

DISC

THE TOP RECORD & MUSICAL WEEKLY

Every Thursday, price 6d.

Week ending March 7, 1964

No. 311

IT'S ALL ABOARD FOR

THE



BEATLES

FILM



Producer Walter Shenson talks to DISC

Pictures,
Exclusive
story on
pages 6, 7
and back

A DAY-AND-A-HALF in the life of The Beatles. That's the story span of the film we started shooting on Monday. It will be finished in about eight weeks, and when it arrives at your local cinema this summer you will see Paul, George, John and Ringo, not as "film stars," but as they REALLY are.

Right from the first it was my intention to present an entertaining version of The Beatles as you would like to see them and also to take you "behind the scenes" to see how they work and how they play.

They are such great personalities in their own right, it would be a great mistake to dress them up in the realms of fantasy, or to have them talk in any other way than their own Liverpool accents.

We are not attempting to make a musical in the usual film sense of the word. There will, of course, be a story-line and a plot—otherwise we would just be making a documentary. And a fictional character has been introduced in Wilfrid Brambell, who portrays Paul's grandfather. But, in the main, you will see The Beatles as you know them—and love them.

We all thought it would be wrong to make any concessions to American audiences—which British film makers have done in the past. Maybe they won't understand EVERY word The Beatles say, but to American audiences that Liverpool accent is quite close to American English. Or at any rate, it should be now after the tremendous success of The Beatles in the States!

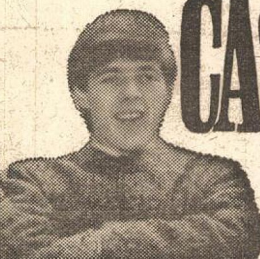
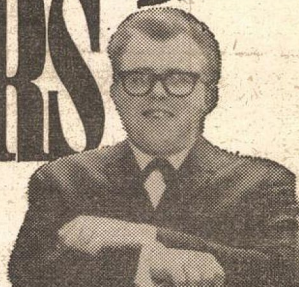
We are going all out to make a true and honest film. We want it this way—and The Beatles themselves want it this way. And I'm convinced that's the way YOU want it too!

TONY RIVERS

COLUMBIA
DB 7224

AND THE CASTAWAYS

I LOVE THE WAY YOU WALK





Shadows top the poll on Spanish air

There are two words that need no translating on this certificate—"Radio" and "Shadows." Given the clue that the language is Spanish then the problem is solved. It's The Shadows holding up a certificate presented by the Correo de la Radio—the official Spanish Radio magazine—for being the most popular foreign "ensemble" heard in Spain during 1963.

Merseybeats love to hear SHOUTS, SCREAMS

POST BAG

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

LET 'EM LIVE A LIFE OF THEIR OWN!

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 Ronson "Claridge" table lighter!

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

PRIZE LETTER

John was knocked off top

ALTHOUGH we fear we may create a riot amongst The Rolling Stones' fans, we really must protest. We have just been to Leicester to see the show featuring John Leyton, and The Rolling Stones, and we were shocked when John came on before The Rolling Stones, leaving them until last and the star spot.

We were willing to put up with the Stones, just to see John. But we think it is a great insult to John that he is knocked off the top spot by this group.—EILEEN NORTH and ANN CHILTON, 221 Leybourne Drive, Bestwood Estate, Bulwell, Notts.

Their hair suits them

WE are writing in defence of the fabulous Rolling Stones. We're sick and tired of hearing them being unfairly criticised. Their hair and style of clothing is one which suits their style of music and it isn't, as some people say, just a gimmick to draw attention to themselves.

The Stones are far more down to earth than The Beatles, and deserve that number one spot.—ANITA WILLIAMS and SUSAN WILES, 85 Mapple Hall Road, Chatham, Kent.

IS nobody to have any private life anymore? So Jane Asher goes out with Paul McCartney. SO WHAT? That's their business, not ours. Most of us don't want to know anyway, even if it's only because we're jealous.

Let 'em I WAS thoroughly disgusted with the letter I read on your page saying that the reader thought The Beatles should stay in Britain.

Worship WE are always getting news of thousands of girl fans ordering records they have not heard, or buying any old rubbish as long as there is a handsome group featured on the record. These are instances of fan worship carried to extremes.

Copied AS a long-time fan of Bobby Vee, I have been listening in silent anger to the critics enjoying themselves with Bobby's new disc "She's Sorry."

Never again I FEEL I must air my disgust at Bobby Vee's latest feeble effort at the charts. He has the cheek to copy the fabulous Beatles.

Attention WHEN are record buyers, disc jockeys and journalists going to stop ignoring Louise Cordet? She is far and away the best girl singer on the British pop scene.

U.S. R 'n' B WHAT kind of music will dominate the pop world when the Mersey beat dies out? To my mind, the American rhythm and blues records are tops.

Shattered AFTER surviving "the Mersey beat," which is coming to its gradual end, I have had my faith in popular music shattered.

accident This was only the latest in a long line of Merseybeat accidents. For only the previous night, the radiator in their van had split.

"WE love the shouts and screams from the fans, it makes us feel that they're really with us," said John Banks, drummer with the successful Merseybeats, whose Latin-flavoured ballad "I Think Of You" is still riding high in DISC's charts.

The Merseybeats were playing at a date in Stoke-on-Trent—at least they hoped they were—when I spoke to them on the telephone.

I said "hoped to," for when I spoke to John Banks, now fully recovered from the nervous exhaustion which laid him low, a few weeks ago, two of the Merseybeats hadn't turned up!

"It's like this," said John. "We've got so much gear to carry about with us on ballroom dates that we have to split up. Two of us, with the road manager, travel in the mini-bus and the other two travel by car."

welcome At the time I spoke to John, they were looking forward to welcoming their new bass guitarist Johnny Gustafson, former bass man with the recently reorganised Big Three.

THE BEATLES . . . CRY FOR A SHADOW

Polydor c/w WHY (with Tony Sheridan) 52 275



JOHNNY GUSTAFSON—ex Big 3 member—has just joined Merseybeats as bass guitarist.

"He's a knock-out bass guitarist," said John. "We very pleased we managed persuade him to join us. I never actually played with before, so we'll need to rehearse of course. But we're all s he'll fit in well and it'll be relief to get our bass guitar problems sorted out."

Johnny Gustafson flew from Hamburg on Monday, the same night took over as placement bass guitarist with Merseybeats, making his debut with the group at Newcastle.

"I hope this will be my group switch," he admitted the airport. "Having spent so time with The Big Three, then The Seniors, I hope my with The Merseybeats is lasting."

Johnny replaces Billy Klaus who left the group some weeks back. Although The Merseybeats chased him all round Germany where he was playing with Seniors, it wasn't until two weeks ago that he learned he was wanted for the group.

"We'll have no time for rehearsal," he said. "But I rec'd after about a week, I'm familiar with The Merseybeats sound."

Alan Walsby

ALWAYS IN MY HEART

Los Indios Tabajaras



Australia

- (Country Music Maker, Sydney)
- | Last Week | This Week | Title | Artist |
|-----------|-----------|--|---------------|
| 1 | 1 | I Saw Her Standing There | Beatles |
| 5 | 2 | I Want To Hold Your Hand | Beatles |
| 2 | 3 | He's My Blood Handed Stompie Wompie Real Gone Surfer Boy | Little Pattie |
| 4 | 4 | Glad All Over | Dave Clark |
| 7 | 5 | You Don't Own Me | Lesley Gore |
| 6 | 6 | Hawaii | Beach Boys |
| 3 | 7 | She Loves You | Beatles |
| 8 | 8 | Who Needs It | Gene Pitney |
| 10 | 9 | Do You Love Me | Brian Poole |

Hong Kong

- | Last Week | This Week | Title | Artist |
|-----------|-----------|--------------------------------|----------------------|
| 1 | 1 | Dancing On The Moon | The Fabulous Echoes |
| 4 | 2 | I Want To Hold Your Hand | Beatles |
| 3 | 3 | I Can't Stop Talking About You | Steve and Lydie |
| 8 | 4 | Fun In Acapulco | Elvis Presley |
| 2 | 5 | One Special Girl | Bobby Rydell |
| 6 | 6 | Some Enchanted Evening | Pat Boone |
| 5 | 7 | Maria Elena | Los Indios Tabajaras |
| 8 | 8 | A Fool Never Learns | Andy Williams |
| 9 | 9 | Genosimo | The Shadows |
| 4 | 10 | Wonderful Summer | Robin Ward |

Philippines

- | Last Week | This Week | Title | Artist |
|-----------|-----------|------------------------|--------------------|
| 2 | 1 | Quando Caliente El Sol | Steve Allen |
| 3 | 2 | If I Had A Hammer | Peter, Paul & Mary |
| 1 | 3 | What Kind Of Fool Am I | Andy Williams |
| 10 | 4 | Unchained My Heart | Ronnie Miller |
| 8 | 5 | Fun In Acapulco | Elvis Presley |
| 6 | 6 | Live Young | Troy Donahue |
| 7 | 7 | Guadalajara | Elvis Presley |
| 8 | 8 | Dead Man | G. Weston |
| 9 | 9 | You Alone | Jerry Vale |
| 5 | 10 | I'm In Paradise | Ronnie Miller |

DISC'S TOP THIRTY

BRITAIN'S BEST CHART SERVICE

Billy J storms up to fifth spot... Dave challenges Cilla... Pitney, Shads in



Billy J. Kramer

● 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	● ANYONE WHO HAD A HEART ...	Cilla Black (Parlophone)
3	2	● BITS AND PIECES	Dave Clark Five (Columbia)
2	3	● DIANE	The Bachelors (Decca)
4	4	I THINK OF YOU	The Merseybeats (Fontana)
29	5	LITTLE CHILDREN	Billy J. Kramer and The Dakotas (Parlophone)
6	6	● NEEDLES AND PINS	The Searchers (Pye)
13	7	NOT FADE AWAY	The Rolling Stones (Decca)
8	8	CANDY MAN	Brian Poole and The Tremeloes (Decca)
14	9	BOYS CRY	Eden Kane (Fontana)
16	10	OVER YOU	Freddie and The Dreamers (Columbia)
5	11	● I'M THE ONE	Gerry and The Pacemakers (Columbia)
7	12	5-4-3-2-1	Manfred Mann (HMV)
9	13	I'M THE LONELY ONE	Cliff Richard (Columbia)
11	14	ALL MY LOVING EP	The Beatles (Parlophone)
10	15	AS USUAL	Brenda Lee (Brunswick)
21	16	STAY AWHILE	Dusty Springfield (Philips)
28	17	JUST ONE LOOK	The Hollies (Parlophone)
—	18	THAT GIRL BELONGS TO YESTERDAY	Gene Pitney (United Artists)
15	19	BABY I LOVE YOU	The Ronettes (London)
23	20	LET ME GO LOVER	Kathy Kirby (Decca)
17	21	BORNE ON THE WIND	Roy Orbison (London)
12	22	● HIPPI HIPPY SHAKE	Swinging Blue Jeans (HMV)
22	23	I LOVE YOU BECAUSE	Jim Reeves (RCA Victor)
18	24	ROLLING STONES EP	Rolling Stones (Decca)
—	25	THEME FROM YOUNG LOVERS... FOR YOU	The Shadows (Columbia)
20	26	EIGHT BY TEN	Rick Nelson (Brunswick)
24	27	EIGHT BY TEN	Ken Dodd (Columbia)
19	28	● GLAD ALL OVER	Dave Clark Five (Columbia)
26	29	● I WANT TO HOLD YOUR HAND ...	The Beatles (Parlophone)
—	30	TELL ME WHEN	The Applejacks (Decca)

Compiled from dealers' returns from all over Britain

AMERICAN TOP 20

Last Week	This Week	TITLE	ARTIST
1	1	I Want To Hold Your Hand	Beatles
2	2	She Loves You	Beatles
3	3	Down (Go Away)	Four Seasons
6	4	Please Please Me	Beatles
4	5	Java	Al Hirt
5	6	California Sun	Riviera
8	7	Navy Blue	Diane Renay
9	8	Stop And Think It Over	Dale and Grace
17	9	Fun, Fun, Fun	Beach Boys
12	10	See The Funny Little Clown	Bobby Goldsboro
15	11	I Love You More And More Every Day	Al Martino
13	12	Good News	Sam Cooke
7	13	You Don't Own Me	Lesley Gore
14	14	I Only Want To Be With You	Dusty Springfield
10	15	Um, Um, Um, Um, Um, Um	Major Lance
18	16	Abigail Beecher	Freddy Cannon
23	17	The Shelter Of Your Arms	Sammy Davis Jr.
28	18	I Saw Her Standing There	Beatles
25	19	Penetration	Pyramids
16	20	A Fool Never Learns	Andy Williams

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

JIM REEVES

I love you because

RCA 1088



Norway

- (Courtesy: Verdins Gang)
- | Last Week | This Week | Title | Artist |
|-----------|-----------|--------------------------|----------------------|
| 4 | 1 | Hippy Hippy Shake | Swinging Blue Jeans |
| 1 | 2 | I Want To Hold Your Hand | Beatles |
| 2 | 3 | Dominique | Singing Nun |
| 6 | 4 | Jug Gar Pa Skole | Wenche Myhre |
| 3 | 5 | Glad All Over | Dave Clark |
| 3 | 6 | She Loves You | Beatles |
| 7 | 7 | Maria Elena | Los Indios Tabajaras |
| 1 | 8 | Detroit City | Bobby Bare |
| 8 | 9 | 500 Miles Away From Home | Bobby Bare |
| — | 10 | I'm Leaving It Up To You | Dale & Grace |

Japan

- (Courtesy: Diamond, Tokyo)
- | Last Week | This Week | Title | Artist |
|-----------|-----------|----------------------------------|-------------------------------|
| 1 | 1 | Washington Square | Village Stompers |
| 2 | 2 | Wakare No Ipponouchi | Asaka Yukiji |
| 3 | 3 | Mendou Mitayo | Ueki Hiroshi |
| 4 | 4 | I Left My Heart In San Francisco | Tony Bennett |
| 5 | 5 | Save The Last Dance For Me | Kosuji Futaki |
| 5 | 6 | Lana | The Velvets |
| 7 | 7 | Be My Baby | Ronettes |
| 8 | 8 | Look Your Heart Away | Hirota Mitsu |
| 6 | 9 | Yoshi No Oka | Ishihara Yuuro & Asako Ruriko |
| — | 10 | Danny Boy | Sam Taylor |

Denmark

- (Courtesy: Quon, Copenhagen)
- | Last Week | This Week | Title | Artist |
|-----------|-----------|-------------------------------------|---------------------|
| 1 | 1 | I've Got A Lovely Bunch of Coconuts | Subbeams |
| 6 | 2 | I Want To Hold Your Hand | Beatles |
| 2 | 3 | Dominique | Singing Nun |
| 3 | 4 | Johnny Loves Me | Suzie |
| 7 | 5 | Beautiful Dreamer | John Leyton |
| 10 | 6 | Be My Baby | Ronettes |
| — | 7 | Secret Love | Kathy Kirby |
| 4 | 8 | She Loves You | Beatles |
| — | 9 | Love Live! (It's My Party) | Rita Storm-Li Bab |
| 9 | 10 | Do Not Leave Me This Way | Rolli-Gitte Hanning |

BIG DEE IRWIN HEIGH-HO
PX 11040

reprise
Columbia
Columbia
Mercury

JULIE GRANT
EVERY DAY I HAVE TO CRY
TM 11403

TRINI LOPEZ
JAILER BRING ME WATER
R 20200

ERNEST ASHWORTH
A WEEK IN THE COUNTRY
46-1207

TIMMY SHAW
GONNA SEND YOU BACK TO GEORGIA
TM 10219

THE MIGIL 5
MOCKING BIRD HILL
TM 10297

THE OVERLANDERS
YESTERDAY'S GONE
TM 10218

JOE MELSON
STAY AWAY FROM HER
46-1229

BRAD NEWMAN
PLEASE DON'T CRY
TM 10214

BOB LEAPER
AND THE PROPHETS
COME AND JOIN US
TM 10214

DOMINIC BEHAN
LIVERPOOL LOU
TM 10172



Nothing like a glass of milk after a day in the recording studio say The Searchers, relaxing after a strenuous day's work recently.

