

Britain's Brightest Pop Weekly brings you...

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 324 Week ending June 6, 1964
Every Thursday, price 6d.

- A personal letter from **DAVE CLARK** (page 16)
- Great new pics of **BRIAN POOLE** (page 7)
- Latest U.S. news on **THE SEARCHERS** (page 16)

STATESIDE STONES



On the spot report
New York Tuesday

THE STONES are here, and most Americans who have seen them are still recovering from the shock! They had been told that The Beatles had nothing on these boys as far as haircuts went, but they still didn't expect what they got.

Airport workers, police and passengers in transit couldn't believe their eyes as the boys were hurried through.

Cries of "Get a haircut" and "Where are the razors?" were heard from all sides.

The Stones handled the welcoming Press reception with customary coolness and were rushed to their hotel, the Astor on Broadway, where 200 girls started their vigil outside in the street, screaming every time Mick Jagger or Brian Jones appeared.

Hilarious

The Stones spent last night being interviewed and generally messing up Murray the K's "Swinging Soiree" radio show. It was hilarious in the studio when Keith Richard and Brian Jones got hold of some American commercials and read them over with some typical Stones' humour.

Today (Tuesday) they are scheduled to broadcast on the rival WMCA station and will be holding Press receptions all day. Tomorrow they are off to Hollywood for TV and stage shows.

The Stones haven't had a Beatle-scale impact on New York, but the way things are going it could easily hot up!

Bill, Brian and Charlie after their watches to New York time at the end of their flight. (Special pic by DISC's photographer with the boys, Peter Stuart).



The Swinging Blue Jeans YOU'RE NO GOOD

HMV RECORDS POP 1304



TONY SHERIDAN tells the story behind that OLD BEATLES DISC

LAST week a new Beatles disc was released. Its title is "Ain't She Sweet" and it is the first example of John Lennon singing solo. It was made in Hamburg in 1961. In the days when the Beatles were a backing group for a singer called—Tony Sheridan.

Last Friday I met Tony. He had just finished "Five O'Clock Club" for Rediffusion at Wembley. 23 years old with curly hair, good looking Tony is known as the "wild one." But there was no evidence of wildness as in a quiet voice he explained about that three-year-old disc.

"It was made at the same session as 'My Bonnie' and 'Cry For A Shadow.' I suppose it was around the middle of 1961. In those days we weren't exactly rolling in moneys. We shared a flat of sorts and every penny counted. So the recording session meant a lot to us. We did loads of tracks that day, but nothing came of them at the time. Then the boys decided to come to England, but quite honestly I had a good following in Hamburg and it didn't seem worthwhile to throw

it up. 'I suppose,' he said with a wry smile. 'That wasn't a very clever move, but it seemed it at the time.'

On the back of "Ain't She Sweet" Tony is heard singing "If You Love Me, Baby." He said that he didn't think that the disc was all that terrific.

"Actually I suppose that's compared to the stuff they turn out now," he said thoughtfully. "Now I come to think of it it is

John exactly as he used to sound. They were the first things we ever recorded in English. It was great, but we did so much that day it was really a bit ridiculous."

"Ain't She Sweet" has now become the first of these old Hamburg discs to reach the British charts. Before it was released there was an advance order of 17,000. But even if it hits Number One The Beatles will not receive one penny.

They were on a flat fee for the session and any royalties for the disc will go to Tony.

by Penny Valentine

MORE TRACKS BY BEATLES AND TONY

THERE are still many more old Beatle-Tony Sheridan tracks around in Hamburg from that early 1961 session. A spokesman for Polydor told DISC that there was a lot of sorting to be done in Hamburg on the tracks.

"To be quite honest, very few will be marketable," he said this week. "Obviously at a session of that sort when so many are recorded, many are not up to market standard."

"However we do have an LP coming out some time next month. It will be called 'The Beatles and Guests' and it has eight tracks featuring The Beatles—six with Tony Sheridan and two on their own. Tony has written the sleeve notes for this LP."

Beatles manager Brian Epstein walked into a West End record shop on Saturday and bought—five copies of the old Hamburg Beatles recording "Ain't She Sweet":

Freddie goes Dutch

FREDDIE buying Dutch cigars for his Dad while in Hillerom last week. With The Dressers he was visiting Holland and Belgium for TV and recording sessions. They were back home at the weekend and started a week's variety at Blackpool on Monday

An 'unknown' American hits British charts

JUMPING in at number 28 last week was the month's biggest chart surprise. An unknown American singer—virtually unknown in the States as well as here—had hit the British top 30... with an old song!

The singer is Terry Stafford, the song "Suspicion," and it seems that Terry has a lot to thank Elvis Presley for.

For the hit song was one originally written and recorded by Elvis on an LP. He never released it as a single, but before the Stafford version was issued in this country, on Decca, the company were thinking of releasing the Presley version as a single track.

"Suspicion," it seemed to many people, was a good song as long as it had Elvis's name attached to it. But Terry has proved them wrong. In America the record shot up in the Top-Hundred to number 16. In Britain its progress was slower. The disc was released here on April 3 and took over a month to make any showing at all in the charts.

His idols

Apart from this, his first record and first hit, Terry has always been strongly influenced by Presley and his singing.

Terry was born and educated in Amarillo, Texas and started his musical career singing at school dances. His repertoire consisted solely of material made popular by his idols Elvis and Buddy Holly, but he developed them in his own style.

He decided to leave Texas and go to Hollywood where for two years he played night club dates until one night he was heard by two young men who had only recently formed a new record company—John Fisher and Les Warden.

Impressed by what they heard and by audience reaction to the young singer they decided that Terry would be one of the first artists to record on their brand new "Crusader" record label.

At 6ft. 3in. tall Terry is a keen sports enthusiast and in high school won very high marks in baseball, basketball, football, horseback riding and water skiing!

P.V.



THE SWINGING HIT VERSION! KENNY BALL'S HELLO DOLLY



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

Beatles can hardly be everywhere

taken from them also sell remarkably well, surely the group could make even more money—and give their fans more enjoyment on disc—by recording some special tracks for EP release.—**M. PURDOM, Newlands, Harrow-on-the-Hill, Middlesex.**

Each week an LP is awarded to the writer of the Price Letter... and once a month there is a bonus prize of a Ronson "Claridge" table lighter.

Biggest thing that has happened to us

IN America the Beatles, The Dave Clark Five and The Searchers, etc., are the biggest thing that has happened to us in years.

If these groups' sounds are any reflection on the other music coming out of Britain, the Mersey Sound will stay popular for a long time to come.

We just can't equal it, much less beat it. And anyway, who wants to? — **GINNY McNAMARA, 208 West Lena Avenue, Freeport, New York, America.**

Explode this myth well and truly

I THINK it is about time that the myth that British singers can't sing R and B should be well and truly exploded. I don't believe for one moment that this stuff about not being able to get the "feel" of the music unless you happen to have been reared in certain parts of America, is true.

For instance, I much prefer the Stones' version of "Mona" to Bo Diddley's. Dave Berry's version of "My Baby Left Me" to "Big Boy" Crudup's; and the Beatles' version of "Roll Over

Boethoven" to Chuck Berry's. American artists have been trading on this absurd belief for far too long now — **STEPHEN HILLIARD, 21 Cranmugh Road, Dublin 14, Ireland.**

Criticising people

WHICH do people like to criticise artists? Last week someone picked on Kathy Kirby.

O.K., so she hasn't recorded an original lately, but... what marvellous recordings she has made of the older ones. Or doesn't that matter? — **S. THOMAS, 62 Druid Road, Stoke, Coventry.**

'Fine old tune!'

WHILE I was at a friend's house recently the Ella Fitzgerald version of "Can't Buy Me Love" came on the radio.

"What a fine old tune," enthused his father. "Yes," agreed his mother. "They don't write songs of that quality nowadays. Beat's your Beatles into it!"

They still won't believe me when I tell them it was written by two of The Beatles. — **CLIVE T. PORT, 76 College Road, Sutton Coldfield, Warwickshire.**

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

JAZZ 7NJ 2071

HELLO DOLLY

Louis Armstrong

HLR 0078 45 rpm



★ ROUND THE WORLD

Australia

(Courtesy Music Maker, Sydney)

Last Week	This Week	Title	Artist
—	1	Can't Buy Me Love—The Beatles	The Beatles
2	2	She Wears My Ring—Johnny O'Keefe	Johnny O'Keefe
4	3	World Without Love—Peter and Gordon	Peter and Gordon
—	4	All My Loving—The Beatles	The Beatles
—	5	Poison Ivy—Billy Thorpe and the Aztecs	Billy Thorpe and the Aztecs
—	6	My Boy Lollipop—Millie Martin	Millie Martin
10	7	Little Children—Billy J. Kramer	Billy J. Kramer
—	8	My Guy—Mary Wells	Mary Wells
6	9	Twist And Shout—The Beatles	The Beatles
—	10	Crooked Little Man—Screaming Singers	Screaming Singers

Spain

(Courtesy Discomania)

Last Week	This Week	Title	Artist
—	1	Esta Noche—Silvino Los Morancos	Silvino Los Morancos
1	2	Corazon—Cesar Altamirano, Manolo Munoz, Juan Ramon	Cesar Altamirano, Manolo Munoz, Juan Ramon
3	3	Te Pido Que Me Gales—Leo Dan, Carlos Pickling	Leo Dan, Carlos Pickling
4	4	Me Resembra—Luis Diana, Koko Montana, Antonio Villar	Luis Diana, Koko Montana, Antonio Villar
8	5	El Llavero Y Mi Corazon—Niko Martino	Niko Martino
9	6	Canta El Corazon—Leo Dan	Leo Dan
3	7	Si Me Perdistes—Cesar Altamirano, Pepe Miranda	Cesar Altamirano, Pepe Miranda
—	8	Quiero—Quedarme Aqui—Steve Lawrence-Eddie Gomez	Steve Lawrence-Eddie Gomez
—	9	Lita—Leo Dan	Leo Dan
—	10	Amor Misterioso—Duo Dinamico	Duo Dinamico



★
LULU jumps into Top Twenty

Last Week	This Week	Title	Artist
—	1	Chapel Of Love	Dixie Cups
1	2	Love Me Do	The Beatles
3	3	My Guy	Mary Wells
4	4	Love Me With All Your Heart	Ray Charles
5	5	Hello, Dolly!	Louis Armstrong
7	6	World Without Love	Peter and Gordon
10	7	Walk On By	Dionne Warwick
8	8	Little Children	Billy J. Kramer
6	9	Just Like Romeo and Juliet	Reflections
11	10	P.S. I Love You	The Beatles

DISC'S TOP THIRTY

BRITAIN'S BEST CHART SERVICE

BEATLES 'OLDIE' IN AT 30 . . . HOLLIES HIT No. 7

● 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	● YOU'RE MY WORLD	Cilla Black (Parlophone)
—	2	● IT'S OVER	Roy Orbison (London)
—	3	● JULIET	Four Pennies (Philips)
—	4	CONSTANTLY	Cliff Richard (Columbia)
—	5	THE RISE AND FALL OF FLINGEL BUNT	The Shadows (Columbia)
—	6	NO PARTICULAR PLACE TO GO	Chuck Berry (Pye-International)
—	7	HERE I GO AGAIN	The Hollies (Parlophone)
—	8	● MY BOY LLOLLOP	Millie (Fontana)
—	9	SOMEONE, SOMEONE	Brian Poole and The Tremeloes (Decca)
—	10	A LITTLE LOVIN'	The Fourmost (Parlophone)
—	11	MY GUY	Mary Wells (Stateside)
—	12	● I LOVE YOU BECAUSE	Jim Reeves (RCA Victor)
—	13	CAN'T YOU SEE THAT SHE'S MINE	Dave Clark Five (Columbia)
—	14	I WILL	Billy Fury (Decca)
—	15	WALK ON BY	Dionne Warwick (Pye)
—	16	SHOUT	Lulu and The Luvvers (Decca)
—	17	● DON'T THROW YOUR LOVE AWAY	The Searchers (Pye)
—	18	● I BELIEVE	The Bachelors (Decca)
—	19	NON HO L'ETA PER AMARTI	Gigliola Cinquetti (Decca)
—	20	I LOVE YOU BABY	Freddie and The Dreamers (Columbia)
—	21	RAMONA	The Bachelors (Decca)
—	22	HELLO DOLLY	Louis Armstrong (London)
—	23	DON'T LET THE RAIN COME DOWN	Ronnie Hilton (HMV)
—	24	NOBODY I KNOW	Peter and Gordon (Columbia)
—	25	DON'T LET THE SUN CATCH YOU CRYING	Gerry and The Pacemakers (Columbia)
—	26	YOU'RE NO GOOD	Swinging Blue Jeans (HMV)
—	27	YOU'RE THE ONE	Kathy Kirby (Decca)
—	28	DON'T TURN AROUND	The Merseybeats (Fontana)
—	29	STOP, LOOK AND LISTEN	Wayne Fontana and The Mindbenders (Fontana)
—	30	AINT SHE SWEET	The Beatles (Polydor)

