

DISC weekly

OCTOBER 2, 1965

6d

exclusive!
BEATLES
and
OLD AGE
— **JOHN LENNON**



STONES GET ROLLING!

Quiet start at
Finsbury Park
—but fever grows

BY MIKE LEDGERWOOD

AFTER their hectic, headline-hitting tour of the Continent the Rolling Stones received a welcome home from their British fans which was quiet by German standards.

Nobody was injured, hardly any girls fainted, fire-hoses weren't needed to quell rioting audiences and emergency casualty clearing stations backstage weren't set up—BUT, despite this, some 6,000 high-spirited fans nearly raised the roof of the Astoria, Finsbury Park, London, with screams alone last Friday.

HOWEVER, THE STONES THEMSELVES DIDN'T APPEAR DISAPPOINTED WITH THEIR WELCOME BACK.

Said a heavily perspiring Mick Jagger, in blue-and-white check shirt, ice blue linen jacket and olive hipsters, as he and Keith Richard made for the dressing-room

★ continued on page 5

★ **NEW SINGLE**
★ **'RSG' SPECIAL**

● STONES WILL APPEAR ON "READY STEADY GO'S" NEW YEAR'S EVE SPECIAL, "THE NEW YEAR STARTS HERE!"

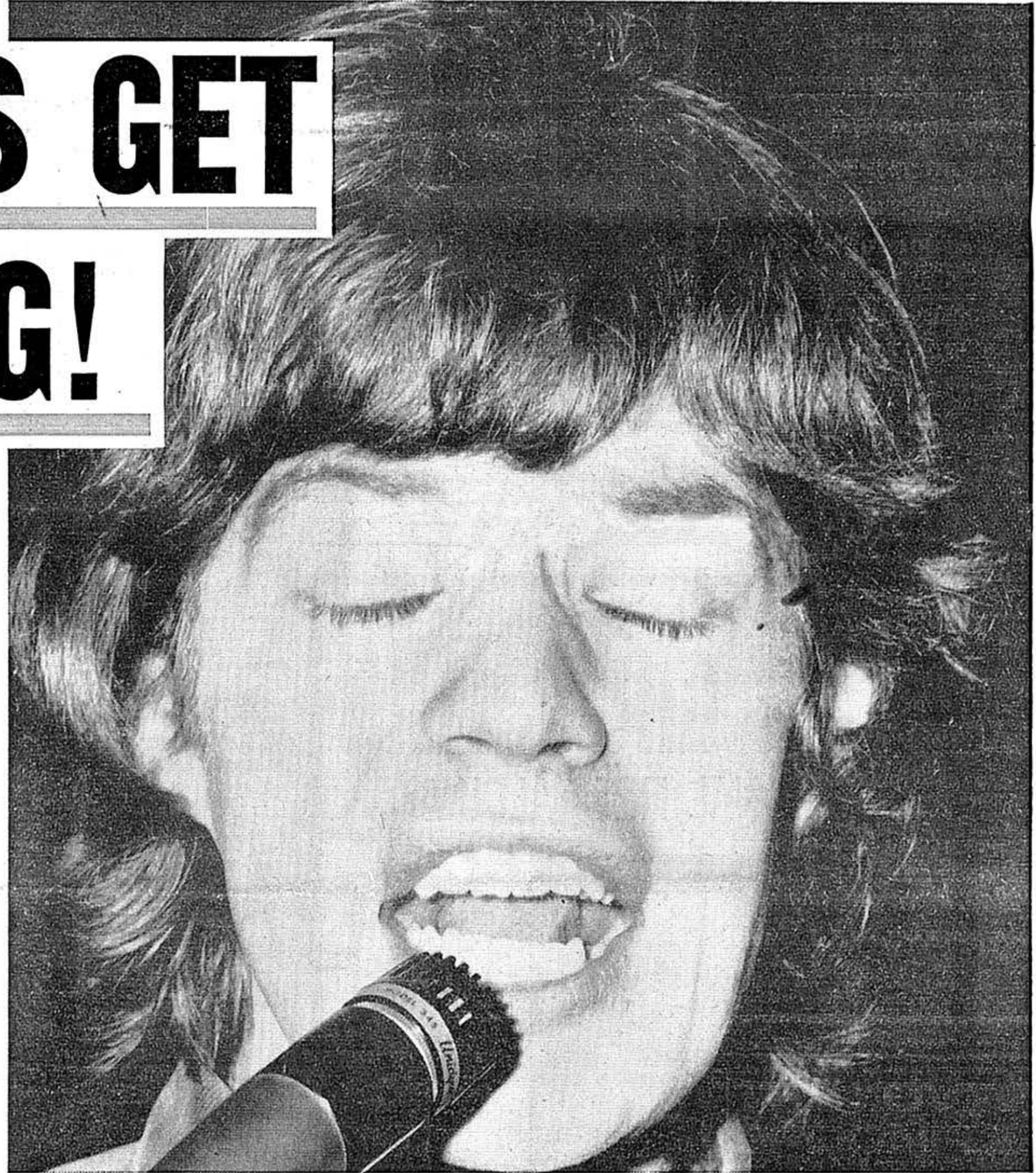
● NEW SINGLE, "GET OFF OF MY CLOUD" — A MICK JAGGER - KEITH RICHARD COMPOSITION— IS RELEASED ON OCTOBER 22. THE SAME DAY THEY APPEAR ON "READY STEADY GO."

● SINGLE IS OUT IN AMERICA THIS WEEK — WITH "I'M FREE," ONE OF

THE STONES NEW BRITISH LP TRACKS AS THE FLIP. THE BRITISH B SIDE WILL BE DIFFERENT.

● STONES FLY TO AMERICA ON OCTOBER 29 FOR THEIR SIX - WEEK NATIONWIDE TOUR. THEY WILL SPEND A WEEK RECORDING NEW MATERIAL IN HOLLYWOOD.

● THEY ARE ON HOLIDAY FROM DECEMBER 12 FOR ABOUT THREE WEEKS.



★ MICK at Finsbury Park



DUSTY AT
THE ZOO

★
read all
about her
visit—PAGE 10

JONATHAN KING and **GARY LEWIS** turned up on "Juke Box Jury" dressed the same. Good job they weren't girls!

DUSTY great on "Lucky Stars" and Peter Murray's "Late Night Saturday."

Congrats, **PAUL McCARTNEY**. Your "Yesterday" jumped 42 places in "Billboard's" Hot 100 chart.

PAUL JONES mentioned **CATHY McGOWAN'S** column in Disc Weekly on "Ready Steady Go."

JONATHAN KING thinks **TWINKLE** a nice girl.

On new **ROLLING STONES LP**, Andrew Oldham's sleeve note refers to Disc Weekly Editor Ray Coleman "slamming the folk fakers."



YEAR'S biggest disappointment — **SONNY** and **CHER** not coming for tour.

Wanted. A good song by **WAYNE FONTANA**.

LOU JOHNSON wild about **SPENCER DAVIS GROUP**. We've seen **SANDIE SHAW** with better hair-dos than the one she wore on TV's "The Smashing Sandie Shaw."

SCENE

LARRY PAGE, Kinks manager and Sonny and Cher British representative, recorded with a group called **PAGE TEN**. Title of disc: "Boutique."

BYRDS expected to return to Britain then Paris early in New Year.

ROG WHITTAKER stole the show on 'Gadzooks.' With the right song he could easily make the chart.

GRAHAM NASH of the **HOLLIES** wears triangular-shaped dark glasses.



GEOURGE HARRISON rang **BYRDS** Jim McGuinn and Dave Crosby in Hollywood from his Surrey home "for a chat" last week.

Forces readers complaining about similarity of part of their burial call, "The Last Post," and part of "Il Silenzio."

ROD HARROD cables from Gibraltar that Disc Weekly is favourite reading on "the Rock." First person he saw was reading a copy.

ANIMALS, SEARCHERS and **CHRIS FARLOWE** with **STONES** on October 22 "Ready Steady Go."

Publicist **KEITH GOODWIN** working by candlelight because rain affected his office wiring. Denies he's after **LIBERACE'S** account.

When invited to star on the **WILSON-HEATH** bill, the **MORGAN JAMES DUO** thought at first it was a party political show instead of Nancy and Ted.

BILLY IS NO HAS-BEEN!



NOT RECORD

NO Miss Thomson, 92 Stones tracks is not a record! I have six LPs, six EPs and ten singles, making 130 tracks in all. When I get the "Out Of Our Heads" LP, I'll have 142 in all. — **JOLYNE BROWN**, Huddersfield, Yorks.

... I have 87 different recordings by the Beatles. Is this a record? — **MARILYN CARR**, Chester-le-Street, Co. Durham.

... Why do people write these "Is this a record?" letters? I have 126 different recordings by Shirley Bassey, but I don't suppose it's a record. — **ROY SELLEN**, London, N.17.

KINK KWERY

WILL someone end my misery and tell me the second line of the Kinks song "See My Friend"?

"I've asked lots of people, and they all say something different. — **ANN DRAPER**, East Southsea, Hants.

● *Kassners, the song publishers, say it's "Playing cross the river."*

I'M so glad to see Billy Fury's "Run To My Lovin' Arms" in the Top 30. Billy's been around for some years, and there's always been someone knocking him.

Some say he's a has-been, who's lost his touch, and he keeps proving them wrong with hits. He's got a style and a sound of his own which can compete with anything else which may be in the hit parade.

He's such a nice person, too, as anyone will say who's met him. I do hope it won't be long before he starts touring again so we can have the pleasure of seeing and hearing him in person. — **JOCELYN WORRAN**, Bodmin, Cornwall.

TIP FOR TOP

CONGRATULATIONS for "Run To My Lovin' Arms," Billy Fury!

This record returns to his marvellous older style of singing, and should make the top ten. — **JANIS WATERMAN**, Twickenham, Middlesex.

SONNY'S TWO

IF anyone has a copy of the Searchers' big hit "Needles And Pins," they'll notice Sonny Bono's name on the label as composer with Jack Nitzsche.

So that's two No. 1 hits for Sonny. How many more? — **TONY CHAPMAN**, York.

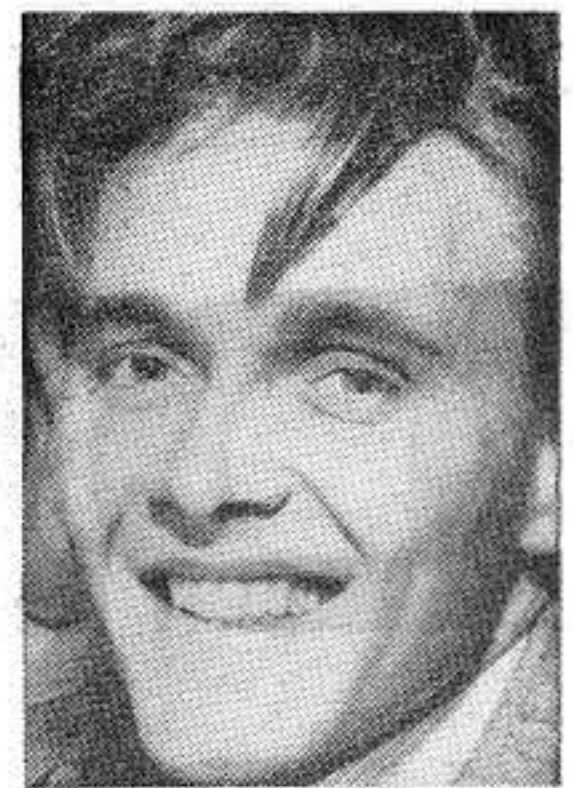
STONES v SHADS

I WAS disgusted by the Stones' imitation of the Shadows in "Ready Steady Go!" recently.

The Shadows are experienced, clever musicians. The Stones are nowhere near their standard. "Satisfaction" has the same phrase all the way through just like "The Last Time." — **PATRICIA PERRY**, Stanmore, Middlesex.

... "Satisfaction is the most monotonous, boring record to enter the chart since "The Last Time." — **T. MAYCOCK**, Macclesfield, Cheshire.

... Hurrah for Brian Jones! At last a "Hit Talk" which is frank and honest without being rude. — **RUTH FELL**, Dewsbury, Yorks.



● **BILLY**—nice person



● **SHADOWS** Hank and Bruce



● **KINK** Dave—see 'Kink Kwery'

YELL FOR DEL!

I'M surprised at Del Shannon fans letting Penny Valentine get away with the rot she writes about his records. He's notched up more hits than most artists on today's record scene. — **MICHAEL MORRELL**, Sutton-in-Ashfield, Notts.

SPEAK OUT

I WONDER when our disc jockeys are going to say what they REALLY think about records they play over the air instead of simpering praise and compliments all the time. — **PAT MASON**, Carlisle, Cumberland.

