

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 339 Week ending September 19, 1964  
Every Thursday, price 6d.

**'We are determined to prove  
that we are different'**

# KINK MICK

# AVORY SPEAKS OUT



THE KINKS, left to right: Pete Quaife, Ray Davies, Mick Avory (in front) and Dave Davies. They don't always agree and they don't mind who knows it!

WELL, here we are then with a hit record. The Kinks. Those people with the funny name. No, we can't say we're surprised that the record was a big hit. We expected it because we thought it was good. I suppose now everyone will think we're big-headed, but why should people always say, "Oh well we never expected it; we're really surprised," when they're not? That's far worse.

Establishing our personalities is for us the most worrying thing about this business. We are determined to prove that we are something different. There are already people who don't like us because we speak our minds. Why this is a bad thing I don't know.

For instance, people always consider that because you are a group, because you spend a lot of time together, you naturally get along like a house on fire. In fact they get quite upset when you tell them it isn't true.

We are completely unlike each other really. We often disagree violently about things. We all have our own minds and just because we work together it doesn't mean that we all agree through thick and thin.

## Sense of humour

If our music is going fine we get on ravishly well with each other, but if something's going wrong with the music we get irritable and start giggling one another.

But we all have the same sense of humour and that helps no end.

If we are a lasting success I don't think we'll ever change. I mean, I think that we are such decided personalities it would take something really big to change any of us.

For example, I am a very quiet person—despite all the strain I'm letting off here! I don't really talk as much as the others. I am also basically a gentle person. That doesn't sound so good me saying it does it? But I am. I mean I hate violence in any form or people being nasty to anyone. Even in words, you know?

I think that the money business doesn't mean much to us really—just security. It merely means we can afford material things, which is okay.

The pop paper that covers the world

THIS WEEK IT'S A U.S. SPECIAL ON

SEARCHERS  
ANIMALS  
DUSTY  
BEATLES

See pages 10 and 11

I can sum up the others very easily. Dave has something about him that immediately appeals to everyone. People always think how nice he is—and he is. He's very honest, too. He'd never "con" anyone. Lots of people in his position would.

Ray is the leader of the group. He can get a bit moody on occasions but that's only because he's worried. He's a tremendous perfectionist and he's always worrying about the group and the image and everything.

He doesn't give that impression to most people though. They think he couldn't care less.

Pete is the spokesman in a way. Ray speaks for the group, but Pete is always shooting off about something! He's very funny though, because he goes on and on and he's always telling people off. But he's a really nice person and you can tell that through it all.

Dave went mad the other day and bought a new guitar. That's because when we get pulled off the stage the thing always breaks. It's proving quite expensive!

YOUR CHANCE TO SEE THE BEATLES

Turn to page 5

# PETER AND GORDON

## I DON'T WANT TO SEE YOU AGAIN



COLUMBIA DB7356



# STAR SPOT

You want to know something more about your favourite star? Then this is your chance. Every week we will print a selection of the most interesting letters— together with the stars' own answers. Just write to "Answers," DISC, 161 Fleet Street, London, E.C.4.

## Flat-hunting Marianne plans Roman holiday

**MARIANNE FAITHFULL**, the 17-year-old blonde bombshell who burst on the pop scene with her bittersweet record "As Tears Go By" starts her four-week tour with Freddie And The Dreamers, The Four Pennies, The Hollies

and Tony Jackson on Saturday. And when it's over she plans to have a holiday in Rome.

Marianne twirled her mascara brush as she sat talking in front of her dressing room mirror at BBC's Manchester "Top Of The Pops" studios last week.

"My mother will be coming with me," she told me. "We want to see all sorts of things—art galleries, the Vatican... I don't think we'll have time to cram everything in! Anyway, we arrive back home just before my new record comes out, so really it fits in very nicely."

### SOFT AND THOUGHTFUL

Marianne's voice is soft and thoughtful. She frowns or strokes her delicious shoulder-length hair before answering a question.

"I've never been to Rome," she said, "although when I was very tiny I used to live in Italy. My father lectures in Italian and I have some friends in Rome. I'll have to leave Sarah behind, though."

Sarah is Marianne's favourite companion—a Dalmatian dog who sleeps on her bed every night when she is home in Reading. "I love taking her for long walks. I'm the only person she will obey. She'll be coming with me to my new flat—when I get it," she sighed.

### IDEAS ARE DEFINITE

At the moment Marianne and her companion/road manager, Mary Allon (whom she met at an amateur drama group in Reading) are flat hunting.

"I've very definite ideas about furnishing," she told me, "although we'll probably finish up with beautiful curtains and bookshelves... and hessian on the floor because we won't have enough money to buy carpets!"

"I want white walls, with perhaps a red or green one, lots of pictures and fitted wall cabinets and very modern curtains. I think lighting is terribly important, so I'll have lots of lamps too. My bedroom won't be frilly. But somewhere I can work and read and listen to records. I like red and purple and turquoise—all together."

"Most of my clothes are in



MARIANNE—"I like being in this business."

those colours—or way out combinations of shades that you just wouldn't think could mix until you see them matched up properly. My favourite styles are rather quaint—frills and buttons and long sleeved dresses. I love gloves—beautifully made leather ones, and hats—although I've never worn one!

"Yes, I like being in this business," she said suddenly, serious now. "And when I look around at the pop groups and their managers, I realise how lucky I am to have Andrew Oldham. I like him very much because he lets me be just myself."

"He lets me make my own mistakes and be spontaneous. I

remember the first time I appeared on television. I hadn't the slightest idea what to do with my hands or feet or when to sit down or smile, but looking back I realise it was the best thing not to be stereotyped."