HERE'S WHAT MAKES SEARCHERS A HIT

WHAT makes a hit disc? The singer, the song, the producer, or a combination of all three? More particularly, what makes The Searchers such a success? Every one of their singles has been a smash—and their "Ain't Gonna Kiss Ya" LP reached number eight in our Top Thirty.

And "Needles And Pins," an American number, recorded and produced in a British studio, not only topped the British charts, but now looks like repeating its success in the US, and is nearing a million in sales figures.

How do they do it? One day last week, I dropped into a Searchers recording session to try and discover their secret. A lot of the Searchers' success is due to the brilliance of their A and R man Tony Hatch—who also happened to compose "Sugar And Spice"—that's for sure. "But without the right group, it might not have happened," Tony admitted modestly between takes at the session.

"The boys have always been tremendous. I can honestly say I've never had any trouble with them. They take their recording very seriously—more so than most—and that, among other things, counts in the pay-off. They're an amazing group. When I think I've got the right take after maybe four or five attempts, they insist on recording another just for luck. If I like a

finished number and they're not happy with it, they'll keep on recording until they are."

As Tony was talking, The Searchers were fooling around in the studio. To watch Chris Curtis swing from a chorus of "La Donna e Mobile" into a blue-beat version of "What'd I Say" is an amusing education, but his vocal tomfoolery is confined to between takes, and Tony Hatch made no effort to stop him. "Why should I?" he said. "He works hard enough the rest of the time, and it's only his way of relaxing."

What happens before and during a Searchers session? Where do they get their material, how much routineing is done, and are there storms and tears when they can't get anything just right? And what's Tony Hatch's contribution?

"Long before we set a session, there's the search for suitable

material," said Tony. "We can sometimes spend weeks going through songs before we'll find anything we all like. Often we'll get hold of a number which sounds terrific until we start recording it. If it still doesn't sound right after a few takes, it's scrapped."

Standard

"Before the session, we spend at least a day routineing and arranging. The boys have enough strength in their sound, both vocally and instrumentally, for me not to have any problems when I'm recording them."

Both Tony Hatch and The Searchers reckon they set a pretty high standard with "Needles And Pins," but they're not worried about keeping it up.

"Working with Tony ensures that we always do our very best," said Tony Jackson. "If anyone's a real life magician, it's Tony. He's managed to produce a succession of hits out of our sound, and that's miraculous!"

Stop Pressings

By Peter Thomson

That address is out—and chaos hits Mayfair!

SENSELESS national Press naming of Beatles' secret Mayfair address caused (a) chaos in peaceful W.I. . . . Tomi Wise, 16, latest member of the songwriting team which includes Carole King, Gerry Goffin, Barry Mann and Cynthia Weil says: "Every age has its dumb sound—the dumb sound is the commercial sound; it's nice to hear your songs on the radio"

New US singles The Beatles heard and liked: Ramona King's "It's In His Kiss", Lesley Gore's "You Don't Own Me", Tommy Tucker's "Hi-Heel Sneakers", Timmy Shaw's "Gonna Send You Back To Georgia" and The Angels' "Wow, Wow, Wee". On BBC's "Parade Of The Pops", Dusty Springfield sang sensational version of US singer Betty Everett's "You're No Good" . . . During past year of Continental appearances, Louise Cordet has acquired a surprising maturity in her voice; she could be big. . . . Gene Pitney unquestionably one of the most likeable American visitors in ages; the Italians think so, too. . . . Original Gary (US) Bonds' version of "New Orleans" being released by EMI to compete with new Bern Elliott disc.

Quote from ace Broadway musical composer, RICHARD RODGERS: "The Beatles' hillbilly songs are top-flight and their greatest accomplishment is that American kids scream excitedly". BRENDA LEE'S next single couples "Think" (ballad) with "The Waiting Game" (beat). . . . Lesley Gore's parents won't let her go to college too close to Chicago in case she spends all her time in the Mercury studios there! New RCA album "Three Great Guys" features Neil Sedaka, Sam Cooke and Paul Anka. Bill Anderson, top US Canad-W singer, whose "Still" was hit here for KARL DENVER and KEN DODD, has recorded The Caravelles' "You Don't Have To Be A Baby To Cry". Next Peter, Paul and Mary single "Tell It On The Mountain" recently recorded here by The Classmates as featured in AR-TV's "Our Man At St. Marks" . . . New De Shannon releases from Decca and EMI. Most recent recording is "That's The Way That Love Is" (London). . . . New instrumental by Phil Spector's arranger, Jack Nitzsche: "The Last Race".

FOR "De Kildare" fan Richard Chamberlain revivals of "Stella By Starlight" and "Georgia On My Mind" After major TV exposure Kathy Kirby's "Let Me G Love" must climb the charts. Reports from New Zealand state that black-and-white cow showing sales of "With The Beatles" LP.

Top New York D MURRAY (THE KAUFMANN) may visit London soon: to see The Beatles?

ROY ORBISON penned "You Can't Say Sorry Nice" for new US singer Davy Dix. . . . Crazy names department: Round Robin! Bert Bacharach, composer of Cilla Black's "Anyone Who Had A Heart" has penned one side of The Cascades next single. BOBBY PICKETT creator of big US hit "Monster Mash" has revived Ph Harris's "Smoke, Smoke, Smoke (That Cigarette)"; but air play few and far between because lung cancer report. Recorded before THAT high "The Ballad Of Cactus Clay" . . . Manfred Mann's "5-4-3-2-1" gets US release on Prestige jazz label. . . . Karl Denver latest ("My World Of Blue" penned by Dusty Springfield's h composer, Ivor Raymonde ut Mike Hawker.

My top choice

● Dave admits to having a large record collection and has a particular affection for his older 78 singles. He likes blues numbers and enjoys listening to good instrumental numbers. Where sound is concerned he'll admit that Phil Spector is the king. He likes female singers and wishes they'd make the charts more often. He studies the pop charts each week and likes to keep track of up and coming groups. In short, Dave likes anything that is tuneful and easy on the ear.

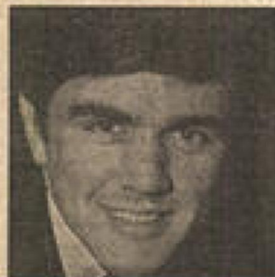
Blueberry Hill by Fats Domino

This is an old favourite of mine which I still have on a 78 single. Fats is one of my favourite singers and I often spin this one.

I'm A Fool To Care by Joe Barry

Another old favourite of mine by a singer who had a brief spell of success. Ray Charles later put out a good version.

BY DAVE CLARK



Twistin' The Night Away by Sam Cooke

Again an oldie that I often play. Sam Cooke is a great singer and he gives a wonderful performance on this number.

This Boy by The Beatles

I'm all for The Beatles and this is a knockout both on lyrics and performance. I rather like them in this mood.

Needles And Pins by The Searchers

Everyone you speak to seems to think this is great

and I certainly think so. They're a marvellous group and the number just couldn't be better for them.

Be My Baby by The Ronettes

I love the Spector sound. It's so full and exciting and the Ronettes give a great performance on this number.

24 Hours From Tulsa by Gene Pitney

He sings this with a lot of feeling and that unusual backing makes it the usual record that can be played

over and over without your ever getting tired of it.

Stay Awhile by Dusty Springfield

I like Dusty's records and this one deserves high chart placings. Very good song and a fabulous backing.

Let Me Go Lover by Kathy Kirby

Another of my favourite female vocalists. I like the sound on this one, very American and exactly right.

Anyone Who Had A Heart by Cilla Black

Cilla is marvellous and she just can't go wrong on this number. A great performance.

Searchin' by The Hollies

This is a group I really do like. They have a marvellous sound and I think they're going to be even bigger this year.

Listen to **ALAN DELL'S SHOWCASE**
An E.M.I. Presentation on **RADIO LUXEMBOURG**
200 m. medium wave 49.20 m. short wave
EVERY SUNDAY AT 8 P.M.

- ★ FRANK IFIELD Blue Skies Columbia SCX3505 (stereo) 335X1588 (mono)
- ★ DAVID ROSE The Very Best Of David Rose M-G-M MGM-C-961 (mono)
- ★ BIX BEIDERBECKE Bix Beiderbecke And His Gang Parlophone PMC1221 (mono)
- ★ BOBBY HACKETT The Most Beautiful Horn In The World Plays The Great Music Of Henry Mancini Columbia 335X1595 (mono)
- ★ THE ESSEX Easier Said Than Done Columbia 335X1593 (mono)
- ★ ARTHUR GODFREY Arthur Godfrey's Golden Hits United Artists SULP1055 (stereo) ULP1055 (mono)
- ★ SARAH VAUGHAN Star Eyes Columbia SCX3507 (stereo) 335X1592 (mono)

NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs

R.A.L. RECORD LTD. R.A.L. HOUSE 20 WINDHOLM SQUARE WINDHOLM, WA

NEW FROM EMI

Lesley Duncan
You kissed me boy
PARLOPHONE R3106




THE HOLLIES
Just one look
PARLOPHONE R3104

EZZ RECO
AND THE LAUNCHERS
LITTLE GIRL (with BOYSIE GRANT and BEVERLY)

The bluest beat (with BEVERLY)
COLUMBIA DB2122

BILLY J. KRAMER
with THE DAKOTAS
Little children
PARLOPHONE R3105

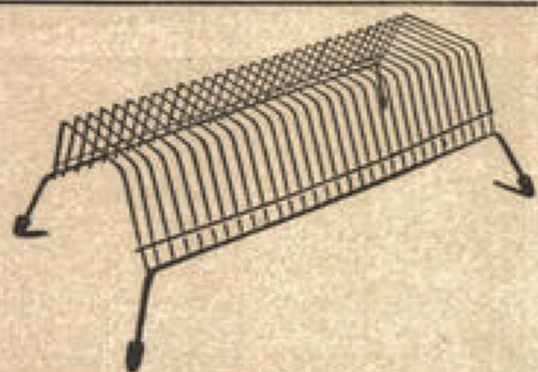


The Ventures
PENETRATION
LIBERTY LIB1012

A BARGAIN OFFER!

ONLY **5/-**

Record rack
PLUS
the
chance
to win
top 10
discs



DISC'S Top Thirty Record Rack is the bargain to end all bargains! For only five shillings you can receive, post free, this superb gilt-finished rack which has been specially made for DISC readers. It is designed to hold thirty 7-inch records, just right for the Top Thirty, in fact!

And to start you off on the right road, every reader who fills in the form on this page and sends a five shilling postal order for the rack will automatically be allowed to go in for the contest for which the prize is THE TOP TEN RECORDS IN THE CURRENT DISC TOP THIRTY!

The contest is simplicity itself. All you have to do is use your musical knowledge, skill and judgment and pick your own Pop Command Show from the artists in this week's DISC Top Thirty.

Just pick SIX artists from the current British chart published on page 3 that, in your opinion, would make up a WELL-BALANCED theatre bill. They may be British or American, solo singers, groups, or singers with groups. But they must be chosen from this week's Top Thirty.

Then, in not more than SIX words, choose a heading for your all-star bill. In

the event of a tie, the prize will go to the entry with the best bill heading. All the entries will be judged by a panel of experts headed by the Editor and their decision is final. No correspondence can be entered into.

Remember—filling in the coupon alongside and sending five shillings for your record rack AUTOMATICALLY qualifies you for entry.

If you do not wish to go in for the competition, you can still get the record rack. Simply ignore the bottom half of the coupon.

Entries for the contest must be received not later than first post Friday, March 13. The coupons must be sent to "Record Racks," DISC, 161 Fleet Street, London E.C.4.

ONLY IN DISC!

RECORD RACK
Please send me your Top 30 Record Rack. I enclose a postal order for 5/-.

Name

Address

Postal Order No.

CONTEST

Choose the SIX artists from the current Top 30 that you think would make the best balanced bill and fill in the coupon below. Entries are STRICTLY limited to readers buying DISC's bargain record rack.

- | | |
|---|---|
| 1 | 4 |
| 2 | 5 |
| 3 | 6 |

Heading

BLOCK CAPITALS PLEASE

2

WE MAY SEE A BRAND-NEW BRENDA LEE!

