile doing a solo act at The Village Vanguard, sharing top billing with him is England's Dudley Moore.

It has always been known that the late Dinah Washington was a great and versatile singer but you realise this even more with the release on Mercury this week called "Dinah Washington Sings Fats Waller." Very nice, too, is the tribute on Columbia by Aretha Franklin called "Unforgettable — A Tribute To Dinah Washington," featuring Aretha singing numbers made famous by Dinah, and the treatment would have pleased her.

Sergio Franchi, who is rumoured to be in the running for the film biography of Mario Lanza, has just made his cabaret debut at the Copa in New York.

Barbara Streisand, the Columbia singing star who has made three albums all of which have gone to the top is now the toast of Broadway with her starring role in "Funny Girl" based on the life of Fanny Brice. The original show album is expected to zoom to the top and so will Nat King Cole's single of "People" from the same show.

# IN THE GROOVE

This week, famous DJ Don Moss commences the first of a weekly column of comments on the latest pop releases and the artists behind the discs.

Don has been featured on BBC's "Twelve O'Clock Spin" on Thursdays for the past three months, and before that deejayed "Pick Of The Pops."

He spins discs on Radio Luxembourg on Mondays, Wednesdays and Saturdays, and for the first week in June will be heard compering "Housewives' Choice" on the BBC Light Programme.

If I had played all the requests for "Can't Buy Me Love" on my "Twelve O'Clock Spin" BBC show, then the programme would have run continuously from 12 noon to midnight!

I've had letters from as far afield as Australia, where the fans out there will soon be seeing those Beatles in person.

Let me say that I go along with all those fans who love the Beatles, and I have a special admiration for their warm and at times far-out sense of humour. For this reason, I thoroughly enjoyed John Lennon's book, "In My Own Write."

Just one tiny criticism though, John. Has that quality of Mersey become a little strained? I would have preferred it if you had not included.

Please, please, John, if you want to continue making us laugh—and that goes without saying—then do keep your humour in good taste.

I know you and all the boys have a great sense of fun. Don't do anything to spoil it!

## Taste

Good taste is what Susan Maughan has when it comes to decorating her flat. A recent addition to the decor is a beautiful multi-coloured carpet which Susan acquired on her recent very successful tour of South Africa. "It's much too good to walk on," Susan said, "so I've hung it on the wall. Wall to Wall carpeting obviously. All Miss Maughan fans will be

pleased to read, I'm sure, that she's cutting a new single this week.

Talking of new singles, there are several just released which I definitely tip for the top twenty. That great little gal Brenda Lee has made a terrific job of a slow ballad called "Think" and the Merseybeats, who have been thinking of you in the charts for the past few weeks, come up with another winner with the title "Don't Turn Around."

Destined to be around the turntables for the weeks ahead is "Don't Throw Your Love Away" by The Searchers.

Although I was thrilled to bits that Cilla Black went right to the top with "Anyone Who Had A Heart," I was, at the same time, disappointed that the great original version by Dionne Warwick didn't do so well. I hope her new one, "Walk On By," which she has, up to now, all to herself, will give her the hit she deserves.

## Conquer

On the subject of those that deserve hits, surely it must be time for Al Saxon to conquer the charts again. His latest disc, "Another You", is really fabulous.

Those very likeable lads The Bachelors were a bit upset when I spoke to them at the Daily Mail Ideal Home Exhibition last week. Reason being that a crowd of over-enthusiastic fans had mobbed them and damaged their instruments.

Looking at the position of their latest disc in this week's Top Ten, I believe, that by now they've probably forgotten all about it.

## By guest DJ of the month



## Don Moss

Speaking to Philips newcomer David Nelson the other day, I was very impressed by all the things he said he could do and to prove it he sang, danced, played a few instruments and did a couple of impressions, one very realistic one of Cassius Clay, so much so I almost threw in the towel!

"Somebody Loves Me" is the title of his latest record. Somebody must indeed. He's just landed himself a nice fat contract guaranteeing him six big TV shows a year. Can't be bad.

Talking of talent, I'm very pleased to see that The Brooks (used to be The Brook Brothers) have made a new record. Geoff and Kick have spent a few worrying months trying to find the right song (I know who isn't) but the one they've picked should get The Brooks flowing gently towards the top. It's the oldie called "Once in a While" and for once in a while I hope I'm right.

Hope you'll keep an eye open for this column next week. Until then, I'll be thinking of you.

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**C'est FAB!**  
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 NEP 24188



# THE BACHELORS

## THIS IS US

### Con Cluskey

**I was** ... born November 18, 1941, in Dublin and my first job was as a heating engineer. My father was on the stage—and I appeared with him when I was four years old.

**I first** ... played harmonica with my brother, Dec. Then John—the third member of our group—joined us on harmonica when I was about fifteen.

**I like** ... to relax watching T.V. "Stepie and Son" and detective thrillers are my favourite programmes.

**My friends** ... are down-to-earth people. I can't stand people who put on a false front. You never know where you stand with them.