"I don't like being bossed around by anyone—especially boyfriends. If I want to go and see a cartoon film, well, we go. I hope that doesn't sound too selfish!"

"Oh, and I think James Bond films are fantastic. I enjoy them as much as cartoons. My great ambition is to have a part in one—I adore Sean Connery."

Chris Gregory

## IS THE STONES SOUND WASTED?

I THINK that the Rolling Stones original sound is being wasted on trying unsuccessfully to improve on numbers by other artists, especially Chuck Berry.

Surely the popularity of "It's All Over Now" and "Tell Me" shows the Stones that the way to win more fans is to use more original material.—**BOB UP-TON**, 85, Abbey Road, Bristol. Brian Jones replies: "I think the only answer to this is that "It's All Over Now" is NOT an original number."

## US sessions no better

THE Stones have said they like to record in America because they get a better sound and so do a lot of other British artists.

Yet when American artists like Gene Pitney and Brenda Lee are asked where they like to record they say you can't get that good old English sound back home.

Personally I think it sounds the same everywhere.—**ROBERT LACEY**, (aged 14), 50, Gloucester Road, Bury St. Edmunds, Suffolk.

said Brian Jones: "This is a very intelligent letter. Anyway, our sound is based on American rhythm and blues. Therefore American recording engineers, who have specialised in recordings by coloured rhythm and blues artists for years are more sympathetic and know what they are doing."

"British engineers probably had not heard of R. and B. before two years ago."

## Fights not their fault

I CAN'T see why anti-Stones fans blame the lads for all the fights and riots which have occurred in Britain recently. If they knew Mick and Co., quiet as they are, they would change their minds.

They see them on stage giving a great performance by putting some life into it and take it for granted that they are a long-



BRIAN JONES.



DAVE CLARK

haired lot of slyabouts.—**BOB JOHNSTON**, 99, Meadthorpe Road, Great Barr, Birmingham. "Thanks Bob. At least you and I see eye to eye"—Brian Jones.

## WHY THREE LPs IN U.S.?

WHY has Dave Clark had three LPs released in America and only one here? I am pleased that British artists are doing so well in the States, but don't their British fans come first?—**JACK BARR**, 72, Fulbar Street, Renfrew, Scotland.

Says Dave: Well, this is really up to the record companies. The main reason, I think, is because LPs sell much faster and greater numbers in America than Britain. It is policy in Britain to wait until an LP has sold as many as possible before releasing another. This means that an artist only has just one or two LPs out a year here."

Here they are!  
THE ANIMALS  
I'M CRYING  
COLUMBIA DBT354

# YOUR TURN NOW

## POST BAG

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

And you could win an LP of your own choice, for that's the prize the Editor gives every week for the best letter. And once a month there is a BONUS prize of a superb Ronson "Claridge" table-lighter.

### PRIZE LETTER

## Searchers not as good as Jackie De Shannon

WHEN will Jackie De Shannon receive the recognition she deserves and how much longer will the fans overlook her great records in favour of cover versions by The Searchers?

Their "Needles And Pins" made the No. 1 spot and now it looks as though "When You Walk In The Room" will score heavily. Neither are anywhere as good as Jackie's original versions.—**DAVID LONGFIELD**, 47 Woodside Road, Weybourne, Faramham, Surrey.

### On the slide

THE worst thing for a recording artist these days, it seems, is to make the No. 1 position. If the follow-up fails to occupy the same position the critics are only too eager to yell "They're on the slide."

An international crisis would probably arise if The Beatles

failed to hit the top—but it is bound to happen some day. Let's hope it won't mean the end of them.—**ROBERT MACMILLAN**, 19 Lovat Terrace, Mallaig, Inverness-shire, Scotland.

### No plot

IN my opinion The Beatles' film, "A Hard Day's Night,"

is a lot of rubbish. There is no plot of any sense at all in the film. Stick to the singing, which you are tops at, boys, and leave the films to other people.—**B. MORTON**, 4 Lombard Drive, Bannockburn, Stirling, Scotland.

### Spin it all

I WISH that the disc jockeys on Radio Luxembourg would play all of the record instead of part. I'm sure the majority of people would prefer quality in a programme rather than a greater quantity of records.—**BILL O'ROURKE**, 7 St. Stephens Grove, Boodle, Lancs.

### Bad revival

AS two of Del Shannon's greatest fans we are thoroughly disgusted at the revival of "Kelly" by Wayne Gibson and The Dynamic Sounds.

If London-American re-issued Del's version as an A-side we are sure it would put him back in the charts.—**DARVY BARBER** and **GAIL BYRNE**, 68 Hall Lane, Farnworth, Bolton, Lancs.

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

## Berries eager to break onto British scene

THE Rockin' Berries, the Birmingham group that has high hopes of making the charts with the rather blinding Shirley's number "I Didn't Mean To Hurt You," can not succeed on the club circuit in Germany as one of their main achievements.

But despite the recognition they received on the Continent—they spent 18 months in Germany—the boys are disturbed that they have broken through onto the national pop scene in Britain.

"We've done TV stuff like 'Beat Room' and 'Ready, Steady, Go'... but no radio work at all yet," lead singer Clive Lea told me from his home in Birmingham last week.

### Line-up

Line-up of The Rockin' Berries is Clive Lea (21), lead singer; Chuck Eastfield (20), lead guitarist; Geoff Turton (20), rhythm guitar and vocals; Ray Austin (20), bass guitar; and Terry Bond (21), drums.

Says Clive: "You can't really put our music into any particular category. We just go out to please the audience and try to give a good construction of the popular sounds and songs. I suppose we're remembered for the comedy routine in our act."