Compiled from dealers' returns from all over Britain

AMERICAN TOP 20

Last Week	This Week	TITLE	ARTIST
—	1	1 I Love You Because	Jim Reeves
—	2	2 Meg, Yaree, Ung—Wendie Myrie	Wendie Myrie
—	3	3 Non Ho L'Eta—Gigliola Cinquetti	Gigliola Cinquetti
—	4	4 Can't Buy Me Love—The Beatles	The Beatles
—	5	5 My Boy Lollipop—Millie Martin	Millie Martin
—	6	6 Skana Mitt Hjerta—Siv Mathisen	Siv Mathisen
—	7	7 All My Loving—The Beatles	The Beatles
—	8	8 Good Golly Miss Molly—Swinging Blue Jeans	Swinging Blue Jeans
—	9	9 A World Without Love—Peter and Gordon	Peter and Gordon
—	10	10 Do You Love Me Aay—More—Hilge Nelson and Springs	More—Hilge Nelson and Springs
12	11	11 Do You Love Me	Dave Clark Five
16	12	12 People	Barbra Streisand
17	13	13 Every Little Bit Hurts	Brenda Holloway
20	14	14 Diane	The Bachelors
15	15	15 Cotton Candy	Al Hirt
9	16	16 It's Over	Roy Orbison
45	17	17 I Get Around	Beach Boys
27	18	18 Today	New Christy Minstrels
24	19	19 Once Upon A Time	Marvin Gaye and Mary Wells
30	20	20 Tell Me Why	Bobby Vinton

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

ALRIGHT BABY

The Quotations

F 11007 45 rpm



★ ROUND THE WORLD



★
CHUCK No. 6 in Top Thirty now

Japan

(Courtesy Usamatic, Tokyo)

Last Week	This Week	Title	Artist
—	1	1 Tokyo Blues—Nahida Sachiko	Nahida Sachiko
—	2	2 Kimidary O—Saigo Teruhiko	Saigo Teruhiko
—	3	3 Sugata Sanshiro—Morita Hideo	Morita Hideo
—	4	4 Sausal—Katsuro Shigeru	Katsuro Shigeru
—	5	5 Short On Love—Gus Backus	Gus Backus
—	6	6 I Want To Hold Your Hand—The Beatles	The Beatles
—	7	7 Save The Last Dance For Me—Kohji Fukuki, The Drifters	Kohji Fukuki, The Drifters
—	8	8 Washington Square—Village Stompers, Paradise King	Village Stompers, Paradise King
—	9	9 Vivre Sa Vie—Roger France	Roger France
—	10	10 Where Have All The Flowers Gone—Kingston Trio, Lennon Sisters, Peter, Paul and Mary	Kingston Trio, Lennon Sisters, Peter, Paul and Mary

Norway

(Courtesy Verdun Gang)

Last Week	This Week	Title	Artist
—	1	1 I Love You Because	Jim Reeves
—	2	2 Meg, Yaree, Ung—Wendie Myrie	Wendie Myrie
—	3	3 Non Ho L'Eta—Gigliola Cinquetti	Gigliola Cinquetti
—	4	4 Can't Buy Me Love—The Beatles	The Beatles
—	5	5 My Boy Lollipop—Millie Martin	Millie Martin
—	6	6 Skana Mitt Hjerta—Siv Mathisen	Siv Mathisen
—	7	7 All My Loving—The Beatles	The Beatles
—	8	8 Good Golly Miss Molly—Swinging Blue Jeans	Swinging Blue Jeans
—	9	9 A World Without Love—Peter and Gordon	Peter and Gordon
—	10	10 Do You Love Me Aay—More—Hilge Nelson and Springs	More—Hilge Nelson and Springs



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I JUST WANNA MAKE LOVE TO YOU



Top American stars bid for British fans

U.S. INVASION!

by Jonathan Clarke

NO need to introduce the names of Mary Wells, Marvin Gaye, Little Stevie Wonder, The Contours, The Temptations, Martha and The Vandellas, The Miracles, The Marvelettes. Hits by these American recording stars have already won them world fame. Mary Wells herself is rapidly climbing our charts.

But does the name Tania-Motown mean as much to you? It should, for this is the American enterprise that got these and other artists on the map.

Tania Records, formed only five years ago by young Detroitier Berry Gordy Jr., started when Berry—then a songwriter—made masters of various artists and sold them to other record companies.

Now, he is a major power in America's high-pressure disc industry, with gross annual sales of four-and-a-half million dollars, four separate labels, his own recording studios, a giant Detroit ballroom known as the Greystone, and offices in Hollywood and Dallas.

And artists from Berry's Tania-Motown enterprise are set to invade Britain. Phil Solomon—as already announced in DISC—is negotiating for a September tour starring Marvin Gaye, Mary Wells, Martha and The Vandellas and The Contours.

Of course, Mary Wells is already established in the British 30, and Stevie Wonder has enjoyed a successful visit to Britain. So watch out when that Marvin Gaye Revue hits Britain in the Fall—you're in for a treat.

To put you in that Motown picture, here's a run-down on their big and ever-growing artist roster:

Marvin Gaye

ACCLAIMED "a performer's performer," Marvin sings anything from sweet ballads to beat. He has also written many of his own hits. He plays piano, drums and guitar and made his solo debut at three in the Washington D.C. church where his dad was a minister.

His first break was with the Moonglows group, then he went solo and smashed through with the single hit, "Stubborn Kind Of Fellow." Other hits are "Hitchhike" and "Pride And Joy."

Martha and The Vandellas

MARTHA AND THE VANDELLAS have been together as a group since 1959. They started out on local amateur

shows around their home town, Detroit, and also accompanied visiting stars as a backing group. Their big break came when Marvin Gaye used them on his hit recording of "Stubborn Kind Of Fellow."

This resulted in a solo contract, and Martha and The Vandellas clicked in their own right with "Heat Wave."

Mary Wells

CURRENTLY riding at No. 11 in DISC's Top Thirty, Mary has long been a favourite of The Beatles, The Rolling Stones, Dionne Warwick, Billy J. Kramer and Kenny Lynch. But, popwise, she was almost unknown here until she broke through with "My Guy," which hit No. 1 in America.

Berry Gordy signed Mary to a long contract as soon as he heard

her, and she has since appeared on TV, and in theatres and night clubs throughout the States.

Her American hits also include "Bye, Bye, Birdie," "You Beat Me To The Punch," "Two Lovers," and "You Lost The Sweetest Boy."

The Contours

ALL in their twenties, The Contours comprise Billy Gordon, Billy Hogg, Joe Billingslea, Sylvester Potts, Hubert Johnson and Huey Davis.

About three years ago Gordon, Hogg, Billingslea and Potts formed a vocal group. Hubert Johnson, who joined later, proved to be the connecting link that helped them to win a break after initial set backs.

Johnson told them to call a distant cousin, who turned out to



MARVIN GAYE—his revue hits Britain in the autumn.

be recording star Jackie Wilson. He, in turn, put the group on to Berry Gordy. The upshot was the release of "Whole Lotta Woman" on Motown.

Then guitar player Huey Davis joined, and the Contours clicked with "Don't Let Her Be Your Baby."

The Miracles

THE MIRACLES are all from Detroit and are known as real show-stoppers all over the country. Their first disc was "Gotta Job," and they went on to even bigger success with "I'll Try Something New," "You Really Got A Hold On Me," and "Shoo-Around"—which made a million sales.

Leader Bill (Smookey) Robinson, who started out as an engineer, has written numbers for Mary Wells, plays sax and piano and was a high school athlete.

Claudette Rogers, his wife, left a secretarial job to join the group, and plays clarinet and sax.

Bobby Rogers, Claudette's brother, shares an interest in building model aeroplanes and aeronautical engineering with Miracle member Ronnie White. He is also a good painter.

Ronnie White "doubles" when



MARTHA and The Vandellas, clicked with "Heat Wave."

not recording as a recording engineer for Tania Records, Mary Tarplin, the group's guitarist, once planned to study classical guitar.

mainstay of The Motow Town Revue, which annually tours the States.

Little Stevie Wonder

LITTLE STEVIE WONDER, who started on British TV, came to fame at the age of 12 with his recording of "Fingertips" and his album, "12-year-old Genius." Although blind, Stevie not only sings, but plays piano, organ, drums, bongos and harmonica.

Ronnie White, a member of The Miracles, introduced him to Berry Gordy, who dubbed the boy "Little Stevie Wonder."

STOP PRESSINGS

by Peter Thomson

NEW Dusty Springfield single in America, "Wishin' n' Hopin'," was recorded at her first ever solo session after break-up of the Springfield...

latest Beatles business sideline in the States; a company called Selig (Beatles backwards) to market soft drinks; corn flakes, Easter eggs and handbells.

Disc boss Dave Kapp delighted with British DJ reaction to Louis Armstrong's "Hello Dolly"...

The Fourmost give very polished performance at London Palladium; but wouldn't Sounds Incorporated be more suitable for Cilla Black than big band? ... Heading for the top in US: The Searchers' "Don't Throw Your Love Away" ... Ringo Starr proud owner of same type of electric organ as his idol, Jimmy Smith.

On advance hearing, next Everly Brothers single "The Ferris Wheel" (produced by their original hitmaker, Wesley Rose) their best—and most commercial—in years.

JIMMY GILMER and The Fireballs have LP of Buddy Holly songs, produced by Holly's former manager, Norman Petty ... According to Daily Express, The Beatles anxious to meet Peggy Lee in Hollywood ... Millie's "My Boy Lollipop" most played record by US Dfs ... "Kissin' Cousins" may become a TV series; but without Elvis Presley.

Out in America: The Four Pennies' "Joliet" Tony Sheraton's "A Million Dreams" (also recorded there by Jimmy Clanton), Dave Clark's "Chaquita", Van Doren's "Huntington Beach" ... Mayfair flat for ace "Saturday Club" producer Bernice Andrews ... Gene Pitney, Major Lance, Dee Dee Sharpe and The Orleans in latest Dick Clark touring package. ... Next single by Beatles' favourite, Marvin Gaye: "Try It Baby". Art Kaplan, Little Eva's sax-playing tour manager on last British tour, is now father of tycoon ... Two new US versions of The Searchers' feature, "Farmer John," by The Premiers and "The Monster From" ... The Champ's "Tequila" revived by Bill Black Combo ... Kim Novak

has reportedly written a song for The Beatles.

LENA HORNE and Tony Martin together for an LP. Filmmaker Elke Sommer has signed to record for United Artists ... Ella Fitzgerald's current ambition: to buy a Rolls ... American parents now tell their children about "the birds and the bees" ... The Coasters really back in form with their presentation to Chuck Berry.

London Palladium appearance: George Harrison, Patty Boyd, Cynthia and John Lennon. Backstage dressing rooms visited the same night included Dionne Warwick, Louise Cordet (who, like Cilla, covered one of Dionne Warwick's songs) and Brian Epstein.