WHEN Brenda Lee bounces back into London in September, she may well be making her own contribution to music history. If things go as she and her manager, Dub Albritton, plan they will be presenting a brand new Brenda to British audiences—a Brenda that's familiar to American audiences but has never been seen here.

Promoter Don Arden, who has just returned from a trip to America where he was negotiating the Brenda Lee and Chuck Berry tours, said this week that Brenda was hoping to bring over her own backing group, six boys called The Casuals.

"If she can manage it—and it depends a great deal on exchange arrangements with the Musicians' Union—it will mean that she will be presenting her fantastic American act here," said Don. "It has been impossible to present this previously because it is an act that has been built up over the years and would be impossible to put on with any other than her own group."

Baby

"It's a great act. She sings, dances, everything. And the boys are terrific. It's the sort of act that hasn't been seen over here for ages."

Don said that Brenda, who has now suspended all work to await the arrival of her baby in August, was looking great—complete with a brand-new, flattering hair-do.

"She and her husband are terrific," went on Don. "He's good-looking enough to be a film star! She had to stop all work dead and the one thing she was really sorry about was not appearing on a planned 'Bob Hope Show' that she was looking forward to."

"However, it now seems that she'll be doing the show later, either just before or just after she comes here. She'll be doing her first date again in August and negotiations were going on while I was there either for her to appear at the Coconut Grove or The Crescendo."

Will Brenda be following the trend that most visiting artists have set and record some

numbers while she is here? "No I don't think so," said Don. "Certainly there's nothing planned. I do know that Brenda hates recording away from Nashville."

"In fact, although she recorded in Hamburg last year, when they wanted to record another track this year she wouldn't go over there. They had to go to Nashville."


"Anyway she has so many discs in hand that are waiting release that it seems unnecessary to record anything new."

One thing Brenda will be doing while she's in the country is visiting places that she didn't get to on her last tour, a year ago. This means there will be more London dates and Don said that he was negotiating for Hammermith and the New Victoria.

Penny Valentino

The Ventures
PENETRATION
LIBERTY LIB1012

RUSS CONWAY
MACK THE KNIFE
COLUMBIA DB2121



Hank Williams JR.
Long gone lonesome blues
M-G-M 80-0-14 MGR1123



All aboard the Beatles Special!



Soon after the train left London work started—and that meant a session with the make-up man. (Above) John sits back as the last few details are checked over ready for the cameras.

FIVE DAYS IN THEIR OWN TRAIN!

ALL this week The Beatles have been spending around 11 hours each day in a scaled five-coach special train—supplied by British Railways at a reported cost of £600 a day—for the opening sequences of their new film for United Artists.

The train has been speeding from Paddington Station to Minehead, and is fully equipped with technical equipment, cameras, film crew, make-up coach, restaurant car, and bar.

To celebrate the first days' shooting, producer Walter Shenson presented The Beatles with a big bottle of champagne. And The Beatles, in turn, gave a glass to the members of the film unit—who numbered about 50!

Good food

Everything had been laid on by the film company to make The Beatles' filming as comfortable as possible. Says publicity director Tony Howard: "Excellent menus have been prepared by the chefs on the train, and on Monday they were offered a varied choice of food, including roast pork and apple sauce,



Paul snatches a quick look at a paper during one of the brief breaks during the journey.

soup, ice cream melba, cheese and coffee.

"The boys are real professionals and have taken their film directions in a willing and easy-going manner.

"They arrived at Paddington Station at 8.0 a.m. and the filming on the train runs right through to 7 p.m.

"Special suits have been made for The Beatles by the film company, and these train shots will give a general picture of how they travel to and from their engagements.

"During some of the sequences, fans will see two girls on the train who realise that they are travelling with The Beatles—and who make eyes at them.

The Beatles will get a break on Saturday and Sunday, as there is no filming on those days, but resume work before the cameras on Monday. At Presstime, it was not set whether it would be in a studio, or on location. But it is expected that all the train shots will be finished by tomorrow (Friday).



the inside story...

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

Motor Cycling

with Freddy Weekley

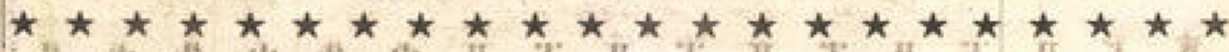
MAKE SURE OF YOUR COPY TODAY! SIXPENCE

Motor Cycling

with Freddy Weekley



John—in serious mood for once—and producer Walter Shenson discuss over the lunch table some of the points about the sequences still to be shot before the train reached Minehead.



Now they're going Italian!

says Walter Shenson

WANT to make this Beatles picture as colourful as possible, but that's easy, as the boys are colourful characters themselves!

And one thing I do know is that if the film is successful in England, then the rest of the world should take care of itself.

As for their music, well, that is international. But I would not love to have a movie camera and sound apparatus on hand when The Beatles see themselves dubbed in Italian!

The film will be shot in black and white. Why not colour? Because The Beatles are pretty all black and white characters themselves.

And we don't intend to play up one of the boys more than any other. We find that, in real life, they tend to "feed" each other, and work as a team.

Our film is definitely not a musical. If it were, there would be about 14 numbers in it. But there are only six and no other acts or groups. And all the songs have been written by John and Paul.

Will we be filming in Liverpool? Quite possibly. But our headquarters will be at a studio in London. Whether we shoot in a studio one day or on location depends on your weather.

And that's even more unpredictable than The Beatles!



A WAVE FROM THEIR FANS AND THEN IT'S DOWN TO WORK



In spite of the secrecy surrounding The Beatles' first day's shooting on their film, hundreds of fans discovered where their train was heading and at practically every station on the way they were crowds waiting to catch a glimpse of the boys.



She'll love you in the MOD MOOD!

in the original DE-LUXE



MERSEY BEAT WIG

19/11

the latest, greatest party ravel ONLY

+ 2/1 p/p C.O.D. extra.

Dad, dig this new mad fad. It's a gas! Now you can don a Beat cut quick as a flash. Brush it, comb it... get with the mod mood in fringes, sideboards, long neck -- the lot! Fab for swingin' groups. Great for party dates. Choose Jet Black or Liverpool Brown and she'll love you. Swing, man. Swing! Can't wait? Then rush your order Now, for immediate delivery.

MONTROSE PRODUCTS (Dept. D2)
623/7 Holloway Road, London, N.19
Near Archway Tube. Tel: ARChway 4125

Please send wig. 1st col. choice 2nd.....

I enclose £2/- / or will pay postman 24/- C.O.D.

Name

Address
MONTROSE PRODUCTS (Dept. D2), 623, Holloway Road, London, N.19.

One of the many technicalities involved in film-making concerns the sound. In a studio it's easy, but on a train, special "throat" mikes had to be used with the cables running inside the boys' suits, down the trouser legs and strapped to the boots. Above: Ringo and George get "sued up" before the first scene is shot



Bachelors turn down spot on Sullivan show

THE BACHELORS, whose new single "I Believe" will be released on March 13, have turned down a trip to the States and an appearance on the "Ed Sullivan Show." The reason? Too much work!

The boys heard last Friday that they were fixed for an "Ed Sullivan Show" and should have been leaving tomorrow (Friday) for the States.

Their agent, Dorothy Solomon, whose husband Philip negotiated the American deal while he was in the States last week, said that the boys would be appearing at Bath on Friday, Southampton on Saturday and were expected to appear at Birmingham on Monday.

"There would, in fact, have been no time to fit this in at all. It is a dreadful shame and the boys are very disappointed about

it all, but they do have commitments to fulfill. We're hoping that this offer will come up again," she said.

Because they have been so busy it's been a month of disappointment for The Bachelors, whose hit recording of "Diane" stands at number three in the charts this week. They had to turn down an appearance at the famous "World Fair" in America because they were tied up for a season at Blackpool during the summer months, and negotiations for them to appear in a film for M.G.M. have had to be dropped.



A signature—and Brenda's on her way to Britain. Star American singer Brenda Lee has been set for a tour of Britain starting on September 19. In this photograph, Brenda signs the contract for the tour in Nashville, watched by British promoter Doo Arden (right) and her manager Dub Albritton.

This brief look at Liverpool scene will make you wish you could see more

Stones' hit for U.S.

ONE of The Rolling Stones' hits, either "I Wanna Be Your Man" or "Not Fade Away," will be released soon in the U.S.

So far nine titles have been decided on for the Rolling Stones' new LP—due to be released at the end of the month. These include tracks made famous by Solomon Burke and Chuck Berry.

German promoter in Mersey group deal

GERMAN promoter Manfred Wiesleder flew into Liverpool last Saturday for an all-night "beat" session at the Iron Door Club, then flew back to Hamburg with the biggest contract in the history of the Mersey Sound.

He had signed up 12 Merseyside groups a month for the next two years—a deal expected to net at least £500,000 for the groups, Herr Wiesleder and Liverpool impresario Les Ackerley—the other name on the contract.

THE Rank Organisation's "Look At Life" series has taken a look at the Liverpool scene. The result is a nine-minute short entitled "Sound of a City" featuring The Swinging Blue Jeans, The Zephyrs, The Aces and The Escorts.

It opens with shots of Liverpool streets, docks and building sites with a brief—and inappropriate—big band musical background. Then we descend into the famous Cavern Club to meet The Escorts playing "Dirty Miss Lizzie" to the usual packed, enthusiastic audience of shake dancers.

The scene switches swiftly to the Mardi Gras for The Swinging Blue Jeans to perform "Hippy Hippy Shake" to a similar crowd. Those Beatles couldn't be excluded, of course, and there are still photos of them, together with other leading Liverpoolians and Manchester's Freddie and The Dreamers.

Action

London isn't ignored, either, and The Aces are seen playing "The Last One" at the Kilburn Gaumont State ballroom, followed by The Zephyrs in action with "I Can Tell" at the "Ready, Steady, Go" studios.

The sound and colour are good, although the former is slightly out of synchronization in places. A good slice of beatdom is packed into the nine minutes, plus effective location shots of Liverpool.

In fact, at the end of the film one is left wishing it could have been a lot longer in order to take in the whole Liverpool scene.

"Sound Of A City" goes into the Rank West End circuit today (Thursday), and will be generally released throughout the country on March 14.—N.J.L.

TELE-TOPICS

● **THE CARAVELLES**, fresh from their American trip, have a busy TV schedule ahead of them. They star in "Thank Your Lucky Stars" on Saturday; Anglia TV's "Music Match" (March 18); Tyne Tees TV's "One O'Clock Show" (19); ABC's "Gazette" (21), and BBC 2's Pop Concert from the Royal Albert Hall on April 27.

● **DANNY WILLIAMS** and French singer **SACHA DISTEL** will guest in BBC TV's "Billy Cotton Band Show" next Sunday (March 8).

● New Philips group **THE INTERNS** make their TV debut in "Thank Your Lucky Stars" on March 21. Their first single called "Don't You Dare" is set for release on March 13.

DUSTY SET FOR TO U.S. TELEVISION

Beatles advance: 675,000

ADVANCE orders on The Beatles' "Can't Buy Me Love" stand at 675,000. The Beatles are engaged on their film and their next public appearance will be at the Prince of Wales Theatre on May 31, which sold out within hours of the concert being publicised some weeks ago.

DUSTY SPRINGFIELD has been set for an "Ed Sullivan Show" in New York! Most likely guest date is April 13 and she will travel direct to the U.S. from her Australian tour.

Oscar for Darin?

BOBBOY DARIN has received an Oscar nomination. The singer has received his nomination for his supporting role of a G.I. in "Captain Newman M.D."

Now the Blue Jeans hit those American charts

HOW do British discs stand in the American charts this week? The Beatles big three American hits, "I Want To Hold Your Hand," "She Loves You" and "Please, Please Me," stand at 1, 2 and 6 respectively in both "Cash Box" and "Billboard," while Dusty Springfield holds 14 in both charts with "I Only Want To Be With You."

Dave Clark's "Glad All Over" has jumped to 21 in "Cash Box" and 23 in "Billboard." The Beatles' "My Bonnie" has gone to 31 in "Billboard" and 32 in "Cash Box."

The Searchers' "Needles And Pins" stands at 52 in "Cash Box" and 75 in "Billboard," while The Swinging Blue Jeans' "Hippy Hippy Shake" has entered both charts for the first time at 66 in "Cash Box" and 80 in "Billboard."

Million for Cilla?

CILLA BLACK is heading for a million sale on "Anyone Who Had A Heart." By presstime, she had scored past the three-quarter million mark having reached the staggering total of 810,000. Last week alone, the disc sold 85,000 copies.

U.S. FOR

Helen records own composition

HELEN SHAPIRO, 24, recorded a song she wrote for a five-week tour Far East on Tuesday. It is her first composition. Helen wrote both the words and music.

Title is "You Won't Home," and it may be coupled with her next single, which is due out 10.

Single for Cass

WORLD heavyweight champion Cassius Clay, recorded his first single! It is the R and B standard "By Me," and the flip, from recent best-selling LP of his name, is "I Am The Gre..."

IN BRIEF

● **THE TORNADOS** left yesterday (Wednesday) for five days of TV and concerts in Belgium. They will start similar engagements in Sweden and Norway on April 6.

● **BERN ELLIOTT** and **THE FENMEN** will guest in "Ready, Steady Go" on March 13, and ABC TV's "Gazette" (28).

● **FOOTCOMING** guests in "Ready, Steady Go" are **THE SWINGING BLUE JEANS** and **THE INTERNS** on March 13, and **BOBBY VEE** on March 20.

● **AR-TV** stage a special edition of "Stars And Guitars" on March 18, starring **KATHY KIRBY**, **VINCE HILL**, **DEBBIE LEE**, **TOMMY BRUCE**, **AL SAXON**, **CLINTON FORD**, **ROSE BRENNAN** and **SALLY KELLY**.

● **ADAM FAITH** and **THE ROULETTES** can be seen by London viewers when "Big Night Out" is screened by AR-TV on March 16.

● **RON GRAINER** is to compose the soundtrack for "The Finest Hours," the two-hour colour film based on the war memoirs of Sir Winston Churchill. The film is being premiered at the Royal Festival Hall on April 29. The Duke of Edinburgh will attend.

NEW! NEW! NEW!

TWO HITS

for 3/6d.