The Rockin' Berries were originally formed in 1959 at the Mosley School of Art, Birmingham. They broke up on leaving school, but reformed in 1964. They adopted the name Berries because of their admiration for Chuck Berry.

It was in April, 1962, when they went to Germany to start their year-and-a-half stint in Europe that they turned professional.

M.L.

where did our love go?  
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I'm into  
Something  
Good  
LADY LEE

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DECCA

# DISC'S TOP THIRTY

BRITAIN'S  
BEST  
CHART  
SERVICE

YOUNG  
LOVE

BO & PEEP

F 11960

DECCA

## HERMAN'S TOP... 'DOLL' UP TO 4... ANIMALS IN

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

Last Week	This Week	TITLE	ARTIST
5	1	I'M INTO SOMETHING GOOD	Herman's Hermits (Columbia)
2	2	YOU REALLY GOT ME	The Kinks (Pye)
1	3	● HAVE I THE RIGHT	The Honeycombs (Pye)
8	4	RAG DOLL	Four Seasons (Philips)
4	5	● I WON'T FORGET YOU	Jim Reeves (RCA)
3	6	● I WOULDN'T TRADE YOU FOR THE WORLD	The Bachelors (Decca)
11	7	WHERE DID OUR LOVE GO	The Supremes (Stateside)
7	8	THE CRYING GAME	Dave Berry (Decca)
10	9	AS TEARS GO BY	Marianne Faithfull (Decca)
6	10	● DO WAI DIDDY DIDDY	Manfred Mann (HMV)
14	11	SHE'S NOT THERE	The Zombies (Decca)
9	12	● A HARD DAY'S NIGHT	The Beatles (Parlophone)
23	13	THE WEDDING	Julie Rogers (Mercury)
26	14	OH, PRETTY WOMAN	Roy Orbison (London)
13	15	SUCH A NIGHT	Elvis Presley (RCA)
12	16	● FIVE BY FIVE	Rolling Stones (Decca)
16	17	● I LOVE YOU BECAUSE	Jim Reeves (RCA)
22	18	EVERYBODY LOVES SOMEBODY	Dean Martin (Reprise)
25	19	TOGETHER	P. J. Proby (Decca)
15	20	IT'S FOR YOU	Cilla Black (Parlophone)
24	21	IS IT TRUE	Brenda Lee (Brunswick)
17	22	I GET AROUND	Beach Boys (Capitol)
27	23	RHYTHM AND GREENS	The Shadows (Columbia)
—	24	I'M CRYING	The Animals (Columbia)
—	25	BREAD AND BUTTER	The Newbeats (Hickory)
19	26	● IT'S ALL OVER NOW	Rolling Stones (Decca)
18	27	TOBACCO ROAD	Nashville Teens (Decca)
29	28	IT'S GONNA BE ALL RIGHT	Gerry and The Pacemakers (Columbia)
30	29	YOU NEVER CAN TELL	Chuck Berry (Pye)
—	30	WALK AWAY	Matt Monro (Parlophone)

Compiled from dealers' returns from all over Britain.



### Australia

(Courtesy Music Maker, Sydney)  
Last This Week

- 1 The World I Used To Know—Junior Rodgers
- 2 The French Song—Lucille Starr
- 3 Constantly—Cliff Richard
- 4 A Hard Day's Night—Beatles
- 5 Only You—Wayne Newton
- 6 When You're Not Near—Ruth E. G.
- 7 Do Wai Diddy Diddy—Manfred Mann
- 8 The Spartans—Souda Incorporated
- 9 Hello Dolly—Louis Armstrong
- 10 A Million Dreams—Tony Saverio

### Hong Kong

Last This Week

- 1 Someone, Someone—Brian Augus
- 2 A Hard Day's Night—The Beatles
- 3 Walk Don't Run '64—The Ventures
- 4 Such A Night—Elvis Presley
- 5 Non Ho Leta—Giulietta Simionato
- 6 Long Tall Sally—The Beatles
- 7 Can't You See That She's Mine—The Dave Clark Five
- 8 On The Beach—Cliff Richard and The Shadows
- 9 It's All Over Now—The Rolling Stones
- 10 The Rise And Fall Of Flingel Bunt—The Shadows

### Holland

Last This Week

- 1 A Hard Day's Night—The Beatles
- 2 It's All Over Now—The Rolling Stones
- 3 On The Beach—Cliff Richard
- 4 It's Over—Roy Orbison
- 5 Hello Dolly—Louis Armstrong
- 6 Long Tall Sally—Beatles
- 7 Only Friends—Françoise Hardy
- 8 Quand Les Roses—Adamo
- 9 All My Loving—Beatles
- 10 My Boy Lollipop—Millie Martin

### America's

### Top

20

Last This Week

- 1 The House Of The Rising Sun—Animals
- 2 Bread And Butter—Newbeats
- 3 Where Did Our Love Go—Supremes
- 4 Oh, Pretty Woman—Roy Orbison
- 5 G.L.O.—Ronny and The Daytonas
- 6 Everybody Loves Somebody—Dean Martin
- 7 Remember (Walkie' In The Sand)—Shangri-Las
- 8 Because—Dave Clark Five
- 9 Do Wai Diddy Diddy—Manfred Mann
- 10 Dancing In The Street—Martha and The Vandellas
- 11 Selby's One—Jackie Roux
- 12 A Hard Day's Night—Beatles
- 13 Maybeline—Johnny Rivers
- 14 Haunted House—Gene Summers
- 15 Baby I Need Your Loving—Four Tops
- 16 It Hurts To Be In Love—Gene Pitney
- 17 Clinging Vine—Bobby Vinton
- 18 Save It For Me—Four Seasons
- 19 In The Misty Moonlight—Jerry Wallace
- 20 We'll Sing In The Sunshine—Gale Garnett

## They're on the way up

## Quick trip by Newbeats

DISC was first off the mark to greet those "Bread And Butter" boys—the Newbeats—when they hit London for a seven-day promotion trip last week.