MY TOP CHOICE

Dionne Warwick, whose "Walk On By" is riding DISC's Top Thirty, likes everything from pop to jazz—from The Searchers and Dusty to the former Ramsey Lewis and Kenny Burrell. As for Sinatra, the bubbling Dionne said: "I'll take anything by Frank. I love him madly!"

Roy Orbison
I really go for Roy, he is such a demanding singer. And the sound that he gets is so soothing. This is a great song and a great performance.

Dusty Springfield
You know, when I first heard Dusty, I thought she was coloured. She has such a soulful sound—and I go for soul singing. I also think Dusty does a great version of "24 Hours From Tulsa."

The Searchers
The Searchers get a really soothing sound, and are quite different from anything we have got in the States. That's why their records have been such a success there, too. I'm sure looking forward to touring with them when I return to Britain in October.

ing with them when I return to Britain in October.

Can't Buy Me Love
The Beatles
The Beatles are great—and it was a thrill to meet John and George when I went to see your Frankie Vaughan and Cilla Black at the London Palladium. I like "Can't Buy Me Love" because it is a sort of gospel thing—a real bluesy number. And those Beatles do a great job on it.

You're My World
Cilla Black
Cilla gives a wonderful performance of this song, and I like the sound she and the orchestra get on the record. I think this could be big in the States. And, by the way, I never did have any hard feelings about Cilla's version of "Anyone Who Had A Heart." All I will say is that she is different enough, and doesn't need to cover a record.

24 Hours From Tulsa
Gene Pitney
Gene gets a real "crazy" sound. I find him fascinating to watch and to listen to. I love his "That Girl Belongs To Yesterday," too.

show, "Fancy Girl" Barbara puts so much heart into her songs; she sings with tremendous emotion. She's one of the best newcomers to appear on the show business scene. Everyone should see and hear her.

Guess Who I Saw Today
Nancy Wilson
I know that Eydie Gorme did a great job on this one, but Nancy's version is the one to hear. Sorry, Eydie—I love you too, but Nancy wins out on this song.

I Loves You Porgy
Nino Simone
This is soul singing, too. And I grew up with soul singing when I sang in church. So that's why I like this one.

My Guy
Mary Wells
Mary gets a great "sweet little girl" sound, which is unusual in Negro artists. And, looking at her—she is quite a big girl—you would never believe she could sound like this.

Dionne Warwick
This is Barbra's latest, and it comes from the Broadway

Barbra Streisand
This is Barbra's latest, and it comes from the Broadway

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Capital ST2013 (stereo) T2013 (mono)
- ★ WANDA JACKSON Two Sides of Wanda ★
Capital ST2030 (stereo) T2030 (mono)
- ★ LOUISIANA RED ★
The Lowdown Back Porch Blues
Columbia 335X1612 (mono)
- ★ BILLY TAYLOR TRIO ★
Right Here, Right Now!
Capital ST2039 (stereo) T2039 (mono)

NEXT SUNDAY'S PROGRAMME WILL INCLUDE EXCERPTS FROM THESE LPs

E.M.I. RECORDS LTD., 6, R.F.C. HOUSE, 20 MANCHESTER SQUARE, LONDON, W.1.

NEW FROM



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GIN MILL GUITAR
 HMV POP 1302

Johnny Tillotson
I RISE, I FALL
 MGM 1235



The Ray Charles Singers
LOVE ME WITH ALL YOUR HEART
 (CUANDO CALIENTA EL SOL)
 STATESIDE SS 295

CONNIE FRANCIS
BE ANYTHING (but be mine)
 MGM 1236

The Contours
CAN YOU DO IT
 STATESIDE SS 299



BILLY J GETS SET FOR THE STATES

GIRLS were crowding around the stage door of the Guildhall, Portsmouth, when Billy J. Kramer answered my personal call on Sunday. I'd phoned to find out what Billy thought about his second trip to America—he leaves on Friday with the Dakotas and will be away for about ten days.

Almost before I could get the questions out Billy was telling me all about his plans and how thrilled he was to be going back again. Especially, he told me, as this time he will be travelling around a bit and will have a chance to see a few of the sights.

"I'm looking forward to it a lot," said Billy. "But first I'm going home to Liverpool to see my folks."

"This will be my second visit to America. I was there last November, on a record promotion trip. Remember, I met Rolf Harris and also lots of DJs. I hope to look them up again."

"Of course, now The Dakotas

are going with me and we'll all do the Ed Sullivan show on Sunday. That will be a thrill.

"We also have concert dates in Texas and in Ohio, so I shall see more of the States than last time. I shall look out for some new shirts and ties, and I plan to bring back some recordings by James Brown, Marvin Gaye and Gene Pitney."

"I hope to meet Gene again.

He is a great friend of mine—we toured with him over here, of course."

And what about Billy's follow-up to "Little Children"—the Silver DISC winner now riding at No. 8 in "Billboard's" Hot 100 chart?

"We recorded it on Friday," said Billy. "It's a new number by John and Paul."

"Obviously another big hit for

you," I said. But Billy was playing it cool. "It's more heavy than 'Little Children,'" he said, "but I don't want to say any more about it just now."

Billy, I gathered, was guarded for only one reason—he doesn't like to tempt Fate, even though the cards are all stacked in favour of his new single being another smash.

But Beatles A and R man George Martin told me on Monday that, as soon as he heard the

Special report by Laurie Henshaw



BILLY J. KRAMER is thrilled to be going back again and he's really looking forward to the Ed Sullivan Show on Sunday.

new McCartney-Lennon composition, he thought it was a natural for Billy J.

"Paul dropped in on me late one evening, some while before the boys all went on holiday. He said he had a number he would like me to hear, but he hadn't even finished the lyric."

"He sat down at my piano and played it to me. Immediately I heard it, I said it would be ideal for Billy."

"We did the session last Friday—and Paul came along to hear it. He was very helpful, too."

Title of Billy's new single? "From A Window," and it should be released around June 26.

This is the sixth McCartney-Lennon composition Billy J. has recorded. The list comprises "Do You Want To Know A Secret," "I'll Be On My Way," "Bad To Me," "I Call Your Name," and "I'll Keep You Satisfied."

★ ★ ★

Billy J. and The Dakotas, plus manager Brian Epstein, fly to New York at 11 a.m. tomorrow (Friday).

On Sunday, the group stars on the Ed Sullivan Show, then, on Monday and Tuesday, appear at the Teen Fair in San Antonio, Texas. On Friday, they are in Cleveland, Ohio, for concerts.

Billy J. and The Dakotas will play their "Little Children" hit on the Ed Sullivan Show and it is possible they may do a repeat programme for Sullivan the following Sunday. If so, they may not return to Britain until the Monday or Tuesday of the following week instead of at the weekend.

Billy and his group leave for a ten-day tour of Sweden on June 19.

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WILL THIS BE

1965?

Six years ago when DISC was first published, rock was all the rage. Last year Mersey beat hit us all for six. But next year? What is going to be the next trend? Will rhythm and blues get bigger and better, will ballads make a comeback?

One person who feels he knows what is going to happen is Larry Parnes, impresario, Billy Fury's manager, and a

man who has been in the business since Tommy Steele first burst upon the scene.

What he says may shock you, may annoy you but remember this before you disagree too violently... two years ago Larry Parnes said in DISC after a visit to the States: "The American show business scene is vastly overrated. We have better stars, better talent and American audiences are waiting to see them."

SO I'm talking through my hat? Before you start writing angry letters to "Post Bag"—and at the risk of seeming to blow my own trumpet a bit—let me remind you of what I wrote in DISC exactly two years ago.

"After a trip to the States, I said: 'The American show business scene is vastly overrated and so is their talent. We have more talent, and American audiences are waiting to see them.' It is the agents, impresarios, record and television companies who are afraid of our competition."

And how about this? "And if their artists are overrated, so is everything else. They have nothing near the 'organised' stage tours we have. And they do not have the facilities as offered by our major cinema circuits."

Where purely instrumental groups are concerned, however, the Americans are still way ahead. But we are catching up.

natural sound

All credit to those Beatles for blasting a trail in the American hit parade—a trail now followed by so many of our recording artists.

Consider the picture today! Only a week or so ago, I counted no fewer than 19 British records in "Billboard's" Hot 100 chart.

That's a pretty big proportion!



LARRY PARNES—Forecast

No wonder the Americans are a bit worried about the competition these days.

One reason for our success is that our groups produce the same exciting sound on stage that they get on record. Therefore, when the public see them performing "live" they are not disappointed.

It is not so with American recording artists.

Let me give you an example. I have a great admiration for the Phil Spector sound. But when I brought the Crystals here to tour for me, they could not possibly reproduce their recorded sound on stage appearances.

Our recording people have not made the same mistake as their A and R counterparts in America.

In fact, today I think our A and R men are the most brilliant in the world. They have managed to produce records with a natural sound.

And that's why our groups have cracked those American charts wide open. Nowadays, it's the Americans who are copying us. What a switch from the scene a few years ago!

BUT, GREAT AS OUR SUCCESS IS IN AMERICA, I STILL SAY THAT BEAT GROUPS ARE BEGINNING TO FADE HERE.

Proof? Only last week, I went around a string of record shops with a big record distributor, and there, lying dusty on the shelves, were EPs and LPs by some VERY FAMOUS groups.

Girls will be IN... Groups will be OUT... and the attempt to revive rock will FLOP

I won't embarrass anyone by mentioning names — but these were. And the shopkeepers told me that beat group business had certainly fallen off in the last couple of months.

a few exceptions. It seems that a lot of people are agreeing with me.

I don't believe for a moment — as some newspapers are suggesting — that rock'n'roll of the Bill Haley variety is due for a comeback.

It may have a brief success — but it will be only a flash in the pan.

The public — and that means YOU — are ready for something new.

The recording companies realise this, of course, but they are sadly mistaken if they turn to rock'n'roll. People like Haley or Chuck Berry may sell records for a while — but we can't put the clock back to the days of "Rock Around The Clock."

Girls have more charm on record

TASTES are changing. The Hit Parade will present a different picture very shortly. And there is every indication that the girls will take over... as they are already doing.

While I was on my "shopping" trip, I heard young customers asking for LPs and singles by Kathy Kirby, Mary Wells, Lulu, Millie, Gigliola Cinquetti, and Dionne Warwick. They were all selling like hot cakes. And it was mainly the girls who were buying them!

It would seem that the public now needs to relax a bit — and the girls are giving them what they want.

Personally speaking, I always thought that girls had more charm on record than boys—with

Well! I thought the was great and due for a break. I am glad to see she has made it here at last.

Take a look at your DISC chart this week. What do you see? No fewer than seven girls. A different picture from a few months back, when the beat groups ruled the roost.

So I say this: The girls will be IN. And established artists like Cliff Richard, Frank Ifield, Shirley Bassey, Billy Fury and Mait Maura, will continue to make hit records. Trios and outfits like The Backbeats will rise in popularity. Beat ballads and ballads will continue to sell.

move in

But the beat groups as we now know them will start to wane. Not in the States, though. Our beat groups will go over big there for quite a while.

Our British sound is still fresh to American ears. But over here — not any longer.

So girls — this is where YOU move in!

You think I'm crazy? I looked into the pop crystal ball two years ago! I was proved right. I am confident enough to think I am right again this time.

'Soup' types

Bearing in mind the success of our beat groups in America, why do I state that these groups are on the way out?

"Because I call these groups 'packet groups.' I put them on the same footing as the packets of soup you see in the local supermarket. They may be labelled differently, but when you get them home, they all taste the same.

People are ready for some home cooking — something individual for a change.

In America last November, I brought back an album by Mary

CARL MAY SETTLE HERE

CARL PERKINS is thinking very seriously of coming to settle in Britain. He will make his mind when he's consulted his family on his return to the States next week.

"I think it's just great over here. The country's terrific... and the fans!" he told me in London last week, before dashing down to Bristol to complete his tour on the Chuck Berry trek.

"I'd like very much to live here permanently. But a lot depends on what my wife thinks. I'll be putting the idea to her and the family when I get back to America."

"If everything goes all right, I will probably settle in London after my next tour in November."

Promoter?

Carl hinted, too, that he was interested in setting himself up as a promoter with British groups here.