Plus pics of
THE BEATLES
THE ROLLING STONES
MANFRED MANN
THE BACHELORS
etc.

Inside Every Copy of Give-a-Disc is a

TWO-SIDED CURRENT HIT RECORDING!!!!

'STAY AWHILE' and 'LET ME GO LOVER'

sung by Grazias

—ON SALE MARCH 21—

Order from your Newsagent NOW!!

Sole Trade Agents: Wyman Marshall Ltd., Commercial House, St. Ann's Well Road, Nottingham.

MARKET FOR MODS

Two Tab Double Cuff SHIRTS at lowest prices from 29/6 upwards. 2" and 2 1/2" Collars.

PLAIN COLOURS WITH WHITE COLLARS AND CUFFS. GINGHAM CHECK, FAIRLEY, PECKA DOTS, JARTAN. WE HOLD THE BIGGEST AND MOST COMPREHENSIVE RANGE FOR MILES. ALL BRANDS. HARDY AMERS, PRIME FIT, HOOKWAY, LE ROL AND MANY OTHERS. ALSO ALL PULLOVERS, V-NECK, CREW-NECK, ROLL-NECK AND AS WORN BY ALL THE LEADING GROUPS. SEE OUR BASKET DEPT. FOR HESTER JEANS, TROUSERS AND THE LATEST JACKETS, CORDUROY, LEATHER, BRAID, BEATLES, PIERRE CARDIN AND LEVIS AS ADVERTISED. LEATHER AND SUEDS IN ALL COLOURS.

ADLER'S (D), 141, KINGS RD., CHELSEA, S.W.3.

TEL. 754 002.

CORNER OF FLOOD STREET 50 YARDS FROM TOWN HALL. POSTAL ORDERS EXECUTED. SEND FOR FREE CATALOGUE. SPEEDY ALTERATIONS.

IN YOUR SHOPS TODAY

ELVIS Viva Las Vegas (from His Latest Hit "Love in Las Vegas") RCA 1500

REALLY DONNA SHAKA Sandra Barry & The Boys F 1100

BERN ELLIOTT & THE FENMEN New Orleans F 1100

THE MOJOS Everything's a'right F 1100

REMEMBER THAT NIGHT Johnny Carr & The Cadillacs F 1100

COME ON HOME Ian McCulloch F 1100

ONE FINE DAY Shel Naylor F 1100

DUANE EDDY The son of rebel ROOPER RCA 1500

DALE & GRACE Stop and think it over PL 9027

DEL SHANNON That's the way love is RLU 1000

NINO TEMPO & APRIL STEVENS Stardust RLU 1000

| RISE, I FALL Jay Q 1000

THE DECCA RECORD COMPANY LIMITED
DECCA HOUSE ALBERT EMBANKMENT LONDON WC2E 8ET

KATHY KIRBY

Let me go, lover

1100

DECCA

RIP PLANNED SEARCHERS!

THE SEARCHERS are the latest British hit-parade group to be set for American appearances! At presstime, plans are proceeding to take them there either early next month or in May. During their visit they will play a date in "The Ed Sullivan Show," and are practically certain for a Carnegie Hall concert!

Other Stateside plans include disc spots, and a possible college tour for the boys. Their "Needles And Pins" stands at No. 1 in "Billboard's" Hot 100, and selling fast.

American interest in The Searchers has grown rapidly, and they had to turn down an offer of a 10-day season at New York's Gramercy Theatre over Easter season of prior commitments.

The boys will visit Israel in June for a 12-day concert tour, and may possibly play South Africa during a summer tour.

They were recording material at the last week for an LP scheduled for May release.

Dakotas' Tony ill

TONY MANSFELD, drummer with Billy J. Kramer's Dakotas, entered Ancoats Hospital, Manchester, last week-end, following the group's appearance in "Ready, Steady, Go." He is to undergo an operation.

Cliff's fans queue up

FANS in Southampton have been queuing from 4.30 a.m. to buy tickets for the Cliff Richard and The Shadows tour which opens at the ABC Theatre from March 28.



Bobby meets the Salvation Army! American singer Bobby Vee met the Joy Springs, the Army's rhythm group, recently at an EMI reception—and joined them in an impromptu jam session.

ERIC BUYS A BIKE

ERIC HAYDOCK, bass guitarist with The Hollies, on learning how well their latest record "Just One Kiss" was doing, promptly went out and bought himself a racing bicycle.

The rest of the boys think he's "barny." Said leader Graham Nash: "There's the rest of us all thinking about buying swish cars, and Eric goes and does a thing like that!"

BASSEY FOR TOP CABARET SPOT

SHIRLEY BASSEY has been set for a six week season at the "Talk Of The Town." Her new manager, promoter Vic Lewis, is also arranging a month of concert dates for the star in April, on her return from Australia.

Lewis told DISC: "Shirley will open at the 'Talk Of The Town' for six weeks from May 11. Prior to that, I am setting up British concert dates during the whole of April, but I don't yet know who will accompany her."

Lewis added that Shirley will return to the U.S. in September for "The Jack Paar Show" and other television dates.

Mike's Europe TV

MIKE HURST will make his European TV debut in Amsterdam on April 12. He will remain in Holland the following day to record further spots for TV and radio.

Hurst, who guests in "Ready Steady Go" tomorrow (Friday), is being sought by two film companies for dramatic roles in forthcoming pictures.

DISC on Novello panel

DISC Managing Editor Gerald Marks is on the panel of judges which will decide the best pop songs and instrumentals for 1963 on March 19 in the Ivor Novello Awards competition at London's Criterion Restaurant.

Others on the panel include Rosemary Squires and Ken Sykora.

Now 'Merseybeats Ltd!'

THE MERSEYBEATS have become "Merseybeats Ltd." Their ambition is to own a block of flats. The group is to record further numbers by The Bruisers' Lee Stirling.

Bert for Belgian radio

BERT WEDDON has been set for Belgian TV and radio dates in Brussels on April 5.

Sammy Davis Jr. to record here

SAMMY DAVIS JR. arrives at London Airport on Monday, and that same evening goes to Pye's recording studios to cut his new single! Two songs have been set for the session.

They are "Ten Out Of Ten" by Eddie Brucisse—one of the songs on the recent "Song For Europe" LP—and "Another Spring" written by Leslie Brucisse and John Beaumont. Peter Knight will be backing.

This will be the second time Sammy has recorded in Britain.

While he is here for the three day flying visit Sammy will also record a three-quarter of an hour set for BBC TV to be shown on Monday, March 15.

Fourmost Mike back

MIKE MILLWARD returned to The Fourmost this week. Millward has been in a Cheshire hospital for over a month, receiving treatment for a bad throat.

He left hospital on Tuesday of last week, and re-joined The Fourmost for their "Easy Beat" recording yesterday (Wednesday). He makes a return stage appearance tonight (Thursday) at Cheltenham.

Dee prolongs stay

BIG DEE BRWIN will definitely remain in England for a rather three-and-a-half months for his current tour. The singer says a short summer season and concert dates for agent Harry Lawson which are currently being lined up, and flies to Sweden for a one-day visit on May 6.

Fury cuts new disc with the group

BILLY FURY recorded with his new backing group The Gamblers for the first time at the Decca studios on Monday. At presstime, there was no decision as to whether Billy's next single will be chosen from the titles cut.

Ball to tour Rumania

KENNY BALL and His Jazzmen have been set for a two-week Iron Curtain concert tour in Rumania beginning on September 1. The first four days will be dates in the capital Bucharest, and the remainder will be a tour of other main centres of the country.

Stars at 'Mod Ball'

POP pop stars who have agreed to appear at the Mod Ball staged by the Variety Club of Great Britain and AR-TV's "Ready Steady Go" at Wembley's Empire Hall on Wednesday, April 8, are: Ella Black, Freddie and The Rammers, Kathy Kirby, Kenny Robb, Manfred Mann, The Rolling Stones and The Searchers.

I DON'T LIKE 'LOVER', CONFESSES KATHY

KATHY KIRBY bounced her blonde curls through a comb as she sat in her dressing room at Friday's "Ready, Steady, Go," and gave out with two pretty startling facts. One, she didn't like her own latest hit record. The other, her record company had turned down the chance for her to record "Anyone Who Had A Heart".

She surveyed her face in the mirror, covered a stray freckle with make-up and explained about her

lack of enthusiasm for her best treatment of "Let Me Go Lover." "The thing is that I just didn't get excited about that record at all." Then she grinned. "That sounds terrible, doesn't it? I mean talking about your own record like that. But truth must out, it just didn't hold the same thrill for me that 'Secret Love' did. I loved those big, fat high notes.

"This one leaves me a bit cold quite honestly—nothing to get my teeth into! I really love big round songs where I can go into the studio and just sing my heart out at the top of my voice!"

Own show

Kathy, who next month goes into rehearsals for her own TV show, turned to the subject of finding suitable record material.

"The fact is that I have to keep putting a beat to the oldies because there just doesn't seem to be anything suitable for someone with my sort of voice to record these days.

"The only song that I would really have liked to record of anything written in the last two years or so is Ella Black's great record.

"Funnily enough, my record company was offered the song while I was away, but they turned it down for me. I suppose it sounds easy enough to say I would have jumped at the chance to record it, now that it's a big smash hit."

Her appearance on Friday's show was only the third date since she returned from her three week holiday in Barbados, a holiday that was well earned and needed. For Kathy Kirby is a very busy girl. For the rest of the year there will be no free time for holidays at all.

"In fact, I'm going to be so busy



KATHY KIRBY—She has some confessions to make.

that negotiations that were going on for me to appear in an Ed Sullivan show in the States have had to be dropped," she said.

"Next month I start my new TV show, 'The Kathy Kirby Show,' which will be recorded and then shown at a later date.

"That's really going to take up a lot of time. It's a three-quarter-of-an-hour show and I'll be introducing two guests. I'll have to dance and act and sing and I'm thrilled about it, of course. But it's also going to be the biggest thing I've tackled.

"The only thing is, I think the last time I danced in public was when I was 12 years old!"

Penny Valentine



YOU'RE GONNA BE MY GIRL

Chris Sandford

PF 11042

DECCA



ALMA COGAN
TENNESSEE WALTZ
COLUMBIA DB7252

GARY (U.S.) BONDS
NEW ORLEANS
STATESIDE SS271

DON CHARLES
TOWER TALL
R.M.V. POP1271

CHARLESWORTH+4
FATHER CAME TOO
(Theme song from the film "Father came too")
R.M.V. POP1268

BOBBY DARIN
I WONDER WHO'S KISSING HER NOW
CAPITOL CL15338

ADAM FAITH
with the ROULETTES
IF HE TELLS YOU
PARLOPHONE RS100

JOHNNY KIDD
and the PIRATES
ALWAYS AND EVER
R.M.V. POP1269

THE LeROYS
GOTTA LOTTA LOVE
(Duet with)
R.M.V. POP1274

THE MCKINLEYS
SOMEONE CARES FOR ME
COLUMBIA DB7230

DUFFY POWER
TIRED BROKE AND BUSTED
PARLOPHONE RS111

KEITH POWELL
and the VALETS
TORE UP
COLUMBIA DB7229

THE ROULETTES
BAD TIME
PARLOPHONE RS110

LEE STIRLING
and the BRUISERS
I BELIEVE
PARLOPHONE RS112

DEL SHANNON
MARY JANE
STATESIDE SS219

GENE THOMAS
BABY'S GONE
UNITED ARTISTS UP1047

It's a Rave!



**No. 2
OUT
NOW**

rave EXCLUSIVE!

THE BEATLES

Geer In Any Language

rave PICS!

14 PAGES OF SUPER COLOUR PORTRAITS

ROLLING STONES
CLIFF RICHARD
MARK WYNTER
SUSAN MAUGHAN
GEORGE CHAKIRIS
ELVIS PRESLEY and ANN-MARGRET

THE BEATLES
DAVE CLARK
BILLY J. KRAMER
ADAM FAITH
GENE PITNEY

rave REGULARS!

STARBEAT
But Gossip
HIGHLIGHTS
Who's appearing where
CHART TALK
Film Guide — Roger's Survey —
New LP's

rave SERIES BY TOP D-1

ALAN FREEMAN
Heart-to-Heart with
DAVE CLARK

rave SPECIALS!

KILDARE
Meets Ben Casey
ELVIS
Love — Las Vegas
SEARCHERS
Search for Gear
BILLY J.
Blue Days Over

CLIFF
At Home — In Colour
JAMES BOND
Gripping Serial

rave **No. 2**



2/6
MONTHLY FROM
ALL NEWSAGENTS
AND BOOKSTALLS

rave

A BRAND NEW LOOK AT THE POP WORLD

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

SINGLES

By
Don
Nicholl

An easy beater from Adam and Chris

Adam Faith

If He Tells You; Talk To Me (Parlophone R 5109)

DENT TWO more hits for Adam by Chris Andrews, the writer who has been of more than a little help in putting Faith back in the big sellers. "If He Tells You" ought to maintain the success saga without much trouble.

An easy beater which moves steadily and with just a hint of the current group sound for extra commercial weight. The Beatles chant behind Adam as he whips this one across.

"Talk To Me" is a softer romance offering attractive contrast for the second half. Strings help to underline the tenderness on this one.



JOHNNY KIDD — latest in a rocker, not Blue Beat.

Del Shannon

That's The Way Love Is; Time Of The Day (London HL0 8828)

DENT SHANNON'S a mile resigned to the fact that... "That's The Way Love Is" — a cookie-crumbling ballad which he chants as powerfully as ever for this release. He interesting to see how he does in competition with his Statepoint with his Statepoint side label release (reviewed last week).

If anything, I'd say this was the better disc and more in line with the sound his fans expect. It should make "Time Of The Day" also self-writer, is a rather ponderous and ballad.

Johnny Kidd and The Pirates

Always And Ever; Dr. Feelgood (HMV POP 1269)***

RECENTLY IN DISC, Johnny Kidd was quoted as saying he was going to record a controversial version of "Santa Lucia" — in "Blue Beat." Well, he's recorded "Santa Lucia" all right — for that's the melody of Always And Ever. But Blue Beat? Not in my book, I'm afraid. It's a straightforward raucous beat performance. Johnny's fans could help it climb, but he's done better than this.