They arrived from New York at 7 a.m. and went straight to the London publishing offices of Acuff-Rose Music.

And it was at the Acuff-Rose office that Dean and Mark Mathis, plus manager Jim McConnell, shook hands with

"But where's Larry?", I asked. An indicated a figure prostrate on the floor. "Larry's taking a nap," he said. "Everything's hap-

pened so fast for these three boys since "Bread and Butter" hit the charts in the States, they're flaked out.

"We were coming in later, but when the record broke big in the States, we thought we'd better hit Britain right now."

Larry, blond and chunky, is the one who does that ear-catching falsetto bit on "Bread and Butter". "A lot of people think it's a Negro girl singing," said Jim. "As a matter of fact, a couple of reviewers went into print on this."

Larry's a pretty tough boy from Texas—he was born in the same town as Roy Orbison—and likes gold, horses, boxing and football.

Dean and Mark also dig the sporting scene.

The three boys worked together when Dean, who plays piano and Mark, who handles bass, had a band. Larry was vocalist. "We had a real swinging eight-piece," said Dean.

Dean and Mark also recorded on their own account on the Hickory label, and Larry, too, soloed on the label.

"Then Acuff-Rose came up with this "Bread and Butter" song," said Mark. "We liked it, and did an arrangement. It hit the charts at No. 56 and in three weeks was in the top ten."

"From then on, it all happened."—L.H.



The NEWBEATS, left to right, Dean, Mark and Larry.

## NEW HIT SINGLES from &

Tony Jackson  
WITH THE VIBRATIONS

BYE BYE BABY  
7N 15685

Lonnie Donegan

FISHERMAN'S LUCK  
7N 15679

Tony Dangerfield

I'VE SEEN SUCH THINGS  
7N 15695

The Ivy League

WHAT MORE DO YOU WANT  
7N 35200

Kenny Ball  
AND HIS JAZZMEN

MOROCCO '64  
7N 12072

Françoise Hardy

POURTANT TU M'AIMES  
7N 15696

**Stop Pressings**

by Peter Thomson

**M**ANAGER of The Moody Blues (and producer of their disc) is Alex Murray, who once dined with Animals, Nashville Teens, Herman's Hermits A and R man Mickle Most as the Most Brothers... Surprise success on The Animals US tour: Manchester-born singer, **Elkie Brooks**, a discovery of former Cliff Richard hit writer, Ian "Sammy" Samwell.

The Hokeycoombs No. 1 for Pye here, but US release is on a subsidiary of Vee Jay (EMI here) ... Shortest title of the year—**Jas and Dean's** "The Anaheim, Anna and Y." ... Cucamonga Sewing Circle Book Review: "And Training Association" ... In America **Dusty Springfield's** follow-up to "Wishin' And Hopin'" is "A Good Out" (from her great new EP).

**O**N flipside of next single Marvin Gaye revises "Walk On The Wild Side" ... After success with former Jimmy Jones hit, "Handy Man", Del Shannon next revises Cliff Richard—Bobby Freeman hit "Do You Want To Dance" ... Vic Dana original US hitmaker of recent Billy Fury success "I Will" revises pre-war British song hit "Garden In The Rain" penned by the late Carroll Gibbons and Jimmy Dyrenforth.

Barry St. John impressed on "Ready, Steady, Go!" debut. Next single by Inez and Charlie Fox: "La De Da I Love You"

Andrew Oldham, recording genius behind The Stones, may have his first transatlantic hit (Rolling Stones disc excerpted) with Marianne Faithfull's "As Tears Go By" ... Out in US: The Kinks "You're Really Got Me" (Reprise), The Zombies "She's Not There" (London), Swinging Blue Jeans "Promise You'll Tell Her" (Imperial), Mark Wynter's "Answer Me", Sounds Incorporated's "Spanish Harlem" (Liberty).

**T**HERE'S also an American group called The Natural Kings. On new LP, The Kingmakers (of "Louie, Louie" fame) revive Jerry Lee Lewis' "Great Balls of Fire" ... On first LP, The Newbeats (forming here and in the US with "Heard And Butted") include Fanny Brice's "Bye Bye Love", Betty Everett and Ramona King's "It's In His Kiss".

Their next LP, "The Very Best Of The Everly Brothers" includes 12 classics including "Bird Dog", "Cathy's Clown" and "Wake Up Little Suzie" and Lesley Gore's "Maybe I Know" deserves to be big seller here.

**WHY TREMELOES ARE BUYING UP CLOTHES**

**B**RIAN POOLE and the Tremeloes are currently spending quite a bit of their estimated £50,000 a year turnings on batches of new suits. The reason is that apparently people think they only have one each!

"It's ridiculous," said Brian when I spoke to him last week. "When we appeared on television people used to write to us and say 'Don't you have more than ONE suit?'"

The truth was that we used to like a certain style and had most of our suits cut to it in different materials and colours.

"Trouble is we make a lot of television appearances and since there's no colour TV, it always looked as though we were wearing the same thing."

"Lately we've been having batches of new-styled suits made up. We have to do it like this because we're so often around to have fittings," he added.

When I met Brian, the Tremeloes



**CHART-TOPPING HERMITS AT HOME IN THE CAVERN**

Herman's Hermits have this week topped DISC's charts with their "swirling sound" debut record "I'm Into Something Good." It entered at the end of last month at No. 26 and has reached the top in three jumps.

