

DISC weekly



EXCLUSIVE IN THIS ISSUE!!

The fantastic Bob Dylan



APRIL 10, 1965

SIXPENCE

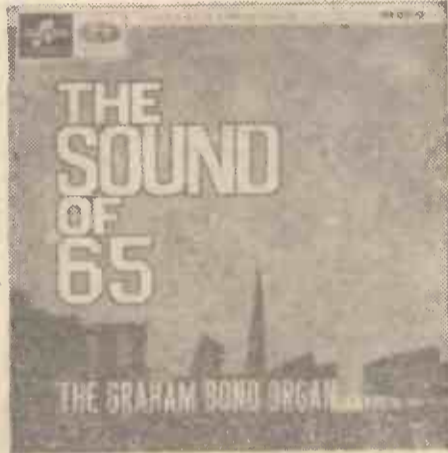
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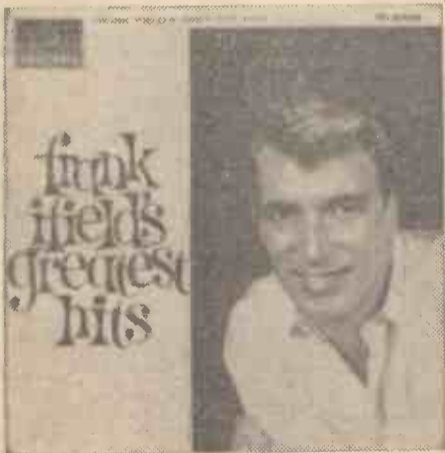
THE BEATLES Beatles for Sale
Parlophone PCS3062 (stereo LP)
PMC1240 (mono LP)
TA-PMC1240 (mono tape)



THE GRAHAM BOND ORGANISATION The Sound of '65
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NAT KING COLE My Fair Lady
Capitol SW2117 (stereo LP)
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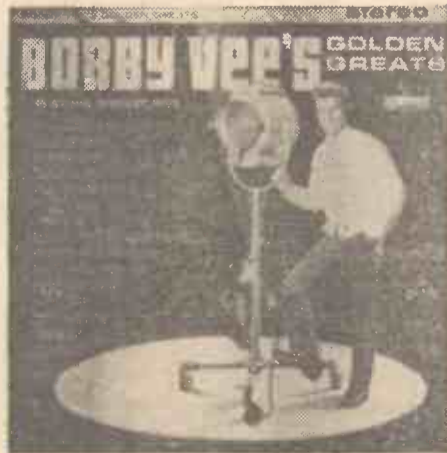
DEL SHANNON Handy man
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Columbia 33SX1677 (mono LP)
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DONOVAN WANTED FOR U.S. 'SHINDIG'

POP PEOPLE

Beatles sell 300,000

"TICKET TO RIDE," the Beatles single released tomorrow (Friday), has already passed the 300,000 mark in orders, virtually assuring the boys of another No. 1 spot in the charts and another of our Silver Discs when the figures are officially confirmed.

The Beatles will take part in "The Eamonn Andrews Show" on Sunday, both as performers and debaters in the discussions with the other guests Wolf Mankowitz and Katherine Whitehorn.

John and George will be interviewed by Cathy McGowan in "Ready, Steady, Go" on April 16. Paul and Ringo will not appear as they will be on holiday.

Wayne's one-nighters

WAYNE FONTANA and the Mindbenders will be appearing in four special one-night pop shows starting this Sunday (11).

They star with The Pretty Things, The Ivy League, Elkie Brooks and The Art Woods on Sunday at the Oxford New Theatre.

On May 9 they appear with Them, The Fourmost, The Art Woods and Sandra Barry at Margate Winter Gardens Pavilion.

On May 16 they appear with Them, The Nashville Teens and Sandra Barry at Bristol Colston Hall.

At the Scarborough Futurist they appear with Dave Berry, The Rockin' Berries, Them, and Sandra Barry on May 23.

DONOVAN is being sought by ace teen show producer Jack Good for three "Shindig" appearances during his visit to the States between April 25 and May 9.

These will be in addition to guest spots in "Hullabaloo" and "The Ed Sullivan Show" already fixed. Hickory rush-released his "Catch The Wind" in America on Monday this week, and Donovan's first LP will also be issued there on April 16.

He will make his concert debut at the Newcastle City Hall on May 14, and will headline a 28-day package tour opening at that venue on September 25.

Other concert dates set are Leicester De Montfort Hall (May 16); Bournemouth Winter Gardens (22); Portsmouth Guildhall (23), and Blackpool North Pier (June 6).

Donovan will start an 11-week series of Sunday concerts at the North Pier on July 4.

TV dates for Donovan are "Top Of The Pops" today (Thursday) and "Thank Your Lucky Stars" (Saturday). He will star in the Light's "Holiday Pop" on Easter Saturday (April 17).

Animals riot rumour denied

NATIONAL newspaper reports last weekend that The Animals were playing a Saturday date in San Francisco where a riot broke out were denied on Tuesday by Animals' agent Dick Katz.

"The confusion arose because an American group called The Cannibals were playing at the venue," he told DISC WEEKLY. "Actually, The Animals were playing that day at the Westminster Technical College."

The Animals' itinerary in the Caribbean has now been changed. After a "Hullabaloo" TV show in New York on April 16 and a date in Miami the following day, they play St. Thomas in the Caribbean on April 18, followed by Kingston, Jamaica (19), and Puerto Rico (20-22).

THE SEARCHERS and BRIAN POOLE AND THE TREMELOES are among the guest stars booked for the next radio series of "The Ken Dodd Show," starting on Sunday next when THE SWINGING BLUE JEANS will appear. THE SEARCHERS are set for May 9 and BRIAN POOLE AND THE TREMELOES for May 2. Other booking are THE COUNTRYMEN (April 18) and THE MIGIL 5 (25).

"The Sound of Motown" programme featuring TAMLA MOTOWN artists with DUSTY SPRINGFIELD will now be televised by Redifusion on Wednesday, April 28—instead of April 21.

CHUCK JACKSON, DIONNE WARWICK, THE SEARCHERS, DUSTY SPRINGFIELD and THE MERSEYBEATS all appear in the 45-minute spectacular devoted to American composer BURT BACHARACH and titled "The Burt Bacharach Sound" transmitted by Granada TV next Wednesday evening (April 14).

At presstime, Granada were still hoping to televise a spectacular starring BOB DYLAN, who visits Britain soon for a concert tour.

VAL DOONICAN and MARK WYNTER are among the guests appearing in Redifusion's "Stars And Garters" on Monday (19).

Birds, Moodies, Them may do States 'Caravan'

AMERICA'S Dick Clark has booked Peter and Gordon and The Hollies for an extensive tour on his famous U.S. "Caravan of Stars" show, and is also negotiating similar tours for The Moody Blues, The Yardbirds and Them.

Peter and Gordon will be touring from July 2 to September 6, and The Hollies sometime towards the end of the summer.

(Read about Dick Clark's visit here on Page 15).

U.S. group joins Yardbirds' tour

AMERICAN group The Walker Brothers have been added to the Kinks-Yardbirds tour which opens on April 30 at Slough Adelphi.

The tour, which also stars Goldie and the Gingerbreads, will not now include Unit Four Plus Two, who were originally being negotiated.

Other dates for the tour are: Walthamstow Granada May 1, Lewisham Odeon (2), Portsmouth Guildhall (4), Aldershot ABC (5), Kingston Granada (6), East Ham Granada (7), Hanley Gaumont (8), Coventry Theatre (9).

Then Swindon Odeon (11), Southend Odeon (12), Bedford Granada (13), Tooting Granada (14), Bournemouth Winter Gardens (15), Ipswich Gaumont (16), Taunton Gaumont (18), Cardiff Capitol (19), Wolverhampton Gaumont (20), Bolton Odeon (21), Leeds Odeon (22), and Derby Gaumont (23).

Manfreds to States

MANFRED MANN will visit America for a second tour in June. The boys will be there for a week and six top-line venues are being set up, including one date at a big auditorium in St. Louis.

This tour is replacing a four-week tour of the States that the boys had negotiated for April and which they cancelled because it was too long.

While they are in America in June, the group will do TV dates, including a "Shindig" from Hollywood.

Them in car crash

THEM were involved in a car crash just after midnight on Sunday while their van was travelling along Oxford Street, London. The boys escaped with a shaking.

Fame's U.S. tour off

PLANS for Georgie Fame to tour America have now been dropped. Instead, he will visit the States for a short promotional trip in May on his own to promote "In The Meantime" and will extend a tour of Scandinavia at the end of May and the beginning of June.

Already set are dates in Gothenburg, Copenhagen and Stockholm. The group visit Ireland on April 20 for five days.

Georgie's new EP, a tribute to Fats Domino, will be released on May 7.

Dave Berry Down Under

DAVE BERRY, and maybe The Cruisers, will probably tour Australia for three weeks in June.

The group are opening a series of Sunday dates on the Billy Fury show at Great Yarmouth on alternate Sundays from July 4. Herman's Hermits will play alternate Sundays on the Fury show from July 11.

Adam on 'Lucky Stars'

STAR artists added to forthcoming "Thank Your Lucky Stars" programmes include: The Ivy League (this Saturday), Adam Faith and The Roulettes, Manfred Mann, The Honeycombs, The Silkie (April 17), Michael Haslam, The Zombies, and Lulu and the Luvvers (24).

Moodies for Festival

DONOVAN and The Moody Blues are the latest signings for the Brighton Song Festival being staged at the Brighton Dome on May 24, 25 and 26.

The all-star bill for this ambitious event now comprises: Cliff Bennett and the Rebel Rousers, Dave Berry and the Cruisers, Wayne Fontana and the Mindbenders, Freddie and the Dreamers, The Ivy League, Manfred Mann, Julie Rogers, Mark Wynter, Marianne Faithfull, Maureen Evans and Billy J. Kramer.

More names are expected to be added to the show, which will be televised by Redifusion during the three days.

Half-hour excerpts will be televised on the first two days, with one hour devoted to the final on May 26.



Top U.S. composer-arranger BURT BACHARACH answers a question about his polka dot handkerchief from DUSTY SPRINGFIELD during rehearsals for Granada's "The Bacharach Sound."

Dusty's U.S. EP

DUSTY SPRINGFIELD'S next single release is tentatively set for April 30. She is cutting more numbers this week in a search for a suitable topside.

A new EP entitled "Dusty In New York" is being released tomorrow (Friday), featuring her with the Ray Stevens orchestra on four numbers recorded in New York late last year.

Gerry phones from U.S.

GERRY MARSDEN will make a transatlantic phone call to Easter Saturday's "Saturday Club" (April 17). He will phone compeer Brian Matthew from New York before appearing on the Murray The K Easter Show at the Brooklyn Fox Theatre with Tamla Motown stars.



TOM MAY JOIN SEEKERS FOR AUSTRALIAN TOUR

THE Seekers, The Dave Clark Five and Tommy Quickly are in line for a tour of Australia at the end of May. It will last for three weeks and there is a strong possibility that Tom Jones will also be appearing on the bill. The tour opens on May 26 at the Perth Capitol and visits Melbourne, Adelaide, Brisbane, Sidney, Auckland, Hamilton, Christchurch and Wellington.

OUR CHART TOP AGAIN!

AGAIN DISC WEEKLY has come out on top and proved that our chart service is the best in Britain today.

Great controversy occurred yet again this week as to who is, in fact, top of the charts. Unit 4+2, Cliff Richard and The Yardbirds have all been given the credit.

But, in the combined chart formed each week by the "Sun" newspaper from the four main charts, DISC WEEKLY has ALL of the top five placings the same.