DAVE RIGHT

GOOD old Dave Cash! How right he was when he described Duane Eddy as the world's greatest instrumentalist on his Radio London programme. Duane is unquestionably king of the twang guitar. — **ROY TRIVETT**, Hull, Yorks.

FRONT ROW

WHY can you never book seats in the front row at theatre pop concerts? I've never got a seat nearer than the fifth row and my view is always spoiled by girls jumping up and down and waving their arms. — **GEORGIA ZANTI**, London W.9.

● *Top pop impresario Arthur Howes, who organises tours for stars like the Beatles, says: "The booking and allocation of seats is entirely a matter for the box office of the theatre concerned."*

MORE ANIMALS

I'M a keen Animals fan disappointed by the small number of LP and EP tracks of theirs played over the air. The pirate radios seem to feature albums by people I've never heard about. Let's have a lot more by the fabulous Animals. — **MARTIN GOODSON**, Beckenham, Kent.

SONNY and CHER

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LOOK AT US

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HOLLYWOOD CALLING!

by **Derek Taylor**

Hollywood, Monday

BARRY McGUIRE was No. 1 in America with "Eye Of Destruction" and no one was surprised. The record has been in the charts for only six weeks.

Quote of the week on "Eye Of Destruction" and its author-composer P. F. Sloan, comes from Lou Adler, president of Dunhill Records. Reported in "Newsweek," Adler is quoted as saying: "Phil Sloan's complexion was very bad. He had acne all over his face. Now it's cleared up—perhaps because his mind has cleared up."

McGUIRE opened a two-week cabaret stint in a new club on Sunset Strip here a few days ago. The club is called The Trip. ("Trip" has become an "in" word here, by the way.)

With admission to the club at \$5 a head (that's about 35s.) there weren't very many kids at the crowded tables. But the young affluents were there—the BYRDS had a ringside table. Huddled at a nearby table, in critical solemnity, was an elder statesman of pop music, ANIMAL Eric Burdon with his group and manager.

TALKED SHOP

The ANIMALS, so I'm told, got together with HERMAN AND THE HERMITS a couple of days ago at a party in Herman's rented home up in the rarified heights of Bel-Air. I wasn't there but I hear from Anya Butler—a British girl now living here and former publicist for the WHO—that a lot of shop was talked.

The British hold on the American charts has clearly slackened and there isn't the aura of excitement around new British arrivals in Hollywood.

Glancing at the charts a couple of things occur to me: Ian Whitcomb, who became enormously

famous here in the spring—though he was unknown in England—hasn't sustained the level of interest. And "You Turn Me On," his first major release here, was a huge success.

The other thing that strikes me is: whatever happened to FREDDIE AND THE DREAMERS? When I came to America in February they were the talk of the music world. Now nothing. It's a tough game!

PAUL'S "Yesterday" will be No. 1 in two weeks. No doubt about that at all. "Act Naturally," the B-side of this latest BEATLE single, is also shown in the Top 50.

IMMENSE HIT

JONATHAN KING continues to climb the charts. He's getting substantial airplay on his "Moon" song and this morning, for the first time, I heard "Zorba's Dance." That, too, should be an immense hit.

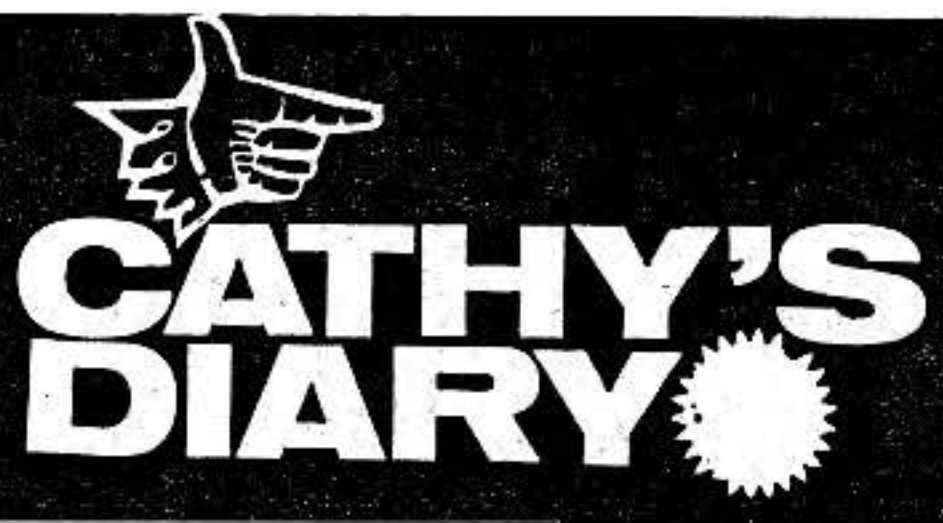
The STONES' new one, "Get Off Of My Cloud," is being played. And DONOVAN'S "Universal Soldier," of course. But otherwise, England doesn't show up too well in the Top 100.

I wonder how WILSON PICKETT and JAMES BROWN will do over there? I hear that both are released in London, but hard R & B hasn't, I think, yet established itself in England.

What's happened to P. J. PROBY? Nothing over here. I read that in England a lot depends on his new LENNON-McCARTNEY song.

The SILKIE'S version of "You've Got To Hide Your Love Away" is moving here. Expect it in the charts in two weeks. It's "breaking" in Miami, which is one of the significant centres over here for records. It was in Miami where "Mr. Tambourine Man" first broke out.

The BYRDS' new single—their third in the U.S.—"Turn Turn," by Pete Seeger, is to be released any day now. I have a dub in my hands and it's beautiful!



MY WEEK STARTS HERE...

thursday

THE HOLLIES are at the Dorothy Ballroom, Cambridge. I wish I could see them. They're one of my favourite groups. People keep getting cross with me because I said groups are finished. So I did. But I don't mean the Hollies.

I think they are going to be the **REALLY** big group next year. They're smashing. They come up with hits all the time. They've never had a miss.

I'm opening their boutique in Manchester soon. It's going to be super—with lots of lovely clothes. Just the sort I like to wear.

ROCKIN' BERRIES are at Kidderminster. They are very good, but they are the type of group that needs a supporting act. Not that there's anything wrong with them, but they do a lot of clowning around. They were very good on the London Palladium. I enjoyed them there, but I can't see them as a top-of-the-bill act.

friday

Searchers are lovely!

LONG JOHN BALDRY, the **SEARCHERS**, the **YARDBIRDS**, and **PETER, PAUL and MARY** are all on "Ready Steady Go."

Long John has gone through it all—folk, way-out blues and commercial songs. Then he

did you know that

HAMILTON

has joined

POLYDOR

?



● **MANFRED**—new LP

joined the **STEAM PACKET**. He gets a very good reaction on "RSG". But he sometimes clown around a bit too much. He's a very good singer, but he seems to play down his own importance too much. He's got a great voice, but he doesn't seem to realise just how good he really is.

The **Searchers** are lovely. My mother and I listen to their old songs over and over again. We say: "That's good! That's smashing!" But it's a shame **TONY JACKSON** left. He really was prominent in that group.

So **MANFRED MANN'S** new LP, "Mann Made", is out today! I'm a bit cross with



● **MARY**—of Peter, Paul and Mary

Manfred Mann. Really, its because **PAUL JONES** said that "Ready Steady Go" is only interested in clothes—not the sound on the show.

This is absolute nonsense. I am surprised that Paul should make such a silly statement. Especially as it comes from someone who is so intelligent. I'm furious about it! It's not fair to **VICKI WICKHAM** who books the artists.

A girl called **CATHY MCGOWAN** is on Luxembourg tonight at 9.45. That should be a fantastic show! I know. I get up early on Monday mornings to record it. Much too early for me.

I'm looking forward to hearing **SONNY and CHER'S** "The



● **NANCY**—likes Tom

Letter" and their LP, "Look At Us". They heard about that skit on them **BRIAN JONES** and I did on "RSG". Someone must have written and told them about it. They were knocked out. They want me to send pictures of it.

I'm glad **BILLIE DAVIS** has a new single out, "No Other Baby". She's super looking. She was the first really way-out looking singer — before **SANDIE** and **LULU** came along. Incidentally, Billie was on "RSG" the first week I was on.

saturday

Pet is so domestic

BILLY FURY'S at Boston Gliderome today. He's a smashing person. Certain people keep on having a go at him, but he'll be going when the others are forgotten. It's very good to have people like **Billy** and **CLIFF RICHARD** around.



● **DONOVAN**—Hamburg

DONOVAN is at the Hamburg Star Club, I see.

He is very friendly with **BOB DYLAN**. So that makes a big joke of all that bit about **Donovan** versus **Bob Dylan**. It's a pity some papers can't find something better to write about.

PETULA CLARK is on "Thank Your Lucky Stars." You know, I always thought about her as being a show-biz sort of person. I could never see her as the type of girl who

PJ should do show with Walkers —WHAT A FANTASTIC NIGHT

could make cakes and be the home-loving type.

But she's wonderful. Wonderfully domesticated. It's super the way she talks about her husband and family. She's a very warm person.

FOURMOST are at Birmingham University. A pity they haven't had a hit for so long. I can't understand why they can't find a song that suits them.

They're very good singers, and they get around to the right places—like the **Ad Lib**. Maybe the **BEATLES** should do a number for them. It seems such a waste of talent.

sunday

Dusty was splendid

SO P. J. PROBY is at the De Montfort Hall, Leicester! I have been reading about how the **WALKER BROTHERS** have taken over where **P.J.** left off. I don't agree. They're entirely different. The **Walker Brothers** are calm but **P.J.** is a riot!

Wouldn't it be smashing to have them on the same show? It should be a fantastic evening. Jolly good!



● **DUSTY**—dyed shoes

DUSTY is at Manchester Palace today. "Disc Weekly" said it was **Dusty's** biggest challenge when she starred on "RSG" after her illness. She was splendid. No one else can sing like her.

And she only made two changes this time! But the day before, she was dashing around the West End of London to find a pair of shoes to match her trousers. In the end she had to dye them the right colour with shoe cream.

monday

Tom Jones is back

TOM JONES is back from America and Bermuda today. Thank God! He's been away much too long. **NANCY WILSON** admires his singing (and **Nancy** thinks, incidentally, that **Dusty** is the best girl singer in Britain!).

FRANK IFIELD is due to fly to Australia for a month at the **Chevron-Hilton** in Sydney. It will be nice for him to visit home. He started out doing all the yodelling bit, but he has



● **TOM** — away too long

now become as established as **CLIFF RICHARD**. He must be making a lot of money!

tuesday

THE EVERLY BROTHERS are here to tour with **CILLA BLACK** and **BILLY J.**

EVERLY BROTHERS
 Arrive London Airport 5 p.m. (KLM Flight 133)
MONDAY, OCTOBER 4
 Nationwide tour with—
CILLA AND BILLY J.
 Commences Friday, October 8

KRAMER. They are lovely people. I have every one of their records. It will be good to have them back on "RSG".

The **SMALL FACES** are at High Wycombe Town Hall. That little **Steve Marriott** is quite a one! He's a real little Mod, and dances with all the girls in the studio on "RSG". Whenever he comes down there, he gets among the girls!

wednesday

Kinks off to Ireland



● **LULU** — real performer

LITTLE LULU is at Leighton Buzzard. She's a great little trouser. A real performer. Everybody loves her.

The **KINKS** are off to Ireland, I see. Sorry, but I don't like their new EP. I don't like the kind of sound they make on it, and it sort of goes on for hours and hours. The title "Kwyet Kinks" seems too gimmicky. **Ray Davies** is such a good songwriter, and the **Kinks** have so much talent, they don't need to be associated with gimmicks.

THE FOUR PENNIES
 Until It's Time For You to Go
 PHILIPS BF 1435



'Model man' Georgie



GEORGIE FAME acted as a "model" for clothes chosen for him by **Christie Shrimpton**—sister of famous model **Jean**—at the opening of a new Mod style boutique in London's Carnaby Street last week. Also at the reception were **Jonathan King**, **Cathy McGowan**, **Zombies Chris White** and **Rod Argent**, **Spencer Davis**, and members of **Unit 4 + 2**.

RADIO LONDON DEEJAY SHOCK!

POP PEOPLE

SHOCK news this week is that **Pete Brady**—ace Radio London deejay—is leaving to freelance.

And he may comper **Rediffusion's** new pop spectacular planned to replace "Ready, Steady, Go."

He leaves the **Big I. ship** on October 8, but his contract with **Radio London** does not expire until the end of the **Everly Brothers-Cilla Black** tour which he will comper.

The **Everlys** tour opens on October 8 and is jointly presented by **Radio London** and **Brian Epstein**.