The boys—they're the youngest group to hit the Number One spot—are seen here performing at Liverpool's famous Cavern.

**Gerry's evening with a Spaniard's guitar**

**GERRY MARSDEN** arrived home at Dingle, Liverpool, on Saturday, rarin' to meet his British fans again after a fortnight's holiday in the Canary Islands.

"I've had a wonderful time," he told me over the phone. "The weather was great, and so was the food. But it's nice to be back home in good old England."

"I've been completely cut off during the past 14 days and have had a thorough rest, just lazing around in the sun—you should see my tan!—and doing lots of swimming."

"I hired a red MG sports car out there, and drove down to the beach every day. I passed lots of little villages on the way. Some of them look like those cattle towns you see in Westport. It's all very colourful."

"I've also done a good deal of speedboating. As you may know,

I bought a boat back here in Britain, and I'm really keen on the sport. I moor it at Anglesey and I hope to get down there between dates for some more boating."

"I brought back quite a few souvenirs from my visit, including a three-string guitar made out of tortoiseshell! But I shan't attempt to play it. It's just an ornament."

"Evenings, I would either spend quietly in the hotel or at some little club with other British visitors. Usually there would be a guitarist playing in the corner, and once or twice I had a session. I'd go up to the fellow and say, 'Mister, do you mind if I try out your guitar?'"

**radio**

Gerry is already getting back into the swing of things. On Tuesday, he and the Pacemakers recorded a "Top Gear" programme for transmission on the BBC Light Programme next Thursday.

**cut off**

And on Wednesday and Thursday, he and the group are due at the EMI studios to cut some more discs for releases as singles or as LP material.

**Laurie Henshaw**

This Sunday, the boys are starring at the Empire, Sunderland, and on Friday of next week appear on "Ready Steady Go."

"We did a 'Top Of The Pops' with them before I went away. They deserve their success."

**'TAKERS ARE SMILING AGAIN NOW**

**T**HE 'Takers' change of name—until a couple of weeks ago they were The Undertakers—seems to be doing them a power of good. After three records and three unsuccessful tries for TV spots, they spun into two top shows as soon as producers saw the new name on their latest label.

The disc, "If You Don't Come Back," backed with "Think," was heard on "Ready, Steady, Go" on its release date, September 4, and the boys follow up this appearance with "Thank Your Lucky Stars" this weekend.

Not only the name has changed, the 'Takers have an entirely new image. Black suits and topers have been replaced with 445 a time light grey uniforms. "We thought up the style ourselves," said Chris Huston, "and Tony Bone, a tailor in Hitchin, made them up for us."

The group's collar-shaped amplifiers and instrument cases have been buried for ever, and the boys have even changed their stage personality. But it didn't come easy to lose the dark brooding and strictly not smiling expressions they had used on stage for the old act.

"We spent more than 40 hours doing nothing but smile in front of mirrors," said Reg Pemberton, turning on a dazzler. "This drama teacher would say 'one, two, three, SMILE' and we'd all smile. Forty hours of that was like being brain-washed. Whenever we hear that key phrase the smiles come on like magic."

Of course, I tried it. And it worked. They all looked very happy and not a bit like undertakers. A slight shadow was cast on the beaming scene by Geoff Nugent, who isn't too happy about his smile. The rest of the boys have been pulling his leg about his front teeth which are a bit widely spaced.

How do they feel about the change?

"We'll miss the old black," said Brian. "We've had it for a long time and have built up quite a following with it. All this new gear has cost us nearly £1,000 so it had better be worth while."—S.W.

**Listen to ALAN DELL'S Showcase**

An E.M.I. Presentation on  
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**MARY WELLS SINGS MY GUY** STATESIDE SL10095 (MONO)  
**JOHNNY MATHIS** The Wonderful World of Make Believe HMV CS01553 (STEREO) CLP1755 (MONO)  
**RAY BROWN/MILT JACKSON** Much in Common VERVE YLP9066 (MONO)  
**GEORGE JONES** America's No.1 Country Singer Sings More New Favourites UNITED ARTISTS ULP1024 (MONO)  
**GILBERT BECAUD IN ENGLISH** HMV CLP1773 (MONO)

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

were away on holiday in Italy and Brian was staying in London.

"I tend to be on my own sometimes," he admitted. "And I had a few things to do here so they went off in front of me."

"I'm looking at small motor-boats. Yes, we've got the big one for us all, but this will be just a small private one I can take out myself."

When the Tremeloes come home they'll be faced with a slightly changed Brian—because he's had his hair cut! And this, it seems, is stranger than you might think.

"It was growing and growing and growing. Curling up all over the place and looking very strange," he told me. "Anyway I suddenly decided to take the plunge and have it cut. It's a sort of 'college boy' now I suppose. I prefer it like this. People used to hate it long."

**PENNY VALENTINE**

NEW FROM



THE GREATEST RECORDING ORGANISATION IN THE WORLD



**DOWNLINERS SECT**

**LITTLE EGYPT**  
COLUMBIA DB7347

*Barry Barnett*  
**I SAW YOU**  
HMV POP1336

**GERRY**  
AND  
**THE PACEMAKERS**



**IT'S GONNA BE ALL RIGHT** COLUMBIA DB7353  
(FROM FILM 'FERRY' CROSS THE MERSEY')

*Bobby Vinton*  
**CLINGING VINE**  
COLUMBIA DB7348

**MIKE RABIN**  
AND THE DEMONS  
**HEAD OVER HEELS**



COLUMBIA DB7350

**THE VENTURES**  
**WALK—DON'T RUN '64**  
LIBERTY LIB96

**FREE! Seats on The Beatles' autumn tour!**

**YOU** still have a chance to win tickets for concerts on The Beatles' autumn tour by entering this exciting DISC competition.