Dr. Feelgood trots happily on the "B" side.

Julie Grant

Every Day I Have To Cry; Watch What You Do With My Baby (Poly N 15615)***

THERE'S a toughness in the attack from Julie Grant this

Big Dee's here — his new one can't miss

Early Beatles disc a tricky one to judge

The Beatles/Tony Sheridan

CRY FOR A SHADOW: Why (Polydor 32 275)*** THIS is a tricky one to assess. It's the first time these tracks have been put out in single form — tracks that were cut in 1961 when Sheridan and The Beatles were in Germany.

Sales depend largely on just how much the group's name means... if the fans want everything that is (or was) Beatles, then "Cry For A Shadow," a twangy beater must be massive. On the other hand it isn't the latterday Mersey noise.

Tony sings in front of The Beatles for his own composition "Why." A slick shuffling side, well made of its kind.

On the A. side, Bern and The Fenmen whip into New Orleans with a vigour and confidence that will go a long way to grabbing attention. Rough-edged whooping over the expected instrumental noise will satisfy their hunky following, and possibly collect new fans, too.

Everybody Needs A Little Love moves at a fair clip.

Duane Eddy

The Son Of Rebel Rouser; The Story Of Three Loves (RCA 1389)***

NICE sense of humour in Duane's titling of his new brass item, Son Of Rebel Rouser. Whether it'll repeat the other's massive sales is somewhat doubtful, however, because Eddy seems less in favour with the customers just now.

Maybe he'll woo them back though, with the easy beat and earthy twang of this one. Whoops! He's off to the half as excitement builds.

One from the classics on the other deck... the theme by Pagotto which Racinomoff arranged for the world-wide audience more than 50 years ago.

Contd. on facing page

High Ho; It's My Birthday (Columbia PX 11040)
WITH Big Dee in Britain for the next month and able to plug the disc at his concerts and on TV, I cannot see this one missing the charts. Particularly since he and Tony Hatch have kept the mood and mannerisms of "Swingin' On A Star."
The seven dwarfs never sang "High Ho" like this but it's very catchy. The girl voices are supplied by The Breakaways in the "one-moonbeam" style.
"It's My Birthday" was composed by Tony Hatch. Good lyric with wry humour. Same beat as before.

time as the sleep Every Day I Have To Cry, which will certainly get attention for the disc. Bob Leaper's backing of band and girl group maintains this hard-punching mood too.

It may see the girl into the list again... on the other hand it may be trying too hard.
Watch What You Do With My Baby coosies in high loping fashion.

Trini Lopez

Julie Bring Me Water; You Can't Say Goodbye (Capitol R 26240)***

IM not certain how much below-par releases have affected Trini's popularity here since his initial success with "If I Had A Hammer." I hope not enough to stop folk from taking to Julie Bring Me Water.

Trini belts this old folkie across with plenty of excitement and drive. An audience is present again to help stomp.

You Can't Say Goodbye, I'm told, is doing well for itself in the States. Hard-hitting up-tempo material with forceful delivery.

The Overlanders

Yesterday's Gone; Gone The Rainbow (Poly N 15619)***

THE Overlanders pick up Chad Stewart and Jeremy Clyde's Yesterday's Gone to see if a new arrangement can sell high. Tony Hatch's new arrangement to be precise — using three French horns in the accompaniment (reminding us a little of the open-air excitement we used to hear in Guy Mitchell's disc). The Overlanders sing it loud. Gone The Rainbow was written by the boys for themselves — wistful folk item, pretty told.

'STARDUST' DESERVES TO SELL FOR NINO AND APRIL

Nino Tempo and April Stevens

Stardust; I-45 (London HLK 9859)

NINO and April have been clever in picking their standards. "Stardust" had the same lyricist as "Deep Purple," Mitchell Parrish. It also had Hoagy Carmichael's unforgettable melody line. The couple dust it in their now accepted manner and it deserves to outsell even their recent successes. It pushes brilliantly and the sound is constantly interesting for the three minutes.

"I-45" by Nino, is a clever, clever lyric of a cowboy that by the law man. It's so contrived it tends to defeat its own object.



A tough JULIE GRANT on her latest single.

Bern Elliott and The Fenmen

New Orleans; Everybody Needs A Little Love (Decca F 11852)***

NEVER thought I'd hear Bern Elliott declaring that "Money ain't everything in life"! But this sentiment's in the second side beater of this release.

THE MAJORS — Ooh Wee Baby; I'll Be There (Liberty LIB 66009)*** — Easy beater with high-pitched vocal lead in front of simple rhythm group. "Ooh Wee Baby" will be useful for the dance stock. "I'll Be There" is piped with precision and mild excitement.

BURR BAREY — Chabawki You Make Me Cry (Decca F 11846)*** — Wild, unrelenting screams open up Chabawki and grab your attention at once. Develops into a grim little tale half-talked-half-sung by Burr Barey. I'm not at all keen on the lyric but I like very much the exciting tribal noise of the backing.

THE RIVIERAS — California Sun; Hee Goose Step (Poly International N 25217)*** — Drums, organ and guitar behind singer here as California Sun is presented in rather stark beat fashion. On the other side there's no vocal; the organ carries the melody all the way. A bit of a bore.

THE HEARTS — Dese Abby; I and II (Stateside SS 289)*** — Another of those discs with a second side that invites us "to singalong without" the vocal group. The girls chant Dese Abby loudly on the first deck... you turn over for the instrumental background by soul.

LENDA DOLL — He Don't Want Your Love Anymore; Honey Mornsey (Piccadilly N 35166)*** — Miss Doll sings with some strength but almost no feeling. He Don't Want Your Love Anymore is a dull little beater while Honey Mornsey should have been given back to Larry Williams.

TOMMY SCOTT — Who Will It Be; If It's Me That You Want (Decca F 11878)*** — Johnny March penned the shuffle Who Will It Be which Tommy Scott sings strong and clear. Good use of title phrase will aid sales. Clipped Latin beat for the sideward ballad.

ERNEST ANSWORTH — A Walk In The Country; Heartbreak Avenue (Hickory 1217)*** — Answorth is well rated in the US as one of the most promising singers in C and W. He sold a bomb there with "Talk Back Trembling Lips." Could sell happily here, too, if A Walk In The Country is heard around. Group, grace-note piano and guitar accompany his misery on Heartbreak Avenue.

PEPPIE — So Used To Loving You; Don't Trust My Friend (Fontana TF 445)*** — Slow, insinuating rhythm for So Used To Loving You which is sung to Harry Robinson's strings in a way which might attract some attention. Extra tracking both for that half and for the quaker words of warning in Don't Trust My Friend.

JESS CONRAD — Tempted; Pussy Cat (Columbia DB 7223)*** — Fast walking beat to Tempted which Jess sings competently. Again it sounds as if someone's been tempted in Spector's direction. Pussy Cat has Charles Blackwell as MD (also as director).

CHRIS SANDFORD — You're Gonna Be My Girl; Don't Leave Me Now (Decca F 11842)*** — Chris says he's concentrating on the pop world for at least a year. Hence, he does well but honestly I don't see anything to rave about. Both halves sound rather limp.

BOBBY GOLDSBORO — See The Fanny Little Clown; Hello Loner (United Artists UP 1066)*** — Bitter-sweet ballad with a tone that's better than the disco-lyric. Hello Loner is a self-playing glance in the shaving mirror.

JOEY AND THE GENTLEMEN — Like I Love You; I'll Never Let You Go (Fontana TF 444)*** — Grouping-and-twang steady with Mersey manner, though slightly softened. Too restrained for high sales, I feel... perhaps Joey and the Gentlemen should be a little less gentlemanly.

in short... in short...

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

SINGLES

Contd. from previous page

Alma is back—with a great revival!



ALMA COGAN—She deserves to get back to the Thirty.

Alma Cogan Tennessee Waltz; I Love You Too Much (Columbia DB 7233)

If there's any real substance in the belief that the girl singers are coming back, then the one - most - deserving - in - come - back - to - the - hi-parade is Miss Cogan. Her revival of the great "Tennessee Waltz" is tremendous, and the slow, forceful country beat is first-class. Here, with an accompaniment of hand and girl group directed by Charles Blackwell, she ought to make the Thirty.

Good Love MDs the second side—a cling-cling ballad more suited to album presentation.

Millie My Boy Lollipop; Something's Gotta Be Done (Fontana TF 449)

YES, though barely known in Britain as yet, I think we'll have to tip Millie for the heights. Her Blue Beat performance of the American number "My Boy Lollipop" has hit, cuteness and personality plus. It's a weird little voice as I

may have remarked last time out, but distinctive, and somehow captivating the more you listen. If there's to be a big demand for Blue Beat then this Jamaican girl deserves a place in the Thirty.

Not Blue Beat on the other side, but another knife-edge offering, backed by Harry Robinson this time. Booty sax around the mid-mark helps a lot.

The Crickets Lonely Avenue; Playboy (Liberty LIB 10145)★★

BY Doc Pomus, Lonely Avenue is chanted in unison by the Crickets. Middle beater which fails to sound as distinguished (or as distinctive) as their previous work.

Playboy hits smoothly for the other half.

Behind the singles scene BY DON NICHOLL

Bern picks the old Bonds' hit for his latest

BERN ELLIOTT and The Feemen have picked up an old Gary (U.S.) Bonds hit for their new release—"New Orleans," but EMI won't let them have the field to themselves because the original Bonds' cutting is to be reissued on the Stateside label. According to Elliott, this number is one which the group featured heavily in their act long before they came to discodom.

"I hope it gets away before we set off for America," says Bern. "We're set to appear on TV spots there during April. 'Money' is being released in the U.S. and we'll be peccant to promote it in person.

"Wonder if they'll like our version of 'New Orleans' as much as they do 'Money'?" Seems odd that our British version of such a well-covered American hit appeals to them over there!

country too. If anybody began Blue Beat, Ranglin could well lay claim to the title.

He arranged Millie's new Blue Beat side "My Boy Lollipop." The A and R man on the session was CHRIS BLACKWELL who is also Jamaican. And many of the musicians were from that country, too.

Millie, by the way, is still only 15 years old. She made her first disc when she was 13—and that was Blue Beat, too.

It was a ditty called "We'll Meet" which sold 30,000 copies long before we met Millie.

★ ★ ★

DON CHARLES' new disc "Tower Tall" is the first to be made for his own recording company, a company which he formed at the close of last year in partnership with Alan Caddy ex-guitar man with the Tornados. "Tower Tall" was penned by Gene Pitney.

★ ★ ★

MILLIE, the surprise DNT girl this week, is a Jamaican charmer whose full name is MILICENT SMALL.

Nothing small about the talent, however, a talent which made her early discs top sellers in the West Indies.

She came to Britain in July last year and was soon snapped up by Fontana. A couple of months later, ERNEST RANGLIN the jazz guitarist, arrived in this

★ ★ ★

DEL SHANNON gets another parade tip this week, but also comes into tough competition with himself. London say they'll still have Del for future releases; EMI say they'll be getting his future releases via a Shannon tie-up with AMY label in the U.S.

★ ★ ★

SANDRA BARRY AND THE BOYS is a disc partnership which happened by accident at a New Year party. The boys were playing at the party. Sandra joined in, and sang with them. Now they've reached disc together.

IT'S LIKE 'HIPPI' SO BLUES MAY HAVE A HIT

The Swinging Blue Jeans

Good Golly Miss Molly; Shaking Feeling (HMV POP 1273)

I'M tipping this one from The Swinging Blue Jeans mainly because the disc should ride into the Parade on the coat-tails of their preceding successes. If this effort had come up before "Hippy Hippy Shake," I'd have been dubious.

We are still very close to the Little Richard recording, and this one, to be frank, isn't a patch on it. But it's very like "Hippy" enough to attract many of the same buyers.

One of The Jeans' own numbers on the turnover—steadies the pace and calms the mood somewhat.

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

THE MOJOS — Everything's A-Fright; Give Your Lovin' To Me (Decca F 11857)★★★—Frimled Beaver Everything's A-Fright builds ghost upon ghost in the current tradition of the Mercury men. Give Your Lovin' To Me brings incoherence to the front of the backing if you know what I mean.

DOMINIC BEHAN — Liverpool Lou; Love Is Where You Find It (Piccadilly N 35172)★★★★—Behan's Irish accent gives extra pith to his own folksy composition Liverpool Lou. Simply backed by guitar and mouth organ, it's delightful, different and decidedly worth its place in the market.

Old familiar tone on the turn-over given happy modern lyrics by Behan, and "The Girl I Left Behind Me" becomes the lefty Love Is Where You Find It.

JOHNNY CARR AND THE CADILLACS — Remember That Night; Respectable (Decca F 11854)★★—Echoy group vocal Remember That Night isn't really memorable. The lispers' Respectable sounds almost that!

RHET STOLLER — Rlocchet; Knockout (Windor WPS 130)★★—Rlocchet isn't the old Teresa Brewer song . . . it's a galloping instrumental punctuated by pistol shot. Rhet emerges unscathed. His own knockout uses some good guitar, but doesn't last long enough to make a big impression.

BRUCE FORSYTH — Saturday Sunshine; Ask Anyone In Love (Piccadilly N 35169)★★★—Not a typical Forsyth effort, if that is, you're imagining him in London Palladium galas bouncing on stage all teeth and topical gags. Quite a lot of charm, but the melody is oddly sombre. Ask Anyone In Love is also restrained by Forsyth standards.

DR. FEELGOOD AND THE INTERNS — Bling Dong; The Doctor's Boogie (Columbia DB 7223)★★—Novelty beater with lead

MOJOS GIVE OUT WITH A FRENZIED BEATER

voice calling out about the new dance the Bling Dong. The Doctor's Boogie has rumbly piano and light sax and a few vocal shouts.

SANDRA BARRY AND THE BOYS — Really Gonna Shake; When We Get Married (Decca F 11851)★★★—Well-constructed shaking disc this with the boys of the group appealing to the girl . . . but Miss Barry don't wanna shake. Should sell it by the bundle to dancers. When We Get Married is more gentle. Sandra dreaming to guitar accompaniment.