"Mind you, that's only an idea at the moment. Something else I'll have to give more thought to later," he added.

His tour here has been "just fabulous" and he's taken time out to see places like Buckingham Palace and the Houses of Parliament.

"I could spend all day looking at your statues," he told me. "They're tremendous."

Of the music scene in Britain, he remarked: "I'm pleased to find that there's still a place in the business for my kind of music. More so than since 'Blue Suede Shoes.' I'll keep recording—if I come to live here—as long as there's a market for my numbers."

Before he goes back, Carl is booked for "Ready, Steady, Go" on Friday (June 5) and will appear in the film "Swingin' U.K." along with another new signing, Lulu and the Lovers, on June 8. One of his latest discs, "Lonely Heart," recorded for Decca over here with the Nashville Teen group, was released last Friday (May 29).

MIKE LIDGERWOOD



WAYNE FONTANA—and Mindbenders, Eric Stewart, Ric Rothwell and Bob Lang.

Mindbenders glad they were wrong!

A WHOLE lot of people have stopped, looked and listened to "Stop, Look And Listen" by Wayne Fontana and The Mindbenders. Result: a definite hit disc. But if it had been up to Wayne and the boys, that number wouldn't have been the top side of their single!

"We didn't like it very much at all," grinned Wayne. "We all wanted the flip 'Duke Of Earl' to get the A rating, and we fully expected 'Stop' to do just that before it even started. But we were wrong, and we're glad to admit it."

"Stop" made the charts within a month of its release, and Wayne and the boys are spending as much time as their commitments allow in gathering and preparing material for a possible follow-up and their first LP.

Wayne wouldn't accept that he and The Mindbenders came within any particular category of pop music in respect of the sound they achieve.

"We don't really aim for any

doing very well at the time. We all come from the Manchester area. We think The Rolling Stones are marvellous, and we're looking forward to a short tour with them later this month.

"No, please don't ask me why I'm called Wayne Fontana. To be honest, I can't remember how we picked it or who thought of it!"

Wayne enjoys driving, and owns a Consul which he uses quite often on trips to their jobs.

"For a holiday, I'd like to get in it and drive off to somewhere nice and quiet and restful," he declared after a moment's thought. "I'm not one of those people who want to gallop off ahead every time they have a holiday."

"Yes, the boys and I would love to go to the States to work for a while. We think it's great that British groups and artists are doing so well there. Just hope we get the chance of a trip before it begins to fizzle and the Americans recapture their own hit parade!"

By NIGEL HUNTER

special sound," he explained. "We find numbers we like which we think we can handle adequately, and we use them on stage. If the audiences take to them, we then get to work on the songs, making the best arrangements of them we possibly can."

The Mindbenders are Eric Stewart (lead guitar), Bob Lang (bass guitar), and Ric Rothwell (drums). Wayne also plays maracas occasionally, as well as singing.

"We got together in May 1963," he recalled. "We called ourselves The Mindbenders because the film of that name was

HIT! HIT!! HIT!!!

JACKIE TRENT

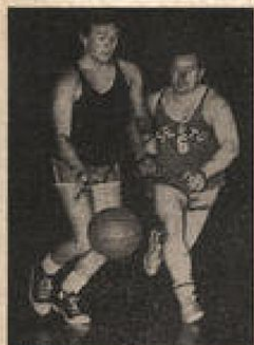


AUTUMN LEAVES

PYE NI5649

PENNY VALENTINE talks to one of the most athletic pop groups in the business

BRIAN POOLE—'JACK-OF-ALL-SPORTS!'



'SHOW how you take a lot out of you.'

Cricket, soccer, rugby, basketball, boxing . . . He's played the lot!

BRIAN POOLE, The Tremeloes and I were having lunch in a very picturesque Chelsea pub last Friday. But we weren't talking about discs, the music business or anything like that. We were talking about football, basketball, horse-riding and boxing! For Brian Poole and The Tremeloes, I discovered, must be one of the most athletic groups in the business!

As the boys tucked into gigantic salads Brian explained their extraordinary talent for sports. Extraordinary in the fact that every one of the group is good at some particular sport.

"Well, we all look a healthy bunch don't we?" said Brian. The boys all put down their knives and forks and started groaning and pretending to be ill.

"Well there's Dave there" said Brian. "He used to do a lot of boxing. Great, he was. Boxed for Montague Boxing Club AND he was a schoolboy champ. How many awards did you win, Dave?"

Dave Munden, half-way back from getting more food, grinned shyly and muttered something about not remembering.

"Then there's Rick," Brian continued, sitting back in his chair. "He's won loads of medals and things for badminton. Still plays when he gets time. And Alan Howard and I used to play in the school rugby team."

'Won awards'

"In fact, we went in for some trials to see if we could get into the schoolboy international team. He and Alan Bakely were very good at horse riding, too. They won awards for that. Didn't you boys?"

Alan Howard said: "Well, they were really rotten. You know they pin a rosette on the horse's head and chuck a medal at you. That's the life!"

"Trouble is," said Brian. "They went riding the other afternoon, having not been for a bit, and they couldn't sit down for two days, and that's not kidding!"

Brian himself used to play football for his local team and had trials for Sussex. He was on West Ham's books for a time.

"Really, I was all set to take

up footballing as a career. Then the boys came along, and that was that. I was very keen on cricket, too. When I was 16 I won a cricket bat that the London Evening Star used to present every so often. I got it for bowling actually. It was for taking seven wickets for seven runs. That's not bad really when you think about it. I bet I couldn't do it now!"

'Split up'

On Thursday nights when the boys aren't playing, Brian goes off to play basketball with some friends and his elder brother, Arthur.

"You see, once we stop playing we all sort of lead separate lives. I mean, we're all good friends and visit each other and go drinking together and that sort of thing, but we find we're less likely to be recognised if we split up anyway. Does that sound conceited?"

"The truth is that once we're split up nobody recognises us. Funny isn't it? They just expect us to be together."

'Pretty hard'

"Anyway, my brother is very good at basketball. He coached a team I was in when I was at school and I represented Essex. So we have a game on Thursdays, if we can, at S.E. Essex Technical College."

"It's a funny thing about this sports business. I think it does us a lot of good really. I mean you hear these stories about all these stars having nervous breakdowns, because of the pace of this life. Well it is pretty hard I agree, it takes a lot out of you. When you have a row of one-nighters it's exhausting."

"But somehow I don't think any of us would have anything like that happening."

"It's just that your nerves and your body get tensed up and you can't 'un-tense' them. If we get like that, we just go and play basketball or something."

'Real rocker'

"I mean it may sound daft to think that if you feel yourself round like that you feel less tired when you've finished, but it's true."

After lunch we went out into the bright summer sunshine.

"Isn't it great that 'Someone's' doing so well," said Brian. "You know we weren't too sure about that one at all. It was so very different. But in a way I suppose this is the time for the ballad again, it means you've got Dionne Warwick and Cilla and everyone."

"Still, it's a very nice surprise. The next one's going to be a real rocker though."

"Actually what we were really knocked out about in South Africa was this Kwela music. The record that's top of the charts there was this thing called something 'mesdows' and it was big Kwela rage. I know it didn't really catch on here, but in a way it might be the thing to follow up Blue Beat."



BRIAN POOLE relaxes after an exhausting work-out. Brother, Arthur, provides fan treatment of a different kind.

'Off-beat' Dennisons

THE Dennisons, Liverpool's latest hit contenders, tend to be "off-beat" on three counts: they can't remember how they got their group name; dresswise and music-wise, they have no gimmicks; and their record, "Walkin' The Dog"—which won them a booking on "Ready, Steady, Go"—was made as the B side of their hit single.

Says singer Eddie Perry: "We planned that 'You Don't Know What Love Is,' which was written for us by Ben E. King, would be the A side of the follow-up to our first disc, 'Be My Girl.'"

"Frankly, we thought it was more commercial than 'Walkin' The Dog.'"

gimmick?

"Then Decca's Dick Rowe said 'Walkin' was being made the topside. Frankly, we were a bit disappointed at first, as we are all such admirers of Ben E. King. But now that 'Walkin' has done so well, we are all in favour of Decca's decision."

"Gimmick? We don't believe in 'em. After all, it's no use wearing our hair long or wearing Cuban heels. We want to establish ourselves as we are."—L.H.



BASKETBALL—a change from one-nighters.

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Disc, film and tour deals for Dave

From JUNE HARRIS in New York

A DISC deal worth 250,000 dollars... a film for Frank Sinatra... an autumn tour of the U.S.... concert-closing riots—these are the headline-holding results of the sensational Dave Clark tour in America! Dave and the Five have sparked off scenes of wild enthusiasm in the States unprecedented since The Beatles.

Their Carnegie Hall concert last Friday had to be stopped after "Big Noise From Winnetka," their fourth number. Virtually the entire audience were standing on their seats yelling their delight or balancing precariously on the edges of the boxes.

One young girl was taken to hospital after a heart attack, and the Carnegie Hall management announced soon afterwards that no more pop concerts would be permitted at the venue in view of the wild audience reaction.

Mickey Rodin, Frank Sinatra's attorney, witnessed the reception that Dave and the boys got at Carnegie Hall, and Dave received the offer to star in a film to be produced by Sinatra's company as a direct consequence.

It is expected that Dave and the boys will shoot their part when they return to America on November 7 for another tour being set up on the strength of the raving success of the present one.

plaques

The group will play six days in Canada, opening in Montreal, followed by four dates in Hawaii, two in Hollywood and San Francisco and further dates in Chicago and New York.

Dave has signed a lucrative deal with Epic Records in the States which guarantees him a minimum annual amount of 25,000 dollars over the next 10 years.

Combined American sales of "Glad All Over" and "Bits and Pieces" now exceed two million, and the two discs raked up half that total within 90 days—an historic feat for the Epic label which has earned the group commemorative plaques.

Dave and the boys continue to be in the vanguard of the unintentional hands of their American supporters. Elaborate police pre-

cautions to get them out of a Washington theatre after their concert last Wednesday were anticipated by the fans, who mobbed the group, knocking bass guitarist, Rick Huxley, unconscious. Earlier organist Mike Smith had sustained a black eye after being hit by a thrown lipstick.

The TV studio in New York where "The Ed Sullivan Show" was screened was besieged by fans last Sunday.

Bill Haley hits

DECCA are re-issuing two Bill Haley hits on Brunswick, "Happy Birthday" and "Birth Of The Boogie" for release on June 12. Also released on that day are Ronnie Carroll with "Tears And Roses" and "About You," and The Big Three with the old Sam Cooke hit "If You Ever Change Your Mind."

P & G on Continent

PETER AND GORDON may visit Germany, Sweden, Denmark and Italy at the end of July. They leave for America on June 16 for three weeks and they may tour the Continent and Scandinavia on their return.

Adam in TV series

ADAM FAITH and Patsy Ann Noble will star in the first of a new series of programmes for Rediffusion. Tentatively titled "A Dream Singing," the programme will be taped on June 12 for showing at a later date.

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Pennies' EP out this month—new single July 10

THE Four Pennies make their EP debut this month with "Miss Bad Daddy," "I Found Out The Hard Way," "Walkin' With My Baby Down By The San Francisco Bay" and "Running Scared." The EP title is "The Four Pennies."

The group's first LP is set for release in early July, and their follow-up to "Juliet" will come out on July 10. The titles are still secret, but at least one of the members will be an original by the group.

Kenny Lynch flies to Munich at the end of this month to record an EP of his hits in German.

Freddie film date

"JUST FOR YOU," the film musical starring Freddie and The Dreamers, Peter and Gordon, Millie, The Bachelors, The Applejacks and The Merseybeats, will go out on general release on June 28.

Freddie's trip to U.S. is cancelled

FREDDIE and The Dreamers' trip to America, set for this month, has been cancelled. Instead of the group's visit, two films of their act have been sent to the States to be used on spots for Freddie on the "Jack Paar Show," the "Andy Williams Show" and the "Philadelphia Band Box."