Radio London programme director **Ben Toney**

said on Tuesday: "There is no question of any disagreement between **Pete** and the company.

"He leaves on perfectly good terms. He is one of the best deejays and we would be delighted to have him back any time."

It is likely that **Dave Cash** will take over **Pete's** "Breakfast Show" spot.

Says **Rediffusion** light entertainment chief, **Elkan Allan**: "I'm quite sure **Pete's** name will crop up when we are considering who is to comper the new pop show."

Pete is also likely to do some work for **Radio Luxembourg**.

Joan Baez plans for BBC TV

AT presstime, negotiations were under way for American folk star **Joan Baez** to record four TV shows for the **BBC** during her current **British** tour, which opened at **Croydon** yesterday (Wednesday).

Two of the shows would be recorded on location in **Edinburgh**, and two in **London**. Three additional concert dates have been set for **Joan Baez**. They are the **Royal Albert Hall, London**, October 18; **Belfast Usher Hall** (19) and **National Stadium, Dublin** (21).

SONNY, CHER SWITCH

TITLE of **Sonny** and **Cher's** next British release, out this week in America, has been changed to "But You're Mine" instead of "On The Outside Looking In." It is the same song, written by **Sonny**.

Cher's next release has also been changed from "Pretty Little Boy" to "Where Do You Go?" British release has not yet been set.

TOM JONES stars in the first colour edition of "The Ed Sullivan Show" in the States this Sunday. He flies home the following day, but will return to America for "The Steve Lawrence Show" on October 14.

EVERLY BROTHERS ON 'PIRATE' TOUR

THE **Everly Brothers** arrive at **London Airport** next Monday from **Amsterdam** on **KLM Flight 133**, due at 5 p.m. **Radio London** disc jockey **Pete Brady** will meet them there. **Pete** will be sharing compering duties on the tour with **Lionel Blair**.

The show, also starring **Cilla Black**, **Billy J. Kramer** and the **Dakotas**, **Paddy, Klaus** and **Gibson**, the **Marionettes** and the **Alan Elsdon** band, is presented jointly by **Brian Epstein** and **Radio London**—the first touring project involving a "pirate" radio station to be staged in this country.

As well as leading his **Kick Dancers**, **Lionel Blair** has choreographed the production, which is in charge of **John Linden**. The cast will take part in some of the dance interludes, and there will be giveaway spots in each half, when members of the audience will be presented with **LPs**, **EPs** and **Radio London T shirts**.

A competition is being run over **Radio London** with 50 tickets for the **East Ham Granada** date on October 24 as prizes. Winners will also meet the cast.

The tour opens at **Bedford Granada** on October 8, and lasts three weeks.

PAUL—WINNER!



PAUL McCARTNEY as a solo vocalist is a sensational success, judging by the progress of "Yesterday" in the States. Issued there as a single with **Ringo's** solo "Act Naturally" as the flip, it has already sold over a million. In addition, **Ringo's** song has entered the lower regions of the charts, and started to climb independently.

Jonathan says 'no' to American bid

JONATHAN KING has turned down an offer to tour America with **Freddie and the Dreamers** in November because it would interrupt his studies at **Cambridge**.

Jonathan returns there to begin the second year of an English course next Tuesday (October 5).

"I'm hoping to get special permission to take the day off for any TV or radio appearances that come up," **Jonathan** told **Disc Weekly**. "Otherwise I'm filming slots before I go to **Cambridge**. In fact, I'll start the term with a bang by having the **BBC** there to film!"

BEATLES BUG!

EVERYONE is eagerly awaiting the **Beatles'** tour of **Britain**—and none more so than those who entered **Disc Weekly's** novel "Win Seats for **Beatles Shows**" contest, announced last week.

Since we announced the contest, entries have been pouring in by every post—just one indication that those **Beatles** tickets are still the rarest prize in the pop world.

The competition closes on Monday, October 4, when the many entries will be judged. Prizewinners will be announced in due course.

Walkers reject Proby concert bid

Stones man releases

ANDREW OLDHAM, **Stones** co-manager, has a varied batch of releases lined up for his new **Immediate** label.

This week, he was recording **Jimmy Tarbuck** singing four ballads. One, "We're Wasting Time," is by **Mick Jagger** and **Keith Richard**.

Out in three weeks is the **Julian Protest Quintet's** instrumental version of "Satisfaction." Flip is "Like A **Bob Dylan**."

Chris Farlowe and **The Thunderbirds** will have "The Fool"—produced by **Animal Eric Burdon**—out shortly.

Other **Immediate** releases feature the **Mockingbirds** and **Strangeloves**. At Christmas, **Andrew Oldham** will release a "Tribute" album to artists like **Jim Reeves** and **Sam Cooke**. Decca will also issue "The **Rolling Stones** Songbook" by the **Andrew Oldham** Orchestra.

THE **Walker Brothers** have turned down an offer to appear with **P.J. Proby**—as a supporting act! They were asked to do two dates at **Leicester's De Montfort Hall** this Sunday (3) and **Bournemouth Winter Gardens** (9). They refused both.

Manfreds off to Czechoslovakia

MANFRED MANN leave **London** for **Czechoslovakia** tomorrow (Friday).

They open at **Prague** the next day. During their 10-day visit they will play six concerts and audition **Czech** groups to sign one for their **British** autumn tour.

Manfred Mann's wife, **Susan**, gave birth to a five-pound girl on Monday. The couple already have two children.

"We were not being offered enough money for the kind of act we do," **Scott Walker** told **Disc Weekly**. "But we would appear with **Proby** if the money was right. We admire him as an artist but at the moment we think we are a bigger draw."

The group, who last week—as exclusively revealed by **Disc Weekly**—refused offers to tour **Britain** until the **New Year**, have also turned down offers to tour **America**. But they may go over later this year for an **Ed Sullivan Show**.

They have also cut down their **British** one-nighter appearances to two a week. Reason: "We find it too exhausting to do more," adds **Scott**.

Ivy League at full steam

THE **Ivy League** will devote the whole of **November** to composing and recording, with nine days earmarked for an **American** trip if their work permits come through.

Their composing involves songs for other artists as well as themselves, and their recording includes the completion of a Christmas EP called "The **Holly** and **The Ivys**" and tracks for their second LP for release early in the **New Year**.

The **League's** new single, out on October 8, is a composition of theirs called "Our Love Is Slipping Away." They are on "Saturday Club" and "Thank Your Lucky Stars" on October 23, and "Ready, Steady, Go!" (29).

They fly to **Brussels** on October 21 to star on **Belgian TV** that evening, and will return immediately afterwards.

Who row over bigger sound

WHO'S lead singer, **Roger Daltrey**, may quit the group if a proposed change of style takes place! The **Who** plan to enlarge their personnel, and have already approached other artists.

Said **Peter Townshend** on Tuesday: "Everybody was getting a bit fed up. We felt the group wasn't getting anywhere. One idea would be to get more members, and I think **Roger** would prefer to work as a solo singer."

"We had an argument in **Denmark** last week, and **Roger** said he was going to leave."

Commented **Roger**: "I don't want to become a solo artist, but if the rest of the group agree with **Pete**, then fair enough, I'll leave."

"I haven't thought about the group getting bigger. But I don't think anything will come of it. What groups don't quarrel from time to time?"

James Brown due

JAMES BROWN will now definitely be coming to **Britain** for a week starting **December 13**.

Impresario Roy Tempest has fixed five television spectaculars and four personal appearances for him. **James** will get over **£10,000** for his visit.

Hollie in crash

HOLLIES' leader **Graham Nash** narrowly escaped serious injury when his **Lotus Special** sports car was involved in a crash in **Manchester** on Saturday night. The car was almost a "write off," but **Graham** escaped with minor cuts and bruises.

DUSTY ON 'JURY'

DUSTY SPRINGFIELD is on the panel of Saturday's "Juke Box Jury."

Zombies for USA

THE **Zombies** may go to **America** at the end of this month to attend the premiere of "Bunny Lake Is Missing," the **Otto Preminger** film in which they appear and for which they wrote three songs.

They will tie up this appearance with **TV** and **radio** promotions.



TOP SIX FOR OCTOBER

SIX CHART HITS FOR ONLY 6/8

SATISFACTION BABY DON'T GO
EVE OF DESTRUCTION
UNIVERSAL SOLDIER

IF YOU GOTTA GO, GO NOW
LOOK THROUGH ANY WINDOW

SIX 21

DISC WEEKLY

Editorial and Advertisement Offices:

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STONES' VERDICT: 'SATISFIED!'



● MICK, KEITH and BILL in action

★ continued from front page

after the opening show: "We expected it to be quiet compared with abroad. British audiences usually are. I suppose it's because they see more of us."

"Just the same, it was a knockout! Wasn't the noise terrific? We enjoyed it out there. I'm well satisfied with the reaction."

Mick slumped into a sofa, wiping the beads of sweat from his eyes and hair. Keith stood his guitar in a corner, grabbed a Coke from the crate by the door and lit a fag.

"It's true," he told me. "We didn't really expect fantastic scenes. On the Continent it's only the boys that rush the stage... they're the ones that can beat up the coppers!"

Out front the youngsters were still yelling themselves hoarse for their idols. Minutes before the front dozen rows of the stalls had erupted the second the curtain went up on the Stones.

As girls began to climb on to the seats screaming shrilly and waving their arms in the air, a dozen or so uniformed attendants and heavies moved across the front of the theatre. Earlier they'd been prowling the aisles like restless lions.

The noise increased. It was

nearly impossible to hear what the boys were playing.

As the audience got more adventurous and clambered towards the orchestra pit a dozen grinning policemen appeared from nowhere.

In front of me girls of all shapes and sizes were crawling

on top of each other pulling and pushing.

Writhing human pyramids of by now hysterical teenagers were springing up everywhere.

One young girl in front of me came crashing down and got her legs trapped in the tip-up seat. But she didn't scream in pain. Drunk with hysteria she felt nothing.

Mick grins
as peanuts
fly!

bandages

To my left, in one of the aisles, a young lad, his head swathed in bandages and looking like one of the walking wounded from one of the Stones' German concerts, was leaping about clapping his hands and whistling madly.

For the first few numbers all I was able to see was the fair head of Brian Jones grinning mischievously at the girls in the front seats—and Mick wiggling about, as if on legs of rubber. I STILL COULDN'T HEAR A THING!

Backstage afterwards, Charlie Watts joined us. His fists full of drumsticks. "Sorry Mick," he grinned. "I couldn't hear the intro to that last number. You'll have to shout louder. I can hardly hear myself!"

Andrew Oldham came into the dressing-room... his face expressionless. "What was the sound like, Andy?" asked Mick. "Couldn't hear a thing!" was the reply.

shambles

The general impression of the first night of the long-awaited tour came from Brian:

"You can never expect things to run smoothly on the first night. We've spent ages rehearsing on a stage—but when the time comes each individual reacts differently. You're not just playing together as a group—you're having to live up to your image all the time.

First nights are usually a bit of a shambles. It always takes a few nights to get going."

Well, whatever the Stones thought of their performance, I heard no complaints from the audience afterwards. THE FANS CERTAINLY GOT SATISFACTION!

● There were stormy scenes during the second house at the Southamton Gaumont on Saturday. Fans rushed the stage at the end of the concert. After an ugly ten minutes two youths were taken to the police station.

● Ken Cowley, Bristol's entertainments manager, went on to the stage at the Colston Hall on Sunday to congratulate the audience on their "good behaviour."

● At the Odeon, Cheltenham, on Monday fans stood on their seats screaming and yelling.

I'VE never yet been to a pop concert when I could HEAR the singers. Not because of screaming fans—although on Friday there were certainly plenty of those—but because of terrible balance on the "mikes."

And I'm tired of having people sounding as though they're singing through egg cartons.

Two other things were also very apparent on Friday. One: the lack of any female on the entire bill—which was a very wise move considering that the majority of the audience was female, and girl singers suffer terribly before such audiences.

The other was, what I presume to be necessary, the compere. Mr. Ray Cameron suffered as all others before him, struggling vainly against a growing anti-compere audience feeling.

The show was opened by—strangely—the END, and then followed by the CHECK-MATES, whose organist obviously got extremely carried away by the whole thing and hit some terrible off notes.

UNIT FOUR PLUS TWO came onstage in staggering outfits of grey and maroon that made them look like chuck-outs from West Point. Tommy Moeller had to take his jacket off to save himself from strangulation.

SPIRITED

CHARLES DICKENS and the HABITS opened the second half. Mr. Dickens himself wore trousers so tight that during a spirited rendition of "C'mon Everybody," I expected another P. J. Proby incident.

That talented SPENCER DAVIS GROUP filled what was probably the hardest spot on the bill—appearing directly before the Stones.