ROGER WILLIAMS — Look Again; Felicia (London HLR 983)★★★★—Andre Previn's "Ira La Donna" theme tune Look Again ripples out in precise Latin dress from the Williams' piano. Rhythm, strings and chorus work inflate the sound but it's Roger's keyboard technique on which the side stands. Felicia is pretty-pretty without the backbone of the top-side.

RAMONA KING — It's In His Kiss; It Couldn't Happen To A Nicer Guy (Warner Bros WB 125)★★★—Stalking ballad with Miss King calling answers to accompanying girl group for It's In His Kiss. Tuncful and meaty. Bouncy beat for It Couldn't Happen To A Nicer Guy.

IAN McCULLOCH — Come On Home; Down By The River (Decca F 11855)★★★★—Mr. McCulloch's voice will remind plenty of people of Frank Field but he should be able to collect a power of sales for



JESS CONRAD — walking beat on latest release.

himself with the strength and cute rhythm of Come On Home.

McCulloch penned both songs. Down By The River has a pulsing folk flavour, too.

SHEIL NAYLOR — One Fine Day; It's Gonna Happen Soon (Decca F 11856)★★—Husky One Fine Day is no relation to Madame Butterfly's

aria. We-ya-yay rocker performed grimly by Naylor and group. It's Gonna Happen Soon is a conventional chart.

DON CHARLES — Tower Tall; Look Before You Love (HMV POP 1271)★★★—Don Charles is one of those singers who has always been on the fringe of the big time. He may have a little more luck with the good ballad Tower Tall. Tuncful and well told by the singer.

Look Before You Love has a neat rhythm behind straight vocal. DUFFY POWER — Fired, Broken And Busted; Parchment Farm (Parlophone R 3111)★★★—Mouth organ wails alongside Duffy's chant that he's fired, Broken And Busted. Walking blues could have done with a little more feeling in place of volume. Parchment Farm sounds like a piece of Gurney Slide's land.

DALE AND GRACE — Stop And Think It Over; Bad Luck (London HL 9857)★★★—Slow beat ballad effectively dueted by the boy and girl. Stop And Think It Over should make more in a few of us. Stop and listen and buy. Humorous driver affords B-side contrast.

DIANE RENAY — Navy Blue; Unbelievable Guy (Stateside SS 279)★★—A simple she-is-it single sung by Miss Renay as the tells of her sailor boy love in Navy Blue. Dancers will find it a useful dock. Unbelievable Guy pounds along with the backing more in competition than assistance!

KEITH POWELL AND THE VALETS — Tore Up; You Better Let Him Go (Columbia DB 7229)★★★—Whooping excitement in the pulsing beat of Hank Ballard's Tore Up which Powell and The Valets present hoarsely and effectively here. Could be Powell's breakthrough with a little luck. You Better Let Him Go is a hunky middle-beat ballad.

BUDDY BRITTEN AND THE REGENTS — Zip-A-Dee-Dee-Dah;

Adam has faith in Chris—plans LP of songs

ADAM FAITH certainly has plenty of faith—in his new song-writer CHRIS ANDREWS. Not surprisingly since it was Andrew's song "The First Time" which brought Adam new life in the hit parade. And it was the Andrews' song "We Are In Love" which followed up successfully.

And now it's an Andrews' song "If He Tells You" which collects a DNT this week.

"I've so much confidence in this boy's work," declares Adam, "that I've made a complete long-player of his compositions. . . . It is also one of Chris' songs—"Talk To Me"—on the flip of my new disc. We made this side in America incidentally, with the fine Capitol MD Ralph Carmichael."

Chris Andrews at first thought he may succeed as a group man . . . and if you ever heard a recording by Chris Ravel and The Ravens, well Mr. Ravel and Mr. Andrews were one and the same! "The First Time" was the first song he ever sold for recording . . . "after eight years of trying!"

★ ★ ★

THE MIGIL 3 have changed their name since they made their first single for Pye which was "Maybe." On that disc, they were known as the Migil 4 . . . but the four have become five for their second release "Mockingbird Hill" which gets a four-star review today. Why? "What we need is a much better sound," they decided. So they asked tenor sax man Alan Watson to join them.

SPRING'S A-POPPIN' IN TV TIMES

Pop went their heartstrings!



OUR LOVE STORY by Millicent Martin & Ronnie Carroll

How they met, fell in love, married. It's the greatest true show-business romance. Four long instalments; and charming colour portrait with this week's episode.



Pop around the world and

JOIN THE BEATLES IN AUSTRALIA

Win an easy free-entry contest

PLUS Pop prizes from pop stars!

Every week, a pop star presents the prize to be won in an easy contest. This week's prize is the tape recorder on which Gerry of the Pace-makers has worked out his hits. And on it will be a personal message to the winner.

POP IN FOR TV TIMES on sale now!

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

Rick Nelson

For You; Fools Rush In; Down Home; That Same Old Feeling; You're Free To Go; I Rise, I Fall; That's All She Wants; A Legend In My Time; Just Take A Moment; Hello, Mr. Happiness; Hey There, Little Miss Tease; The Nearest Of You. (Brunswick LAT 8362)*****

RICK'S been in the business since he was eight, a matter of nearly 20 years. He grew up literally on his parents' popular TV show in front of millions of viewers, and hardly needed a disc introduction as far as the American market was concerned.

The same doesn't apply here, of course, yet he's still clicked big. The Nelson voice is unpretentious, but instantly recognized—the main secret of its success. And he gets pure gold support from the backing boys under Jimmie Haskell.

The old double-tracking bit crops up several times here, and I find it increasingly irritating every time I hear it. If you've got a voice, why double up on it?

Otherwise, this set is packed with worthwhile things. The title track is a medium, semi-Latin lilt, and Rick's previous single seller Fools Rush In switches on the full Latin

Rick clicks big in U.S. and U.K.

treatment rhythmically with Rick singing with smooth ease over the fast tempo.

Down Home is definitely one of the stand-outs of the set. It was penned by that ace songwriting husband-and-wife team Gerry Goffin and Carole King, and it's everything a high-class modern pop ballad should be, telling a convincing story.

Rick captures the pathos of the nostalgic look back into the past, and the brass and chorus are effective in the background.

You're Free To Go brings in a pleasant country waltz with Rick in a mood of romantic self-denial and a Nashville piano doing a Floyd Cramer behind him. A Legend In My Time is another country waltz, penned by Don



RICK NELSON—A set packed with worthwhile things.

LP by Nigel Hunter

Gosson, but less attractive owing to the usual country complaint of mountaintops.

Hello sparks off a more cheerful atmosphere, with lead guitarist Jim Burton sounding off electronically through the words with some lively commas and full-stops. Rick winds up the set with a slow, pleasantly beat-laden revival of the Hoagy Carmichael—Ned Washington romantic classic The Nearest Of You.

That extra bit of sparkle which would have hit the five-star jackpot isn't there, but nonetheless this is an album of formidable entertainment value.

Rick clicks big in U.S. and U.K.

Round-up of the rock-time hits

Memories Are Made Of Hits, Vol. 4. Tutti Frutti (Little Richard); Just Keep It Up (Doo Clark); Yakety Yak (The Coasters); I'm Hurtin' (Ray Orbison); Here Comes Summer (Jerry Keller); The Happy Organ (Dave "Baby" Cortez); You Know How It Feels (The Teddy Bears); Great Balls Of Fire (Jerry Lee Lewis); Red River Rock (Johnny and The Hurricanes); Splish Splash (Bobby Darin); Ballad Of A Teenage Queen (Johnny Cash); Cannon Ball (Duane Eddy). (London HA 8138)*****

HERE'S another useful documentary of the past chart scene.

Little Richard can be relied on for instant rock, and his falsetto notes in Tutti Frutti

are still heard regularly. The Coasters had a nice, cheeky formula for Yakety Yak, and Jerry Keller did such a pleasant job on Summer that it seems a shame he's faded from the limelight since.

Instrumentally Dave Cortez and Johnny and The Hurricanes use the organ effectively. Jerry Lee Lewis pounded some of that crazy growling piano of his for Great Balls Of Fire and Bobby Darin still sounds spot-on with his Splish Splash epic. Johnny Cash brings a dark brown vocal breath of the psalms into play with Teenage Queen, another good story in song, and Duane Eddy's deep-down guitar twang and rapping Rebel Rouser was close the set on a beauteous note.

Trio heads the U.S. folk revival

Peter, Paul and Mary

is The Wind. Very Last Day; Bush-A-Bye; Long Chain On; Rocky Road; Go Tell It On The Mountain; Polly Van; Snowball; All My Trials; Don't Think Twice, It's All Right;

Way; Blowin' In The Wind. (Warner Bros. WM 8342)*****

THIS accomplished threesome have been spearheading the folk revival in the States during recent months, and have hit the single charts here as well as in their homeland.

I like their vocal sound, and I admire the nimble fret techniques of Peter and Paul on guitar. The songs they pick are well attuned to the day and age, too, mixing religious elements for the Day of Judgment first track and Go Tell It On The Mountain with social comment and protest as in their hit parader Blowin' In The Wind.

Mary takes a charming vocal solo in the lullaby Bush-A-Bye which makes one wish she'd do a few discs on her own in addition to the trio stint.

Trini Lopez

Teenage Love Songs. Love Me Tonight; Chain Of Love; Then You Know; I'm Just A Poor Little Schmeer; Jessie Marie; One Heart, One Life, One Love; You Break The Only Heart That Ever Loved You; The Club For Broken Hearts; Nobody Listens To Our Teenage Problems; My Runaway Heart; I'm Grateful; It Hurts To Be In Love. (London HA 8132)****

"We recorded Trini Lopez when no one else knew of him," said Sydney Nathan, president of King Records in Cincinnati. "Unfortunately we were forced to tell him to look for greener pastures, knowing that the day would come when Trini would become a star."

If Syd's label restricted Trini to the type of songs in this album, I'm not surprised he didn't click. Jessie Marie is the only track which really registers.

Steve Lawrence

Songs Everybody Knows. You Made Me Love You; You Call It Madness; When Or When; The More I See You; Walkin' My Baby Back Home; I Only Have Eyes For You; Easy Rider; Day In, Day Out; Easy To Love; Cigarettes Under My Skin; They Don't Believe Me; Music, Maestro, Please. (Coral LVA 9219)*****

ONCE again we get a set from one of the most stylish singers in the business. And it's a delight to the ears.

Picking standout tracks is hard when there are no bad ones. Side one highlights are When Or When with the seldom-heard show behind Steve's voice; The More I See You with a celeste and French horn adding to the melodic magic, and the controlled swinger I Only Have Eyes For You.

The flip leans more towards the swing side with the Cole Porter Love and Skin coming over particularly well.

Tony Bennett

This Is All I Ask. Keep Smiling At Trouble; Autumn In Rome; True Blue Love; The Way That I Feel; This Is All I Ask; The Moment Of Truth; Got Her Off My Hands; Sandy's Smile; Long About Now; Young And Foolish; Tricks; On The Other Side Of The Tracks. (CBS BPG 62205)*****

A TONY BENNETT album like this is all any reviewer could ask for. Once again he's turned in a superb set of vocal artistry, with the quality of the songs matching the virtuosity of the artist in full measure.

Two new ones here which I tip for standard status are Sandy's Smile and Long About Now, which hit a "Softly As I Leave You" atmosphere to it. And for variety Tony's called in drummer Chico Hamilton for the "Tricks" track.

The Ralph Sharon Trio and the Ralph Burns orchestra take care of the excellent accompaniments, and this album is certain to be one of the quality highlights of 1964.

PAUL ANKA—SAM COOKE—NEIL SEDAKA—3 Great Guys

(RCA Victor RD 3608)****—These boys certainly have been great guys as far as chart-selling success is concerned, and maybe will hit the highspots again.

There's nothing in this set likely to set the world alight. They have two tracks apiece on each side, incidentally, and it's an original album idea worth repeating.

Neil Sedaka and his high-pitched vocalising is the most instantly commercial of the trio, and Sam Cooke will appeal to the rhythm and blues fraternity. Paul Anka's songs are so mournful and tear-stained that everyone must have sworn out of the studio afterwards.

PLEASANT AND PREDICTABLE

Ray Conniff

Conniff In Hollywood. The Song From Moulin Rouge; Girl; Never On Sunday; Three Coins In The Fountain. (CBS AGO 20034)*****

CONNIFF is completely predictable, but always pleasant and entertaining listening.

The voices and orchestras combine together neatly in these scenes

Rock veteran Fame may make parade with this

Georgie Fame

Rhythm And Blues At The Flamingo. Night Train; Let The Good Times Roll; Do The Dog; Exc Beat; Work Song; Parchman Farm; You Can't Sit Down; Humpty Dumpty; Shop Around; Baby, Please Don't Go. (Columbia 33 SX 1599)*****

GEORGIE FAME hails from Leigh in Lancashire, and came into the best scheme of things via Larry Parnes' famous rock stable of the Fifties.

This set, with his Blue Flames band, was cut at a live session in the Wardour Street Flamingo, and gives definite indications that Mr.

Fame's organ-playing and singing plus the punch of his associates could lead to eventual hot parade fame for the lot of them.

I'm not specially impressed with Georgie's vocalising on the strength of this album. He's much better when he's leading that wailing band of his. But much of the atmosphere which keeps the Flamingo crowd happy comes across out of the grooves.

Let The Good Times Roll is a hard-driving swinger if ever there was one, and the stand-out track of the lot is the instrumental You Can't Sit Down. Georgie has a couple of spot-on sax players blowing up a storm in his line-up and an African conga drummer adding the basic tempo tastily.

JAZZ by Owen Bryce and Tony Hall

JAZZ? THIS IS A POOR SELECTION!

JAZZ BRITANNIA (Pye Golden Guinea GGL 0247)***—The title, the cover picture of Britannia herself and the prominence of red, white and blue, all smack of the jingoistic patriotism of the turn of the 20th century. Unfortunately, most of this is downright bad, and there's very little to be proud of here.

It seems incredible that bands should turn out such monstrosities as Ashman's Tin Roof Blues or Lightfoot's Tobacco Blues.

On this one, only Acker's singing on Delta Gone the nostalgic Petite Fleur and parts of Kenny Ball's Dish show any jazz feeling.

As representative of Britain's worst Trad output it's OK... but you'd be far better off sticking to the Rhythm and Blues of The Rolling Stones!—D.B.