A London spokesman for the Manchester group said that the original dates were changed so that the group's visit did not coincide with visits being made by other English artists this month. Then it was discovered that the only new dates that could be fixed would have clashed with dates Freddie had fixed in this country and would have overlapped with his filming of "Every Day's A Holiday."

On Sunday Freddie appeared at a beat show at Wembley with a badly sprained ankle. He missed the first performance after slipping as he disembarked from a plane bringing the group from Holland earlier that day.

He was due to have opened for a week at the Blackpool Queen's on Monday, but this was put back to Tuesday because of his film commitments.



'Mockingbird' pair to visit

AMERICAN brother and sister R & B duo, Inez and Charlie Foxx, are due to arrive here on July 1. The couple—whose most famous hit song "Mockingbird" reached number three in the American charts and has been recorded by Dusty Springfield and Martha and The Vandellas—will be appearing on "Ready, Steady Go" on July 3.

Their latest recording, "Hurt By Love," now in the American charts, will be released in this country to coincide with their visit.

DUTCH DATE F

FOLLOWING her American tour to build Dusty Springfield she will fly to Amsterdam and R man Johnny Fra executives of Philips Reco

The executives from Germany, Italy and Holland bring songs which they are likely for Dusty to the continent. When a final choice has been made, Dusty will devote two from July 4 to recording



SOMETHING TO SHOUT ABOUT!

NO wonder those Hollies have something to shout about! Last Wednesday, "Shoos" girl Lulu presented them with their first Silver Disc—for their smash hit single, "Just One Look"—on behalf of DISC at London's Playhouse Theatre at the pre-recording of last Sunday's "Easy Beat" show.

And, to date, "Just One Look" has sold over 430,000 copies—and it is still selling!

Also going like a bomb, and heading towards the Silver Disc stakes, is The Hollies' current hit, "Here I Go Again." Although only released on May 15, sales have already passed the 100,000 mark. Capping their recording triumphs, The Hollies may be set for a Stateside trip in September. American DJ, Murray "The K" Kaufman wants them to star on one of his lavish presentations at New York's Paramount Theatre.

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| HEINZ Please little girl | F 10820 | DECCA |
| JIMMY GILMER & THE FIREBALLS Look at me | HLD 9006 | DECCA |
| BLACK KNIGHT Arthur Alexander | HLD 9009 | DECCA |
| LONELY HEART Carl Perkins | 05009 | DECCA |
| PRETTY THING David John & The Mood (already released) | V 9220 | VOCALION |
| DAVIE JONES with The King Bees Like Jane | V 9221 | VOCALION |
| BILL HALEY Rock around the clock | WB 523 | DECCA |

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BACK ON THE BEAT BEATLES

BACK from their month-long world holiday last week, The Beatles' first working engagement was top-of-the-bill in "Pops Alive!", the best show put on by their manager, Brian Epstein, at London's Prince of Wales Theatre.

This week the fabulous four-some leave for a Scandinavian tour and later they're off to Australia.

Photos show the lads helping themselves to some refreshment at the Prince of Wales after the show.

Animals' new disc

THE Animals' follow-up to their hit "Baby Let Me Take You Home" is released on June 19. The song is the old folk white number "The Home Of The Rising Sun."

BUSINESS DUSTY

Big star cast in TV's 'Road to Beatlemania' for July 8

a, a campaign is in progress to make an international star. On June 10, manager Vic Billings and his assistants will be in the international firm's Dutch headquarters.

ations from the various countries in their respective languages. will visit the lands involved to autumn to tie in with the release of the discs.

unity returns to the States in August for 10 days to promote her LP "Ed Sullivan Show," and to undertake other TV, radio and concert dates during her visit.

Day off to U.S.

TER JAY is going to America for three weeks to collect arrangements and songs to be commissioned during his visit in February.

He will visit New York, Detroit, Chicago and Miami before returning. He and The Jaywalkers will undertake a two-week tour of American college campuses in October.

Dionne for a tour

DIONNE WARWICK, who returned to the States last week, may come back in October for a four-week tour with The Searchers and possibly The Brothers, starting on October 10.

While here, Dionne will tape an hour-long spectacular for Granada

THE Rolling Stones, Presley, Cliff Richard and Bill Haley are among the stars you can see in a 45-minute TV show which ATV are putting out on July 8.

It will be made up of film clips and is called "Road To Beatlemania."

It will trace the history of fan-ship from the days of the early movie idols.

Stars who will be seen include Frank Sinatra, Elvis Presley, Cliff Richard, Adam Faith, Tommy Steele, Johnnie Ray, The Rolling Stones, and Bill Haley.

There will be excerpts from Cliff's new film "Wonderful Life," Elvis's "Loving You" and "Fun In Acapulco" and Bill Haley's "Rock Around The Clock" among others. The Beatles will be seen at work on their forthcoming film "A Hard Day's Night."

Star welcome for Stones

MILLIE, John Lee Hooker and Alvin Karpis are three of the artists lined up to appear at the all-night concert to welcome home The Rolling Stones from America on Friday, June 26.

Promoter John Smith told DISC this week that the concert would start at 9 p.m. and end some time around 6 a.m. the next morning, and that tickets will only be available through the Stones' fan club.

The Stones themselves will make two half-hour appearances on the show.

Australia and U.S. for Blue Jeans?

THE SWINGING BLUE JEANS may visit America and Australia some time in August. The group, whose latest disc "You're No Good" comes into DISC's Top 30 at number 26 this week, are hoping to appear at the New York Paramount Theatre with The Hollies and Millie. And negotiations have opened for a trip to Australia.

Roy Charles in for film

RAY CHARLES flew into Britain from Dublin on Saturday to start filming "Ballad In Blue." Ray plays himself and the film also stars Tom Bell, Mary Peach, and Dawn Adams.

Pre-recordings of the music have already been made by Ray with his Rascals and orchestra in Dublin.

During the shooting in London, which lasts for four days, the unit has been at the Tower of London and Battersea Festival Gardens.

Ray Charles starts a three-week tour of Britain at the Colston Hall, Bristol, on July 7.

Because "You're No Good" was a big hit in the States when the original version by Betty Everett was released, The Blue Jeans will record a new single for American release to tie in with their visit.

The group will appear on "Thank Your Lucky Stars" on June 13, and are fixed for a tour of Ireland on June 19 for six days. When they return on June 26 they will commence a series of one-night stands for three weeks beginning at the Colwyn Bay Pier Pavilion.

They will then go on a fortnight's holiday.

On Tuesday the group were filming their appearance at the pop film "Swinging UK" at St. John's Wood.

The Blue Jeans may record more numbers by Chan Romero, the American R and B star who wrote

their smash hit "Hippy Hippy Shake."

Chan, who since the SBJ put "Hippy" into the top international sellers, has enjoyed a renewal of popularity, is extremely grateful to the boys, and has written two new numbers especially for them.

And at their first date back at Liverpool's Mairi Geas for months, their Silver Disc for "Hippy" was presented to the boys by Jim Ireland—the first time one of this paper's Silver Discs has been presented in the home of the Big Beat.

U.S. colleges in October for Bachelors

THE BACHELORS, whose "Diane" continues its leap up the American charts, are now almost certain to tour U.S. colleges late in October, as revealed in DISC on May 23.

Agent Dorothy Solomon told DISC on Tuesday: "Pending negotiations, they are likely to tour the last week in October, after their current Blackpool season ends, and following two weeks' holiday break."

Last Sunday The Bachelors flew to Cologne to appear for the British Forces, and this Sunday have a private engagement for the Marquis of Bath at Longleat.

Lulu out of Freddie film

LULU and The Lovers will not now appear in the Freddie and The Dreamers film, "Every Day's A Holiday."

A spokesman for the company told DISC on Tuesday: "Lulu and The Lovers were scheduled to film their spot on Thursday and Friday of last week, but at the last minute we found there was some difficulty in finding suitable numbers for Lulu. It is planned to release the film at Christmas."

Back in autumn

LITTLE RICHARD, who finished his successful British tour at the beginning of this week, will make a return visit this year. Promoter Don Arden is negotiating for the star to tour some time in the late autumn.

Silver Disc for Roy at Number 2

ROY ORBISON has won a Silver Disc for his current hit "It's Over". It is the fourth time he has qualified for DISC's award for sales exceeding 250,000.

"It's Over" was released by London on April 24, and entered the DISC Top Thirty at No. 17 on May 2. It rose to No. 6 on May 9, and for the following fortnight held the fourth slot. Last week it stood at No. 3, and now it has hit the second position.

At presstime there was no information concerning Roy's next single release here.

Searchers for 'Ready Steady'

THE SEARCHERS are to appear on "Ready Steady Go" on July 10.

This Friday, following the policy recently introduced by RSG, P. J. Proby and Carl Perkins and The Nashville Teens will all be featured "live" on the programme.

Future RSG bookings are: Dave Clark Five, Dusty Springfield, Peter and Gordon, The Escorts, George Bean, Heinz and Jimmy Powell and The Five Dimensions (June 12), The Animals, The Crickets, Davey Jones and The King Bees, Troy Dantre and The Infernos (19).

The Applejacks have their first radio broadcast in "The Joe-Loss Pop Show" on July 3.

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SWEET SUZIE
CAPITOL 010347

LOU BENNETT
TAKE ME OUT TO THE BALL GAME
COLUMBIA 010124

JERRY BUTLER
GIVING UP ON LOVE
STATESIDE 02000

CHRIS BARBER and OTTILIE PATTERSON
HELLO, DOLLY!
COLUMBIA 010197

DON CHARLES
IF YOU DON'T KNOW (I AIN'T GONNA TELL YA)
N.B.V. POP107

THE FLEETWOODS
ROBY RED, BABY BLUE
LIBERTY 11893

BRIAN FAHEY and his ORCHESTRA
LOWDOWN ON THE HOEDOWN
PHILIPSONE 05145

KELLIE GREENE
MADRIGAL
(Theme from "The Chalk Garden")
STATESIDE 02003

KEN KIRKHAM
THERE'S GONNA BE A FIGHT
N.B.V. POP108

ROD MCKUEN
THE WORLD I USED TO KNOW
CAPITOL 010348

BROTHER JACK McDUFF
ROCK CANDY (ORGAN)
STATESIDE 02007

EDDIE RAMBEAU
COME CLOSER
STATESIDE 02001

DON SPENCER and THE LeROYS
PRIDE IS SUCH A LITTLE WORD
N.B.V. POP109

THE SINNERS
IT'S SO EXCITING
COLUMBIA 010196

BOBBY VEE
HICKORY, DICK AND DOC
LIBERTY 1181100

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

Applejacks on way to the Twenty

The Applejacks

Like Dreamers Do; Everybody Fall Down (Decca F 11916)

D THE Birmingham group should have no difficulty in reaching the Twenty once again. They're still riding a high popularity wave and they've come up with a John Lennon-Paul McCartney song to help them stay on the crest. "Like Dreamers Do" is an enjoyable number. Happy tune, easy to remember and is very easy to hold. Sung and played without strain by the group under Mike Leander's musical direction. "Everybody Fall Down" is more excellent yet not quite so exciting. If you know what I mean, a brash, fast mover put over with plenty of drum rattle.

Bill Haley

Rock Around The Clock; Love Letters In The Sand (Warner Bros WB 133)*****

NO, not a new version of Haley's old hit, but a version that's new to us. Made four years back, this heater by Bill and the Comets uses all the group voices at start before Bill steps in with his familiar style. Nice, it edgers the old, but the presentation and seems to use much more guitar. Bill thinks this is the better one—I'm not sure.

Love Letters In The Sand cases along in Hawaiian fashion.

John Barry

Theme From "Man In The Middle"; Barry's Blues (Stateside SS 296)****

NO MORE is the sub-title of the "Man In The Middle" screen theme. Composed by Lionel Bart, it marches in sturdy beat. Barry's Blues was written by Barry himself for the "Man In The Middle."

Howlin' Wolf

Smokestack Lightnin'; Going Down Slow (Pye International N 25344)****

RAW blues from Howlin' Wolf again as he calls out the words of Smokestack Lightnin' between harmonica blasts. Steady rhythm raft for him. I love the drawing second side talker too with its sibilant piano and almost overpowering growl.