Most of the Stones' numbers were off the new LP including "Cry To Me" and "That's How Strong My Love Is." They also included "The Last Time" and finished with "Satisfaction."

The boys looked very happy. Mick, I thought, looked very much in command and did his pseudo-James Brown with great confidence.

Brian Jones was dressed from head to foot in white, Bill grinned solidly throughout the performance, Charlie and Keith held a conversation facing each other at the back of the stage while they played and Mick "you" as yet another handful of kept cheerfully saying "Thank peanuts hit him in the eye!"

PENNY VALENTINE.

Stairway to the STARS



● JOHN



● SCOTT



● GARY

ARE YOU A WALKER BROTHER'S GIRL?

play or cinema in the evening, then dinner, and then maybe on to a jazz club. I'd want her to be intelligent, and interested in what I'm doing. In fact, if she wasn't really interested in our work, I wouldn't be dating her, would I?"

well-shaped

GARY LEEDS is after an intelligent kind of girl, too, and has a list of qualifications she must fit.

"I'd like her to have long blonde hair, good, well-shaped legs, and a flat stomach. Particularly I'd want her to use make-up well and carefully without overdoing it.

"Her clothes should be modern and way-out, too, if the

fashion of the time decrees it. She should be around 20 years of age, and a good conversationalist. Someone like Jane Asher in that respect who can mingle and talk with people any place."

Gary is proud of the kind of work the Walkers are doing, and his ideal girl would have to accept that pride. But he wouldn't mind her expressing her own opinions in the least.

"I appreciate criticism, and it can be useful from someone who knows you well and spends a lot of time with you.

"I don't really mind where the girl comes from, but I think I would like her to be an English girl. THEY'RE REALLY SOMETHING."

The EYES have it!

"HOW well do you know top pop faces?" We asked readers that question in Disc Weekly on August 28, when we ran the first of our exciting new "Spot the Stars" contests.

In these, fans had to give the correct names of pop stars whose "mystery" photos appear in Disc Weekly.

Now, this week, we announce the results of the first contest. And the five lucky readers who correctly "spotted the stars," and whose solutions were the first five opened, were: DAVID STARRETT, 10, Cronshaw Close, Didecot, Berks.; PATRICIA EASTMOND, 38, Lower North Street, Exeter, Devon; JEFFREY HODGKINS, 11, Ranelagh Road, London, N.17; JOAN SIDDALL, 144, Cliveden Road, Lache Estate, Chester; and KATHRYN COOPER, 59, Dunning Road, Shiregreen, Sheffield 5.

The solution? MARIANNE FAITHFULL (1), DAVE CLARK (2), MICK JAGGER (3).

Fancy YOUR chances to join these lucky LP winners? Watch out for another Eyes Contest.

ASK any average girl pop fan these days whom she would like to go out with, and the answer nine times out of ten is the Walker Brothers or a Walker Brother.

Disc Weekly asked the boys this week what their ideal girls would be like, and got very definite answers from all three without any hesitation.

JOHN WALKER wants his dream girl to be about 5 feet 6 or 7 inches in height.

"Certainly no shorter than that otherwise I'll look like some kind of freak," he grinned. "Her hair must be dark, and preferably brown, and I'd like her eyes to be blue."

hippy

John wants her to be neat and attractive in appearance, and fairly quiet by nature. "I wouldn't want her to be really hippy in her clothes, just neat and smart," he said. "You can spend £100 on clothes these days, and still look a wreck. She must know how to dress well.

"I'd want her to be quiet because I'm wild myself, and I'd like a nice contrast."

She would have to be able to mingle in company and talk intelligently. John would like her to take an interest in the Walkers' work, and would wel-

come constructive criticism from her about it.

"I wouldn't mind what she said about my work as long as she was sincere, and understood what we're trying to do," he continued. "I'd like her to be around my age, and definitely not older. Above all, she must be intelligent. I can't stand stupid chicks.

"I've not found her yet, but I will, and I'll know by instinct as soon as I meet her."

SCOTT isn't too bothered about the colour of his ideal girl's hair—just as long as she's got some!

"I guess she should be about 5 feet 6 inches tall, and moderate but up-to-date in the clothes she wears," he explained.

"If I date a girl steadily, I like her to be able and willing to spend a lot of time with me.

"I'd like to take her to a

JIMMY SAVILE? He's perfect!—says his Mum

WHEN THEY FIND FAME AND FORTUNE FAR FROM HOME, SOME SONS AND DAUGHTERS TEND TO FORGET THEIR PARENTS.

The Press often comes up with sad stories of a little old lady sitting forlorn and forgotten somewhere in a semi-detached while their offspring live it up and revel in the bright lights.

If they splash money around, it's often on total strangers or on those who can further their careers.

Happily, this is not true of today's most flamboyant pop personality. Mr. "Guys and Gals" in person—JIMMY SAVILE.

Sir Jim, of the flaxen hair and razor-blade wit, is a model son. And his Mum, Mrs. Agnes Savile, would be ready and willing to take on all-comers who dared to suggest otherwise. Even though she is 79 on November 1!

Not that they could. For never a word could be said against Jimmy where his Mum is concerned. He takes her around, visits her regularly—often travelling up overnight from London to Scarborough—and gives her rides in his Rolls-Royce.

"He's a model boy," says Mrs. Savile proudly. "He's given me everything I've ever needed. He got me this lovely flat in Scarborough, and comes to see me at every possible moment.

"He was really born in Consort Terrace, Leeds.

His age? When you're young, you don't tell anyone your age, do you? But Jimmy was the youngest of seven children—and he's been 17 since I can remember.

"He wasn't a very robust child. You wouldn't think so by seeing him now. He wasn't strong enough to go to college like his brothers, Vincent and John. But he was always determined to do things for himself, and fight to get on.

AMUSING

"He read a lot—especially the Children's Encyclopaedia. But though he was studious, he was a very amusing little boy."

DID THIS MEAN THAT JIMMY GOT UP TO PRACTICAL JOKES?

"No," says Mrs. Savile firmly. "He wasn't allowed to. When you have seven children, you have to keep matters in hand."

Jimmy was always ready and willing to give a hand in the home. Like washing up. He saved up enough pocket money from his chores to buy himself a bicycle.

"It was a French one from Paris," recalls Mrs. Savile. "It was called 'The Oscar Egg.' That's how Jimmy came to be known as 'Oscar Savile' when he took up cycling."

AND WHAT DOES JIMMY'S MUM THINK OF HER SON'S 'WAY OUT GARB AND LONG, BLOND HAIR NOW HE'S A HOUSEHOLD NAME?

"Well, he has to act this way. It's all a part of the work he's doing," she says. And when people DO make slighting remarks about Jimmy, Mrs. Savile springs to his defence.

"He's in business to make people happy," she tells



● MRS. SAVILE—'He's given me everything I needed'

them. "He's a wonderful son to me, and treats all old people and children the same way."

Mrs. Savile insists Jimmy's hair is its natural colour. "But it was very curly when he was a little boy. The other children pulled his leg about it."

GIRL FRIENDS? "Jimmy always believed there was safety in numbers," she says. "But I would be very happy for him if the right girl came along."

Mrs. Agnes Savile and Jimmy's one-time schoolteacher, are both ardent fans of his TV appearances.

"We always watch his programmes," they chorused with the enthusiasm of two young "Top Of The Pops" fans!—LAURIE HENSHAW.

So you want to be a disc-jockey....

GOING to Radio London is, I'm sure, always very nice. But it's twice as nice if you happen to be the only girl on board with 30 men!

It was an energetic day. And I have to report here and now that Radio London's DJs are unbelievable. Every one of them has more energy than a bowl of cornflakes is supposed to give you.

To watch Dave Dennis shoot through his programme is something not to be forgotten. Even though his first love is reputed to be... pigs!

It takes nearly three hours to

PENNY VALENTINE REPORTS FROM ABOARD 'BIG L'

reach the ship from London. I started out last week as dawn began to crumble over Liverpool Street Station.

Since the world is asleep at 7.30 am, Duncan Johnson and I stared bleary-eyed at each other for 20 minutes over coffee



● PETE BRADY

before someone introduced us.

On the train we collapsed into the seat opposite Pete Brady. He opened his eyes, grinned, and muttered about splashing in the fountains in Trafalgar Square at 1.30 am.

"I did three interviews yesterday. Dusty, Nancy Wilson and Pet Clark. I'm still working out which one to use first."

Over porridge—which Mr. Brady insists on eating—and eggs and bacon which we all insisted on eating—we talked about Dusty.

When we changed trains some 60 minutes later I was given Pete Brady's book to carry. It had a large octopus on the front and a weird title.

For life aboard Radio L. I learned later, you have to be agile, have a head for heights and not mind getting dirty.

The small boat, run by a Dutch crew, goes from Harwich to the radio ship twice a day. Once in the morning to deliver and once in the afternoon to collect.

The ship gets all its food frozen from Holland.

see shore

I expected to be miles out at sea with nothing but water all round. Instead, although it takes over an hour-and-a-half to get to you can still see the shore.

The crew and cast of Radio L—including "Scouse," the Liverpool cook, Earl Richmond and Paul Kay—were on deck to welcome us.

Dave Cash and Kenny Everett were preparing for a holiday and had already left the ship. Dave Dennis was working hard down in the small studio.

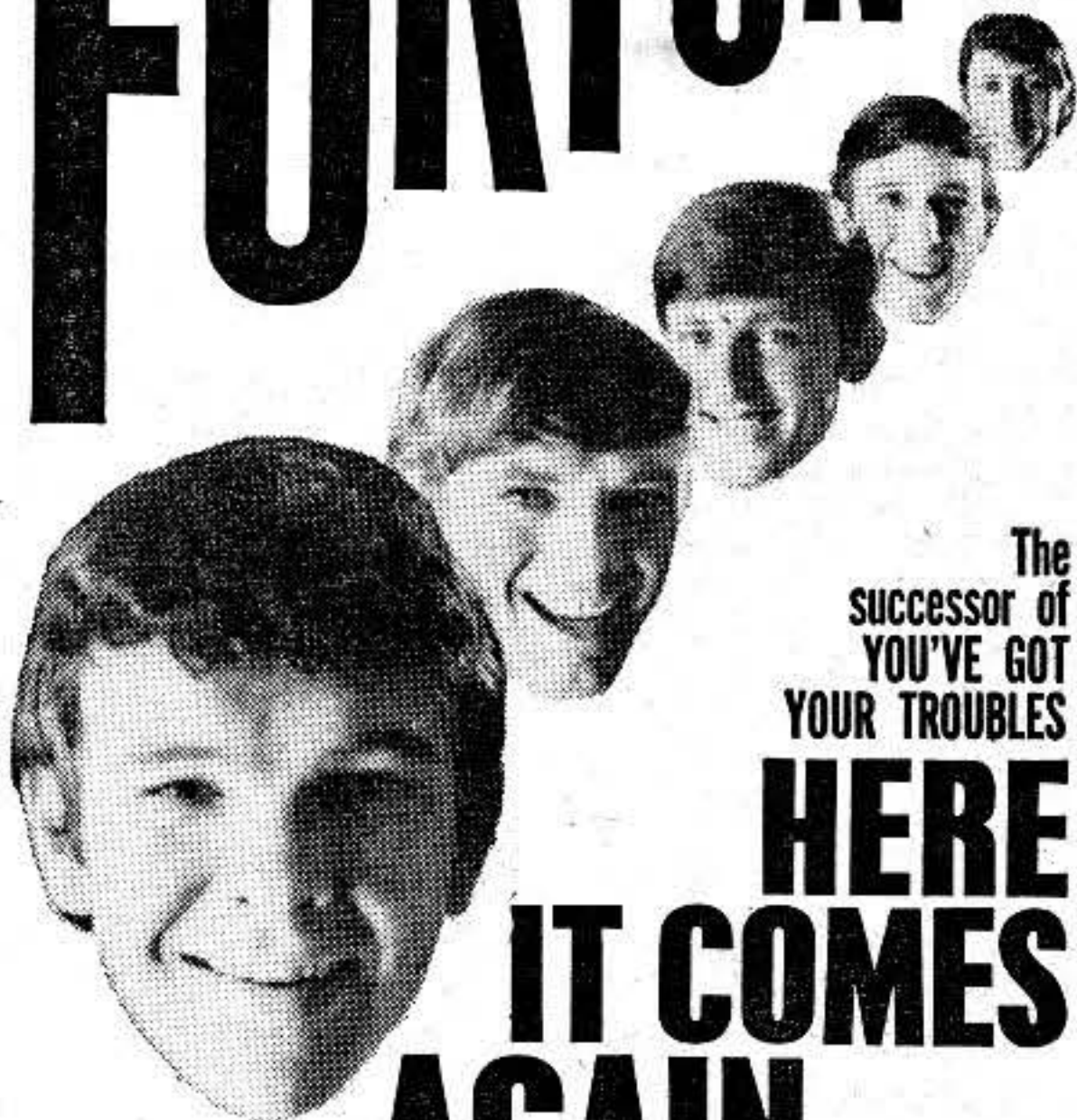
In the same room a brand new soundproof studio is being built. "Wonderful," said Dave briefly—in between flicking switches, putting discs onto the two turntables, and keeping up an endless line of patter.