There are only two differences in the top ten and in each case an exchange of only one position.

At the beginning of last December the "Sun" did a nationwide survey. From the results received, DISC WEEKLY had no fewer than 15 placings identical, four of the remaining placings one placing out and the remaining one had three placings variance.

This made DISC WEEKLY's chart 97 per cent. correct—THE BEST CHART IN BRITAIN!

How well do you know your pop?

REDIFFUSION TV are inviting DISC WEEKLY readers with "an above average knowledge of lyrics of standard ballads" to take part in a prize contest they plan to run this summer.

Contestants should be aged 16 and upwards, and they will compete against each other for money prizes.

Entrants will be weeded out by prior auditions. They are also invited to suggest the names of top celebrities in the world of entertainment — not pop singers — to appear in the series, which is titled "Sing A Song Of Sixpence."

Those who feel they have the qualifications to take part in the contest should write to: "Sing A Song Of Sixpence," Rediffusion TV, Wembley Park, Middlesex. Readers should NOT write to DISC WEEKLY.

Searchers to States

THE SEARCHERS are now likely to tour America from July 16 to mid-August instead of in May as was originally planned.

It is now definite that they will appear at a concert in Frankfurt on April 24 and at a Teenage Festival in Chicago on July 9, 10 and 11.

A tour of Sweden is being lined-up between June 1 to 7.

We're as wild as possible!

SAY THE CHART-BUSTING WHO

ASK any of the four members of The Who, one of the latest London groups to crash into the charts, to describe the group's stage act and they'll probably say: "It's sensation provoking."

At least that is the way guitarist Pete Townshend described the boys to me when I spoke to him at "Top Of The Pops" last week.

"We go onstage to cause a sensation. It's a deliberate policy," he told me as we sat in his dressing-room, just before the final run-through for the show.

humour

"We like to be as wild as possible. For instance, we do things like bash our guitars against our amplifiers. It's a bit hard on the guitars—in fact the one I'm using now, a Rickenbacker, is almost finished—but it gets the required effect."

Wild onstage or not The Who are four boys with quite different personalities. "In fact," said Pete, "music and our sense of humour are about the only things we have in common. And even though we share similar musical ideas for the group our personal favourites are quite different—though we all like The Beatles and the London group The Vagabonds, who were originally from the West Indies and play Soul music.

"For example, Keith Moon likes



THE WHO—They go onstage to cause a sensation.

The Beach Boys and Jan and Dean, Roger Daltrey goes for James Brown, Nina Simone and Buddy Guy, John Entwistle likes Wagner and Beethoven, as well as Buddy Guy—and I dig Bob Dylan."

Pete told me that outside the group, all four have separate interests and don't necessarily stick together on their rare days off, though they are all from the West London areas of Hammersmith and Acton.

Since their chart success, they have had interest expressed from America where their record has been in the Hot Hundred for a good few weeks.

Interest has also been shown in the group by French fans. French TV has already done a half-hour film on the group in which they played six numbers.

Alan Walsh

Are you a Donovan fan? Then don't miss next week's DISC WEEKLY —because of Easter it will be on sale WEDNESDAY —a day earlier!

GET THIS TAMLA MOTOWN SOUND—ON RECORD

Hear this fabulous new sound... Available NOW in your local record shop!



16 TAMLA MOTOWN BIG HITS TML11001 (MONO LP)



THE SUPREMES TML11002 (MONO LP)



THE MIRACLES TML11003 (MONO LP)



MARVIN GAYE TML11004 (MONO LP)



MARTHA and THE VANDELLAS TML11005 (MONO LP)



MARY WELLS TML11006 (MONO LP)



HITSVILLE U.S.A. No. 1 TME2001 (MONO EP)



THE CONTOURS TME2002 (MONO EP)



THE MARVELETTES TME2003 (MONO EP)



THE TEMPTATIONS TME2004 (MONO EP)



KIM WESTON TME2005 (MONO EP)



STEVIE WONDER TME2006 (MONO EP)

THE DYLAN I KNOW



BY BRITISH FOLK SINGER MARTIN CARTHY

He's shy unassuming — but on stage he's electrifying!

I FIRST met Bob Dylan in December, 1962. He had come to Britain to appear in a B.B.C. play called "Madhouse in Castle Street."

But I first saw him when he strolled into the King and Queen pub, near Euston, where I was playing with a folk group called The Thameside Four.

He sat sipping a beer and listened to the group. He said he liked us—and after that, we became good friends.

Bob Dylan is not a pop singer in the accepted sense. He writes and sings songs that broadly come under the category of social commentaries on our life and times.

He would never have set out to become a commercial success; he is far too much of a sincere person to do that. There is absolutely nothing "show-bizzy" about him. That he has become popular is purely incidental.

money

He is completely unaffected by his sudden fame. Of course, he has made a lot of money from his songs and personal appearances. But this doesn't mean a thing to him.

He is just doing what he wants to do.

Just what sort of a person is Bob Dylan? Basically, he is very shy. Yet he will say what he believes. He's not very keen on reporters. And if they bug him with a lot of trivial questions, he will tell them to get lost—and in no polite terms!

Yet he has a marvellous sense of humour. It's very hip. He's not crazy about the usual TV programmes, for instance. Yet he digs the David Frost

type of satirical humour.

And his humour comes through in many of his songs.

He doesn't split people into blacks and whites. To him, people are people. He accepts them as they come. He never really gets heated about anything. For instance, I don't think he would give a darn about the singers who have copied his style — both in America and Britain.

He'll talk on any subject under the sun. Often, during a conversation, he will appear preoccupied. You think he isn't listening to a thing you are saying. Then he will surprise you by coming up with a pointed comment.

humour

He can be a great tease. He'll make fun of people—but in the nicest way. There is nothing malicious about him. He is too much of a humanitarian for that.

In appearance, he is rather short, and not at all distinguished. He is usually dressed in jeans and a shirt. He doesn't wear a cap often. He dropped that years ago.

Yet, when he gets on stage, he puts on an electrifying performance. Many singers sing better. And there are far better guitar players. But Dylan has a style that is all his own.

But there is nothing contrived about his act. He doesn't rehearse every little movement like some artists. Usually, he will have no set idea of what he is going to sing next. He just

sings the song best suited to his particular mood.

Bob is not a "purist" about folk music in any sense. He likes all forms—provided they are good. He likes The Animals, Manfred Mann and The Beatles. He likes what they do. And he likes them as people.

girls

Girls? Bob has an eye for beautiful ones. The Scandinavian type. He thinks that Mary, of Peter, Paul and Mary, is really lovely.

He loves English pubs. He would often visit a little pub in Hampstead. And he is very good at shove ha'penny. He beat me at it. Fancy an American doing that!

He's not bothered much about different kinds of food. But he does have a weakness for prawns.

He likes reading—especially poetry. And he is writing a John Lennon type book, I believe. He seems quite fond of animals.

Acquiring personal posses-

sions doesn't bother him. He would not dream of having a swimming pool in his garden just because he had a lot of money.

But he does live in a big house at Bearsville, just outside New York. It's right on the edge of a forest, and he tells how the deer come right up to his back garden and feed out of his hand.

He likes the secluded life. For this reason, he moved out of Greenwich Village. Phoney artists bug him. He was glad to get away from them.

To sum up, Bob Dylan is a thoroughly sincere person. He lives his own life — and lets other people live theirs. For my money, he's just a lovin' man. A regular guy and a wonderful performer.



AND FROM NEW YORK

No one can tell Bob Dylan what to do...

THEY call him the high priest of the new wave. Translated in the jargon of the "in" folk set this means he's the latter day heir to the Woody Guthrie legend. Poet, philosopher, rebel, preacher, Dylan is all of these. He has reached a stage of renown where it's become the smart thing to drop his name in hip conversations.

Yet, Bob Dylan has achieved all this acclaim with the kind of "Don't give a damn" attitude towards the public that would usually be enough to ensure obscurity for any average artist. But Bob Dylan, travelling preacher and protestor, is not an average artist.

Dylan works very hard at maintaining his own image of unconventionality. For his concerts, he'll shuffle on stage in blue jeans, boots, untucked shirt with his long haystack hair standing straight up. The image seems calculated to jolt his audience and it does. But when those ringing words begin bubbling out in a torrent even the most determined anti-Dylanites succumb.

Dylan also seems determined to let his songs and his poetry do his talking for him. During interviews, he often fails to communicate at all as he'll spill out answers that have no relevancy.

he has suffered

Dylan—born Bobby Zimmerman in Hibbing, Minn.; he took his name from Dylan Thomas; one of the influences—was once quoted in Newsweek magazine as a young man "who has suffered, and been hung up man, without bread, without a chick and with twisted wires growing inside.

"His audiences," Newsweek went on, "share his pain and seem jealous because they grew up in conventional homes and schools."

Yet Dylan too, grew up in a conventional home, went to a conventional high school in Hibbing and a conventional college, the University of Minnesota. But all this he pushes away.

"I don't know my parents and they don't know me. I haven't seen them for years," he told an interviewer, while a few blocks away, Mr. and Mrs. Zimmerman waited to watch a Dylan concert with tickets bought for them by Dylan.

"My past is so complicated you wouldn't believe it man," Dylan has said.

"Bobby is very hard to understand," agreed his brother David Zimmerman from Hibbing, Minnesota.

Jonathan Clarke

NEWSQUIZ



GERRY MARSDEN

1. What is Gerry's real Christian name?
2. How many brothers and sisters has he?
3. What is his chief hobby?
4. What was the title of Gerry's recent first film?
5. How many songs did he write for it?
6. Who was the girl singing star who also appeared in it?
7. What was the name of Gerry's last Christmas show?
8. Which famous American pop star composed Gerry's latest hit?
9. What is Gerry's latest chart entry in America?
10. Where will Gerry and the boys play their first summer season this year?
11. What is the name of Gerry's fiancée?
12. What is her present occupation?
13. Which other group did Gerry and the boys tour America with last autumn?
14. What other famous Liverpool group did Gerry team up with for one Liverpool stage appearance about four years ago?
15. Who was the last Pace-maker to join the group?

ANSWERS: 1, Gerard; 2, One Brother, Fred; 3, Skin-diving; 4, "Ferry Cross The Mersey"; 5, Nine; 6, Cilla Black; 7, "Gerry's Christmas Cracker"; 8, Bobby Darin; 9, "It's Gonna Be All Right"; 10, Blackpool; 11, Pauline Behan; 12, Helping with Gerry's estate business; 13, Billy J. Kramer and the Dakotas; 14, The Beatles; 15, Pianist Les Maguire.

ANIMALS IS BACK AGAIN

with

'BRING IT ON HOME TOME'

ANIMALS

IS BACK AGAIN ON APRIL 2nd.

Mickie Most Production

Ready Steady Goes LIVE!



AFTER eighteen months, "Ready, Steady, Go!" became "Ready Steady Goes Live!" last weekend. And so dropped the miming policy that has been featured on the show since it first hit the screens back in August, 1963. Executive producer Elkan Allan took a bold gamble in asking stars to appear live on a show that inevitably invites viewers to measure up their performances against the "engineered" recording studio product.

But with such good visual performers as Dionne Warwick, Manfred Mann and Tom Jones to kick off the show, the first of the new series was sure to be a success. And Donovan—who had the slightly unenviable task of opening the show—proved that he has got what it takes as a live performer. Whether future programmes can keep up the impact remains to be seen. But, let us at least give a hand to RSG for "having a go."

Too many pop shows have been content to coast along with a well-tryed format. Anyone should be applauded for trying something new—even though there may be pitfalls ahead! L. H.