Karl Denver

Love Me With All Your Heart; Am I That Easy To Forget (Decca F 11905)****

DENVER following out the Ray Charles Singers with the familiar Love Me With All Your

Heart. Once again they've gone for lushness and precision, rather than Karl's old wildness. Am I That Easy To Forget is a jogging C and W production, which is, frankly, very easy to forget.

Fats Domino

If You Don't Know What Love Is; Something You Got Baby (HMV POP 1203)*****

BRASSY lead-in for Fats to draw his own composition if you don't know what love is. An R 'n' B effort worth studying if you're a group musician. Harmonica duets with Domino most of the way.

Ball includes a beautiful break of Domino's very own piano.

Bob Miller and The Millermen

Hullabaloo And Custard; Peridot (Ember EMB 5 194)*****

HULLABALOO And Custard ought, if nothing else, to get grateful plays from BBC-2. Named suitably after their lampoon publicity motif, the tune hops along infectiously. Miller's band should sell happily this time.

Peridot sees the big band bringing the big brass to bear effectively on a driving instrumental. Organ speaks well too.

The year's best lyrics

Rod McKuen

The World I Used To Know; Soapstone Green (Capitol CL 1544)*****

ONE of the year's best lyrics for my money is Rod McKuen's "The World I Used To Know." He sings it with discerning simplicity and it's very unlikely that it will get the attention needed to push it towards the parade. Which will be a pity.

We ought to take notice of songs like this when they come along — or they'll just slip by. Make a point of listening to it, eh? The folk singer takes a long and look at humanity on the B-side. Make his points to a convincing melody line.

The Kaye Sisters

Keep On Lovin' Me; That Little Touch Of Magic (Philips BF 1340)****

THE Kaye Sisters come back with a new crackle pop that will be their highest seller for

some while. Mike Hawker and Ivor Raymonde penned Keep On Lovin' Me which the girls chant loud and firm like three Ditty Springfields.

Ethna Campbell

Girls Like Boys; Five Minutes More (Mercury MF 816)****

MISS CAMPBELL sings an odd little A1 Saxon composition this time out and I'm not sure whether the deliberate pace rhythm of Girls Like Boys will appeal to buyers. The tune's good but not easy to catch in this manner. Ethna sings it positively. The standard Five Minutes More is presented in similar fashion.

Si Zentner

Sentimental Journey; I'm Getting Sentimental Over You (Liberty LIB 5567)****

The Zentner, big band sound has gathered many devotees in recent months. Deserves to collect more with this coupling. Two Sentimental standards treated nostalgically, but sounding bold and modern as the big brass sections get to work. The old Broadway signature tune on the B-side comes up particularly fresh and forceful.

Louis Armstrong and Dave Brubeck

Nomad; Summer Song (CBS S 200)****

LOUIS was teamed with Dave Brubeck for this single after the smash of "Hello Dolly." It's a very unlikely combination at first thought but it comes off. Armstrong is allowed to dominate both with typical vocal and with muted trumpet. The piano's there but craftily subdued on Nomad.

Dave accompanies Louis simply and appealingly on the Summer Song ballad. Fine lyric, told sincerely by Armstrong without any gimmickery.

Bernard Cribbins

Ringing On The Engine Bell; Get Your Hair Cut (Parlophone R 5147)****

A comedy disc from Cribbins. Turns up at last as the driver of a fire engine who gets a kick (and a deaf left ear) out of bashing the bell.

Affable and gently humorous without being quite so effective as some earlier inspirations.

Get Your Hair Cut would have seemed the better commercial prospect to me, particularly with its topical angle. I mean just think of all the people who'd buy one to avoid the Rolling Stones!

WILD BLOOD STIRRER BY LITTLE RICHARD

Little Richard

Bama Bama Leo; Annie's Back (London HL 9996)

WILD wild wild! On form there are still very few rockers who can touch Little Richard for stirring up the blood. He grows and whoops his way through the heater "Bama Bama Leo" and should satisfy everyone who's been waiting for it to make a new single.

If this one gets heard around it ought to punch a hole right through the middle of the parade. A disc which really blasts you into submission.

"Annie's Back" is a steady rock 'n' roller which Richard shouts exuberantly. More please.

Mojos reveal screaming power on new single

The Mojos

Why Not Tonight; Don't Do It Anymore (Decca F 11917)

If you enjoyed "Everything's Alright" then you'll probably be waiting in line for The Mojos' new single "Why Not Tonight." The song itself isn't exactly memorable but it's exciting enough to retain the group's parade status. Stuart James leads the vocal with wild full-throated clamour and makes me shudder to think what MIGHT be done with this high-pitched screaming power he obviously possesses. This singer's composition "Don't Do It Anymore" is less frantic but the clipped rhythm is familiar enough to keep the customer content.

The Seekers

Myra; With My Swag Ah On My Shoulder (Orion O 1935)****

INKLE singers from "Down Under," this team of three boys and a girl ought to do well in Britain. Look out for them on TV. And listen for the happy sound they make on disc with the catchy story of Myra. It'll grow on

RATINGS

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

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

John Lee Hooker

Dimples; I'm Leaving (Stateside SS 297)****

HOOKER'S Dimples is getting plenty of publicity lately so there's every chance of the disc popping into the parade. He hooks out the rhythm song in that conservatively relaxed fashion which is always easy on the ear. Silk guitar in backing.

Another bluesy original by John Lee on the turnover, I'm Leaving train-tracks expertly.

Bobby Vee

Hickory Dick And Doc; I Wish You Were Mine Again (Liberty 5570)****

Bobby Vee should be back in the good books with the clever and smooth little ballad, Hickory, Dick and Doc. He sings it warmly, making it mean something. Girl group accompaniment. I Wish You Were Mine Again has a darker sound, but jags catchily.

Gene Pitney

I'm Gonna Find Myself A Girl; Like A Redder On You (United Artists UP 1055)****

GENE puts his trust in two C British songs but I'm Gonna Find Myself A Girl (by The Avons) doesn't strike me as being as potent as the Stones' "That Girl Belongs To Yesterday." A slow walking ballad which Pitney handles dramatically to strings and brass. Double tracking is well done but on the whole I feel that this side is somewhat pretentious.

May sell well, of course, on Pitney's current popularity tide.

Joe Meek wrote Like A Redder On You, a light romancer.



Heinz with a hard driver

Heinz Please Little Girl; For Lovin' Me This Way (Decca F 11920)

HEINZ seems to be driving harder this time out — and that should be good in the market. "Please Little Girl" is a fairly simple tune but it has the current commercial feeling and I think it'll take Heinz high once more.

He whips it over with quite an attack and the accompaniment from his new team The Wild Ones matches the mood.

"For Lovin' Me This Way" has a more subdued sound but the romantic sugar of the ballad is presented firmly and should appeal largely to the boys female following.

Altogether a release that could be the blonde lad's best seller to date.

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THESE FIVE COULD MAKE THE CHARTS FIRST TIME OUT

BOBBY CRISTO AND THE REBELS—The Other Side Of The Track; I've Got You Out Of My Mind (Decca F 11913)**** Firestorm team here in going to make quite an impression. I heard, and may even pop into the charts with this first effort. Cristo used to be known as Bobby Rio. Now recording for Joe Meek they've got a useful hot sound.

KELLIE GREEN—Madrigal; Foggy Day (Stateside SS 300)****—Madrigal is the theme from "The Chalk Garden." Piano carries it soulfully in front of strings and driffs close to jazz for a spell. Foggy Day, the old Gertrude with gem.

A swinging performance by fine technician.

KEN KIRKHAM—Second Window, Second Floor; There's Gonna Be A Fight (HMV POP 1308)****—A warm romance well-sung by Kirkham. There's Gonna Be A Fight was composed by the Sharon Sheeley and Jackie De Shannon partnership. Convincing.

★ ★ ★

BYRON LEE—Summy Dead; Say Bye Bye (Parlophone R 5140)****—Byron Lee and The Diagonaires push out a complete blue beat half here with Summy Dead. Rhythm of the second side is perhaps more in line with the commercial beat we've been getting over here.

EDDIE RAMBEAU—Come Closer; She's Smiling At Me (Stateside SS 301)****—Eddie Rambeau came on his own (remember a good previous coupling in partnership with Marcella Jot). And he's singing two British compositions

from Chris Andrews. Come Closer whips along smartly and could come close to the Thirty.

DON SPENCER AND THE LERDS—Pride; For Love (HMV POP 1307)****—Spencer shuffles swiftly through a lyric which tries to turn humiliation into success. For Love beats steadily.

★ ★ ★

JERRY BUTLER—Giving Up On Love; I've Been Trying (Stateside SS 300)****—Rich, dramatic heat vocal from Butler on Bon B. King kind of song Giving Up On Love. If Jerry sold at with the song, he'd be very big in Britain.

DON CHARLES—If You Don't Know; Voice On The Phone (HMV POP 1307)****—If You Don't Know (I Am Gonna Tell You) is a pleasant licker which Charles sings amiably to guitars and some gel voices floating high.

JOHNNY BLUNNETTE—Sweet Sweetie; Wake Up! (Capitol C 15347)****—Johnny Blunnette singing Johnny Burnette songs. Quick, competent cuttings from the country corral. But that Doll lyric's a mile off.

BROTHER JACK McDUFF—Rock Candy; A Real Good 'Un (Stateside SS 302)****—Another coupling from Soul organist,

Brother McDuff—and brother he can rock along that keyboard!

ELMER BERNSTEIN—You Are My Best Friend; The Theme; Main Title from "The Rat Race" (MGM 1238)****—TV show "Saints And Sinners" strikes me as mediocre, to say the most. Bernstein's music is better than it deserves, even to be thrilling.

THE ESCORTS—The One To Cry; Tell Me Baby (Postans TP 474)****—You'll probably find yourself finger-snapping to the top half here. Time's catchy.

THE COCKNEYS—After Tomorrow; FE Cry Each Night (Philips BF 1338)****—Both sides will fit into a stack of group discs but won't stand out I'm afraid.

★ ★ ★

THE OTHER TWO—I Wanna Be With You; Grasshopper Gaiter (Decca F 11911)****—Catherine Attard and Jimima South are a pair of 18-year-olds building quite a reputation in the R 'n' B field. No crumbles from our top.

THE FORTUNES—I Like The Look Of You; Come On Girl (Decca F 11912)****—The three boys came out with a third disc that's not at all bad. I like The Look Of You mostly with words warmth in the love lyric. Come On Girl is a middle-bracket which lead guitarist, Barry Pritchard, pointed.

RONNIE AND THE DELAIRES—Dreg; Just Wiggles 'n' Wobble (Coral Q 7247)****—Two items from the film "The Horror At Party Beach." Topside, Dreg, opens of course with the snarl of cultured nastiness.

MAL RYDER—See The Fanny Little Clown; Slow Down (Vocalion V 9219)****—Another cover of Bobby Goldboro's See The Fanny Little Clown—sung lightly and sympathetically.

SWEET DEMONSTRATORS—Sweet Violets; Ultra-Violet (Warner Bros. WB 132)****—Latin arrangement of updated old favourite. Sweet Violets is presented humorously by vocal group. Could be a surprise-seller.

★ ★ ★

JOHN ADDISON—Love Theme from "Tom Jones"; Girl With Green Eyes (United Artists UP 1053)****—Orchestra playing two of Addison's screen compositions.

DAVID JOHN AND THE MOOD—Pretty Thing; To Catch That Man (Vocalion V 9220)****—Rhythms 'n' Blues quintet from Preston way these boys play guitars, harmonica, drums, and rowroad.

SPENCER DAVIS GROUP—Dimples; Silks And Thinkin' (Postans TP 471)****—John Lee Hooker's Dimples, jinked and played in successful R 'n' B manner with harmonica backing.

GUY DARRELL—Go Home Girl; You Won't Come Home (Orion O 1932)****—Guy, from Grasswood, puts a C and W voice easy best and is accompanied by The Mindsters for a gentle debut. Second side was written by Helen Shapiro.