After lunch, Duncan brought out the Moroccan flute he had bought while he was on holiday. Over coffee everyone took it in turns to try their hand at playing it.

Pete Brady, who has to get up at 4.30 am to do the breakfast show, went to bed, and Duncan began talking to the assistant cook about correspondence courses.

Life on board the Big L is cramped but chummy. Everyone gathers in the main room to sit and talk or play cards when they're not working, and coming away from the friendly atmosphere reminded me of those Prisoner of War dramas.

A NEW SMASH HIT FOR NO 1 FORTUNES



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Management: Reg Calvert King's Agency (Variety) Ltd, 7 Denmark Street, London W.C.2.

'Eve Of Destruction'—YOUR VERDICT

"EVE of Destruction" and Barry McGuire are making the biggest impression yet caused by protest songs in the chart. The raw, angry words belted out by Barry's powerful voice are lifting the disc steadily upwards.

Is this the kind of record we can expect regularly in the chart from now on? Is it the kind of record we want in the chart, and is its message understood by the pop public? And will Barry McGuire be more than a one-hit artist? Those were the questions posed by this week's Pop Panel.

MARGARET KNIGHT (24), of Dulwich Road, Herne Hill, London, S.E.24: I first heard "Eve Of Destruction" on Radio London, and I'm sure they're responsible for it being a hit. I don't take much notice of the words, but as a record, I like it. I think Barry McGuire will have to visit England before we know if he's going to make it again.

feeling

PATRICIA HUFF (17), of Glover Street, West Bowling, Bradford 5, Yorks: I've heard it once so far, and it's a bit like

Bob Dylan in its style of words. I like it, and I'm going to buy it this week. Barry McGuire puts a lot of feeling into his performance, and I'd like to hear more of this kind of song and him.

MAUREEN CAMPBELL (16), of Strong Street, Lower Broughton, Salford 7, Lancs: I like the way he sings these words, which carry a real message. I can't normally stand this type of song, but this one is different, and I liked it immediately. I'm not sure whether he can do it again, but a song like this once in a while is a good thing.

forceful

MICHAEL FINNEY (16), of Best Street, Fenton, Stoke-on-Trent, Staffs: I like it, but I think there are too many of these songs around now. Its words are good but I don't think much of Barry McGuire as a singer, and much prefer Bob Dylan.

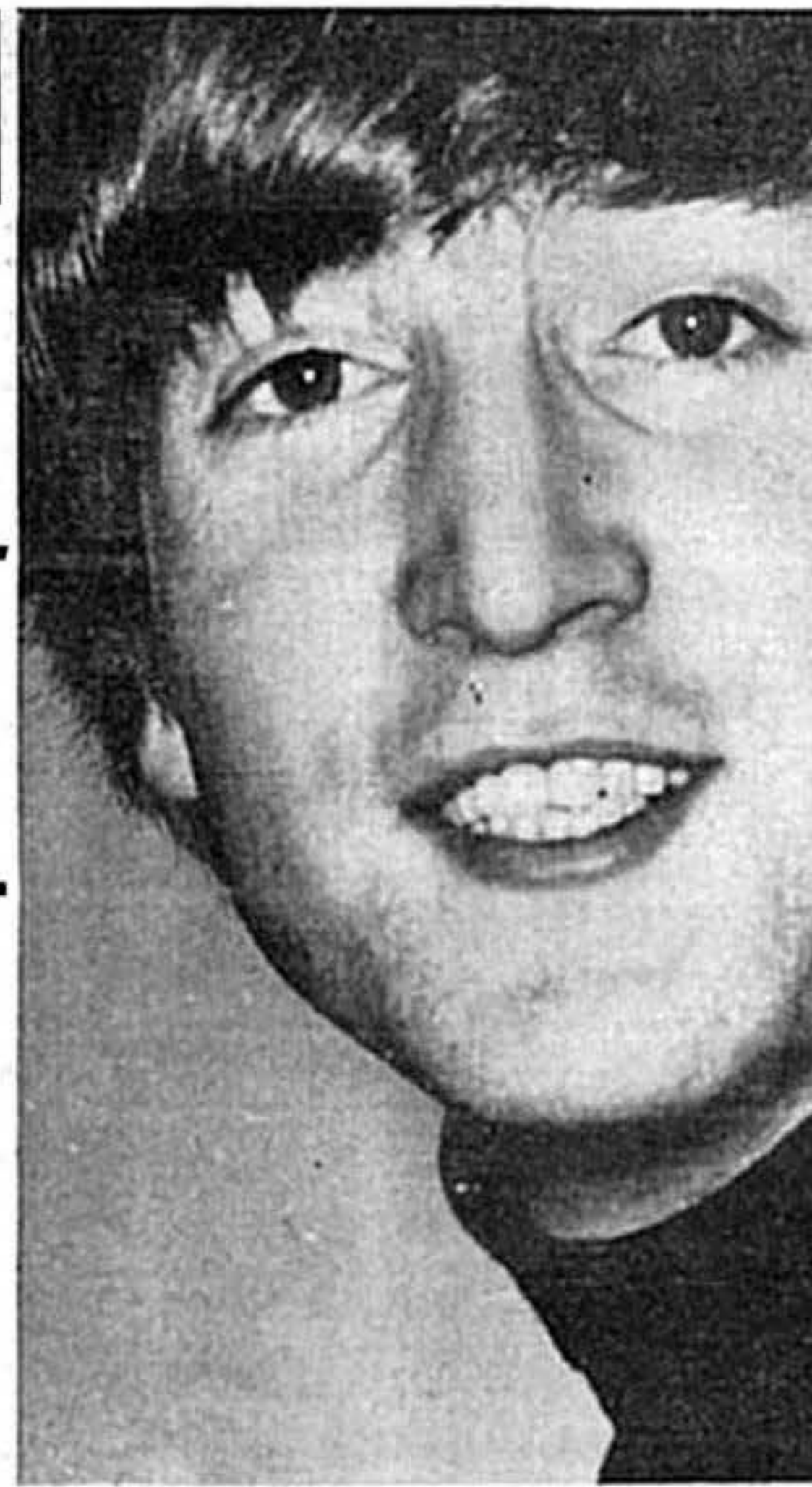
THOMAS HORAN (23), of Commercial Road, Hazel Grove, Stockport, Cheshire: Barry McGuire is too forceful and overpowering for me, and I like Donovan's "Universal Soldier" better in this kind of thing. Still, it's good to have as much variety as possible in the chart, and it's good for people to be reminded about the state of the world, too.

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THE DYING SWAN Basil Sherling Orchestra	DECCA F 12245	THE SINS OF A FA P. F. Sloan

JOHN LENNON talks frankly about

HOW A BEATLE LOOKS AT LIFE!



● JOHN: 'We can't spend our lives bei

AS Britain prepares for yet another bout of Beatlemania when the group takes off on a new concert tour, one nagging question is rearing from a "new wave" of knockers:

HOW MUCH LONGER CAN THEY KEEP IT UP?

The same question was asked three years ago when the Beatles shattered record after record while their own topped hit parades round the world.

They asked it when the Beatles conquered America. And now, with each Beatle an MBE and part of the "pop establishment," people are throwing up a well-worn blast: "It's all over now... they're on the way down... there's nothing left for them to achieve."

AGE COMES INTO IT, TOO. JOHN AND RINGO ARE BOTH 25. PAUL IS 23, GEORGE 22.

It was this explosive topic that Lennon tackled this week between a guitar-practice at his house in Weybridge, Surrey. The hard man of the Beatles was in searing form as he tackled the hottest subject of all—the Beatles and old age.

"I only think about age if somebody reminds me," John began. "I don't like thinking about it much."

"I ought to start by saying that we felt old when we started—that is, when Brian Epstein found us. We thought we'd had it and we'd left it too late to make it."

"But I reckon this: years don't affect your mind, really. They can give your face wrinkles, but it's your attitude and outlook that counts."

"According to the rules of the pop world, we are too old. But we don't look any older than the Stones, do we? And we don't act any older, either."

We only look older than, say, the Who—and I've seen them looking about 30 some nights!

experience

"The most important thing about all this is that I've met people of 30 who aren't 30 in mentality. The law says they've lived 30 years. But although age can give you experience, some people aren't capable of using the experience."

"I'm 26 next year. The rules say I'm a fully-grown man, settled down and all that. But I'm not—I've still got a young outlook. I hope."

"Age can give you a lot if you want to use what it offers. That's what I want to do with my age and experience. Use it."

"Thirty years doesn't necessarily mean intelligence, you know. I've met some right old nits of 40..."

AS THE BEATLES GREW OLDER, WERE THEY STILL OUT TO GET NEW FANS? HAVE THEY STARTED AIMING FOR AN OLDER AUDIENCE?

understand

"You can never satisfy them all," John answered. "There WAS a time when we seemed to be doing everything at once—getting older people interested in what we were doing as well as younger people."

"But to try to satisfy every-

'You must use experience: I've met some nits of 40!'

'We went slightly wrong with the film —it was not our best'

'Trying to satisfy everybody is hopeless'

before it, 'I Feel Fine' and 'Ticket To Ride.' "But there were still a lot of fans who didn't like 'Help!' They said: 'Ah, the Beatles are dropping us. This isn't as



● Pete Townshend, of the WHO — 'I've seen them looking about 30 sometimes,' says Lennon.

body is hopeless. This tour we're doing, for example. We can't cover the whole country with it unless we do a very long tour."

"So because I don't feel like dropping dead from overwork just yet—not even if I am 25—there's bound to be people writing in from Umbo-on-Sea saying: 'Why aren't the Beatles coming here?'"

"It's the whole attitude to fans that we've got to think about. I think we've got it all sorted out in our own minds, but it's hard to try to make people understand."

"The 'Help!' single sold much better than the two

good as 'Hard Day's Night.' "So you can't win. Trying to please everybody is impossible—if you did that, you'd end up in the middle with nobody liking you. You've just got to make the decision about what you think is your best, and do it."

John was in reflective mood now. He discarded his guitar, turned off the amplifier, and took up a "deep thinking" position—gazing out of the window of the rehearsal room in his multi-roomed mansion.

"People think of us as machines. They pay 6s. 8d. for a record and we have to do what they say—like a Jack-in-the-box. I don't like that side of it much. Some people have got it all wrong."

ungrateful

"We produce something—say a record—and if they like it, they get it. The onus isn't on us to produce something great every time. The onus is on the public to decide whether they like it or not."

"It's annoying when people turn round and say: 'But we MADE you, you ungrateful swines.' I know they did in a way, but there's a limit to what we're bound to live up to, as if it's a duty."

"When I had black windows put in my Rolls-Royce somebody said: 'Lennon's turning his back and running away from the people who made him, Hiding.'"

"Rubbish! If I go to a shop down the road and buy a bunch of roses, I don't expect the bloke to be so grateful that he spends his life bowing and scraping. I like the roses, so I buy them, and that's that."

lousy

"I don't want to sound as if we don't like being liked. We appreciate it. But we can't spend our lives being dictated to."

"Think about Kellogg's cornflakes. If you buy cornflakes, do you expect Mister Kellogg to spend his life being told how to do everything and

how to behave? No. And if you buy a loaf of bread and it's lousy, you just don't buy it again."

"It's not all THAT much different with us. We make a record and if you like it you buy it. If you don't, you don't buy it. It's up to the public to decide."

JOHN WENT ON TO TALK ABOUT THE CONTROVERSIAL "HELP!" FILM — AND ADMITTED IT WAS A MISTAKE.

not ashamed

"We went wrong with the picture somehow. I think we went just slightly the wrong way with it."

"'Help!' as a film was like 'Eight Days A Week' as a record, for us. A lot of people liked the film, and a lot of people liked that record."

"But neither was what we really wanted—we knew they weren't really US."

"We weren't ashamed of the film. But close friends know that the picture and 'Eight Days' as a record weren't our best."

"They were both a bit manufactured. The film won't harm us, but we weren't in full control. We're not sure what comes next in the way of a film—it isn't definite that the next will be 'Talent For Loving.' Nothing's certain about it."

audiences

"We just want to make sure we do better than 'Help!'"