● **TOM JONES**—good visual artist to kick off the show.

and you think it's great!

MARCUS CARLYLE, 11, schoolboy, "Pinehurst," Lanhams Avenue, Saltdean, Sussex: The live show was much more exciting. It's far better to have the artists performing than just standing there miming to their records.

CLAIRE WILSON, 16, schoolgirl, 22 The Cliff, Brighton, Sussex: "Ready Steady Goes Live" was definitely a great improvement—for viewers and stars alike.

But the producers will have to be careful with the artists they invite on the show. Going

"live" could have a paralysing effect on the careers of some performers!

MADELYN GRATTIDGE, 17, Shorthand typist, 27 Anson Road, Denton, Manchester: Excellent show—I prefer it "live" if this is an example. I seemed to feel that it was happening—that I was in on something new.

DONALD MOORE, 15, newspaper worker, 2 Folkstone Road, Bradford: I thought it was better than the mimed show. One drawback, though,

was the way the Manfred Mann group and some other artists seemed to lack confidence.

CAROLINE MUNRO, 16, schoolgirl, 19, Gorham Avenue, Rottingdean, Sussex: It was a terrific success all round. I particularly liked Donovan. There was much more atmosphere on this live show.

DAVID KENT PICKLES, 17, photographer, 15 Redmire Street, Leeds: I liked the live version. I thought it much better than the mimed show. With the live show you could see and hear them as they really are.

PAUL ROBINSON, 17, insurance worker, 19 Springfield Road, Shipley: I thought the live version was quite good. But the compering could improve.

PHILIP NORT, 16, messenger, 85 Mough Lane, Chadderton, Oldham, Lancs: Great show—definitely better than the mimed version. I can't pick out any one item—just a great show. I liked Cathy McGowan but not David Goldsmith.

SUSAN DALGLISH, 13, schoolgirl, 29 Summerville Road, Salford 6: Much better than the mimed show. It gives one a chance to discover just what the groups and singers sound like away from the recording studios. The show had more atmosphere.



SWITCHED ON TO

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FREELANCE 39/11—52/11 sizes 2-9½ • moulded soles • black smooth side or safari brown velour • D and E fittings



NEAREST SHOP? WRITE CLARKS, DEPT. HIF28, STREET, SOMERSET—AND ASK FOR AN ILLUSTRATED LEAFLET.

TV

SCENE AT 6.30 (Granada, tomorrow, Friday): **Herman's Hermits**; (Monday) **Honeycombs**; (Tuesday) **Dalys**.

DISCS A GOGO (Scottish, tomorrow): **Animals**, **Dave Berry**, **Mia Lewis**, **Tom, Dick and Harry**; (TWW, Monday, Anglia, Tuesday): **Freddie and the Dreamers**, **Peter and Gordon**, **Bobby Jameson**, **Sharon Tandy**.

JUKE BOX JURY (BBC-1): **Stubby Kaye**, **Dionne Warwick**, **Hermione Gingold**, **Tom Springfield**.

THANK YOUR LUCKY STARS (TWW, WNW, Friday; ABC-TV, networked, Saturday): **Gerry and the Pacemakers**, **Donovan**, **Seekers**, **Kinks**, **Alan David**, **Walker Brothers**.

EAMONN ANDREWS SHOW (ABC-TV, networked, Sunday): **Beatles**.

GADZOOKS! IT'S ALL HAPPENING! (BBC-2): **Bachelors**, **Mia Lewis**.

OLLIE AND FRED'S FIVE O'CLOCK CLUB (Rediffusion, Tuesday): **Applejacks**, **Rosemary Squires**, **Countrymen**; (Thursday) **Susan Maughan**, **Bobby Shafto**, **Tony Knight**.

Look in and listen with **Laurie Henshaw**

RADIO

JOE LOSS POP SHOW (Light, tomorrow, Friday): **Freddie and the Dreamers**.

SATURDAY CLUB (Light): **Adam Faith**, **Freddie and the Dreamers**, **Martha and the Vandellas**, **Animals**, **Roulettes**, **Silkie**, **Jimmy Nicol**.

SATURDAY SWINGS (Light): **Tom Jones**, **Liz Roza**, **Dick Jordan**.

TOP GEAR (Light, Saturday): **Supremes**, **Temptations**, **Yardbirds**.

EASY BEAT (Light, Sunday): **Wayne Fontana**, **Kenny Ball**, **Doris Troy**, **Lorne Gibson**.

PARADE OF THE POPS (Light, Wednesday): **Rosemary Squires**.

* SILVER DISC AWARDS *****

Best group

BRITAIN

1. THE BEATLES 273
2. THE ROLLING STONES 169
3. THE KINKS 163
4. THE ANIMALS 84
5. MANFRED MANN 73

WORLD

1. THE BEATLES 546
2. THE ROLLING STONES 164
3. THE RIGHTEOUS BROTHERS 71
4. THE SUPREMES 48
5. THE FOUR SEASONS 41

Male singer

BRITAIN



CLIFF

1. CLIFF RICHARD ... 446
2. P. J. PROBY 184
3. VAL DOONICAN ... 178

WORLD

1. GENE PITNEY 383
2. ROY ORBISON 264
3. CLIFF RICHARD ... 214

Female singer

BRITAIN



SANDIE

1. SANDIE SHAW 343
2. DUSTY SPRINGFIELD ... 334
3. CILLA BLACK 259

WORLD

1. DUSTY SPRINGFIELD ... 329
2. PETULA CLARK ... 282
3. CILLA BLACK 184



CILLA

BEATLES TOP THE LOT! CLIFF'S SOLO SUCCESS

THE BEATLES have done it again! In February we invited you to vote for your favourites among the 42 artists who were awarded our coveted Silver Disc in 1964 and the fab foursome have come out on top yet again—beating The Stones by 104 votes in the British section and by 382 in the World section.

Cliff Richard maintains his unflagging popularity as our top male vocalist — with the controversial

American P. J. Proby over 260 votes behind in second place.

Top world male singer spot went to the States' Gene Pitney, with Roy Orbison and Cliff as close followers.

The barefoot contessa of pop Sandie Shaw narrowly beat Dusty Springfield as the most popular female singer in Britain. She collected 343 votes to Dusty's 334. Liverpool's Cilla Black was placed third.

The dynamic Dusty, however, was

a clear winner in the world class. She gathered 329 to Petula Clark's 282. Cilla again took the third position.

We also asked you to nominate an artist or group for our Silver Disc Hall of Fame — and without any hesitation The Beatles had another runaway victory.

Your nomination as "The Brightest Hope For 1965" went to Manchester's Wayne Fontana.

Hall of Fame

1. THE BEATLES 252
2. DUSTY SPRINGFIELD 162
3. GENE PITNEY 150
4. CLIFF RICHARD 144
5. CILLA BLACK 125
6. P. J. PROBY 121

Brightest Hope 1965

1. WAYNE FONTANA 173
2. THE SEEKERS 142
3. TOM JONES 123



WAYNE FONTANA



THE SEEKERS



TOM JONES

'I never dreamed I'd be top for six years'

VOTED top male vocalist in Britain for six years. That's the fantastic record of popularity for Cliff Richard who once again scoops the award in our Silver Disc Poll.

"You've really taken me by surprise with this one, because I just never dreamed I'd be voted top for six years," exclaimed Cliff when we told him of his success.

"It's an indescribable feeling really, because no matter how many awards you win, there's always the new feeling when you win another.

"It makes you very aware of your responsibility to your fans, and I'd like to say a very sincere 'Thanks' to all the DISC WEEKLY readers who voted for me."

Cliff won his class with a total of 446 votes, as against his closest rival, P. J. Proby (184), and Val Doonican (178).

Cliff was also voted the third most popular singer in the world — behind Gene Pitney and Roy Orbison.



THE BEATLES—John, Paul, George and Ringo. Voted best group for Britain and the world.



DUSTY—World's top female singer. And runner-up to Sandie Shaw as the most popular artist in Britain.



GENE PITNEY—Well in front of compatriot Roy Orbison as the world's Number One male vocalist.



P. J. PROBY

Sincere thanks from

WAYNE FONTANA

for voting me

No. 1 Brightest Hope '65

**POP
PEOPLE**

ALL-BLACK DAVE IS GOING SNOWY WHITE!

BURT BACHARACH will be featured with an orchestra playing his compositions on Southern TV's "The Bacharach Sound" on April 14. Dionne Warwick, Dusty Springfield and The Merseybeats also star on the show.

Gary Crosby stars in "The Case of the Frustrated Folk Singer" in the Perry Mason show on BBC TV on Monday (12).

The **Barron Knights** make their West End debut in Ken Dodd's revue, "Daddy's Here" which opens a season at the London Palladium from April 17.

Rolf Harris, away on a world trip for the past six months, starts a new series for the BBC on April 15 in the Light.

Seekers dates

THE SEEKERS have dates in "Top Of The Pops" (April 15 and May 6) and "Saturday Club" (April 17).

Doris Day and **Robert Goulet's** recording of "Annie Get Your Gun" has been voted "Best Musical Comedy Album of 1964" by the German music magazine, "Fono Forum."

"The **Tommy Steele Story**" is featured on Southern TV on Friday, April 16.

Michael Haslam's new single, out tomorrow (Friday) has had its A and B sides switched. New topside is "My Heart Won't Say Goodbye," the song which topped the Italian hit parade early this year.

The **Nashville Teens** guest in Southern TV's "Three Go Round" at 5.25 p.m. today (Thursday). **Manfred Mann** star in the show on April 15.

DON'T be surprised if the next time you see **Dave Berry** he's all in white. The shifting, whispering giant of pop has decided to forsake his customary black garb for snowy white clothes which he'll wear when presenting his weird and most original act.

"It's not that I'm deserting black," he grinned. "For some strange reason it's my favourite colour. I just felt like a change and have ordered a whole batch of white gear."

"I won't wear white all the time now, mind you! Probably swop around a bit, I will—alternating with my usual black outfits."

kinky

Despite the impression of being way-out and kinky which he gives, Dave is really a very down-to-earth character. He certainly doesn't crawl or slink around his home in Sheffield—or climb up his parents' front-room curtains.

"I'm a very ordinary fellow out of the spotlight," he told me. "Now, for instance. I'm relaxing, listening to a Buck Owens LP in a pair of old levis and a black three-button cardigan. I like very casual clothes—and everything is not necessarily black."

Dave's been known to do some out-of-the-ordinary things though. The other day he went to a place called Chatsworth House in Derbyshire—one of the stately homes—and as it was so hot, he and some friends decided to go in for a swim in the lake there!

On the subject of homes, Dave's still looking for a place of his own where he can throw his wild parties.

"I've had about two dozen offers through the post," he told me. "But I haven't had time to investigate them properly. I don't want one of these rambling mansions. They'd be too

big. I want a sort of converted farmhouse."

In the few days he had free last week, Dave went out and bought himself a £90 stereo radiogram which has joined his collection of nearly 200 LPs and the old 78s he still has—real oldies by people like Bill Haley and Little Richard.

On his turntable a lot these days, too, is an LP called "Song Of India."

"It's really strange, way-out music like you hear in Indian restaurants," he said. "But it's also very clever, and I can get ideas and work out movements for my act—a lot of which is ad-libbed anyway!"

Mike Ledgerwood



DAVE BERRY'S relaxing ways; (above) with a grizzly horror book, (below) with native bongos and (below, left), just lookin' and thinkin'.