BEHIND THE SINGLES SCENE by DON NICHOLL



HEINZ with Chad Christian, the girl who wrote his current release "Please Little Girl."

SURPRISE SURPRISE FOR MEEK AND HEINZ

HEINZ and recording manager Joe Meek don't believe in ignoring music submitted by amateur songwriters. If they did you wouldn't be hearing "Please Little Girl" as the new DNT title from the singer.

About four weeks ago, Meek received a letter and some manuscripts from one "Chad Christian." Would he see if the songs were any good? Did he think Chad had a songwriting future?

"Dear Mr. Christian," replied Joe. "I like the songs... let's meet."

When they met, Chad turned out to be a Miss not a Mr. Christine Chadwick to be precise. The next surprise was hers... Joe introduced her to Heinz and to Heinz's brand new recording. The recording of "Please Little Girl" which was one of her compositions!

I'm told Joe plans to cut more of "Chad Christian's" songs which will delight 20-year-old Miss Chadwick and her Dad too. But it'll mean more work for Dad... he's the one who writes out the harmonies for the girl's melody lines!

ROCKER HALEY SET FOR A BIG REVIVAL

BILL HALEY seems set for a big revival as a result of some party types picking up his old "Rock Around The Clock" and making it one of the "done" discs. Haley's original Brunswick single of the number is one of the world's biggest sellers... fifteen million at latest count!!

The single has never really been out of circulation in this country since it was first issued back in 1954; but Brunswick are pressing up extra copies and polishing publicity reminders. The Warner Bros. version (reviewed this week) was made by Haley in 1960 when he got the notion that he could improve on his old Brunswick winner.

It's never been issued in this country before—and probably wouldn't have seen the British light of day if it hadn't been for the new interest in the rock man! Since the Decca group control both Brunswick and Warners here it'll be interesting to see what happens.

I've told the "revival" will be boosted in July when Brunswick put out a pair of Haley's old A-sides to make one new single... "Happy Baby" and "Birth Of The Boogie."

"Where can we buy the record?" They couldn't. Until now, Johnny mentioned the "Temptation" success to recording manager Johnny Franz, when they were discussing tapes for his new release—and the discussion ended right there.

THE MOJOS and their recording manager Franklyn Boyd had second thoughts about "Why Not Tonight." The boys nipped down to London while they were on the Dave Clark tour to make the disc. The session went smoothly enough but later in the week all concerned became more and more convinced that a better version could be made. So back the group came to London.

The original music track was retained but the vocal work was re-done... more harmonies were added and the "no-no-no's" were put in to the side for the first time. Nick Crouch plays 12-string guitar on the disc... Terry O'Toole supplies the Jerry Lee Lewis type piano and the vocal lead is by Stuart James. It's James and O'Toole's composition incidentally.

The Mojors, I can now report, are very happy with their second bite at the disc. They've deliberately retained something of the manner of "Everything's Alright"... and that could be wise. For "E.A." has sold more than 150,000 copies to date and is still moving.

THE APPLEJACKS were beginning to despair about finding a suitable follow-up song to "Tell Me When"... until lead singer Al Jackson mentioned the fact to Paul McCartney. "We met in the television studios," says Al, "and I've never been to glad to meet anyone."

For it was Paul who got together with John Lennon and came up with the suggestion that The Applejacks should try their hand at "Like Dreamers Do."

This is not a new Lennon-McCartney composition. The Beatles wrote it some time ago, but they didn't feel it was right for them.

It has proved to be very right for the Applejacks. Paul and John let the Birmingham boys have a demonstration disc within 24 hours of meeting... and within 24 hours of getting that disc The Applejacks had actually recorded their own arrangement!

Rod's name on all labels

ROD MCKUEN, about whose lyric "The World I Used To Know" I rave this week, has recorded for almost every label you can think of. He has also acted in films under contract to Universal... written several books including "Elephants in the Rice Paddy"... and published more than 300 songs.

His folk singing act first registered in a big way at San Francisco's Purple Onion club—and he's now in demand all over the world. Well Rod ought to know how to get audiences on his side... in Korea he wrote and directed psychological warfare programmes!

Pop fans!

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Billy Fury adds racehorse to pet collection and asks fans

PICK A NAME FOR MY DOG!

BILLY FURY has just taken delivery of a new dog and a new car. But the two don't really go together, for it isn't the kind of dog you might expect to see peeking from the rear window of a car.

It's a Dobermann—a German guard dog that, when fully-grown, stands more than two feet high!

By
Laurie Henshaw



BILLY—His new car is a deep blue Ford Zodiac Estate.

"At present, it's only a pup," Billy told me. "I had a problem about the name. I think I'll call it 'Ella.' But if fans can think of a better name, then I may adopt that."

His new car is a deep blue Zodiac Estate model.

"Very convenient for carting gear around," says Billy. "Somebody always wants a lift, or to get me to give a hand with drum kit or a couple of amplifiers. I like driving. It gives me a chance to relax."

I'll have to find some different material. But I love the standards. "I also like the sort of backings Dionne Warwick gets. There are some great arrangements on her records."

"I hope to find time for fishing on the Norfolk Broads. Last time, we lost an ear and got stuck in the mud. So I'll take more care this summer."

Although his current hit, "I Will" was recorded by Vic Dana, Billy is against cover jobs.

"A cover is just another word for a copy," he said frankly. "I phrased 'I Will' differently from Vic's version, anyway."

Billy's "I Will" is shortly being issued in the States. But, unlike so many British artists who would give a share of their record royalties to get to America, Billy

is not burning to go over there. In fact, he's sticking to the point he put to me just a year ago.

"Not that I'm knocking America," Billy assured me. "New York and Miami are great fun, but I like to get away from big towns."

"Places I would like to visit are Africa and the West Indies."

But, right now, it's Great Yarmouth for Billy — plus The Gamblers—and that Dobermann.

His Derby hope!

LAST weekend Billy added to his collection of pets—he also breeds Chihuahuas—when he paid £8,500 for Anselmo, an Irish-bred racehorse, which was due to run in the Derby at Epsom this week.

It's the hottest car in the South!

CABLE FROM AMERICA

HANK WILLIAMS JNR., in the news so much these days, is now the proud possessor of what is being called "the hottest wildest set of wheels in Nashville." It's a 1964 convertible Pontiac, and is fitted with car sports rifles, pistols, silver saddle, huge horns on the hood, silver horseshoe brake pedals and everything to make it the showiest car in the South, or anywhere else, I should imagine!

edited by

Maurice Clark

The Everly Brothers met up again with their English friend Lonnie Donegan in Nashville where they were all cutting discs under the direction of Wesley Rose.

★ ★ ★

FOR the past two years or so it's been said that the big bands are back. Now at last it looks as if they really are. Woody Herman's recent appearance at New York's Metropole was almost a riot, with Woody playing better than ever. Harry James has been set for a big nationwide tour starting in September, and other greats like Basie and Ellington, are suddenly receiving so many offers they can hardly cope.

Those who thought that the Country Music Cavalcade of Stars, presented recently in New York, would not do well out in the big city, were proven wrong as the attendance totalled over 25,000 people for the four shows, a very impressive number for C and W music held in the sophisticated city.

Capitol Records last week filed a suit against Greatest Records claiming they were

"counterfeiting" Capitol hit records, mainly selections from the big Beatles hit albums and their new single hit, "Can't Buy Me Love." Greatest issued these in album form calling it "The Original Greatest Hits."

After Danny Williams made the charts big time here with his American recorded title "White On White," it looks as if he will have the same success with another, "The Little Toy Balloon." Even Johnny Mathis is admitting young Danny is a fine singer!

Harry Belafonte is to have a building named after him in the newly built Wiltwyck School for Boys. Belafonte received this honour because he raised nearly \$250,000 towards the building through a series of concerts at Carnegie Hall.

Colpix Records have just signed the great jazz trumpeter Chet Baker, who is now working in the States after a long period in Europe. They are at the moment making an LP with Chet. Another Colpix signing is Sister Rosetta Tharpe the wonderful gospel singer.

The Four Seasons are about to hit the chart tops again, but with what side of their new 'Ae Jay Jay' disc is anybody's guess. Although "Ae Jay Jay" was made very much as the "A" side the flip, "Long Lovable Night," is getting all the plays.

★ ★ ★

"MEMPHIS," the Chuck Berry instrumental tune that was a big hit last year for Lonny Mack, is happening again, this time for newcomer Johnny Rivers.

Thelma Berry, Chuck's wife, is really wishing the time away. Firstly to see Chuck again when he returns from his highly successful tour of Europe. Secondly to the time, possibly in September, when Chuck will return for a second tour on which he promises to take her with him.

Dressed-up

From June 11, Billy plays his third resident summer engagement at Great Yarmouth — this time at the Royal Aquarium.

"We are doing an old-time music hall scene that has us all dressed up in tails and white ties. And we have a finale in evening dress. It should be a laugh."

"I may put in one or two numbers for the Mums and Dads, but I don't believe it is necessary to try to cater for them specially. "And I always think of this: the fans you sing for grow older with you, so why should it be necessary to try to change your act?"

Standards

While at Yarmouth, he and The Gamblers will be discussing material for further recordings, plus an LP, when the season ends.

"I want to do a blues-type thing, with The Gamblers featured in a kind of Bill Black Combo backing. I also want to do an album of standards. Some of the numbers Sinatra has done would be fine—except that if I recorded them people would say I was trying to 'do a Sinatra'. So

Jazz by Owen Bryce

George Lewis
Band of New Orleans

JAZZ AT PRESERVATION HALL (4) (London HA-K 8165)*** — Recorded in 1961, this set merely shows that George Lewis doesn't improve with age. Though some of the records he made in the late '50s sounded better, it's obvious that this was not a permanent improvement.

Down By The Riverside, Listen To The Mocking Bird, and Burgundy St. Blues are solo spots by Lewis . . . the last named is especially atrocious. All the rotten things of the revival are here . . . that'll make it a "cert" buy for the discards.

Billie and De De Pierce/ Jim Robinson's
New Orleans Band

BILLY AND DE DE PIERCE/ Jim Robinson's New Orleans Band (London HA-K 8163)*** — Anything by Jim Robinson's Band I class as a collector's item. Rarely does he provide me with any musical thrills and so I virtually crossed off side one. He is a musician over which an enormous amount of controversy rages; depending on your views on New Orleans jazz he's either the greatest or . . .

Side two interests me a lot more, for I've had a piece in my heart for the work of Billie and De De Pierce for a long time. De De is the bassist and plays a trumpet at times

moving with all the intensity of the blues, at others showing some allegiance to Louis Armstrong.

His wife plays piano and sings powerfully. She does her version of *Love Song Of The Nile* with tremendous feeling. But the LP as a whole is a very mixed batch of the thrilling, interesting, and plain mediocre jazz.

Count Basie

BASIE IN SWEDEN (Columbia) 31 8X (1000)*** — Not up to Basie's highest standards, but very much worthwhile listening. Difference between this and the best largely revolves around the drumming of Louis Bellson, who departs for regular, Sonny Payne. Bellson is a superb drummer, but lacks the lift of Payne.

April In Paris is here once again, with a new and, dare I say it, better trumpet solo. Irene Reid sings a long version of Basie's *Backstage Blues*, Basie himself arranged *Backstage Blues*, Hettie, Ernie Wilkins, and Frank Foster helped with the arrangements.

Duke Ellington

MY PEOPLE (Stateside) 5L 10077)*** — *My People* was Duke Ellington's contribution to the Century of Negro Progress Exposition, held in Chicago in August 1963. The whole thing from beginning to end, is Ellington's. The orchestra is made up of many Ellington musicians, directed by Billy Strayhorn and conducted by Jimmy Jones, Joya Sherrill sings the main part.

If it an ambitious affair, though nowhere so deeply moving as, let us say, *The Freedom Road*, put over on our own TV recently. The Duke's idea was not only to present the Negro race, it was to put over a first-class entertainment, and much of the possible militancy of today's thoughts don't find expression here. Most of Side Two is the Blues, interesting, perhaps even essential listening . . . but not Ellington as we know him orchestrally.