JOHN DRANK MORE TEA AND PONDERED. HE TALKED FOR ANOTHER HOUR

● About how he worries when he sees Mums and Dads in Beatles' audiences.

● About Beatles' fan mail, and its size.

● About the state of the pop scene today.

● These, and other important Beatles subjects, will be covered in part two of The John Lennon interview—NEXT WEEK.

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STONES LP: What's it all about then?



At the risk of riots in Fleet Street, all I can really say about the Rolling Stones' "Out Of Our Heads" LP is: what's it all about? The number is DECCA LK 4733, and this is the final version released here. The original selection was altered because the boys rightly wanted the British market to have an album's worth of new material rather than rehashed hit singles.

Just so you know what's gone on to the eventual album, here are the track titles: She Said Yeah; Mercy, Mercy; Hitch Hike; That's How Strong My Love Is; Good Times; Gotta Get Away; Talkin' 'Bout You; Cry To Me; Oh, Baby (We Got A Good Thing Going); Heart Of Stone; The Under Assistant; West Coast Promotion Man, and I'm Free.

The Stones are well up to standard for hard, punchy instrumental noise and beat, and Mick Jagger is singing better than ever. But the overall sound is samey and, for me, boring after a few tracks. Why they traipse across the Atlantic to America for studio sound like this is beyond me.

NONSENSE

The sales of the album will undoubtedly outnumber even the complaining letters I'll get for this Loogwarm review. It's not bad, and it's great for parties and the like. But I can't get switched on to all this raving about what the Stones are putting down, and Andrew Oldham's written another nonsense sleeve note which zoomed at least 1,000 feet above my head if it had any meaning.

ELVIS PRESLEY has some revived tracks under the title "Flaming Star And Summer Kisses" (RCA Victor RD 7723). It mixes the soulful El of the

material more than makes up for any mere vocal deficiencies, and her "Until It's Time For You To Go" is a gem in every respect.

Versatility is a splendid asset for an artist to possess, but it can be taken to extremes. "The Versatile Brenda Lee" (Brunswick LAT8614) proves this. Brenda is a great little singer with a whole lot of soul, but no one, no matter how good, can do a variety of other people's hits with equal success.

MICK SINGING BETTER NOW

quivering baritone in items like "It's Now Or Never" and "Are You Lonesome Tonight?" with some good old-fashioned rock

Rock is the basic ingredient of the BEACH BOYS in "Surfin' U.S.A." (Capitol T1890). They get some nice vocal harmony, and some songs which combine tunefulness with beat.

There's always a folky item around the review pile these days, and here is one particularly good one. "Many A Mile" (Fontana) TFL6047 features B U F F Y S A I N E - M A R I E, whom I regard technically as an anti-singer. But her sincerity, her individual voice sound, and the excellence of her

Film LPs usually add up to next to nothing when heard away from their respective films, but "What's New Pussycat?" (United Artists ULP1096) is a notable exception. Burt Bacharach's score is full of humour and tunefulness, matching the mood of the film, and the album has the additional bonus of the big-voiced Mr. JONES on the title song and DIONNE WARWICK doing a sensitive styling of "Here I Am." The MANFREDS don't sound at home on "My Little Red Book," though.

HERMAN'S HERMITS figure in the recent crop of EPs. "Herman's Hermits' Hits" (Columbia SEG8442) has "Silhouettes,"



● Elvis



● Brenda



● Herman

"Wonderful World," "Can't You Hear My Heart" and "I'm Into Something Good," and plenty of breezy Herman personality.

The HOLLIES are very much alive in "I'm Alive" (Parlophone GEP8942), doing that song plus "You Know He Did," "Honey And Wine" and "Mickey's Monkey." I don't like the boys' exaggerated pronunciation in places, but I do like their monkey bit, one of the best versions of this around.

Bossa novaites will enjoy Messrs Stan Getz, Joao Gilberto, Antonio Carlos Jobim and Astrud Gilberto doing "Girl From Ipanema," "Corcovado" and "Doralice" on Verve VEP5014, and those who don't mind a singer swinging as well as being in tune will appreciate BUDDY GRECO in "The Talk Of The Town" (Columbia SEG8443).

Sorrows third time lucky!

If the Sorrows ever get booked for pantomime in "Jack And The Beanstalk," their lead singer Don Maughn is tailor-made for the part of the giant. He's 6 feet 7 inches tall in his socks!

This means he has to have special shirts, trousers and beds, to name but a few, and he can't travel on buses. But he isn't a bit sorrowful about it. And, of course, the entire group aren't sorrowful about their "Take A Heart" being in the chart.

"It's our third disc," explained Don. "The first one was reasonably successful for a starter, the second one was a disaster, and then we did 'Take A Heart.'"

It hasn't been overnight success for the Sorrows. They are Kit Witcher (lead guitar), Wez Price (rhythm guitar), Phil Packham (bass guitar), and Bruce Finley (drums). They all come from the Coventry area, and they have all worked with other groups.

brush-off

They built up working connections in their own area, and then started submitting tapes to record companies but they got the brush-off.

"We took all the remarks seriously," said Don, "and set about making ourselves ready. I think the main factor in making the grade was a month we played in Germany."

"We were kept really busy there, playing day and night and practising new stuff in between."

After their German marathon, the Sorrows came back and tried John Schroeder in the Piccadilly section of Pye. He dug, and they signed. And third time lucky happened with "Take A Heart."

WHY THE SORROWS? "Because although we like playing wild rock music, we always wear mournful funeral expressions while we're doing it," laughed Don.

HEDGEHOPPERS HEAD FOR HIT



● Hedgehopper

THREE Hedgehoppers Anonymous are in the Royal Air Force, and two are not. Which makes things a trifle difficult in view of the fact that their "It's Good News Week" looks like being right on the hit parade target.

The three Erks wish to de-Erk themselves, and have made official enquiries about it. The RAF have never been faced with the situation of having part of a hit pop group in their ranks, and are busy bouncing the enquiries from office to office in an effort to find out who has to make the final decision.

"It's a bit dodgy at the moment," admitted lead guitarist John Stewart, who's 24 and still in blue uniform. "We don't quite know what's going to happen, and if the record is a hit like people say it should be, it's going to be awkward."

Apart from John, bass guitarist Ray Honeyball, also 24, is still in the RAF, and so is 22-year-old drummer Les Dash. Lead singer Mick Tinsley, 24, has left the ranks, and rhythm guitarist Alan Laud is the different one. He's never been in.

The Hedgehoppers started off as the Trendsetters at the RAF Wittering base. Or rather they started off at a local pub outside the base, playing Saturday nights for beer money.

"We were flattered by the interest," said John, "but it usually cost us as much as we earned paying other blokes to stand in on our duties at the base." Opportunity really knocked for the Hedgehoppers when they were playing a Cambridge date. They were halfway through a Buddy Holly number when Jonathan King

walked in. Jonathan is a Holly addict, and he started raving about the Hedgehoppers.

"We'd heard all that before several times," declared John, "and we were somewhat cool. Anyway, Jonathan insisted he'd auditioned about five thousand groups, and we were the best he'd heard. We did a demo record for him which he sent to Decca."

Decca were taken by the B side, which happened to be "Good News Week." The Hedgehoppers weren't that impressed.

So now the Hedgehoppers are waiting to see whether they can all hop out of the RAF, and whether their record will hop into the chart. They've got a marvellous Hedgehopper symbol (above)—looking like an airborne ostrich on a Civil Defence exercise — to help them.

MATT COVERS PAUL'S 'YESTERDAY'



If anyone still doubts the instant appeal of songs by John Lennon and Paul McCartney, the story of Matt Monro's next single should put them straight.

The song is "Yesterday," which Paul did solo on the "Help!" LP with the aid of a string quartet. It's a prime example of the Lennon-McCartney versatility. As Derek Taylor pointed out last week in Disc Weekly, even the "good music" radio stations in America are playing Paul's track, the first Beatle song to break the barrier.

Matt's reason for selecting it for his October 8 release is simple. "It's a beautiful song," he says. "One of the best they've ever written, and they've done some good ones."

The instant appeal bit occurred when Matt tuned in to the "Blackpool Night Out" in which the Beatles starred a while ago. He watched Paul singing "Yesterday" by himself, listening closely to the melody.

large orchestra

"I didn't make my mind up then to do it as a single," he explained. "But when I discovered later that it was a track on their LP and not issued as a single, I decided to do it."

Matt's backing for the number is considerably more than a string quartet. He had the usual lushly large orchestra, with the accent on strings, under the direction this time of Beatles' recording manager, George Martin.

"We kept the song very easy and simple in the arrangement," said Matt, "because that's largely why it's so appealing."

It's the second Lennon-McCartney song Matt has recorded. The first was "All My Loving."

"That was another cracker, too, which could become a standard. I know 'Yesterday' is mournful like most of my recent singles, but that's the way the songs come along."

Hollies checking boutique names . . .

ENTRIES have been pouring in for Disc Weekly's novel contest asking readers to find a name for the HOLLIES' new boutique, which will be opened in Manchester later this month.

The competition closed last Thursday, and entries are now being studied by the Hollies themselves.

EVENING OUT

Cathy McGowan will be opening the boutique and the lucky Disc Weekly winner will also attend the opening, have an evening out with the Hollies and win three dresses from the boutique. The runners-up will also win attractive dresses. RESULT OF THE COMPETITION WILL BE ANNOUNCED NEXT WEEK.



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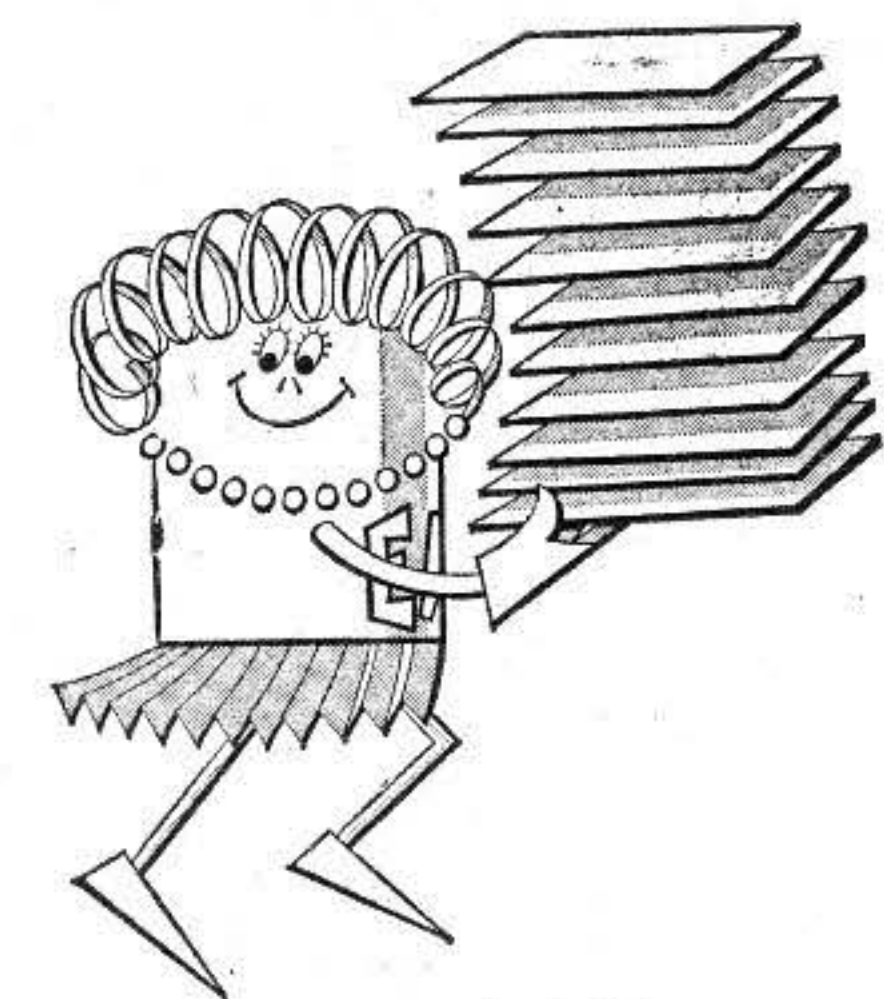
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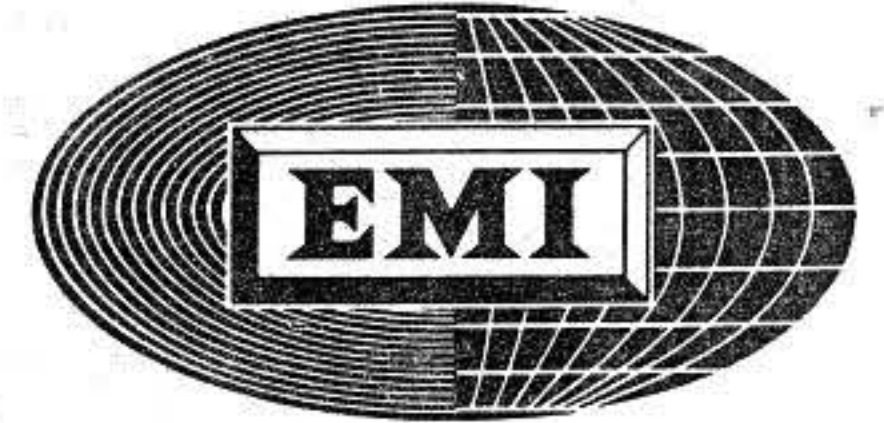
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THE GREATEST RECORDING ORGANISATION IN THE WORLD

DUSTY meets the ANIMALS

AT LONDON ZOO



What's new, Mr. Emu?