Many Many Thanks to all Disc voters for your wonderful support

The Beatles

HEAR THAT

JOHN

John Lennon wants to do a Beatles "Shindig" programme in the U.S. and present P. J. Proby on it because of Proby's British TV ban.

Fourteen newspapermen and photographers were thrown out of a Stones' concert in Stockholm last Thursday by police.

The Rockin' Berries were shown around the Houses of Parliament last week by their MP, Donald Chapman.

The Applejacks have issued a challenge to other groups to play ten pin bowling.

HONEY

Honey Lantree is going steady with a semi-professional drummer from Ipswich who plays in a jazz group. I wouldn't be surprised if an engagement is imminent.

Frank Ifield has cut most of the tracks for his first film, "Up Jumped A Swagman," which starts shooting on April 20. He has written several of the numbers himself.

CHRIS

Songwriter Chris Andrews, who has written several of Sandie Shaw and Adam Faith's hits, is putting a lot of his money into the furniture business.

The Beatles' film, which is reported to be running a bit behind schedule, is due to finish in five weeks' time.

Peter Jay denies all rumours of an impending marriage.

Adam Faith's last single, "Stop Feeling Sorry For Yourself," was his worst selling one yet according to Eve Taylor, his manager.

WHAT'S POPPING

ROD HARROD KEEPS YOU UP ON T

DONOVAN WANTS TO GO A-TRAVELLIN'

DONOVAN has no intention of staying in show business as a singer for ever. On the telephone the other day he told me: "After I'm through with this business I want to go back to travelling again. I expect that will be in about five years time."

But Donovan, no doubt, will not be broke when he takes to the roads next time.

"I don't think I'd want to take a lot of money with me. I shall use my money to buy a place to do some writing in. Probably in Spain on the coast somewhere."

"I'll have to buy a car soon for Gypsy Dave and myself to get around in. I think it'll be a big American job like a Chevrolet."

Although the former hitch-

hiker would give a lift to most people, there is one type of person who would definitely be taboo.

"I wouldn't pick up any big rich business men even if their cars had broken down. They should be able to afford a taxi!"

Donovan's already spent out money on one necessity—a new guitar.

"My old one is no good for TV shows because I have to keep retuning it. I've bought a £300 Martin for general use," he explained.

Despite the impression that he is turning out new compositions every five minutes, in fact Donovan has only written seven songs since he turned professional.

"I have got to get a place where I can write," he said.

Bacharach under pressure

BURT BACHARACH, I feel, would do well as Press Officer for some important person. Why? Because he answers questions so well and tells you only what he wants you to know!

About his friendship with actress Angie Dickinson all he would say was: "She's a great girl. Just great. But marriage. That's another thing. Nobody does that these days. But I'm crazy about her."

He spoke a lot about a number he has just recorded Jackie de Shannon singing. But what about himself making a record?

DOUBLE

AMERICAN guitarist-vocalist JOEY PAIGE looks just like Brian Jones—and he's staying at Brian's flat during his working holiday here, so the neighbours should get nicely confused.

"People back home ridiculed my hairstyle when I first wore it like this," he told me. "They still do occasionally, but not nearly so much now that the Stones and other British groups are doing so well in the States."

Joey used to be musical director for The Everly Brothers, and originally wore his hair like them.



Donovan wants to write—but the place must be right first.

"I tried it once but I didn't like the way my voice sounded on microphone."

About his method of work and play he said: "I work best under pressure, when I have to have a song completed for a session. But for relaxation I like to play basketball. And I hope to get a holiday in Acapulco this year."

Petition for the Stones

PETITIONS come and go in the pop business in various sizes and forms. But one that arrived in the offices of Stones co-manager Eric Easton

the other day must surely take the cake for the work entailed.

It came from Anaheim, where Disneyland is situated, near Hollywood. The request was for the boys to play a concert there on their forthcoming American tour.

The petition was written on a roll of paper about 15 inches wide and several hundred feet long.

"There are enough names on it to fill a theatre for a month if they all turned up," said Eric. "I think when fans have taken so much trouble we must look into the possibility of doing a date there."

Kink talks about romance

KINKS bass guitarist Pete Quaife talked to me very seriously shortly after he had come out of hospital last week about his romance with 18-year-old photographic model Nicole Stark.

"We met in a coffee bar in Muswell Hill about two and a bit years ago," he told me. "We've been going steady ever since. We were both still at school at the time. I was going to William Grimshaws' which I reckon is one of the toughest secondary schools in London."

But don't worry about the possibility of marriage.

"I don't think I shall be getting married while I'm in this business," he told me. "It wouldn't be fair on the girl, or on me, with my being away so much."

Cilla's mad about Australia

WHEN Cilla Black came back from her Australian tour recently the first words she said to her manager, Brian Epstein, were: "When can you arrange for me to make a return visit. It's fabulous there."

"When I left the temperature was something like 108 degrees," she told me. "It gave me plenty of opportunity to wear my bikini! I just wanna go back as soon as possible. If I wasn't a singer I think I'd emigrate!"

But she has brought back something which will remind her of that country. It's a perfume called "Snob."

"I first had a bottle given me by a very posh aunt when I was 16. But I used that up a long time ago and couldn't get any more."

"Then Brian and I went to the premiere of "Lord Jim" and I was sitting next to the

It's been a swingin' week—and it's not over yet!

IT'S been a very busy week for the party-goers in the pop business. It started last Tuesday and is still going on.

The opening of a new club, The Scotch of Saint James, in the heart of London's Mayfair, attracted Animals Alan Price and Chas Chandler, Helen Shapiro and Donovan.

The same evening The Honeycombs held a party at the Hampstead Country Club.

Their impressive guest list included The Moody Blues, The Pretty Things, Eden Kane, Mark Wynter, Goldie and the Gingerbreads, The Fairies, The Shevelles, Lulu and the Luvvers, Doris Troy, Madeline Bell, The Roulettes, Lionel Bart, Adrienne Poster, The Takers, Mike Hurst, Frank Allen of the Searchers, Dave Davies, Long John Baldry, some members of the Yardbirds, and Peter and Gordon.

cabaret

On Thursday the haunt for everyone was the Cromwellian club in London's South Kensington—for The Drifters' first appearance in cabaret in Britain. Eric Burdon travelled down from Manchester.

John Carter and Ken Lewis of The Ivy League threw a party at their Hampstead flat on Monday to celebrate the success of Herman's Hermits No. 1 hit in the States, "Can't You Hear My Heartbeat." Herman and the boys were amongst the guests.

As I write this I am preparing for yet another party on Tuesday evening for Bobby Jameson. Tell you about it next week. Hic!



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THE ZOMBIES
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GOLDIE & THE GINGERBREADS
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Comin' on to cry

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SIX BOYS
Ricky Valance

F 12129

DECCA

CRAZY 'BOUT MY BABY
Alan David

F 12130

DECCA

DON'T GO BREAKING MY HEART
Burt Bacharach & His Orchestra & Chorus

HLR 9958

LONDON

IT HURTS
Carolyn Carter

HL 9959

SUGAR N' SPICE
Billy Duke

HLU 9960

THE CLAPPING SONG
Shirley Ellis

HLR 9961

JENKA BEAT
The Forminx

V 9235

EVERYBODY'S GOT SOMEBODY
Miss Lavell

V-P 9236

REILLY'S DAUGHTER
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GENE CHANDLER
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NO MORE
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MARVIN GAYE
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CHARLIE GRACIE
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LIKE I DO
STATESIDE SS402

MICHAEL HASLAM
THERE GOES
(the forgotten man)
PARLOPHONE R5267

SAMANTHA JONES
DON'T COME ANY CLOSER
UNITED ARTISTS UP1087

UNUSUAL

ROGER "King of the Road" MILLER is in town this week with two unusual companions. One is his guitarist, Thumbs Carlisle, from the Ozark Mountains of Missouri. Thumbs taught himself guitar when a kid, and never found out at the time how to hold it. He still plays it with its back across his knees in the Hawaiian steel style!

Roger's other unusual companion is his wife's wedding present (he got married just before flying over). It's a watch encased in a gold ten-dollar piece, and it costs about 1,900 dollars more than the original coin!

leading lady. She was wearing it and that made me determined to get some more. So when I got to Australia the first thing I did was to go and buy a bottle of "Snob."

"Then, believe it or not, I had no sooner got off the plane on my return when Brian presented me with a bottle of it that he had bought in the Bahamas. So I guess I'll be all right for it for a bit."

Martha goes all romantic

WHEN I rang Martha on Monday morning she was still asleep—she had only got back to London from the north at five a.m. This set the conversation off to a fine start as every now and again the telephone seemed to disappear into the pillows.

"I've been dreaming about getting married," she said. "I think I'll be married in another year. But I don't know to whom! I always get feelings about things a long time before they happen."

"I want three children when I do get married. But I don't even know what type of man

I want to marry at the moment," she added.

About the engagement ring she wears, which was given her by Tamla chief Berry Gordy as a Christmas present, she said: "I'd like to have a real one. Not that this isn't a real stone—it is, but it hasn't got that romantic feeling!"



SANDIE DOES HER CATERINA VALENTE BIT!

AS London sweltered in the heat of Saturday afternoon and ice cream vendors did a roaring trade, a really hot sound was being produced just a few yards from Hyde Park.

It was at Philips' recording studios where Pye's Sandie Shaw was cutting her next single.

"We cut all her records at Philips. It's a lucky studio for her," Maurice Press, her agent, told me earlier.

But no luck was needed on Saturday. I predict that this new record of Sandie's will be her biggest to date. It is certainly her best and probably the best thing Chris Andrews has written.

When I arrived at the studios Sandie was doing the ninth take of the A side, "Long Live Love." It is an instantly likeable number with an infectious calypso style beat.

After the cutting she came into the control room to listen to the playback. She was looking very fresh, despite the heat, in white ankle socks, cream slacks, white string sweater and white headscarf.

During the tea break a few alterations were made, including the adding of a guiro (a type of scraper to those not initiated to the Latin American instruments). The tenth take was the one they decided on.

The B side, also a Chris Andrews composition called "I've Heard About Him," was cut in the same number of takes. But not before Sandie had made a few more suggestions.

Amongst other things, she decided to do what manager Eve Taylor called her Caterina Valente voice—a very high pitched humming during a break from singing.

This is a flat to end 'em all!

WHEN the next Beatles film finally comes to your cinema, I reckon a lot of you will soon start dreaming of the day when you could own a flat as fabulous as the one the four boys share in the film.

And the next status symbol in keeping up with the Joneses might well be the fantastic organ that is a feature of the apartment. It's no ordinary electric organ—this one rises out of the floor and is a scaled-down version of the cinema variety!

Paul plays it in the film and he has become quite proficient at it.

And that's not the only fantastic thing about this fantastic flat. I don't suppose George really wants to start mowing a lawn as soon as he gets up—but he could do so if he wanted to, for there is a real patch of grass growing just at the foot of the bed!



PAUL in his Austrian gear!

Coke

The idea behind all this is that the flat has to be completely self-contained and that none of the four Beatles needs step out the door for anything.

There is even a soft drinks machine which gives out Coke at the touch of a button, and a coffee bar complete with espresso machine for making frothy Italian coffee.

As the boys broke for tea John wandered over and started enthusing over his blue Ferrari.

"I haven't had any accidents in it yet," he told me, "but there is a dent in the

bumper—I backed it into George's garage the other day!"

At this point Paul wandered over, looking very elegant in a jacket he had designed himself. This was of very dark grey flannel with a broad chalk stripe running through it. An unusual feature was the button above the vent of the jacket at the back.

Paul was looking for Ringo as everyone else seemed to be. Eventually he was discovered playing chess with road manager Neil Aspinall. This is one of his latest hobbies and he is becoming quite a good player.