DISC has managed to get a total of 25 of the best seats covering seven of the shows, including the opening night at Bradford. The other theatres are Edinburgh, Brighton, Liverpool, Manchester, Exeter and Leeds.

Each winner will receive TWO tickets so that he or she will be able to take a friend, and there will be two winners for each theatre.

How can you win? It's very easy really! Next to the coupon you will find a list of nine things that we think have helped to make The Beatles so fantastically popular all over the world.

All you have to do is to select what you consider to be the SIX most valuable and then put them IN ORDER

OF IMPORTANCE on the coupon.

So if you think that Good Management comes first you should put D alongside the figure 1 on the coupon, and if you think that Sense of Humour comes next, then you should put A alongside number 2, and so on.

**Extra**

At the bottom of the coupon you will see a space marked Success. Alongside this put one more quality that we have not listed that you think has helped to make The Beatles great. This extra quality will only be considered by the judges in the event of a tie.

**ONE MORE THING:** You must fill in the theatre which you want to go to, both on the coupon, AND ON THE ENVELOPE, choosing, of course, from the seven listed above. All entries without the name of a theatre on them,

OR WITH MORE THAN ONE THEATRE NAMED, will automatically be disqualified.

Closing date for entries is Monday, September 21.

The entries will be judged by a panel of experts headed by the Editor and his decision in all matters connected with the contest is final. No correspondence can be entered into.

Send the completed coupon to: **BEATLES' TOUR COMPETITION, DISC, 141 FLEET STREET, LONDON, E.C4.**

- A Sense of Humour
- B Songwriting Talent
- C Film Success
- D Good Management
- E Hair Style
- F Originality
- G Recording Success
- H Singing Ability
- I Intelligence

**BEATLES TOUR**

1 .....

2 .....

3 .....

4 .....

5 .....

6 .....

Success .....

Name .....

Address .....

Theatre .....

**BLOCK CAPITALS PLEASE**

**It's all happening —to The Hollies**

**THE HOLLIES** had had quite an eventful week when I met them on Friday. Graham was in the throes of moving into his new house, Tony had just bought a new car and decided to become an inventor, Allan had parted with £7 to have his dog injected, the group's brand new and very different record had been released . . . and they'd been robbed of £500 worth of clothes and cameras!

Nevertheless, on the stage of the Playhouse Theatre, London, they managed to belt their way through six raving great numbers like "Nitty Gritty" and "Too Much Monkey Business" for this Friday's Joe Loss Pop Show—with Allan doing the vocals as though they hadn't a care in the world.

"We feel absolutely great," Graham said as we dashed off for a cup of tea.

**• Sunbeam**

"Tony went out and bought himself a black-and-white Sunbeam Alpine the other day," went on Graham. "He's very proud of it."

"As a group we have this huge estate car for travelling in and we're going to get rid of it now because it's too big! It's got a left-hand drive which is a bit dangerous for whoever's driving."

"I've just finished moving into a 17th-century cottage, complete with all old furniture. It's great having your own home."

"We haven't had to do much to it—except paint all the walls white."

The Hollies' new record—"We're Through"—is the first "A" side they've written themselves and they are justifiably proud of it.

They wrote it while they were doing summer season in Weymouth.

"People say it doesn't sound like us," Graham smiled, "but then none of our records does because we haven't got a 'second' at such. We try to make a different record every time anyway."

"Ate we worried if it's not a hit? We never worry. What's the point? I worried over 'Just One Look' and it sold and sold. Now I never worry!"

"It's funny, you know, because we could have made 'You Really Got Me' as a single. We offered to buy it from The Kinks about four months ago."

"They were doing it on stage on the Dave Clark tour. We thought it was great and wanted to do it. They were shrewd keeping it for themselves!"



The HOLLIES—"We try to make a different record every time."

**THE SHADOWS**  
**RHYTHM & GREENS**

(FROM FILM OF SAME NAME)

COLUMBIA DB7342



# BIG WELCOME EXPECTED FOR BEATLES

THE BEATLES' return to Britain next Monday evening after their triumphant five-week tour of America and Canada is being planned with all the care and precision of a military operation.

For the first time the roof garden at London Airport will remain open after dusk so that the anticipated hundreds of fans will be able to assemble there.

Also The Beatles' aircraft—a Boeing 707—has been re-routed after touchdown so that it will taxi past Queen's Building.

Their plane—scheduled to reach London at 9.35 p.m.—is BOAC Flight BA 510.

From six o'clock a programme of Beatles music will be broadcast over a public address system at the airport by Anne Collingham and Bettina Rose, joint national secretaries of The Beatles fan club.

From time to time an announcer will give details of the flight so that fans will know exactly where the boys are and what is happening.

A total of 15,000 was taken during the first week of box-office bookings for The Beatles' Christmas Show which opens at the Odeon, Hammersmith, on Christmas Eve.

In addition to The Beatles, the show, entitled "Brian Epstein Presents Another Christmas Show," also stars Freddie and The Dreamers, Sounds Incorporated, Jimmy Savile, The Yardbirds, Elkie Brooks, The Mike Cotton Sound,

Ray Fell and Michael Haslam, the new vocal signing made by Brian Epstein.

Michael Haslam's first Parlophone single, "Gotta Get A Hold On Myself," is released on September 25.

## Zombies to tour Sweden in autumn

THE ZOMBIES, whose "She's Not There" reached No. 11 in DISC's Top Thirty this week, will tour Sweden from November 27 until December 7, and negotiations are in progress for seven days in Poland during December.