Duke Ellington
Orchestra

THE SYMPHONIC ELLINGTON (Epic) Reprise R-6097) *** — The sleeves says it's the Ellington band "and 500 of Europe's finest musicians!" Don't take this too literally. What it actually means is that Duke has added here and there members of various European symphony orchestras. But you hardly notice them. The Ellington band and Duke's compositions and orchestrations are what counts. And I'd say this is the most outstanding example of recorded Ellingtonia in several years. There are four extended compositions, written between 1949 and now, including the magnificent tone poem called *Harlem*, which was one of the most striking features of the band's recent tour.

The band responds superbly to the orchestrations with splendid solo contributions from Hodges, Gonsalves, Carney, Coogis, etc. Go out and buy it. You won't be sorry!



WHAT'S IN THIS SYMBOL FOR YOU?

WATCH FOR IT...

BACHARACH SONGS FOR

Tornados' single

THE Tornados' next single to be released at the end of this month will feature their first recorded vocal. The song is "Rag and Bone Man," and the singer will be Ray Randall.

The group is set for a four-day promotion trip to New York from October 1, and have started recording an LP specially for the American market.

CLIFF? Record company boss bringing new numbers

From JUNE HARRIS, New York, Tuesday

BOB MORGAN, executive producer of Epic Records, flies to London on June 10 to work out some new material with Cliff Richard. He will take several new songs with him and is hoping to secure some Burt Bacharach compositions. He will stay in London for about 10 days and do routine material with Cliff.

Cliff may follow this up by a visit here at the end of July to cut singles or albums with Morgan for release on Epic.

Says Morgan: "I feel Cliff has tremendous potential here as far as the charts are concerned, and could really be successful in the States with the right material." He is thinking of ballads.

In London, latest sales figures for Cliff's chartleader, "Constantly," are well over 200,000. And "The Shadow," "The Rise And Fall Of Fingel Bunt" has passed the 150,000 mark.

Ex-Shadow's group

EX-SHADOW Brian "Licorice" Locking will lead his new group The All Stars on a North Sea Shuttle aboard the Dutch vessel "Koningin Wilhelmina" on August 29 and 30.

Berlin Festival for Escorts?

LIVERPOOL'S Escorts may be the first British beat group to appear at the Berlin Film Festival later this month. Negotiations are in progress for the group—which is managed by Jim Ireland, manager of the Swinging Blue Jeans—to appear at the festival on June 27 in a round-up of the world's music organized by Manfred Weidner, owner of Hamburg's Star Club.

The Escorts' new British release is "The One To Cry Coupled With 'Tell Me Baby'."

BACK TO WORK AGAIN

IT was back to work last week for "Lollipop" girl, Millie following four days in hospital after collapsing at Battersea Fun Fair. Looking fit and well again, she arrived by car on Friday morning at Carlton Hill film studios to resume shooting her two-song part in "Swingin' U.K."

When she left Battersea General Hospital on Thursday, her going-home present from the staff was an eight-week-old mongrel puppy which she has named "Henry." "I'm going to write a song for him as soon as I can," went on Millie. "He's a darling."

A warm welcome greeted her when she turned up at the studios. As well as photographers and Pressmen, there were DJs Alan Freeman and Kent Walton, who are also taking part in the film.

A special "Welcome Back" banner was strung across the entrance and a very lucky henhouse described "Welcome Back to 'Swingin' U.K.'" Millie was presented to her.

At the moment the "Lollipop" girl is recording tracks for her first LP and although nothing definite has been settled, there are plans for another new single soon.—M.L.



Photographer Peter Stuart is with the Stones

Don't miss next week's issue
4 EXTRA PAGES
packed with pics of

The Rolling Stones in America!



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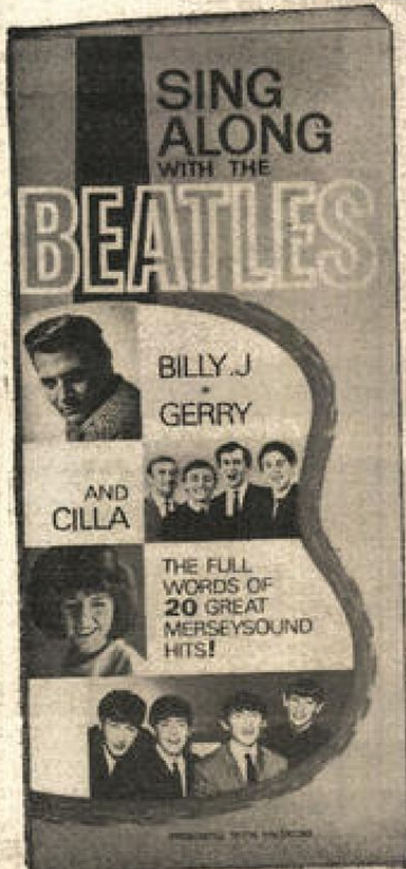
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Bobby Elliott



Eric Haydock

Eric Haydock

DUSTY AND DIONNE ON TOUR OF LONDON'S CLUBLAND

WHEN I first heard that Dionne Warwick was definitely coming to London and was going to appear as "Ready, Steady, Go", I couldn't wait to meet her, for I had first seen her in Paris late last year when I went over there with Dusty Springfield.

We came back raving about her singing and both of us were determined to meet her when she appeared on the show. We decided to show her the sights on her first spare evening, and that turned into a night round the West End clubs and included an impromptu session in a pub in the East End of London!

Dusty and I collected some friends, including Tom Springfield and dancer/singer Peppi and headed East to The City Arms pub just off the Commercial Road in London's dockland. Dusty and Dionne signed autographs and talked to the

customers and we introduced Dionne to British bitter, but she soon gave that up and reverted to brandy and coke.

There was a group playing on stage, but everyone was insistent that Dusty and Dionne should sing and eventually we persuaded them and Peppi, with Tom on piano, to get up on stage and do "Twist and Shout" and "Wharf I Say".

The backing may not have been perfect, nor the balance correct, but it was the most exciting and funny sight you could imagine, and it brought the house down!

We were invited to stay on for a bit after closing time while the landlord was clearing up and we formed our own group on stage. Dusty outplayed everyone on drums.

The following night we did the rounds of the West End night clubs.

So in two short evenings we'd showed Dionne just a little of London. Everywhere we went people came up to congratulate her and everyone who saw Dionne perform or met her was knocked out by her talent and impressed by her charm.

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DAVE CLARK

A personal letter to DISC readers

That reception by the U.S. fans was almost frightening!

WOW! It's all go, go go! We just haven't stopped since we arrived in New York last Sunday. Honestly, I didn't expect to see so many people at the airport—they told me later 3,500 were there—I just couldn't believe it!

First of all, it was one of the hottest days we'd ever experienced. Temperature was 92 degrees, and the humidity just kills you. And Mike Smith, thinking it might be a little chilly—as it had been in Sweden immediately before we came here—wore an overcoat to get off the plane!

As we landed, we were met by Harold Davison, Jack Green of Associated Booking, and some customs officials, who cleared our baggage on the spot. We then went through a mad Press conference at the airport, which included television and radio shots and a series of "boops"—which are short interviews—for Murray the K's programme on WINS. Then we were all taken to the cars and driven to the hotel.

● In the kitchen!

I never expected anything like the reception waiting for us at the Warwick. There must have been 500 fans outside the place. Then, when we got to our suite, we found five more fans hiding in the kitchen!

When we finally hit the sack on Sunday night, we were all pretty exhausted. Mike still couldn't believe it was Sunday,

May 24. He kept saying he thought it was Friday, June 12! In fact, it now seems so long since we've been home that I don't think any of us knows what day of the week or month it is.

Monday was a pretty heavy day. We had a couple of photo calls and Press interviews in the early morning and were then what the Americans call "feted" at a special Press lunch thrown by Epic.

Me and the boys sat at the top table with Harold Davison, Jack Green and some Epic big boys. We were completely knocked out when Epic presented us each with a plaque congratulating us on our million plus record sales in America. We had no idea this was going to happen.

After the lunch on Monday we were rushed off to the Newark Mosque for our opening show. All the shouting and

screaming was fantastic, but we were grateful they went off so well. I think the best part about that evening, other than the shows themselves, was the police escort we had in and out of the city.

Tuesday morning we went out on the road, to play dates in Philadelphia, Washington and New Haven, before returning to New York for our Carnegie Hall concert and the Sullivan show. Everywhere we went, promotion

men had been to the city ahead of us to prepare for our visit.

Honestly, when we hit each town, we were treated like royalty. You know, the whole jazz-local DJ and Press interviews and all that lot. The concerts were good too, and our first experience at being on the road in America was invaluable.

I'll write about our Carnegie Hall and Sullivan dates next week. At this stage, all I can say is that even before we got here, we weren't nervous at the thought of doing these shows. But isn't it funny that we get a chance to play Carnegie Hall before we've even appeared at our own Albert Hall!

Incidentally, we don't want to seem big-headed or anything, but Sid Bernstein, who's promoting our Carnegie Hall concert, told us that after our arrival Sunday, the phone lines to the Hall were jammed with people asking for tickets. I'm not only glad for our sales, but for everyone who's been involved in this tour.

● Ella's guests

By the way, I almost forgot to tell you. After our show at Newark on Monday, Rick, Denis and Mike went to Basin Street East to see Ella at her guests for the evening. They said they were knocked out when Tony Bennett, who'd been sitting in the

audience, got up and did some impromptu scat singing with Ella on the stage.

We're all going again before we leave, and we have a special surprise in store for one of the boys I'll tell you about it after we've been!

Love,




Rick, Mike, Dave, Denis and Lenny hold a giant key presented to them after their Carnegie Hall appearance last Saturday.

SEARCHERS

On the spot story by Jonathan Clarke



No screaming fans for The Searchers when they hit New York.

Their tour hots up after a slow start in New York

THE SEARCHERS, who started a 16-day tour of the States last Wednesday, scored a smash hit on their show at the seaside resort of Virginia Beach, Virginia, last Saturday (May 30).

It was America's first big summer holiday date, Decoration Day, and youngsters threw themselves all over the place with excitement. The stage was littered with presents thrown by the fans.

But despite the enthusiasm at the concert, and The Searchers' success in the U.S. disc charts, their welcome when they flew into New York was quiet.

The reception committee consisted of a police detail of five, an agent, a trade press reporter

and three wire service men! Said Searchers' drummer Chris Curtis, commenting on the absence of high school youngsters: "We didn't want the American kids to lose out on their education to meet us."

The group was then driven in three limousines to the Hotel Mark Sheraton—where a minor hitch occurred.

Baggage from other occupants was still in their rooms and John McNally was so irritated that he checked out at once and went over to the Hilton Hotel.

Next stop for the boys was a 14-hour bus trip to Asheville, North Carolina, at midday on Thursday for a Friday performance.

Following their Virginia Beach appearance on Saturday night, they moved on to a Sunday concert in Allentown, Pennsylvania. Monday they spent travelling to concerts on Tuesday and Wednesday in the New York area.

Agent Tito Burns enthused to DISC over the Searchers' special booking on Johnny Carson's famous NBC-TV "Tonight" show on Tuesday next.

The Searchers are the first British group to be booked on this show, and the trade feels it

is an even more valuable exposure for recording artists than the Ed Sullivan Show. An artist can not only perform, but is interviewed by Carson as well, thus giving American audiences a real inside look at the British hit-makers.

Single, LP by Beatles to tie in with film

"A HARD DAY'S NIGHT," the title song from The Beatles' film, will be released as a single on July 3, and the boys' film album will be issued on July 10.

Their outstandingly successful *Rediffusion* TV spectacular "Around the Beatles" is to be screened in the States in the near future. No exact transmission details are yet announced. The show is also likely to be used in Australia and other countries where The Beatles are chart-toppers.

Their old single with Tony Sheridan "Sweet Georgia Brown" has been released in the States by the Atco label. It came out in this country on Polydor.

The boys leave for Copenhagen today (Thursday) for three days of appearances there and in Amsterdam and The Hague.

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