Susan Shaw

TODAY

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TOP OF THE POPS



Last week's show was a star-studded affair so we dropped in to see what went on BEHIND the cameras!

● Expert on bongos, Keith Relf of The Yardbirds gives lessons to fellow 'Bird Paul Samwell-Smith (right) and Keith Moon, Roger Daltrey and John Entwistle of The Who.

● Taking time off for a chat during rehearsals are Animal Chas. Chandler (right) and Van Morrison and Billy Harrison of Them.

Everyone wants to know about . . .

THAT THERE THEM GROUP!

LOTS of people think Them are very strange. An aura of mystery hangs around Them. Who and What are Them, they say.

Them themselves are very worried about this — even though it certainly hasn't affected their record shooting up the charts. They think this is the reason they are breaking records for attendance at one-nighters up and down the country. Because people are curious. This isn't true, of course, but Them are very modest.

They worry a lot. They worry mainly that other people may view them with suspicion because they tend to stay out of things. For instance, at television shows they sit quietly on their own away from everyone. This, explained the leader of the group, Billy Harrison, is because they feel unsure of themselves and don't know how other people will accept them.

the truth

Billy himself is something of an amateur psycho-analyst. He says he has to be because, as leader of the group, he feels responsible. He knows the truth about Them and exactly what sort of a group they are.

Billy is 22 and plays lead guitar. Like the rest of the boys he comes from Belfast. He looks like a walking cowboy—tall and rangy with a gaunt face, a wicked smile and very straight fair hair.

"We're a very strange group. I mean we take a lot of knowing," he said as we sat drink-

and here's the secret of their success — writes PENNY VALENTINE

ing coffee last week. "We all live together in hotels and we know a lot about each other. I play sort of father confessor.

"It's important to me that the boys tell me their troubles. Not because I can help or anything—just so they can get it out of their system.

"Now, on the other hand, Van—our vocalist, Van Morrison—worries a lot. He's very moody because of that. He's the one with the curly red hair. He's 19 and the youngest of us and he doesn't really know how people will accept him. He's not bad tempered or anything, but he gets depressed.

"You know he'll be in a terrible mood, then immediately he goes onstage, he's fine, and he snaps right back into a bad mood when he comes off, it's amazing! He gets very involved in his music, too.

"The great clothes buyer of

the group is John McCauley, our drummer. He's always buying trousers and shirts whenever he's got 'the bread.' In the last three weeks, he's bought eleven shirts and eight pairs of trousers.

"You know, we were in Scotland the other week and he had nine shirts with him, but because they were all dirty and he couldn't be bothered to go to the laundry he just went out and bought a new one!

"He's a gas chap though. He hardly says anything. You can talk to him and he never answers and then you've forgotten what you've said and then about five minutes later he'll say something back. He thinks everything backwards, I'm sure. He's the best face-puller in the group, too. We have this fixation for those photographic machines in stations. We spend pounds on them.

asleep

"I suppose the chap I know less than the others is Griff, our organist. He's very nice, but he's one of those people that doesn't really strike you as being a definite anything. He's 21 and very quiet, very nice and easy to get along with.

FILMS

by Malcolm Clarke

DEAR BRIGITTE (U certificate). In Cinemascope and colour. Stars: James Stewart, Fabian, Glynis Johns, Cindy Carol and Billy Mumy.

THIS is a light comedy specially tailored to the gangling talents of James Stewart. He plays a dedicated professor of literature who has several fits when he discovers that his only son, at the age of eight, is not only a mathematical genius but is also writing passionate love letters to Brigitte Bardot!

Even experienced James Stewart has a job competing with Billy Mumy as his son. He's a proper little comic.

Fabian is the juvenile lead, but doesn't sing, and the fabulous B.B. is a guest artist.

"Hey, I know why I don't know him very well," Bill said suddenly roaring with laughter so that everyone around us stopped to stare. "It's because the nut's always asleep! You have to keep waking him up. He falls asleep all the time, and anywhere you happen to be."

dreamer

The fifth member of the group—apart from their mad-cap road manager who could easily be the sixth member—is bass guitarist Alan Henderson.

"Alan is a dreamer. I think he's after the unobtainable and doesn't even know what it is himself. He's tremendously self-conscious. He won't like me saying that! He turns red very easily.

"He's very sensitive, too. For instance, if he makes a mistake onstage he goes mad with himself. He runs around telling everybody about the mistake—sort of self-inflicted punishment.

"It's very funny. We argue a lot, in fun. We slang each other like mad because we think that's how we get on. And in the middle of all this I turn to Alan—whom I taught to play bass guitar—and say: 'Well, I taught you all YOU know!'"



THE MOODY BLUES

CHART SUCCESS ISN'T EVERYTHING

THE MOODY BLUES came very close to having that ugly, somewhat unjustified tag "one hit wonders" pinned on them . . . until the follow-up to their Number One "Go Now" crept almost unnoticed into the Top Thirty last week—over FIVE weeks after it was released.

But the poker-faced five (I've never seen a photo of them smiling!) wouldn't have worried. They didn't even think "Go Now" stood a chance of a place in the hit parade, let alone the top spot. Everyone connected with the group raved about it, but The Moodies themselves were very unsure.

The boys have two very strong characteristics—they're terrifically critical of themselves and their work, but nonetheless, enormously confident of their ability.

not worried

This is a good thing. They never aimed to become big pop stars and won't worry unduly if they don't maintain their record success.

Each Moody is completely engrossed in his music and they work as a tight unit in close collaboration with one another.

Both their releases were what the pop world calls "sleepers." It was easily a month before "Go Now" registered in the charts and it's taken slightly longer than that for The Drifters' original

"I Don't Want To Go On Without You."

The thing about The Moody Blues' "Sound" on record—reproduced almost identically onstage, by the way—is that there's no distinct outstanding phrase to hold the ear. No gimmick, musical or vocal, which attracts your attention so that you wait expectantly for the song to reach it.

big sound

The Moodies believe in big-sounding vocal harmonies and big-sounding instrumental work . . . and they're happy because the audience listen to what they do. Not that they don't get mobbed, mind you. They narrowly escape being torn to pieces each time they play.

To prove their deepset conviction that chart success isn't everything, The Moody Blues intend to take a 10-day holiday soon—right at the time when TV and sound exposure to the fans is essential to get "IDWTGOWY" higher up the charts.

They'll either split up and go away individually or all go somewhere together—in which case they'll probably take in a combined business and pleasure promotional trip to the States where "Go Now" has recently crashed the Top Twenty.

Mike Ledgerwood

**No. UNIT FOUR
1 PLUS TWO
CONCRETE & CLAY**

All inquiries to:—
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● "Lem" Lubin (centre) takes time off from Number One group Unit Four Plus Two to see what Who men Keith Moon and Roger Daltrey are up to.
 ● Three familiar faces! Plotting to overthrow the South perhaps are Gerry, Eric Burdon and Freddie.
 ● Obviously Pete Moules and Rod Garwood of Unit Four and Jim McCarthy of The Yardbirds and even the BBC make-up girl aren't sure that they can do much for Dreamer Bernie Dwyer!

Swingin' round the clubs

CLUB NOREIK, Tottenham

THE Club Noreik only exists one night a week from midnight until six in the morning. The rest of the time it is, in fact, a Bingo hall. But this doesn't stop it from being a highly swinging place and the only regular one-nighter around. In its present form, it's been open two years and is on the site of a converted cinema. It's really just one huge and very dark room which is used by 600 people every Saturday night. The club has — in its two years — already gathered a huge following, not only among its 15,000 members but among stars as well. Despite its plainness, it provides such a fantastic atmosphere that The Beatles, The Rolling Stones and most other groups and their friends can be seen among the audience frequently. And such is the club's fascination that Granada TV have filmed a one-nighter for the "World In Action" series. The club is run by Alec Jacks and Richard Rees-Edwards, and is named after Richard's son, Keiron. Apart from the original cinema balcony and stage, its one other attraction is a coffee and sandwich bar. The walls are covered with huge record sleeves. Visiting Americans like Jerry Lee Lewis, Chuck Berry and John Lee Hooker and more recently The Drifters have all been booked into the Noreik and British groups like The Animals appear regularly. Membership at the club is 2s. 6d. a year and the price of entry depends on who's appearing there. Alec says that every group around has appeared at the club at some time.

ADDITIONAL INFORMATION
GROUPS: Everybody in the charts or big on the R & B scene. Animals are firm favourites.
CHARGE: Ordinary night 5s. or 7s. 6d. If there's anyone special there — 10s.
AMENITIES: Coffee, soft drinks, sandwiches and rolls.

PENNY VALENTINE

HAVE YOURSELF A WILD TIME WITH THE LATEST LPs and EPs reviewed by Nigel Hunter

Billy Fury
Brian Poole

Tom's in good voice on his EP

TOM JONES hits the EP scene with "Tom Jones On Stage" (Decca DFE 8617). I'm not convinced that the tracks were actually done at "live" sessions, but they certainly have plenty of atmosphere and some crowd noises as well. He does "Bama Lama Bama Loo" as a Little Richard-type feature, and there's a touch of the Orbisons in "Lucille," with a "Pretty Woman" phrase in the background, some rolling of R's from Mr. J., and wild guitar work from The Squires. "I Can't Stop Loving You" is a slow-beater with a soulful vocal, and "Little By Little" is an upish rocker with Tom in very good voice. In fact, he's in very good voice all through, and definitely one of the brightest prospects for 1965.



"Chills," an interesting "Hands Off" with guitar soloing and harmonica; the folksy "Michael Row The Boat Ashore," and the lively "Well, Who's That?" to provide a beat-laden climax.

Five" of excruciating corniness. She's much better with her unusual version of "House Of The Rising Sun" and the up-tempo "Lonesome Traveller."

James Brown has been getting quite a bit of publicity lately, not least because his work attracts some of our top pop talent's approval. I listened to his "Unbeatable 16 Hits" without getting particularly excited. They're on London HA8203, and really they're very much Ray Charles before he went commercial.

Ivy League

AN EP of real value is "Funny How Love Can Be" by The Ivy League (Piccadilly NEP 34038). The title tune must be one of the very best pop songs we're likely to hear during 1965, and their "Lonely Room" is another harmonious winner.

The Rockin' Berries do well on "I Didn't Mean To Hurt You" (Piccadilly NEP 34039) via the name tune and "What In The World's Come Over You," and Keely Smith does four snippets from her "John Lennon-Paul McCartney Songbook" on Reprise R 30042.

INTERNATIONAL CLIFF!

CLIFF RICHARD'S international status as a star is emphasised by his latest album (Columbia 33 SX 1709). Some of it was recorded in London, some in Barcelona, some in New York and the rest in Nashville. The Barcelona items are mostly Latin in origin, with Cliff singing to The Shadows' accompaniment. He does numbers like "Sway," "Magic In The Moonlight," "Perfidia" and "You Belong To My Heart" mostly with a Latin framework, but with the English lyrics. The American and London items are reasonable popsters, with background from Norrie Paramor, Stan Applebaum and an anonymous Nashville group. Cliff is good on the more rhythmic numbers, but the ballads don't register nearly so well.



CLIFF—England, Spain and the States.

one of the phenomena of the twentieth century.

Sammy Davis and Count Basie are an excellent combination in any circumstances, and they combine to produce a great album called "Our Shining Hour" very appropriately. It's on Verve VLP 9085, and Sam's voice and the Count Basie band raise the roof with swinging sounds on a selection that includes Mr. D. doing his dancing bit during "Bill Basie, Won't You Please Come Home."