● Goon-humoured DUSTY meets a real Neddy!

THIS is about ME at the Zoo. I haven't been to the London Zoo since I was very young when I went with my parents. In Arizona I went to a special desert zoo with scorpions and snakes. I love racoons and, in fact, all animals.

Up there on the right is me with a rather snooty Emu. I don't think he liked my singing much. Once when I was in Brisbane an Emu chased me because they like brightly coloured things and I was wearing a necklace. I lost pounds!

In the middle is me with a terrified rabbit. I'm not sure who was more frightened. I didn't have pets as a child so I never really got used to handling them properly.

I think horses are gorgeous. This dear little donkey on the left was doing its "A funny thing happened to me on my way to the zoo" look. My expression is me remembering that smell! I used to clean out the stables where I went riding when I was a kid.

I wanted to have a few words with the Giant Panda—but it was fast asleep with its finger in its mouth!

● PICTURES BY PETER STUART

'WE'RE NOT WORRIED!' SAY EVERLY BROTHERS

Tour programmes will be 4ft. long

ON Monday the Everly Brothers are due to fly into London to start a tour four days later with Cilla Black and Billy J. Kramer.

This is the first British tour the couple have done since September 1963, when the Everlys were at the height of a success story almost as unique as Elvis.

The tour, which is being presented in conjunction with Radio London, and will probably be the first here to be handled on the American lines of presenting records and T-shirts at each theatre and having 4ft. long theatre programmes, will be interesting from many points.

But how do the Everlys themselves view their forthcoming tour today, six years after their first smash hit "Bye Bye Love"?

"We're not really worried about the way British audiences will accept us," said a just-awake Don from America. "We're looking forward to the tour—Yes! But worried? No. We think all the people that used to like us probably still do."

Will British audiences be seeing anything new from Don and Phil onstage?

"Not really. We've never changed our way of singing. We've added and taken out certain things but it's still the Everly Brothers."

The only thing you might notice about the boys is that Phil may be looking a little tired. After the boys took on a twelve-week tour of America, Phil was whisked back into the Marines to complete his service. And he'll only have left four days before the boys are due here.

WANT A POP PEN PAL?

IRENE HUBBARD, 7 St. Benet's Grove, Carshalton, Surrey. Age 11½. Seeking girl pen pal in Holland or Switzerland.

LINDA PRICE, 10 Devon Crescent, Hateley Heath, West Bromwich, Staffs. Age 12. Likes: Beatles, Yardbirds, Donovan, folk music. Dislikes: Stones, Dylan, jazz.

JUDITH HUDSON, The Sandringham, Pasture Farm, London Road, Woodston, Peterborough, Northants. Age 20. Likes: Beatles, Herman, Honeycombs, Hollies, Animals, Donovan, Dusty. Dislikes: Millie, Freddie and Dreamers. Seeking boy or girl pen pals of same age with good knowledge of pop scene.

SANDRA LAZARO, 22 Jaycroft Road, Burnham-on-Sea, Somerset. Age 14½. Likes Stones, Pretty Things. Dislikes: Beatles.

VALERIE MARTIN, 57 Jessamine Road, Shirley Warren, Southampton, Hants. Age 19. Likes: Beatles, Cilla Black, Walker Bros., Tom Jones, Animals. Dislikes: Elvis, Cliff, Proby.

IAN PETER LASCHINSKY, 57b Drossel Street, 5 Cologne-Niehl, Germany. Age 21. Likes: Beatles, Gerry, Animals, Manfred Mann. Dislikes: Moody Blues, Jim Reeves, Elvis Presley. Seeking girl pen pal with pop mind.

Gene Pitney, Byrds, Cliff Richard, Dave Berry, Tom Jones, Sandie Shaw.

Miss MARY WHYTE, Kilcullen Road, Naas, Co. Kildare, Ireland. Age 13. Likes: Donovan, Beatles, Sonny and Cher. Dislikes: Gene Pitney, Roy Orbison, Bob Dylan. Seeking pen pal in England.

Miss KATHLEEN WHITTLE, 7 Charles Street, Farnworth, Bolton, Lancs. Age 12. Likes: Stones, Byrds, Walker Bros., Them. Dislikes: Cliff Richard, Billy Fury, Brenda Lee and Roy Orbison. Seeking boy pen pal.

Miss JANICE CLARE, 2 Stilton Path, Boreham Wood, Herts. Age 15. Likes: Beatles, Donovan, Bob Dylan, Sonny and Cher. Seeking a boy pen pal.

Melody Maker

BRIAN EPSTEIN

FRANK, FEARLESS AND FAIR ON THE NEW POP SINGLES IN THIS WEEK'S BLIND DATE. THURSDAY, 9d.

Melody Maker

CLASSIFIED ADVERTISEMENTS

PERSONAL

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

FRENCH Pen Friends, all ages. S.a.e. for details.— Anglo-French Correspondence Club, Falcon House, Burnley, Lancs.

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

GIRLS! Special offer for you! Pen friends, social introductions—free.—Details from Helen West, Dept. 10, 60, Neal Street, London, W.C.2.

PEN PALS FROM 100 COUNTRIES would like to correspond with you. Details and 120 photos free.— Correspondence Club Hermes, Berlin 11. Box 17/6, Germany.

PEN FRIENDS everywhere. Age 17 upwards. Opposite sex. Details free.— Mary Blair, 43/21 Ship Street, Brighton.

NATIONAL FRIENDSHIP MARRIAGE BUREAU. Over 16 years. Details free.—Z33, Sheringham Avenue, London N.14. Confidential.

ROMANCE OR PEN FRIENDS. England/abroad.—World Friendship Enterprises, SC74, Amhurst Park, London, N.16.

PERSONAL

ENJOY friendly, gay PARTIES with prizes and surprises! If you are over 16½ years write for details, send stamped, addressed envelope to: PARTIES UNLIMITED, PD 74, Amhurst Park, London, N.16.

FRIENDSHIP, MARRIAGE. Members, 17/68, all over Great Britain.—Send S.A.E. for details, Edith S. Bond, 68 Milton Road, Stowmarket, Suffolk.

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

RECORDS FOR SALE

RECORD BAZAAR, 50,000 from 2/-. Write for lists.—1142/1146 Argyle Street, Glasgow, C.3.

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RECORDS BOUGHT. Post to us for cash by return.—Silverdale, 1142-6, Argyle Street, Glasgow, C.3.

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RAYRIK SOUND STUDIOS—3 gns. per hour. GUL 3280/9525.

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HOTELS

STONEHALL HOUSE HOTEL (20 minutes West End). Room and breakfast from 18s. 6d. daily. Hot and cold; fully centrally heated and heaters all rooms. Lounge TV and radio; A.A. and R.A.C. listed.—37 Westcombe Park Road, Blackheath, London, S.E.3. Greenwich 1595.

PUBLICATIONS

"FOOTBALL MONTHLY" publication covering every aspect of British football. It records the news of events in football and is most widely recognised for its pictures in colour and personal stories by players. Established 1951.—From Newsagents and Bookstalls, price 2s.; Overseas 2s. 6d.; Forces overseas 2s.

"GO." A magazine devoted exclusively to holidays and travel. Publishing eight times a year with large sections in colour, GO despatches its own teams of writers and photographers all over the world so guarantees that each issue carries exclusive material of interest not only to would-be holidaymakers but also to armchair travellers. With its impartial comments and astute observations on holiday hotels and countries worth visiting, GO takes over where the holiday brochures leave off.—From Newsagents or Bookstalls price 3/-.
 "MOTOR CYCLING." Top weekly newspaper for vivid motorcycle action pictures; behind-the-scenes news; star-rider profiles; tuning tips; latest news on all motor-cycling topics; electronically timed roadster tests; new model descriptions and drawings. Published each Wednesday. From all Newsagents and Bookstalls price 9d.

"RUGBY WORLD" is published on the third Wednesday of each month, devoted exclusively to Rugby Union. It aims to inform, entertain, instruct and interest all 15-a-side players and past players at all levels, but particularly school-boys. From newsagents or bookstalls, price 2s. 6d. Overseas 3s. Forces overseas 2s. 6d.

"SPORTING CYCLIST." A specialised monthly magazine, covering all aspects of cycle sport, both in Britain and on the continent. It is held in high regard by club and racing cyclists in this country. Special coverage given to cycle races, especially major continental events.—Price 3/- from all Newsagents and Bookstalls.

"SPORTING RECORD." A newspaper devoted mainly to horse racing and football, and angled to aid those who bet regularly on racing, on Football Pools and on Fixed Odds football coupons. Racing service, under Wilfred Vernon, includes detailed information from correspondents in those parts of the country where the main racing stables are situated and summaries of past racing with a view to pinpointing future winners. Price 6d Place a regular order with your Newsagent now.

PUBLICATIONS

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★ SEARCHERS — YARDBIRDS — FORTUNES ★

Penny
PICKS YOUR POPS



Searchers' sound gets tiresome

GOOD SONG—BOUND TO BE A HIT

WHEN I GET HOME (Pye)—Bobby Darin's song that I loved when he recorded it done in the Searchers' usual slightly colourless way. I'm sure they're very competent musicians, but I'm tired, tired, tired of everything sounding the same. It's such a good song it's bound to be a tremendous hit.

Flip is their own "I'm Never Coming Back."
OUT TOMORROW.

FORTUNES

HERE IT COMES AGAIN (Decca) — What's coming actually is heartbreak. The beginning of this is lovely. Soft brass and violins and halfway through there're church bells. Les Reed strikes again!

I like this a hundred times better than "You've Got Your Troubles," so I don't suppose it will do so well. I hope it does, though.

Other side is "Things I Should Have Known."
OUT TOMORROW.

LOVIN' SPOONFUL

DO YOU BELIEVE IN MAGIC (Pye Int.)—This is shooting up the charts in America. It's very happy about this particular kind of magic being as hard to explain to anyone as rock 'n' roll. It's very Sam Cooke-ish in a way. I love the way these people look and what a great name! This should be played loudly.

"On The Road Again" on the other side.
OUT TOMORROW.

ROY HEAD

TREAT HER RIGHT (Vocaton)—Soon to be the Number One record in America, I can see this doing very well here, too. It starts off in a way that won't let you stop playing it.

Great solid-style instrumental with Mr. Head yelling encouragingly every so often. My favourite bit is when he sings "Hey hey hey," over the backing. Super.

"So Long My Love" on flip.
OUT TOMORROW.

TOYS

A LOVER'S CONCERTO (Stateside)—This will never be a hit but I think it's my favourite of the week.

Starts off identically to "Come See About Me." But then in comes this utterly unbelievable voice that sounds as though the singer's smiling at the same time. It's all pseudo-classical and every-

one's SO happy and I'm in love! "This Night" on the flip.
OUT TOMORROW.

VAL DOONICAN

A MILLION MILES FROM NOWHERE (Decca)—I have a creeping suspicion that this is going to be a hit. After Doddy anything can happen.



● VAL DOONICAN

It's like the credits to a cowboy film. Beyond the purple rocks, crystal water, etc., he's going to build his cabin. In this day and age it sounds a bit optimistic! And he proves he can sing.

"Much Too Much" on the flip.
OUT TOMORROW.

SPOKESMEN

P. F. SLOAN

DAWN OF CORRECTION (Brunswick) — **SINS OF A FAMILY (RCA)**—I've put these two together because they're tied up with "Eve Of Destruction."

The first is an answer record. And much better than I would have expected. They have a valid point — that you don't have to keep moaning about the bad things.

It's the beginning of the correction of wrong. It's good. The flip "For You Babe" is even better commercially. Very Sonny and Cher.

P. F. Sloan wrote "Destruction." His song is about hereditary evil, and how this girl never had a chance because of her environment. Lovely tambourine and organ.

Flip "This Mornin'" is just like Dylan's "Love Minus Zero" in tune. Which was just like a well-known hymn. So there!
OUT TOMORROW.