The best ever Blakey crew

ART BLAKEY JAZZ MESS-SENGERS—Caravan (12in. Riverside RLP 438)*****—Blakey's current crew is one of the best he's ever had and this is definitely one of their most consistently inventive outings.

To my ears, trumpeter Freddie Hubbard is, easily the standout soloist. His lines are so pure, yet powerful, logical and original. Tenorist Wayne Shorter has some exciting Coltrane-like moments. But trombonist Curtis Fuller is inclined to sound lethargic.

Cedar Walton is becoming one of the most individual and arresting pianists in jazz.

Blakey himself? As youthful-sounding and swinging as ever. There are interesting originals contributed by Shorter and Hubbard with unusual rhythmic and harmonic content.

My favourite tracks are Hubbard's feature, Skyark and the arrangement of Caravan. One of the best modern jazz LPs for some time.—T.H.

standards. I could cheerfully face the prospect of never hearing Never On Sunday again, but the rest of the EP is extremely easy on the ear.

The fabulous Blue Beats

Rhythm And Blues, Vol. 1. Tight Like That; You Got To Make Me Money While You Can; That Girl She Done Me Wrong; Ten Ten Blues. (Ember EMB EP 4525)***

Rhythm And Blues, Vol. 2. I'm The Loneliest Man In Town; One More Try; Booms Serat Mashed Potatoes. (Ember EMB EP 4526)***

TWO discs of eight tracks in all, which will appeal to rhythm and blues addicts only.

As in the case of Richard Berry's Vol. 3 in this series, it all sounds authentic, but completely boring.

Best part of these are the trumpet and piano solos in Ten Ten Blues and a fair bit in Booms Sera.

Richard Berry. Rhythm And Blues, Vol. 3. Louie, Louie; Take The Key; Rock, Rock, Rock; No Klunk And A Huggin'. (Ember EMB EP 4527)***

YOUR enjoyment of this EP will depend entirely on your liking and interest in rhythm and blues. It all sounds genuine and it's all rather monotonous as a result, especially Side 1.

The flip quickens the pace a little, but I doubt whether Richard and his Pharaohs are going to put it and B on the map here.—N.H.

ARE YOU A FAN OF GERRY AND THE PACEMAKERS?



...then this is YOUR MAG!

Completely exclusive FAB GLOSSY PIX and features—the official GERRY and the PACEMAKERS Fan Club including Monthly Newsletter etc. etc.



FIRST ISSUE MARCH 7th

Ask your local Newsagent to order your copy NOW

This is me



FREDDIE

I was born

... in North Manchester on November 14, 1948. My family keep telling me I was the reason for the blitz! We moved to South Manchester when I was a year old, and the folks still live there with my younger brother.

I went to school

... don't laugh! First of all I went to Barrow Hall Junior, and after failing my 11-plus, I went to Yew Tree Secondary Modern, where I got expelled for talking! When I did any studying, it was mostly art, girls and sports. I wasn't much good at anything else.

I wanted

... to be a footballer, but the boots were too big! Seriously, I couldn't make it because of my bad eyesight. Instead, I got a job as an apprentice engineer, and then went through a variety of other different jobs from brush salesman to milkman.

My home

... was an ordinary flat on a large estate, I used to share a room with my brother, but there wasn't much space for beds as I had a record player, tape recorder and all that gear in the place.

I started

... singing and writing when I was a kid. I used to sit with the tape recorder plugged in and earphones on, and sing along with the records I'd taped. Usually, it was all slow stuff. Listening to records like this put me in a songwriting mood, and that's how it all started.

My first song

... was actually a beat number called "You're The One" which I wrote about four years ago. After that, my inspiration was Buddy Holly. I used to play his records in the dark, and try to get ideas from his material. The thought of Buddy makes me a little sad. He was so talented.

I've got

... lots of feeling. If you love anybody or anything, you must have feeling. Either I feel happy or sad. I'm always happy on stage, because I like to give a carefree impression. But often, I've gone on and done an act feeling terribly miserable. But you know the old saying: "Laugh, and the world laughs with you," and all that jazz.

I've quietened down

... very much. I think that's because I've grown up. Being in show business teaches you how to deal with situations and accept things for what they are. When I used to go out with the boys, we raved all the time, but those days are over now.

My own experiences

... have given me plenty of material to write songs about. I don't write about people, but more about situations. All I have to do now, is get all the early ones published!

I've bought

... a new car. It's about the millionth in a long line. My present one is an E-type Jaguar, which is a far cry from my first banger which blew up the day I bought it! Until we got some form of transport, we used to travel by bus to all our dates. It wasn't much fun having to load gear on to a Corporation bus!

I have to travel

... but I don't mind it too much. There's nowhere specially that I want to visit except Roy Orbison in the U.S. I think he's great, and I'd like to see that new house of his. Other than that, I'd like to go some place in the sun with a guitar and tape, and maybe write some new songs.

I admire

... people who stick up for human rights like the people who are running Oxfam. And I think more should be done for this cause. I also admire people who devote a lot of time to charitable causes, like Harry Secombe. And those who have been successful through sheer hard work, but haven't changed or let the success go to their heads.

I like

... girls, golf, go-karting, good food, dumplings, barley soup, "later" hash, all types of music—except modern jazz and some classical—Roy Orbison, Buddy Holly, Sammy Davis Jr. and Peter Sellers.

I hate

... class distinction, girls wearing too much make-up, miserable people, insincerity, and people who make too many demands on others. I'm also bothered by people who make too much noise outside the house when I'm trying to get to sleep!

I wear

... casual gear mostly. I have three stage suits and three everyday suits. I like dark colours, and am potty about sweaters and slacks. And I love sandals! They make my feet feel free!

I relax

... by sleeping and writing songs.

My strongest feelings

... are about racial prejudice. This shouldn't exist. There should be peace and goodwill towards all colours and creeds throughout the whole world. Another thing, please let's have no more wars—even if they're just little ones!



I've been in show business

... for close on seven years. I've been with the Dreamers for four years, and before that I was with a skiffle group. We called ourselves the Red Sox, but I packed it up after a while because my girl friend objected to traipsing around with us all over the place.

I'm no sex idol

... well, I mean, look at me behind these big square specs. I'm not the suave, sophisticated type that the girls fall for. I'm much more homesy, and even if I took lessons, I don't think I could finish up acting and behaving like Don Juan or any of those other great lovers.

I've become keen on

... outdoor sports, like go-karting. We used to drive every Sunday afternoon when we were in pantomime in Chester, and I'm thinking of starting my own team. This takes second place to golf, of course. Indoors, I'm thinking of taking a shot at some wrestling.

I don't suffer from nerves

... at least, not when I'm on stage. All that larking about is intentional, you know. The only time I get a little scared is when I'm being interviewed about myself. I'm always frightened that if it happens to be on radio or television, I'll dry up, and everyone will think I'm a right nit!

JONATHAN CLARKE CABLES FROM NEW YORK

Dave hits States—and offers flow in!

Cavern? It's so exciting says Chet

LARGE frame, large face, large hair—and a smile to match. That just about sums up Chet Atkins—as typical a bank of Southern Gentlemen as one could wish to meet.

This pleasant product of Tennessee's Smoky Mountains gives that inevitable impression of laziness—then at once dispels it when he talks of his activities as an A and R executive of RCA-Victor.

And he becomes most enthusiastic whenever the name of Jim Reeves is mentioned. "Gentleman Jim they call him," says Chet. "He's like his records—just as smooth, in the nicest possible way. When he wants to be—and he usually does—he's a great guy and, of course, a great singer."

Tour

"Why am I here? I'm in Europe to set up a tour for Jim and wanted to take a look at the British scene, particularly Liverpool. The Cavern? It couldn't exist in the States—but it's exciting. Will Jim visit Britain? He will probably look in on London at the end of April after his German visit and a tour here is possible around July."

John Norman

DAVE CLARK and his hit-making Five flew into New York on Monday for a record promotion trip—and a spot on the famed Ed Sullivan Show. And appropriately, they flew in on Pan-American flight 101 from London—the same flight which brought the fabulous Beatles here three weeks ago.

From Kennedy International Airport, a gleaming private Cadillac whisked the boys to their New York headquarters—the Warwick Hotel, where The Caravelles have also stayed.

Then it was found that the key to the boys' luggage had been lost and a locksmith had to be called. But even as they unpacked, the boys were inundated with phone calls from girl fans who were taking to the Dave Clark Five just as they had taken to The Beatles.

Phones

"Are you single?" one fan asked. "What time will you be leaving the airport to go home?" queried another. At one time, all five of the boys were picking up phones right and left.

With Dave as organist Mike Smith, saxist Dennis Fayton, bassist Rick Huxley and guitarist Lenny Davidson.

All are here on a record promotion trip and Dave has already been interviewed by disc jockey Murray Kaufman on his "Swingin' Soiree" radio show.

The Dave Clark Five have already received offers to appear on the famous Dick Clark TV Bandstand Show this week. Dave has also been asked to compare a radio show by the New Christy Minstrels.

This Sunday, the Dave Clark Five appear on the Ed Sullivan Show, when—at Presstime—plans were proceeding to present Dave with his Gold Disc for the million-plus sales of "Glad All Over."

Meanwhile, "Glad All Over" continues to rocket up the American charts. This week, it

has hit number 23 in "Billboard"—a climb of 30 places from 53 and in "Cash Box" it has jumped to Number 21 from 33 last week. In both charts, it gets a red star marking sharp upward movement.

So far the boys' impressions of New York is that "a little like London with bigger buildings and bigger cars." They plan to see more in days to come. Said Dave: "I want to see Gene Krupa at the Metropole. He's the greatest drummer and I expect we'll stop by there. We also hope to see Barbara Streisand in her show 'Funny Girl.'"



FLYING OUT

DAVE CLARK and his fabulous Five flew out to New York this week for a promotional trip and a spot on the Ed Sullivan Show.

SUN-BRONZED FRANK FLIES BACK HOME

A VERY sun-bronzed Frank Ifield flew back into London on Monday with Susan Maughan, after his 40,000-mile working stint in Australia, New Zealand and South Africa. "The sun was marvellous," he told me, "although we were too busy to get as much of it as I would have liked."

"It's been a really fabulous tour, with the audiences everywhere giving us a splendid reception. I naturally enjoyed being able to spend Christmas in Australia with my parents, and I was very pleased to find that the Australian public still remembered me from the days before I first came to England."

"I played in the new Chevron-Hilton Hotel in Sydney, which wasn't there when I first left home, but a lot of old friends turned up for my opening night and on subsequent evenings."

Hobby

When he wasn't seeking the sun, Frank spent quite a bit of spare time indulging his hobby of collecting curios.

"I picked up some good African carvings in wood. A few miniature drums and things like that. And in New Zealand, I couldn't resist some little tikis. They're Maori charms, and will look good in my collection."

This hobby adds to the baggage problem on a long tour, however. "We had surplus baggage all the time wherever we went," laughed Frank.

"We started off in New York,

where it was darn cold and we needed a lot of warm gear. Then when we got to Australia and the other places, the temperature went to the other extreme, and we had to cart our heavy clothing around in suitcases without ever wanting it again."

"Next time I go off on a tour like that, I'm going to try and be like that song of Cliff's 'Travelin' light!'"

Frank had the benefit of MD Johnny Hawkins working with him throughout the journey, directing local musicians wherever they appeared. In New Zealand they had members of Graeme Bell's band working with them. Graeme and his group worked in Britain during the late '40s and early '50s, playing pioneer trad jazz.

"I heard a few songs during the trip which interested me," revealed Frank. "One or two Afrikaans numbers in South Africa caught my ear, and I also heard a charming little Maori folk song in New Zealand. But whether I'll record any of them, I can't say at the moment."

Nigel Hunter



FLYING IN

FRANK IFIELD and SUSAN MAUGHAN—back in Britain after their South African tour.

Searchers package is a wild swinger

IT was a wild night in Slough on Saturday when The Searchers-Bobby Vee-Dusty Springfield-Big Dee Irwin package show opened at the Adelphi—the sort of night that you would expect to begin and end with The Beatles. The first house audience couldn't have been more enthusiastic.

It was a show that was swinging as soon as the curtain rose on The Diamonds who hotted up the stage with "Sticks And Stones."

Big Dee Irwin was introduced by compere Tony Marsh and

By Penny Valentine

swung off into "Slippin' And Slidin'." "Bo Diddley" and "Swingin' On A Star." It was a compact and short act admirably handled by Big Dee.

Bobby Vee bounced onto the stage in a little check jacket and whipped through 11 songs! These included a bunch of his hits like "Run To Him" and "Rubber Ball" as well as his own tribute to Buddy Holly with "Oh Boy" and "Raining In My Heart."

Rocking

Dusty Springfield swept across the stage thrusting her voice into a rocking "New Orleans" that had the audience roaring and whistling their approval. She sang "I Only Want To Be With You," "Stay Awhile" and then "On Broadway" and "The Love Of A Boy." She ended with the whole audience singing, stamping and screaming their way through "Gonna Shake It Up."

The Searchers were obviously delighted by the reception they got. The boys went through their four big hits to roars of approval. And when drummer Chris Curtis went into a strange and lonely "I (who have nothing)," there was a great reaction. They ended with a great beat on "What I Say?"

Ted Scott

Ballads and rock from Billy J. on new tour

ANYONE who regards Billy J. Kramer as just a ballad singer will get a surprise if they see the new Arthur Howes Brian Epstein package tour, in which Billy J. and The Dakotas star with America's Gene Pitney, Cilla Black and the Swinging Blue Jeans.

Billy leaps on stage to sing a rocking "Beautiful Dreamer" as his opener and ends with another best item—"Great Balls Of Fire". He delivers both songs with Elvis-style pelvic-wiggling motions and has the girls screaming for more.

But we still see plenty of Billy the ballad singer, of course. He follows "Dreamer" with "Pride", a number from his LP, then goes on to sing "Bad To Me", "I'll Keep You Satisfied" and his latest hit, "Little Children."

The Dakotas have three numbers to themselves before Billy

makes his entrance—their instrumental best-seller "The Cruel Sea", and two vocals "I Count The Tears" and the Jerry Lee Lewis standard, "Hello Josephine".