Buddy Greco breaks new ground with his "Buddy Greco Sings The Modern Sounds Of Hank Williams" (Columbia 33 SX 1701). Buddy arranged all 12 tracks himself, and cut them in Nashville, heart of the country scene. The strict-minded enthusiasts of C and W may not dig Buddy's ideas and vocal slant on these numbers associated with one of the kings of country music, but it's an interesting and unusual album worthy of attention.

Brian Poole

BRIAN POOLE is very much on the right track with "It's About Time" (Decca LK 4685), which is available from April 15. It's a good mixture of beat and occasional touches of folk, and it all adds up to a very commercial set indeed. Standouts are "You Can't Sit Down" with its clapping bounce; a good revival of

Marianne

FOLKSTERS may appreciate Marianne Faithfull and her album called "Come My Way" (Decca LK 4685), available from April 15. I say "may" because I can't really see everyone digging Marianne's style and version of the songs she sings. On some items she's okay with her light, silvery, medieval-type approach, but on others involving reciting she's decidedly off.

Later examples are "Jaberwock" and "Full Fat hom

ANIMALS IS BACK AGAIN

with

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ANIMALS

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C/W MISTY ISLANDS OF THE HIGHLANDS



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Billy Fury

TWO soundtrack albums are in the offing. Firstly, there's Billy Fury with the songs and music from his pic "I Gotta Horse" (Decca LK 4677). As always happens, some tracks don't mean anything really outside the action of the film, but the title song has a tuneful liveliness which Billy handles well. Which is more than I can say for him on the slower items such as "Find Your Dream."

The other film bit comes from Elvis Presley with "Girl Happy," available from April 15 on RCA RD 7714. "Do The Clam" has already made a brief appearance in the charts, and it's about the best to be heard out of the whole set. Elvis forges on regardless, and no matter how crummy his script and songs, he still triumphs. Truly

THE TAMLA TRAGEDY

JUST WHY DID THAT MOTOWN TOUR FLOP?

THE BEATLES were the first to rave about them. The Stones are sold on them, and so is Dusty Springfield. The Kinks even went to their rehearsals. And Georgie Fame goes on record as saying they are the best show ever to hit Britain.

Everyone in the business, in fact, is raving about that fabulous Tamla Motown crowd. Everyone, that is, except YOU.

For the brutal truth is that fans have failed to turn out in sufficient numbers to make the Tamla Motown tour pay.

On its opening concerts in London, it played to packed houses. But in the provinces, there has been row upon row of empty seats.

Yet theatre managers themselves have agreed that the Tamla Motown artists are among the most talented ever to play in Britain.

phone

Some have even phoned impresario Arthur Howes—who put on the tour with Harold Davison—to rave about the show. And at the same time to shake their heads sadly at the poor attendances.

"I had the manager of the Leeds Odeon on to me the morning after the show played there," said Arthur Howes. "He said it was the most professional and polished show he had seen. Yet it played to only around 1,500 people out of a total capacity of 4,000 for the two concerts.

"It's been roughly the same story in Manchester, Blackpool Wolverhampton and Glasgow. And this is even more surprising considering the large coloured populations in these centres.



MARTHA—London was all right, but not the provinces.

"It isn't as if there hasn't been any publicity. There has been tons of TV and radio coverage of the artists.

"People who have seen the shows rave about them. Yet the audiences are terribly disappointing. It must go down as the biggest mystery of the year."

Comments Harold Davison: "Everyone who has been to the concerts has raved about them. But by the time they tell their friends, the show has moved on to another town.

"I think if it could have played repeat dates then interest would have had time to build up.

"One of the main problems seems to be that the more mature people think it is a teenage show—while the teenagers think it is likely to appeal to older people."

Did YOU attend a Tamla Motown show? Then what did you think of the people who stayed away? And if you're one of those who stayed away—why weren't you interested? We'd like to know. Why not drop us a line?

Laurie Henshaw



THE SUPREMES—was their tour in Britain a wasted journey?

Knights hit—by accident

THE Barron-Knights have crashed the charts again with yet another take-off record about other artists in the hit parade... and they say they came to record it purely by accident!

"We'd worked out the song to use in our stage act, but there was no immediate intention to put it on record," Barron Antony told me last week. "We were booked to appear on TV's 'Crackerjack' show and the producer asked if we could include an impersonation number. Although it was still a bit rough, we did 'Pop Go The Workers.' That was on the Friday. By Monday EMI had had 30,000 orders for the record—and we hadn't even recorded it!"

circus

How do the Barron-Knights go about writing a song like "Workers" or "Call Up The Groups," the composition which first brought them hit parade fame? Let Barron explain:

"We've been doing six weeks at Bertram Mills Circus and we've had quite a bit of spare time, of course. Someone put forward the idea that we should do another



THE BARRON KNIGHTS—no words next time?

mimic number for our stage act, so first we had to decide on a theme.

"It wasn't easy, believe me! We tried endless ideas without any luck. Then one of us read somewhere that the "beat boom" was dying—and there it was!

"We chose about a dozen discs for a start, and then whittled them down to half-a-dozen. We wanted to include some female artists this time, and The Supremes' "Baby Love" and Sandie Shaw's "Always Something" seemed tailor-made for the job. There were tons of artists we would liked to have done, but not many of them lend themselves to mimicry," he said.

"At this stage we split up and each has a go at writing

elors by Barron himself, Sandie Shaw by P'nut Langford and The Beatles by P'nut and Duke.

"We had a little difficulty getting permission to take off The Beatles," continued Barron. "There have been so many people wanting to use their material for mickey-taking—here and in the States. We wanted, of course to use 'I Feel Fine,' but we had to be content with 'Love Me Do.'

"Once we'd got things worked out, it was just a case of practice, practice, practice... until the rough edges had been knocked off. There's been a lot of talk about applause being dubbed on to records. Ours wasn't! Our audience came from a hairdresser's near the studio, office girls—and us!"

Had The Barron-Knights turned to mimicry again just to get back in the charts? "We don't aim at making hit records," declared Barron. "Our other records have sold quite well 'Come To The Dance' was very popular. In fact, we're even thinking in terms of an instrumental for our next."

Mike Ledgerwood

Supremes

"Now we turn back to the artists' actual records, and we listen to the lyrics and arrangements more carefully. On this occasion Butch Baker turned out to be the best Supremes voice and Val Doonican. On "Call Up The Groups" he didn't sing very much at all."

On the record, The Stones' Mick Jagger is done by Duke D'Mond, The Bach-

Folk's been around a long time

PRIZE LETTER

"FOLK is the next thing, they all say in the pop prophets department"—We quote DISC WEEKLY, March 27. A more ludicrous statement would be hard to imagine. Do you think folk music has just begun merely because Bob Dylan is becoming popular?

To genuine lovers of real folk music, Dylan is recognised as a great writer and artist in his own right but to call him "the daddy folkster of them all" is completely ridiculous.

Donovan's latest "chart-shooter" "Catch The Wind" is merely an orchestral attempt at copying the Dylan style.—R. POULTER and P. TRAVIS, 28 Eleanor Road, Royton, Lancs.

NIGEL HUNTER writes: The article in question appeared next to the Top Thirty and everything in it referred to folk music's appearance in the charts. Of course it's been around for centuries, but how long is it since "Greensleeves" was Number One?

Limited Tony

I FIND it difficult to understand the current enthusiasm by most of our DJs for Tony Bennett. It seems fashionable to rave over his rather limited talents. I'll admit he does turn out some good records ("I Left My Heart In San Francisco" being particularly good).



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

I'd be interested in other readers' comments—MICHAEL FLYNN, 101 Flaxman Road, Camberwell, London, S.E.5.

Good turn

EACH time Donovan has appeared on TV, the name of Bob Dylan has been mentioned and so he and his type of music have been indirectly publicised. Now, a week after Donovan crashed the charts, Dylan himself has broken through.

Surely critical Dylan fans should not be harsh with Donovan?—JOHN COLWELL, 18 Derwent Road, Bury St. Edmunds, Suffolk.

Deserve more

THE Drifters, who have a style and sound of their own, deserve more following from British record fans. Why is it that a group who have been on the record scene for many years have not had a hit?—COLIN WOODCOCK, 38 Stoats Nest Village, Coulsdon, Surrey.

Ringo vocal

ON the next Beatles single (after "Ticket To Ride") why not let Ringo do the vocal? He has easily the best, most musical voice of the four—but up to now he's been restricted to LP tracks.

As any Beatles single is certain to sell a million and top the charts here and in the States, surely they have nothing to lose by giving Ringo a chance to sing on a single for a change?—MARK RADFORD, 38 Chandos Crescent, Edgware, Middlesex.

CHRIS CURTIS

the honest truth

The Searchers' last release "Goodbye My Love" has been their biggest hit since the days of "Sweets For My Sweet" and "Needles and Pins" and it has brought the group back into the pop spotlight.

Leader CHRIS CURTIS, the outspoken drummer, is an incessant and never-ending leg

puller, as anyone who knows the Liverpool boys will tell you—but he's also very definite in his ideas and his interests are firmly in show business, as this feature reveals.

In another of DISC WEEKLY'S controversial "Honest Truth" interviews, Chris talks to ALAN WALSH.



my pad

WHERE were you born, Chris, Liverpool?

No, I was born in Oldham, but my parents came to Liverpool when I was four and I've lived there ever since. It's a great place and I love to get home although I've now got my own home in London.

Why have you moved to London?

We have to be in London such a lot for business purposes. The whole business is centred on the city so that it's more convenient to have a flat there than stay in an hotel, although we used to stay in hostels and short-term flats at one time.

Tell me about your flat in London.

Well, it's got four rooms—bedroom, lounge, kitchen and bathroom—and it's in Knightsbridge.

Is it in a modern block or a converted house?

It's self-contained in a modern block, with a lift, etc.

What's the furniture like?

When I moved in, I threw all the existing furniture out and bought my own. I must say the landlord was very nice about it. I've now got it furnished in a mixture of antique and contemporary and it's starting to look like I want it to be eventually.

Who is at home in Liverpool now?

My mother and father and brother and sister.

You could say my whole life revolves around records

films

WHAT sort of films do you like Chris?

Black and white ones! Seriously, I like black and white films better than those in colour. I go for good photography. A film I thought really brilliantly photographed was "The Servant" with Dirk Bogarde. There was one shot in that from above a door looking straight down which was terrific.

Which other films stick in your mind?

Two with Glenn Ford in them. One was "Fate Is The Hunter" and the other a Western "3.10 To Yuma." I also really enjoyed "Becket," which I saw twice. Unfortunately, the second time I saw it I fell asleep as I'd travelled all night!

Who are your favourite actors or actresses?

I like a lot of Continental actresses, particularly Melina Mercouri. I also like Claire Bloom! I mean, Bloom, sorry!

discs

DO you buy a lot of records?

Yes, I spend a fortune on

them. One Friday recently, I had a field day and spent over £12 in one shop. That day I bought some classical records by Elgar, a George Shearing LP of piano jazz and some of the Goons' LPs.

How many do you buy on average per week?

I buy some, but I also get a lot given to me. I suppose I acquire about 10 LPs and 20 of the latest singles every week.

Do you buy any particular type of record?

No, I buy anything that I fancy whether it's old or new. I sometimes buy records which I missed when they first came out.

Who are your favourite artists on disc?

I go mainly for American coloured girl singers. I dig Dionne Warwick, Ketty Lester, Aretha Franklin; people like that. I don't really number male singers among my favourites, though I do like a lot of Ray Charles' work. I also like an American group called The Four Tops.

likes

WHAT do you particularly like doing?