"She's Not There" is being released in the States tomorrow (Friday), and four days in mid-November are being kept free for the Zombies to visit New York for promotional purposes if the disc takes off in America.

The group starts in "Dig This" today, and in "Saturday Club" on October 3.



## Cliff's new one out soon—plus singles from Dionne & Mary

CLIFF RICHARD, The Beach Boys, Dionne Warwick, Mary Wells, The Four Seasons and Little Eva all have new records out in the next three weeks.

Cliff features the Johnny Mathis hit "The Twelfth Of Never," out on October 2. On the same day The Beach Boys follow up their hit "I Get Around" with their latest U.S. release "When I Grow Up (To Be A Man)." On September 25 Dionne Warwick has a new Bert Bacharach-Hal David song out called "Reach Out For Me." The same day Little Eva's "Make Him With The Magilla" is released.

Mary Wells re-releases her big hit "What's Easy For Two Is So Hard For One" on October 2. On the same day The Four Seasons have "Since I Don't Have You" issued on Stateside.

## Leyton to Hollywood

JOHN LEYTON, who is appearing with Frank Sinatra in the film "Van Ryan's Express" leaves London for Hollywood on Monday for studio shots on the film.

## Ronettes delayed—tour dates hit

FOUR days of the Billy J. Kramer tour have now been cancelled because the arrival of second-on-the-bill Ronettes will be delayed.

Dates cancelled are Walthamstow (18), Bristol (19), Lewisham (20), Greenford (22) and Southend (24).

Dates at Maidstone (21) and Ipswich (23) are being played by Billy J. without The Ronettes. Instead The Lovells and Sounds Incorporated have been added to the bill and The Kinks join the tour earlier than originally planned to play Ipswich. The full tour with The Ronettes opens at Northampton ABC on September 25.

Because of the delayed start, The Ronettes will now appear on all dates until the end of the tour with Billy J. and The Kinks, instead of coming off to be replaced by The Kinks at the beginning of October.

## New song for Teens

GROFF STEVENS, composer of Dave Berry's current hit, "The Crying Game," and The Applejacks' "Tell Me Where," has written a new song which the Nashville Teens will sing in their first film for Anglo-Amalgamated. Title of the song is "Poor Boy" and will be one of the principal numbers in the film, which goes before the cameras on September 21.

## 'No place like 'Pool' says Billy

"IT'S nice to be home," declared Billy J. Kramer, obviously in jolly mood, when he rang me on Tuesday from his Liverpool home a few hours after returning from his tour. Down Under, "It's not that I haven't enjoyed my return visit to Australia and New Zealand, but there's no place like the 'Pool," he added. "Mum is just making me a nice cup of tea, which is something I didn't get much of while I was away. On the way home we stopped off at Honolulu for a few hours and I had time to buy a few presents. I bought Mum a jewellery box made from large sea shells and a pair of moccasins for Dad." Billy J. is having a few days rest at home before starting his nationwide tour on September 21. On October 19 he leaves for an American tour.—R.H.

KENNY LYNCH'S current single "What Am I To You" has been chosen as the signature theme of an ITV play called "100 Rabbits Don't Make A Horse."

# KINKS

## U.S. booking agent in to sign Honeycombs and Barron-Knights

AMERICA is bidding for The Honeycombs, The Knights! And Manfred Mann have been signed for two major appearances in America in October and November.

Due in London today (Thursday) is Jack Green, of America's powerful Associated Booking Corporation, who is definitely interested in arranging Stateside visits for the three top British groups.

As exclusively revealed in DISC on September 5, THE HONEYCOMBS were in line for a Stateside visit if their "Have I The Right" broke through in America.

This week it enters the "Billboard" Hot 100 at No. 90, and Jack Green's is one of many offers received from America by the group, who are jointly handled by the Leslie Grade Organisation and the Bernard Delfino office.

THE KINKS would be available for a Stateside tour early in the New Year, but they could go over for a three-or-four day record promotional trip beforehand, according to their agent, Arthur Hawes.

THE BARRON-KNIGHTS were this week due to record a new version of "Call Up The Groups" specially for the American market. At present, it was planned to include a humorous version of "The Animals' "The House Of The Rising Sun," which is currently topping the Hot 100 in America.

MANFRED MANN have been signed for two major appearances in America in October and November. The first will be a promotional trip, the second a two-week tour. There is also a strong possibility the group will appear at the famous Hollywood Bowl.

The group will fly out either on October 13 or 14 for four days. They will then return to the States for a two-week coast-to-coast tour and TV appearances at the end of November.

The group's manager, Ken Pitt, who returned from America on Monday, told DISC that the boys would do an Ed Sullivan Show and then would travel to a huge theatre—probably the Hollywood Bowl—to do an exclusive new sort of show in electronovision.

A second Ed Sullivan Show is being lined up for them when they return in November.

### MUSICIANS' SOCIAL & BENEVOLENT COUNCIL in association with Melody Maker

## 1964 JAZZ JAMBOREE

**Fabulous All-Star Concert**  
SUNDAY · SEPTEMBER 27  
EMPIRE POOL · WEMBLEY  
at 2-30 pm (Doors open 1-30 pm)

- The Applejacks · Kenny Ball and his Jazzmen
- Sandra Barry and The Deputies
- Elkie Brooks and The Echoes
- Jess Conrad and The Puppets
- Johnny Howard and his Band · The Juniors
- Kenny Lynch · Manfred Mann
- Susan Maughan · The Miglit Five
- Brian Poole and The Tremeloes
- Jimmy Saville · Helen Shapiro · Jimmy Tarbuck

RESERVED SEATS: 15/-; 12/6; 10/6; 7/6; 5/-  
From Jazz Jamboree Box Office, Empire Pool, Wembley. (Tel: Wembley 1234) or usual agencies.