**I drive** ... a Vauxhall Victor, and I enjoy following the exploits of the famous racing drivers. Stirling Moss was a great favourite with me.

**I wear** ... casual clothes, sweaters and slacks for T.V. shows. But I like to be well-dressed. It really depends on what we are doing.

**I would** ... like to travel around the world. I enjoyed visiting the States for the Ed Sullivan Show, but we didn't get much time to see America. I would like to visit Venice.

**My ambition** ... is to be successful in our work and to be recognised all over the world.

**Actors** ... I go for Gene Cary Grant and Marlon Brando—when he plays the sultry type of roles.

**My musical** ... taste runs to the classics. 1812 Overture is a favourite. In pop, I like the Crystals, and particularly the Ronettes.

### Dec Cluskey

**I was** ... born December 23, 1942, and started training as a draughtsman. But as our dad was in show business, it was natural Con and I should follow suit.

**When I** ... relax, I like to conk out completely. My idea of relaxing is not to go anywhere!

**My friends** ... tend to be in the business, as I like to talk about it with them.

**I drive** ... only as a means to get from one place to another—and not for pleasure. I like travelling by air, but not by boat. Once, in rough weather, we were nearly drowned when travelling in a fishing trawler from Jersey to Guernsey. It was a terrible experience.

**I wear** ... clothes on the sharp side, but I like to be neat in appearance. I don't follow fashion; I dress the way I want to.



THE BACHELORS keep up with the pop news with DISC. (L. to r.) John Stokes, Dec Cluskey, Con Cluskey.

**Travelling** ... appeals to me because I like a change of atmosphere. I like to see different places.

**I admire** ... efficient people—people who know what they are doing and who do it well.

**My ambition** ... is to play a date at London's Savoy Hotel. And I believe we may be doing this soon.

**Actors** ... I like to see are Tom Courtenay and Albert Finney—real close-to-earth types.

**Folk music** ... is my favourite. I go for the Chad Mitchell Trio, which has worked a lot with Harry Belafonte.

**My favourite** ... colours are pale blues.

### John Stokes

**I was** ... born in Dublin on August 13, 1940 and my first job was as a joiner. I took part in school plays and, as singer, came second in one of the annual Festivals of Music.

**I like** ... to relax by going to a film—I liked "Tom Jones"—or reading a James Bond book. I thought the "From Russia With Love" Bond film was great.

**My friends** ... are the sort of people who would help you out when you needed them. But you very seldom find people like that. All the better when you do.

**I wear** ... well-cut suits, casual wear—and well-cut slacks.

**Travelling** ... around the Continent would suit me a lot. I would like to go to Holland, a trip which is in the offing.

**Driving** ... appeals to me, and I would like to own an E-type Jaguar.

**My ambition** ... is for all three of us to take part in a film. I would like to do some acting.

**My favourite** ... actor is Steve McQueen; actress, Judy Garland.

**My musical** ... tastes are very raw Irish folk songs—the most beautiful songs in the world. They may be uncommercial, but they are the greatest.

## Follow-up for Eden's hit is still being kept a secret

**E**DEN KANE had just finished the fifteenth take of a song called "Cry Me A Tear." He flopped exhausted on to a sofa at the studios off Baker Street where I met him last Thursday. He was recording tracks for a follow up to "Boys Cry" and his second LP.

Exhaustion could not, however, stop him talking about recordings. "I suppose this is the testing time," he said. "The follow-up to any hit disc is difficult but in my case it's going to be twice as important."

### MYSTERIOUS

Was "Cry Me A Tear" to be the next single? He looked mysterious. "Ah ha—well, no, at least we don't know yet. It could be, or it could just be a track for the LP. In fact we're recording about three tracks and

then choosing. I think the song we're doing next week could very well be it. It's fabulous, very big sound, not really like "Boys Cry," but with the same sort of big backing noise."

The recording career of Eden has been a tricky thing, and even now he says he's not sure he's out of the wood yet!

"The thing is, everyone asks if I've found the formula for success with "Boys Cry." Well, quite honestly, I haven't. Let's face it, until every record I released in the next year, say, went

straight to the top I wouldn't dare say I'd found the magic formula. I thought I'd found it once before with that growl business, and look what happened! No, it's a very dangerous thing to say. The only thing I would say, and I hope it doesn't sound too big headed, is that I think I've found the art of survival in the pop world.

"People are apt to give in. Directly the scene changes, they're liable to throw up their hands, wail 'I can't fight it' and disappear. Well, you have to fight, you have to change and adapt your style to the current trend. If you produce a good record you can come back; it's no good being a defeatist in this business!"

Eden had just heard that "Boys Cry" had been released

in the States. "What with that—and I hear it's getting a very good reception there—and the fact that I'm doing my second LP in three years, you can see why I'm so excited."

### INTERESTING

He went on: "Actually this LP will be very interesting for me because usually the stuff I record is things I've written myself or done before. This time, I'm doing great old songs. Not standards but things like "On Broadway," "Shopping Around" and "Last Leaf!"

Eden's new single is due for release on April 24. The LP sometime in the summer.

### Penny Valentine