Playing records, mostly. I can

sit and listen to records for hours on end. But I never get time to, except on the occasional day off.

Anything else?

Well, if I'm not listening to discs I like talking about them. I'll natter about records to anyone. I suppose you could say my whole life revolves around records.

dislikes

IS there anything you particularly dislike?

Nothing really annoys me, or puts me into a temper. But I don't care for people who mess me around.

What do you mean by that?

Well, if I make arrangements to do something with someone. I don't like it to be cancelled out of hand at the last moment. Unless there's a good reason, of course.

Do the rest of The Searchers have a name for you?

Yes, they kid me and call me "Flash." They say I'm flashy!

One last question, do you like sport?

No, few sports interest me, although I've just become an honorary member of the Manchester Rugby Club so I'm going to learn something about rugby.

MEET THE 'GHOST' MEMBER OF UNIT FOUR

ONE of the most unusual pop names of the year is Unit Four Plus Two, the "Concrete And Clay" boys riding high at the top of the charts. But now you can call them Unit Four Plus Two . . . Plus One! Why? Because they've really got another member of the group — the man who co-wrote their hit.

His name is Brian Parker and until about a year ago he was one of the group. But now he's a budding songwriter and wrote the music for "Concrete And Clay," with the lyrics supplied by Unit vocalist Tommy Moeller.

rehearsals

At the BBC's Manchester studios last week, Tommy took a break from rehearsals to talk to me about their "ghost" member. "Brian was a member of the group until about a year ago," Tommy told me. "But he found his health was affected by the strain of the business and decided to give up show business—an active part, that is.

He's now working in London as a clerk in a finance company and writing songs in his spare time.

"Brian's had a formal musical training as he studied violin for seven years and writes the music, I go round to his home every spare minute I get and contribute the lyrics."

How did they work for "Concrete And Clay," I asked? "Well, I thought of the title and Brian provided the music, with that chunky rhythm and then I had a think and came up with the lyric."

The formula seems to have worked very well and so it's one which they are sticking to.

"We've written our next single together too and in fact we've already recorded it. The A-side is called 'You've Never Been In Love Like This Before' and the flipside is 'Tell Somebody,'" Tommy told me. "And we're hoping for the same success with this one as we had with 'Concrete And Clay.'"

"As you know, the cowbell



effect at the beginning of 'Concrete' was added as a sort of afterthought in the studio and came off as quite an ear-catcher. The cowbell will be featured on the next single, too. But this time it's an integral part of the arrangement."

Tommy said that Unit Four was primarily a vocal outfit. They went for harmonising of voices and they found they went over really big on their one-nighter dates. "We get really appreciative audiences. They like most of our numbers, though 'Concrete And Clay' is the big hit."

Tommy and Brian Parker could become known as another show biz song-

writing partnership if their output continues. They wrote the group's last single "Sorrow And Pain," which has just been recorded in the States both by singer Johnny Cymbal and by an orchestra and choir as an orchestral number.

In addition to their next single, Unit Four Plus Two also have an EP coming out very soon. It will feature their hit as the main track with three other numbers making up the four bands. Titles are "You'll Remember," "All On My Own" and a Gospel Spiritual number "Couldn't Keep It To Myself."

Alan Walsh

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PENNY PICKS THE NEW SINGLES

ANIMALS HAVE A SUPER BUILD-UP

BRING It On Home To Me (Columbia)—Love that is, and this was originally done by Sam Cooke. Dynamic treatment by this really excellent group.

I think Eric's sarcastic laugh is splendid and the angry organ playing by Alan is fantastic. This builds up superbly. Eric Burdon's "For Miss Caulker" on flip.

AVAILABLE NOW.

Shirley Ellis

THE Clapping Song (London)—Ah ha here she comes again! Exactly the same beat as the "Name Game" and fascinatingly insistent.

Nursery nonsense for words, and this sounds like a very "in" sort of record. Apparently it's a dance too—you bash each others hands to death—playground style.

AVAILABLE TOMORROW.

Jim Reeves

NOT Until The Next Time (RCA)—Well here we go again. I only ever liked one record of Mr. Reeves and that was "He'll Have To Go." This is just like all those other lurching piano guitar things that just go on and on.

This is unmistakably, undescribably boring and will be a hit of course. Count me out.

AVAILABLE NOW.



THE ANIMALS—excellent group, dynamic treatment.

The Seekers

A WORLD Of Our Own (Columbia)—This group have an unmistakable sound that they've cleverly established already and it's very apparent here.

Another Tom Springfield composition with a guitar and tambourine beginning. They DO sound like the dear old Springfields and Judith has a very, very nice voice.

Flip is "Sinner Man."

AVAILABLE TOMORROW.

Goldie and the Gingerbreads

THAT'S Why I Love You (Decca)—That American all-girl group have made a very, very good record here. It's got a very Righteous Brothers appeal with a doomy bell tolling beginning.

A definite boom beat building with a tambourine and strings—great arrangement by Shel Talmy, the Kinks man. I love the title chorus

MANN MAKES THAT HIT SOUND



MANFRED MANN—most insistent hit-sound they have ever made.

OH No Not My Baby (HMV)—The most insistent hit-sounding record the Mannies have ever made and a very super performance all round.

A Goffin and King song on which a lot of thought has gone into the arrangement. Paul sounds better than ever. It's a very American sound somehow on words—about oh no that wasn't HIS baby walking around with someone else. Definite chart topper.

They revert back to Hugg on flip "What Am I Doing Wrong?"

AVAILABLE TOMORROW.

which is a knee wobbler and I like the whole thing a lot better than "Heartbeat."

Flip is "The Skip."

AVAILABLE TOMORROW.

Ivy League

THAT'S Why I'm Crying (Piccadilly)—I love the League and they are so very clever, aren't they? This is very sad in a gentle and unforceful way.

They build up, although you'd hardly notice, with organ and high voice on the crying bits. I like it a lot.

"A Girl Like You" on the other side.

AVAILABLE TOMORROW.

The Zombies

SHE'S Coming Home (Decca)—The most underated group in the country this. I love all their records and this

is very intricate and difficult to follow. They really do some interesting things. Rod Argent wrote this one and he's very clever.

The middle sounds as though it was made in a church and the piano is marvellous. Scrumptious.

"I Must Move" on the other side.

AVAILABLE TOMORROW.

Brian Poole

AFTER Awhile (Decca)—This is very like "Someone." In fact they even do a bit of "Someone" in the middle.

One of those sorry for himself records about learning to smile. I don't feel the words are very inspired but Brian always seems to do very well with these simple insistent songs. I prefer him doing other stuff.

Flip is "You Know."

AVAILABLE TOMORROW.

Good song very well Hermanised

WONDERFUL World (Columbia)—Herman turns up with this week's second Sam Cooke song. This one I loved about five years ago and Herman is very clever because he takes good songs and Hermanises them very well.

This goes along much faster than the original with those smashing school words about not knowing much about geography, history and trigonometry but knowing he loves her. A sure hit.

"Dream On" on the flip. AVAILABLE TOMORROW.

QUICK SPINS

THE MOJOS have their first record for a long time "Comin' On To Cry" (Decca). The drummer has a fabulous time on this. It's very dramatic, unusual and strange.

That very lush singer **MARVIN GAYE** sounds as good as usual on "I'll Be Doggone" (Tamla-Motown).

Lovely Bacharach song "There Goes (The Forgotten Man)" for **MICHAEL HASLAM** (Parlophone). Backing is superior and very Tulsa. This is now the flip side, which is mad.

BILLY STEWART is a great singer on "I Do Love You" (Chess). Organ, guitar and piano

lurch accompaniment for this tremendous voice.

Super **BRENDA HOLLOWAY** on "When I'm Gone" (Tamla-Motown).

THE SILKIE sound like something from Dr. Who. I want to know why British folk groups think they have to sing at the back of their noses. "Blood Red River" (Fontana) isn't very good.

Very good record is "Don't Come Any Closer" by ex Vernon **SAMANTHA JONES** (United Artist). Lovely woodwind sound.

That fantastic **LARRY WILLIAMS** sings fabulous words about TV sets, watching people

and elephants living in trees on "Strange" (Sue).

BOBBY JAMESON's "Run Pam" is a bit disappointing (Brit).

Scrape scrape, shuffle shuffle on "The Next Kiss" by **BEAU BRUMMELL, Esq.** (Columbia). Sort of P. J. Dandy.

Very clever words on "Whatever Happened To The Good Times" by **THE PEDDLERS** (Philips). I like this very much especially the title.

DAVE

Sort of Dave Berry haunting beginning on "Don't Want Your Loving No More" by **THE BLUE RONDOS** (Pye).

Like the jerky bits at the start of "Gotta Tell" and everyone goes bonks in the middle. It sounds as though it was made in an empty swimming pool by **TERRY WARD AND THE BUMBLIES** (Fontana).

THE EPICS "There's Just No Pleasing You" goes along like an express train (Pye). Lead singer sounds like dear Freddie.

ALAN DAVID is "Crazy Bout My Baby" and very, very Spanish influenced with castanets and guitars going full peit. Entrancing (Decca).

TONY

TONY RIVERS AND THE CASTAWAYS sound like the Beach boys on "Come Back" (Columbia).

Smashing **GENE CHANDLER** sings Curtis Mayfield's "You Can't Hurt Me No More" with a lovely sawing violin backing. Sobby sort of song (Stateside).

KEITH POWELL does a very, very creditable job indeed on **The Impressions** "People Get Ready" (Piccadilly).

American folk singer with a funny little voice is **CAROLYN HESTER**. She's strangely compelling on "Ain't That Rain." This is very good folk (Dot).

Someone shoots someone at the start of "Shotgun" by **JUNIOR WALKER AND THE ALL STARS** (Tamla-Motown). Very Martha.

IN YOUR SHOPS

COLUMBIA

Beau Brummell Esq. — The Next Kiss; Tony Rivers And The Castaways — Come Back; Sue And Sunshine — We're In Love; Marianne Angel — It's Gonna Be Alright; Danny Chendelle—Lying Awake; The Seekers — A World Of Our Own; Shirley Bassey—No Regrets; Terry Lightfoot's Jazz Band — Alley Cat.

HMV

Swinging Blue Jeans—Make Me Know You're Mine; Manfred Mann — Oh No Not My Baby; Ann Sidney — The Boy In The Woolly Sweater.

PARLOPHONE

The Beatles — Ticket To Ride; Winston G — Please Don't Say; Michael Haslam — My Heart Won't Say Goodbye.

STATESIDE

Gene Chandler — You Can't Hurt Me No More; Charlie Gracie—He'll Never Love You Like I Do.

TAMLA MOTOWN

Marvin Gaye—I'll Be Doggone.

UNITED ARTIST

Samantha Jones — Don't Come Any Closer.

CAPITOL

Edna McGriff — Can't Believe That You're In Love With Me.

DECCA

Brian Poole And The Tremeloes—After Awhile; The

Zombies—She's Coming Home; Goldie And The Gingerbreads — That's Why I Love You; The Mojos — Comin' On To Cry; Ricky Valance—Six Boys; Alan David—Crazy 'Bout My Baby.

LONDON

Burt Bacharach And His Orch—Don't Go Breaking My Heart.

PYE

Maxine Darin—How Can I Hide It From My Heart; The Wedgwoods — Peace; Micki And Griff — I Crossed My Heart; The Blue Rondos — Don't Want Your Loving No More.

PYE INTERNATIONAL

Maxine Brown—It's Gonna Be Alright; The Uniques—Not Too Long Ago.

PICCADILLY

The Ivy League—That's Why I'm Crying.