● SEARCHERS — 'usual colourless performance'

QUICK spins

* The **SWINGING BLUE JEANS** return to the scene with "Crazy 'Bout My Baby." Somewhat soul-less. (HMV).

* **BILLIE DAVIS** returns with a very, very nice "No Other Baby." Not an easy song, and she sings it well with slow deliberation. I like it. (Piccadilly).

* And the **FOUR PENNIES** return with Buffy Sainte-Marie's lovely "Until It's Time For You To Go." (Philips). It's better than I thought it would be.



● BILLIE DAVIS



● ROGER MILLER



● LESLEY GORE

Tattifelarious!

DODDY'S DICTIONARY



● DODDY

KEN DODD DOESN'T WANT TO START ANOTHER ALPHABET, BUT HE'S MAKING PROGRESS WITH HIS DIDDY EXPRESSIONS AND WORDS. HERE'S A SELECTION, IN ALPHABETICAL ORDER, FROM DODDY'S DIDDY DICTIONARY.

DISCUMKNOCKERATED — ecstatically nonplussed.

GERTITUDE — overcome by a poetical mood.

GOOLYFIED — thrilled to one's underwear.

MARMILISED — to be done up.

MOGGIFIED — a hot cat or a cold tin roof.

PLUMSHIOUSNESS — luxuriously satisfying.

TATTIFELARIOUS — disgracefully marvellous.

★ ★
ROGER MILLER sounds as though he's being strangled on "Kansas City Star." (Philips). It's very send-upish about a TV star. Not single stuff, but funny.

The beginning of **LESLEY GORE'S** "My Town, My Guy And Me" reminds me of something else. (Mercury). I wish she didn't sound like a 12-year-old, but I like the record.

"Find Somebody To Love" is by a group called **MEDDYEVILS**. The accent is on evil. And it is! (Pye).

DEREK MARTIN'S "You'd Better Go" is a superbly-made "after hours" soul record. Very sexy. (Columbia).

"Julie" is a very complex song. Sung by **DOUG KENNEDY**, it's either about an aeroplane, or she's dead or it's just imaginary. Odd. (Columbia).

Poor **RUSS SAINTY** says he might as well die. He's got terrible trouble with this girl who he loves. "She" hates him. Oh well! (Columbia).

"I Want To Be Somebody" sings **JOE SOUTH** in great style. He sounds just like somebody to me and very good at that. (HMV). I love it.

I cannot believe the **FACTOTUMS** "In My Lonely Room." I never particularly liked this Carter-Lewis song but this is ridiculous! Starts off like aged choirboys, proceeds into golfish bowl sounds and then Beach Boy style. It's quite horrible. (Immediate).

★ ★
PROFESSOR LONGHAIR'S "Baby Let Me Hold Your Hand" doesn't say much for the Animals' "Baby Let Me Take You Home." Humph! (Sue).

Some spirited guitar work on the **HELLIONS** "A Little Lovin'." (Piccadilly). Reminds me of old Crickets' records.

JEREMY CLYDE sounds unbearably twee on "I Love My Love." (CRS).

"I Live For The Sun" sing the **SUNRAYS** sounding like the Beach Boys. They say it's because the sun makes fun. I see? (Capitol).

"How Much Of The Dream Comes True" is a dull song beautifully sung by **BARBRA STREISAND**. (CBS).

Remember **NANCY WHISKEY?** She sings the traditional "Bowling Green," traditionally. (Fontana).

LORNE LESLEY sings "Rainy Days Were Made For Lonely People." (Philips) with much aggressiveness.



● JACKIE TRENT

JACKIE'S BEST SONG SO FAR

IT'S ALL IN THE WAY YOU LOOK AT LIFE (Pye)—Miss Trent sounds like P. J. Proby and Shirley Bassey. It's rather appealing.

I think this is the best record she's ever made. There's oodles of drama and some good talk about things not being too bad. Tony Hatch has done a Bacarach marvellously. I like it tremendously—and hope it's a hit.

Flip is "Time After Time."
OUT TOMORROW.

YARDBIRDS

STILL I'M SAD / EVIL HEARTED YOU (Columbia)—This is madness. How they could have even thought of putting this out as a double-sided record beats me when "Still I'm Sad" is so super and "Evil Hearted You" is so dull.

Keeping up with the reputation of turning out unusual discs, "Sad" sounds like a song to the Incas Sun God. Massive male chorus do humming bits and Keith sings wistfully about moonlight on hair. It's very way-out and very brave and I love it. Gives me the shivers!
OUT TOMORROW.

DON'T LET UGLY ACNE, BOILS, PIMPLES



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TESTIMONIAL No. 1025 from a student in Liverpool. *Mascopil has cured my acne in 2 months, a 2 year treatment at a hospital failed.*

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CROWN DRUG CO., (D/2/10), Blackburn, Lancs. Manufacturing Chemists. Est. 1908.

AMERICAN TOP 20

- 1 (2) Hang On Sloopy—McCoys
- 2 (1) Eve Of Destruction—Barry McGuire
- 3 (45) Yesterday—Beatles
- 4 (4) Catch Us If You Can—Dave Clark Five
- 5 (3) You Were On My Mind—We Five
- 6 (6) The "In" Crowd—Ramsey Lewis Trio
- 7 (12) Treat Her Right—Roy Head
- 8 (11) You've Got Your Troubles—Fortunes
- 9 (14) Baby Don't Go—Sonny and Cher
- 10 (10) Laugh At Me—Sonny
- 11 (5) Help!—Beatles
- 12 (17) Do You Believe In Magic—Lovin Spoonful
- 13 (13) We Gotta Get Out Of This Place—Animals
- 14 (9) Heart Full Of Soul—Yardbirds
- 15 (20) Some Enchanted Evening—Jay and the Americans
- 16 (21) I'm Yours—Elvis Presley
- 17 (8) It Ain't Me Babe—Turtles
- 18 (7) Like A Rolling Stone—Bob Dylan
- 19 (34) Keep On Dancing—Gentrys
- 20 (26) Liar, Liar—Castaways

did you know that **HAMILTON** has joined **POLYDOR** ?

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DISC

weekly

TOP 30

- 1 (3) **TEARS** Ken Dodd (Columbia)
- 2 (1) **MAKE IT EASY ON YOURSELF** Walker Brothers (Philips)
- 3 (8) **IF YOU GOTTA GO, GO NOW** Manfred Mann (HMV)
- 4 (7) **EVE OF DESTRUCTION** Barry McGuire (RCA)
- 5 (4) **LOOK THROUGH ANY WINDOW** Hollies (Parlophone)
- 6 (2) **SATISFACTION** Rolling Stones (Decca)
- 7 (16) **HANG ON SLOOPY** McCoys (Immediate)
- 8 (19) **ALMOST THERE** Andy Williams (CBS)
- 9 (10) **IL SILENZIO** Nini Rosso (Durium)
- 10 (5) **I GOT YOU BABE** Sonny and Cher (Atlantic)
- 11 (6) **LIKE A ROLLING STONE** Bob Dylan (CBS)
- 12 (9) **A WALK IN THE BLACK FOREST** Horst Jankowski (Mercury)
- 13 (20) **BABY DON'T GO** Sonny and Cher (Reprise)
- 14 (11) **ZORBA'S DANCE** Marcello Minerbi (Durium)
- 15 (13) **JUST A LITTLE BIT BETTER** Herman's Hermits (Columbia)
- 16 (14) **THAT'S THE WAY** Honeycombs (Pye)
- 17 (21) **WHATCHA GONNA DO ABOUT IT?** Small Faces (Decca)
- 18 (—) **MESSAGE UNDERSTOOD** Sandie Shaw (Pye)
- 19 (15) **UNIVERSAL SOLDIER EP** (Donovan) (Pye)
- 20 (12) **LAUGH AT ME** Sonny (Atlantic)
- 21 (17) **HELP** Beatles (Parlophone)
- 22 (24) **SOME OF YOUR LOVIN'** Dusty Springfield (Philips)
- 23 (23) **RUN TO MY LOVIN' ARMS** Billy Fury (Decca)
- 24 (25) **TAKE A HEART** Sorrows (Piccadilly)
- 25 (—) **PAPA'S GOT A BRAND NEW BAG** James Brown (London)
- 26 (—) **IN THE MIDNIGHT HOUR** Wilson Pickett (Atlantic)
- 27 (—) **YOU'VE GOT TO HIDE YOUR LOVE AWAY** Silkie (Fontana)
- 28 (22) **UNCHAINED MELODY** Righteous Brothers (London)
- 29 (18) **ALL I REALLY WANT TO DO** Cher (Liberty)
- 30 (28) **IT'S ALL OVER NOW BABY BLUE** Joan Baez (Fontana)

● Means the record won a Silver Disc awarded by Disc Weekly for British sales of quarter of a million.

IT'S GOOD NEWS WEEK



DECCA

by a sensational new group from the RAF
HEDGEHOPPERS
ANONYMOUS
 PRODUCED BY Jonathan King

F 12241 45 RPM RECORD
 The Decca Record Company Limited
 Decca House, Albert Embankment, London SE1

hit talk

by PAUL JONES

THE WALKER BROTHERS' thing is quite a nice record, with a good vocal sound. It's a bit of a strange scene there, isn't it? All that boasting about who had long hair first in America. The **STONES** have got one of their best yet with "Satisfaction." Mick Jagger's really singing that. I think "Tears" is absolutely dreadful, and I'm horrified that it's done so well. It's completely vulgar in every respect. The **HOLLIES** are a very good group, but I don't think this is one of the best discs they've done. I like the **SONNY and CHER** idea better than their actual performance. **BOB DYLAN** has a beautiful record there, which is both good and commercial. I rate him as a pop singer more than a folk fellow, and always have. "Eve Of Destruction?" No, no, a thousand times no! That's irresponsible. Maybe I'd feel different if I met **BARRY MCGUIRE**, but it doesn't sound sincere to me. All this "hate in Red China" bit—no! All I'm going to say about "If You Gotta Go" is that I'm pleased that it's done so well. "Black Forest" is shocking, unbelievable drivel. I'm sick of all this bit where dance band musicians are praised to the skies all the time for things like this and rock groups are put down because maybe they can't read music.

NEXT WEEK: Dusty

It's the feel that counts, and I know that a lot of dance band people just haven't got any. For me, "Il Silenzio" is just "Black Forest, Part 2," and the "Zorba" thing is just commerciality. **SONNY'S** "Laugh At Me" is quite nice, and I like his dreadful voice. **HERMAN'S** record is rubbish. We worked with him and the Hermits before they made it, and we all agreed he couldn't miss with that personality of his. "That's The Way" is rubbish, too. I can't praise **DONOVAN'S** "Universal Soldier" enough. It's a beautiful little song, and it's well sung. Don's got a very good thing going there. "Sloopy" is a nice record, and the production of it deserves a lot of the credit. What can you say about the **BEATLES**? "Help!" is as good as anything they've done. **SONNY and CHER'S** "Baby Don't Go" is all right, and could almost be a blue beat record. The **SMALL FACES** are a swinging group, although I don't quite know why that's a hit. The **RIGHTEOUS BROTHERS** have rescued "Unchained Melody" with their version. It's really a terrible song, old-fashioned schmaltz. I don't like **BILLY FURY'S** one at all, but **DUSTY'S** is beautiful. Really sincere, and something else, too. Those violins in the middle are a knock-out. It's her best yet. I can do without the **JOAN BAEZ** disc. I like her sentiments and outlook on life, but I don't like her singing style. The Cops 'n' Robbers' version of this was better.



'I'm horrified Tears has done so well'

CHART-JUMPERS



SANDIE SHAW jumps straight in this week at 18. **SONNY and CHER** rise to 13 — and **ANDY WILLIAMS** rockets from 19 to 8.



THE LOVIN' SPOONFUL

DO YOU BELIEVE IN MAGIC
7N 25327

THE SEARCHERS

WHEN I GET HOME
7N 15950

NEW

PAT BOONE
Rainy Days
DS 16754

FRANK SINATRA
When Somebody Loves You
R 20398

JACKIE TRENT
It's All In The Way
You Look At Life
7N 15949

TAWNY REED
Needle In A Haystack
7N 15935

BRIAN DIAMOND And THE CUTTERS
Bone Idle
7N 15952

BILLIE DAVIS
No Other Baby
7N 35266

Meddy EVILS
Find Somebody To Love
7N 15941

CHARLES DICKENS
I Stand Alone
7N 15938

KENNY BALL AND HIS JAZZMEN
(I Wonder) What Became Of Life
7N 15951

THE CADETS
Featuring **EILEEN REID**
Baby Roo
7N 15947

PEANUT
Home Of The Brave
7N 15963