Admired

Gene Pitney proves that he does not have to depend on recording studio tricks to reach his notes with a performance that shows just why he is admired by so many other singers.

Backed by The Remo Four, augmented by an organist, Gene presents an impressive act comprising "Twenty Four Hours From Tulsa", "I Wanna Love My Life Away With You", "Half Heaven, Half Heartache", "Mecca", "If I Didn't Have A Dime", "Who Needs It" and his current success, "That Girl Belongs To Yesterday."

Disappointment of the show is

CLASSIFIED ADVERTISEMENTS

The rate for advertisements in these Classified columns is 1/6 per word. Words required in capitals over and above those given in the opening line will be charged at 2/6 per word. Box Number facilities are available at an additional fee of 2/6. Replies should be addressed to Box . . . e/o DISC, 161, Fleet St., London, E.C.4. Space for classified advertisements enclosed within box rules is available at £2 5s. per inch. All advertisements must be prepaid. Cheques and Postal Orders should be made payable to DISC and sent to 161/166, Fleet Street, London, E.C.4. Copy must arrive at the above address not later than five p.m. Monday for insertion in issue of the same week.

PERSONAL

POTENTIAL STARS FOR RECORDING

Vocals and Vocal Band Groups. Send tapes, photograph and S.A.S. to: HUGH PATTISON, 254, EDGWARE ROAD, W.2.

ATTENTION all Club Secretaries. Add to funds by selling your members Automatic Pens made in the colours of your club and with the club's name inscribed on them. Please write for full details of this grand offer to DISC, 161-166, Fleet Street, E.C.4.

ROMANCE OR PEN FRIENDS. World Friendships, 3C74, Amhurst Park, London, N.16. Details s.a.s.

PEN FRIENDS everywhere. Age 17 upwards. Opposite sex. Details free. — Mary Blair, 43(2), Ship Street, Brighton.

TEENAGERS! Pen Friends anywhere! S.A.S. brings — details. — Teenage Club, Falcon House, Burnley, Lancs.

PEN FRIENDS. Many nationalities. Under 30.—M.P.C., 9, The Arbour, Burnhill, Knightley, York-shire.

FRENCH Pen Friends, all ages. S.A.S. for details. — Anglo-French Correspondence C14b, Falcon House, Burnley, Lancs.

PERSONAL

PEN FRIENDS at home and abroad. Stamped envelope. For details. — European Friendship Society, Burnley, Lancs.

NATIONAL FRIENDSHIP/MARRIAGE BUREAU. Over 16 years. Details free.—233, Storrington Avenue, London, N.14. Confidential.

FAN CLUBS

TOMMY QUICKLY FAN CLUB. Just formed and rarin' to go! Send s.a.s. for application form.—Pat Simmons (National Secretary), 358, A'wood Road, Selly Oak, Birmingham, 29.

TAPE RECORDERS, Etc.

TAPESENDING. Introductions, Pen Friends, Hobbyists, Home-overseas.—Details: Ewart, 67, Terrace, Torquay.

RECORDS FOR SALE

RECORD BAZAAR. 50,000 from 1/-. Also cheap LPs, EPs, 45s. Write for lists.—1142/1146, Argyle Street, Glasgow.

TUITION

DO YOU WANT TO SING like Cliff or Helen? The Maurice Burman School of Pop Singing. Beginners encouraged.—137, Bickenhall Mansions, Baker Street, W.1. HUNTER 2466.

SCARED OF PALLADIUM? 'NOT ME' SAYS CILLA

Who Where When

JOHN LEYTON, ROLLING STONES, BERN ELLIOTT.

Blackburn, Odson (March 5), Wolverhampton, Gaumont (6), Morecambe, Winter Gardens (7).

GENE PITNEY, BILLY J. KRAMER, BLUE JEANS, CILLA BLACK.

Huddersfield, ABC (March 5), Wigan, ABC (6), Slough, Adolph (7), Birmingham, Hippodrome (8), Exeter, ABC (10), Plymouth, ABC (11), Salisbury, Gaumont (12), Sutton, Granada (13), Norwich, Theatre Royal (14), Derby, Gaumont (15), Dover, ABC (17), Edmonstone, Granada (18), Shrewsbury, Granada (19), Cheltenham, Granada (20), Guildford, Odson (21), Peterborough, Embassy (22), Oxford (23-24), Boston (27), Sunderland (28).

BOBBY VEE, BIG D E F I R W I N, SEARCHERS, DUSTY SPRINGFIELD.

Manchester, Odson (March 5), Macclesfield, Granada (6), Sheffield, City Hall (7), Huddersfield, ABC (8), Bolton, Odson (9), Leeds, Odson (11), Bedford, Gaumont (12), Southampton, Odson (13), Tooting, Granada (14), Bristol, Colston Hall (15), Cardiff, Capitol (16), Worcester, Gaumont (17), Birmingham, Odson (18), Nottingham, Odson (19), East Ham, Granada (20), Bournemouth, Winter Gardens (21), Leicester, De Montford Hall (22), Kingston, Granada (23), Doncaster, Gaumont (24), Stockton, Odson (25), Glasgow, Odson (26), Aberdeen, Capitol (27), Newcastle, City Hall (28), Liverpool, Empire (29).

HERRY LEE LEWIS.

Birmingham, Town Hall (March 24), Newcastle (21), Reading, Olympia (22), Bournemouth, Bournemouth Club (23), Glasgow, Colvin (24), York, Kettle (25), Kingston, Colvin Club (26), Swindon, Ice Rink (27), Coventry, Matrix (28), Manchester, Belle Vue (29).

TV, RADIO

Shadows—Palladium, March 5. Brian Poole—Saturday Club (9). Dave Clark—Thank You Lucky Stars (14), Adam Faith—Big Night Out (14), Billy J. Kramer—Saturday Club (14).



CILLA—Still can't believe it's all true.

ME' SAYS CILLA

"NERVOUS? No I'm not nervous," said Cilla Black uncertainly. "The London Palladium doesn't frighten me. I'll take it in my stride." Resting in her manager's London office, the flame-haired Liverpool songstress was talking to me about the show-business scoop she has pulled—a summer season at the London Palladium.

But I sensed that what Cilla was telling me was not strictly true—from the twinkle in her eye and the coy smile which flitted across her face.

"Actually," she admitted, "I'm terrified. But I'm trying to fight it by telling everyone I'm not. That way I may lose some of the nervousness."

"It's wonderful just to think of appearing at the London Palladium. After all, it's the theatre in Britain, isn't it?"

The long season at the famous show biz Mecca means that Cilla will be based in London for many weeks. Had she made any plans about how she was going to spend her spare time?

"Well, I've been thinking of it. I suppose I'll take some driving lessons although I've got no plans to buy a car at the

—by Alan Walsh

moment. Still, it's always nice to be able to drive, isn't it?" she said sweetly.

"Then, as it will be summer, I may get the chance to soak up some sun—if we get any this year."

"Anyway, it'll be a nice rest and a change from travelling all the time, although I don't dislike travelling."

"Over the past few months I've been to hundreds of new places and I've enjoyed myself going round with the tour."

What about preparations for the summer show, I asked. "Well, I haven't really started thinking too much about that as

I don't know what I'll be doing in the show."

"I'll be buying some new dresses, that's for sure. But it won't be anything slinky like cabaret singers wear. The only thing definite is, I'll be having a dress made from pink silk. I love that."

One thing Cilla has arranged for the time she spends in London—a trip to world-famous Ascot for her father and mother.

"Dad, who is a docker in Liverpool, is very keen on gambling. Particularly on horses, though he doesn't bet large amounts. He nearly always wins, too."

"He's always wanted to go to Ascot so I've promised him a weekend in London and a trip to the races. The one drawback to the season? I'll have a job getting home to Liverpool, as I'll be at the Palladium six days a week."

"Still perhaps I can nip home for the odd Sunday. I hope so. I still love Liverpool and it'll be hard to stay away for too long."

The Hollies' hobbies get them into deep water!

THE five members of The Hollies—Graham Nash, Allan Clarke, Eric Haydock, Tony Hicks and Bobby Elliott—cannot resist plunging into

water for a swim whenever they get an opportunity.

"That's why we all took a dip between our two spots at the municipal baths at Southorpe the other night," said rhythm guitarist Nash.

"We slipped through to the swimming bath next to the ballroom, threw off our clothes and dived in. There weren't any lights on and we thought we wouldn't be discovered."

"But the baths superintendent must have heard us and he came to investigate. We thought we were in for it but he accepted our dip as high spirits."

Shooting

"You can take it from us that we have never felt more refreshed than when we returned to the stand. The water wasn't a bit cold. But the fans must have wondered why our hair was so wet!" One of the boys' other spare-time

interests, shooting, also brought them a brush with authority. It happened on a visit to Bournemouth.

"We all have air rifles and we were firing them on what we thought was waste land. The trouble was it backed on to private property and the residents took a dim view of our antics. A policeman arrived on the scene and asked us if we wouldn't mind moving along!"

Upsot

Eric Haydock is upset at the moment because someone has stolen a .410 shot gun belonging to him from The Hollies' van. However, he still has five others!

Apart from the loss of Eric Haydock's shotgun, The Hollies have also had about 50 publicity photographs taken from their van, as well as such accessories as wing mirrors and windshield wipers! T.S.

CABLE FROM AMERICA

by Maurice Clark

After The Beatles' ball is over in U.S.—others get a chance

ALL the labels who don't have discs by THE BEATLES in their catalogues—and there are a few!—are very pleased the boys have left the country. Owing to their fantastic popularity, nearly all the air time was taken up by DJs playing their discs so other companies didn't get good exposure on new material. So much so that many of the major labels held over their important releases until now.

With the big success Chuck Berry has been having in Europe recently, it looks as if it will all be repeated again in the States. His latest single, "Nadine," has started to climb in the charts and is the first hit Chuck has had for a long time, also the orders for his soon-to-be-released album are pouring in.

Harry James last week celebrated his 25th year as a top band leader and most of the hundreds of radio stations throughout the country paid tribute to James by playing his discs as a salute.

Elmer Bernstein is to write three songs for actor Steve McQueen to sing in a forthcoming Western movie, "The Traveling Lady." Many disc companies are interested in putting these out as singles as Steve is so popular.

After a three months holiday (their first in six years) The Kingston Trio are back on the scene—and now they are recording six new sides and playing 14 dates in and around Hollywood,

all in 17 days before starting a nation-wide tour.

Andy Williams will revive the great Jimmy McHugh song "Where Are You" in his debut film for International, "It's Rather Be Rich." Word from the film so far is that Andy is doing such a great job he could give up singing tomorrow.

THE EVERLY BROTHERS have been hard at it over the past two weeks in Hollywood cutting a host of new stuff for Warners, which JIMMIE HASKELL arranged and conducted.

Fabian and Shelley Fabares are to join actor-singer Tab Hunter in the new Columbia picture, "Ride The Wild Surf," which is to be shot in Hawaii. It will mark the reappearance in the song world for Tab.

★ ★ ★

BOBBY DARIN has been signed to write three songs for the new Universal picture he is to make, "The Lively Set," which stars James Darren and Jeanne Summers, who is making her movie debut.

At least two of the songs from the new Broadway musical, "What Made Sammy Run," which stars Steve Lawrence, are expected to become hits, "A Room Without Windows" and "Something To Live For."

It is strongly rumoured that FRANK SINATRA will buy the Ardmore film studios in Dublin—the studios have been in financial trouble recently. If the rumour is true, then it is very possible that Sinatra will bring his "clan" over to make their next proposed film together, "The Major And The Private."

Three girls from California, Linda Jackson, Pacey Williams and Beth Enfers, are planning during their summer vacation to hitchhike from L.A. to New York, then on to London, in an effort to meet and see The Beatles, after which they will write their adventures in the college magazine.



CYCLING and Mopeds

keeps you touring all through the year

Every Wednesday *Cycling and Mopeds* brings you the latest news from the world of cycling. Every aspect is covered, from specially written articles on unusual touring in Britain and abroad, to reviews of the latest accessories and machines.

THIS WEEK GET



Every Wednesday NINEPENCE

Subscription Rates: Three years £4.10s. (156 issues). One year £2.5s. (52 issues) Bowling Green Lane, London, E.C.1.

No 1 OUT NOW THE ONE AND ONLY MAGAZINE FOR MOD'S



DANCES, MOD RECORDS AND ALL the lowdown on the LATEST MOD FASHIONS Price 1/6

Trade Agents: Wyman Marshall Ltd., Commercial House, St. Ann's Well Road, NOTTINGHAM.

ACTORS? THOSE BEATLES ARE JUST NATURALS!

SINCE I decided to make this film I've been asked again and again if I think the boys can really act. Well, let me tell you that when it comes to delivering dialogue — the boys are naturals; especially at making up their own!

They are great at handling the Press as they proved in America, and they are only too good at "sending up" people. As I've found out to my cost!

So it is important that we keep their own identity in the film. It is this

quality, of course, that has contributed to their success. They're not conformists—a bit irreverent.

They speak to the fans in their own language, as it were. But their humour also appeals to adults. They are nice-looking kids, too, and well dressed. And these are big assets.

I think they are going to make a great film, and just as they did when they appeared on the Royal Show at the Palladium they are going to surprise a lot of people with their talent.

By Walter Shenson



A fan (slightly older than the usual ones) spots Paul as the train leaves London.



John gets ready to be fitted for a special "throat" mike.



IT'S A MEAL OF ROAST PORK FOR THE BEATLES AS THEIR TRAIN SPEEDS DOWN TO MINEHEAD

ADAM FAITH
with the Roulettes

IF HE TELLS YOU
by Chris Andrews

Parlophone R 5109

MIKE HURST

ANY TIME THAT
YOU WANT ME

Philips BF 1319
(ASHURST MUSIC LTD.)

CONNIE
FRANCIS
sings
SOUVENIRS

MGM 1224

THE
ROULETTES
BAD TIME
by Chris Andrews

Parlophone R5 110

GENE PITNEY
THAT GIRL BELONGS
TO YESTERDAY

by "Rolling Stones" Mike
Jagger and Keith Richard

United Artists UP 1045
(PAKAMAK MUSIC LTD.)

FREDDIE POSER MUSIC LTD.

46, Maddox Street

London, W.1.

MAY 1736