REPRISE

Charles Aznavour — I Will Warm Your Heart.

CHESS

Benice Swanson — Lying Awake.

FONTANA

Tony Blackburn—Don't Get Off That Train; Marilyn Powell —As Long As You Come Back To Me; The Silkie—Blood Red River.

BRITT

Bobbie Jameson—Rum Pum.

MERCURY

Christine Holmes — Many Things From Your Window.

PHILIPS

The Walker Bros. — Love Her.

ANIMALS IS BACK AGAIN

with

'BRING IT ON HOME TO ME'

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Aladdin gave Cliff a long run — but he enjoyed it



CLIFF RICHARD—enjoyed every minute of the three-and-a-half month run at the Palladium.

THE lease is up on Cliff Richard's London Palladium dressing room on Saturday. When the curtain descends on "Aladdin" Cliff will have spent over 3½ months living and working at the Palladium. Ahead of him lies a holiday in the sun and more film work but you'll hear no sighs of relief as Cliff packs his belongings on Saturday night.

"No it won't seem like a welcome release," he told me as we relaxed in his dressing room, "I can honestly say that I haven't once been bored or felt hemmed in here. The show has been great fun and I haven't been as cut off from life as you'd imagine."

Working among a company that he describes as "the happiest I've ever been in," Cliff has led quite a social life—"we've had parties and the odd visit to night clubs," he told me, "and I've had time to work on my Portuguese lessons and do a bit of reading. I don't think I've missed anything by being here although I want to see 'Little Me' and 'Son of Oblomov' and pay a return visit to see 'Lawrence of Arabia.' If there have been any clothes or books I've wanted I've bought them in the usual way."

"I know it seems like a long time to spend in a theatre but I've done longer. Remember four years ago? I was here then doing a run of six months. That seemed like a long time; this doesn't."

During the run of the show Cliff has been sleeping at the luxurious home he bought last year in Essex. "I love it down

there and being able to sleep there in my own bed is wonderful. I usually get up about 11 in the morning, bathe and have breakfast and leave to drive to London about 12.45.

"Usually I'm up here by two o'clock and I either come to the theatre or look around the shops for a while."

One thing that has pleased Cliff during his last month at the Palladium is the success of "The Minute You're Gone."

"Do you think it could go to Number One?" he asked me. "If it does I'd be delighted and so surprised. You know, this is my 26th disc release and I always love getting in the charts. I don't consciously aim to make top place because I'd rather have ten records in the top twenty than say, two number ones in a year."

"Aladdin" has proved to be London's most successful pantomime in years and Cliff has hopes that the film version meets with the same success.

"I'd love to do a tour again," said Cliff "but it just doesn't look very likely. I'm taking a couple of weeks holiday in Portugal to lap up some sunshine and then we start 'Aladdin.' Then we'll be doing another film after that."

It was time to go and as I rose Cliff shook my hand warmly—"You know this has been a wonderful show to work in, being with people like Arthur Askey, you learn so much. I'll be quite sorry to leave but I'm feeling very happy with life at the moment."

Peter Sands

DICK CLARK, the David Jacobs of America, looked up from the conference table strewn with papers and schedules, and welcomed me into his suite at the Westbury Hotel. Dick, 18 years in show business and still looking not much older than that, is interested in British popsters.

All American disc jockeys are interested in British popsters, of course, on account of the British boom in the States. But Dick is something more than a disc jockey.

"I wear two hats," he grinned. "I've been a TV performer since rock 'n' roll really got big in 1957, and I'm also a businessman."

touring

Dick's business involves a touring show called "Caravan Of Stars" which covers the States every year, presenting fifteen acts on 700 one nighters. He also runs an advertising consultancy business.

"British pop is huge in the States nowadays," he continued, "and the reason why is simple. You've been

AMERICAN DJ DICK CLARK TAKES A LOOK AT OUR STARS

producing better records and better sounds than we have lately. New York, Nashville, the West Coast—none of our studios could better it.

"The English sound is very exciting. A lot of your stars have a look about them which appeals to our public, too. There's tremendous interest back home in your artists. People watch how they dress and wear their hair, and they're following the example. Take Freddie Garrity. There's a dance back home now called the Freddie, and he and the Dreamers are really hot numbers there."

Dick has been following the fortunes of visiting British artists in America, and has been horrified at the

poor and disorganised showcase and presentation they received

"It wasn't the fault of the acts," he explained. "They were just put into presentations which were thrown together anyhow in theatres which weren't properly policed."

"My associates and I avoid this kind of thing at all costs. We believe in organising every tiny detail so that everything is as smooth as possible. We book the best musicians available in each area we cover, so that the backings on stage are as near to the records as we can get. You can't duplicate the sound of a disc on stage, but I feel that if the presentation is good the public will be

content."

Dick told me that 63 per cent of the American public are under 35, and 50 per cent of those are under 23.

"It's a really youthful scene, and guess it'll stay that way for the next few years. There's always something new coming along in pop music, but British artists have really registered back home now. I'm sure your Tom Jones is going to do very well with that record of his, and I think The Moody Blues might happen as well."

details

Details of Dick's first British bookings are given on Page 2 and these are just the start of something big. Pop fans here can be happy on two counts. One is that our artists are holding their own and even beating the Americans at their own game over there, and the other is that for every British popster who goes to the States, an American star will come here under the exchange rule.

Nigel Hunter

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DISC

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TOP THIRTY

Chart Service

America's Top 20

3	1	I'm Telling You Now	Freddie and the Dreamers
1	2	Stop! In The Name Of Love	Supremes
2	3	Can't You Hear My Heartbeat?	Herman's Hermits
4	4	Shotgun	Jr. Walker and the All Stars
5	5	The Birds And The Bees	Jewel Akens
6	6	King Of The Road	Roger Miller
17	7	Game Of Love	Wayne Fontana
9	8	Nowhere To Run	Martha and the Vandellas
28	9	I Know A Place	Petula Clark
10	10	Red Roses For A Blue Lady	Vic Dana
7	11	Eight Days A Week	Beatles
13	12	Do You Wanna Dance?	Beach Boys
18	13	Tired Of Waiting For You	Kinks
8	14	Goldfinger	Shirley Bassey
19	15	Go Now	Moody Blues
22	16	The Race Is On	Jack Jones
20	17	Long Lonely Nights	Bobby Vinton
11	18	Ferry Cross The Mersey	Gerry and the Pacemakers
32	19	The Clapping Song	Shirley Ellis
14	20	Red Roses For A Blue Lady	Bert Kaempfert and his Ork.

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

Last Week	This Week	TITLE	ARTIST
2	1	CONCRETE AND CLAY	Unit 4 + 2 (Decca)
1	2	● THE LAST TIME	Rolling Stones (Decca)
3	3	THE MINUTE YOU'RE GONE	Cliff Richard (Columbia)
4	4	FOR YOUR LOVE	Yardbirds (Columbia)
9	5	CATCH THE WIND	Donovan (Pye)
11	6	HERE COMES THE NIGHT	Them (Decca)
5	7	● IT'S NOT UNUSUAL	Tom Jones (Decca)
13	8	TIMES THEY ARE A'CHANGIN'	Bob Dylan (CBS)
6	9	● SILHOUETTES	Herman's Hermits (Columbia)
7	10	GOODBYE MY LOVE	Searchers (Pye)
14	11	I CAN'T EXPLAIN	The Who (Brunswick)
19	12	STOP! IN THE NAME OF LOVE	Supremes (Tamla-Motown)
8	13	COME AND STAY WITH ME	Marianne Faithfull (Decca)
16	14	I'LL BE THERE	Gerry and the Pacemakers (Columbia)
15	15	YOU'RE BREAKING MY HEART	Keely Smith (Reprise)
24	16	LITTLE THINGS	Dave Berry (Decca)
10	17	● I'LL NEVER FIND ANOTHER YOU	The Seekers (Columbia)
21	18	EV'RYBODY'S GONNA BE HAPPY	The Kinks (Pye)
26	19	POP GO THE WORKERS	Barron-Knights (Columbia)
12	20	I'LL STOP AT NOTHING	Sandie Shaw (Pye)
—	21	KING OF THE ROAD	Roger Miller (Philips)
—	22	TRUE LOVE WAYS	Peter and Gordon (Columbia)
—	23	NOWHERE TO RUN ...	Martha and the Vandellas (Tamla-Motown)
17	24	I MUST BE SEEING THINGS	Gene Pitney (Stateside)
—	25	BRING IT ON HOME TO ME	The Animals (Columbia)
28	26	I DON'T WANT TO GO ON WITHOUT YOU	Moody Blues (Decca)
27	27	DO THE CLAM	Elvis Presley (RCA)
18	28	HONEY I NEED	Pretty Things (Fontana)
25	29	REELIN' AND ROCKIN'	Dave Clark Five (Columbia)
—	30	TRUE LOVE FOR EVERMORE	The Bachelors (Decca)

Compiled from dealers' returns from all over Britain.

YARDBIRDS' HIT WRITTEN BY MOCKING BIRD!

FRIENDLY co-operation between North and South has resulted in a hit record for The Yardbirds. Their hit "For Your Love" was written for them by a member of a Manchester group and The Yardbirds, of course, are the rave group of the London area.

Sitting in their dressing-room at "Top of the Pops" last week the group told me how they came to record the number. "Graham Gouldman, who is with The Mocking Birds, a group in Manchester, heard us play one night and went away and wrote 'For Your Love' for us," said lead singer Keith Relf.

"He sent the number to us on a 'demo disc' and we liked it right away. We arranged it in our own way, of course,

before going into the studios and the whole session—recording, re-recording, balance, etc.—was completed in about three hours."

The North-South combination has proved a winner for the disc which this week stands at No. 4.

The Yardbirds told me they were due to go into the studios again—this time to cut an EP. The last EP they had released was recorded "live" at a con-

cert, but the boys have abandoned this idea this time.

"We found that although the disc had atmosphere, the quality of the recording was not perfect so we will be cutting the new one in the studios.

"We cannot say which numbers we will be doing because they are not finalised yet, but they will all be numbers we do in our stage act. We'll spend time on them and hope to get them just right."

The EP, if all goes well, should be on the record shop counters in a few weeks.

reaction

I asked the boys if they found any difference in reaction from town to town and the answer was an emphatic "Yes."

"Reaction can differ considerably within about 10 miles. In London particularly, where we mainly play clubs, we can have a raving audience in one area and a much milder one in another. One thing we do find is that audiences in the North—and particularly in Scotland—are generally much wilder. But we enjoy all types of audience and just enjoy playing. We also like to do TV, which we find interesting and a refreshing change," they said.

The Yardbirds told me that there had been a lot of interest shown in the group from the Continent. "We expect to do a tour of Scandinavia later in the year and we're also going to Paris for concerts at the Olympia theatre," they said.

Alan Walsh



YARDBIRDS—Scottish audiences are wilder.

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THAT'S WHY I'M CRYING

KEITH POWELL
PEOPLE GET READY

7N 35228

THE WEDGWOODS

PEACE

CHARLES AZNAVOUR
I WILL WARM YOUR HEART

7N 15826

R 20401

MAXINE DARREN
HOW CAN I HIDE MY HEART

7N 15796

THE UNIQUES
NOT TOO LONG AGO

7N 25303

MIKI & GRIFF

I CROSSED MY HEART

THE BLUE RONDOS
DON'T WANT YOUR LOVING NO MORE

7N 15831

7N 15833

MAXINE BROWN
IT'S GONNA BE ALRIGHT

7N 25299

CHUBBY CHECKER
(AT THE) DISCOTHEQUE

P 949