**Modern Jazz Concerts**  
SUNDAY · OCTOBER 4  
NEW VICTORIA THEATRE, S.W.1  
at 5-15 pm and 8-15 pm

- Ahmad Jamal Trio
- Johnny Dankworth · Tubby Hayes
- Steve Race · Ronnie Scott and supporting Artists

RESERVED SEATS: 15/6; 12/6; 10/6; 7/6; 5/-  
From Box Office, New Victoria Theatre, London, S.W.1. (Tel: Victoria 2544) or usual agencies.

**BOOK YOUR SEATS NOW!**

## THREE BIG FILM OFFERS FOR DAVE CLARK

THE Dave Clark Five will probably star in a major film to be made in Britain, following their Australian and New Zealand tour which is scheduled to open on January 18 for three weeks.

Dave's agent, Harold Davison, told DISC on Tuesday: "We are considering three big film offers for Dave, and it will just be a question of which one we accept."

Dave, who ends his current summer season at Blackpool on October 3, has a new single out on October 16. He leaves for his American tour on October 28, opening in Montreal the following day. The tour lasts until December 20.

Dave's nose was split when he and Denis Payton, tenor saxist with the Five, were practicing karate

late on Monday night at the bungalow at St. Ann's-on-Sea.

Dave was immediately treated at St. Ann's Hospital.

Denis told DISC on Tuesday: "I feel pretty bad about it. We often lack about, but nothing has ever happened like this. The ring on my right hand caught Dave's nose, and blood started pouring out."

Dave was fit enough, however, to resume work at Blackpool's Winter Gardens on Tuesday night.

## IN YOUR SHOPS TODAY

THE APPLEJACKS	Three little words (I love you)	F 11001	DECCA
NOTHIN' LEFT TO DO BUT CRY	Elkie Brooks	F 11002	DECCA
GONK SONG	The Gonks	F 11004	DECCA
LOOK HOMEWARD ANGEL	The Fortunes	F 11005	DECCA
SPECIAL RELEASE			
BO STREET RUNNER	Bo Street Runners	F 11006	DECCA
SOON I'LL WED MY LOVE	John Gary	NCA 1117	NCA
I WANNA LOVE YOU	Bobby Jameson	HL 901	LOVE
THE RONETTES	Do I love you?	HLU 902	LOVE
RICK NELSON	There's nothing I can say	00918	Mercury

# NEXT FOR AMERICA

ent flies  
combs  
ights

Kinks and The Barrons  
for a two-week tour in

## THIRD SILVER DISC FOR BACHELORS

**THE BACHELORS** have won their third Silver Disc for "I Wouldn't Trade You For The World," the number which broke the sequence of reviving oldies on the charts. The other two awards from EMI for sales exceeding 250,000 copies were for "Diane" and "I Believe." The Bachelors go to London on Monday for a charity appearance at the Royal Albert Hall. The Blackpool summer season ends on October 10, and will be followed by Irish dates and recording in London. On October 6 they go to ABC-TV Teddington studios to telecast a feature spot in "Pop Show" to be screened on October 17.



Shooting of Billy Fury's film "I've Gotta Horse" started at Great Yarmouth this week. Billy's leading lady is Amanda Barry (seen here with him on the way to the races in his 'Epsoms' outfit). Also in the cast are The Bachelors, Michael Medwin, Jon Pertwee, and, of course, Billy's racehorse "Anselmo." Billy will sing a total of 16 songs in the movie.

## Four Pennies escape after car crashes

**THE FOUR PENNIES** escaped injury when their station wagon overturned as the group was on its way to London on Tuesday. Their chauffeur-driven car skidded on the wet road, spun round, hit the centre section of the dual-carriageway and overturned. Songwriter Mike Deegan was also travelling with the boys. The group's new LP, due for autumn release, will be titled "Two Sides Of The Four Pennies."

# U.S. TOP CHALLENGE BY NEWBEATS

**THE NEWBEATS**, who flew into Britain last week on a record promotional trip, are already jostling Britain's Animals for the No. 1 slot in the "Billboard" Hot 100 Chart. The Newbeats' "Bread And Butter"—released here a fortnight ago on the Hickory label through Pye and already in at 25—first

leapt into the Hot 100 at No. 56. In three weeks, it was in the top ten, and now stands at No. 2.

At present, it seems a close race for the top slot between The Newbeats and Roy Orbison, whose "Oh, Pretty Woman" has moved up fast from No. 10 to No. 4 this week. But Manfred Mann are moving up fast, to 9 from 31.

Other fast breakouts are Chad Stuart and Jeremy Clyde's "A Summer Song" (to 30 from 44), The Beatles' "Matchbox" (32 from 42), Billy J. Kramer's "From A

Window" (37 from 51) and The Nashville Teens' "Tobacco Road" (72 from 90).

Entering the Hot 100 are The Honeycombs' "Have I The Right?" (90) and Cilla Black's "It's For You" (84).

## REVIEWS

### Star-spangled welcome for Lena Horne

**STARS** and celebrities were out in force to welcome Lena Horne back to London's "Talk Of The Town" on Monday.

A packed house included Judy Garland, Liza Minnelli, Frank Cogan, Nina and Frederick, Alan Alamo, Lionel Bari, Rex Harrison, Enoch Roberts, Lionel Blair, Tony Osborne, Dickie Valentine, Shirley Bassey, Joan Turner, Norman Newell, Jack Hilton and Leslie Grace.

A completely new set, with numbers ranging from jazz to folk songs, enthralled her audience for a non-stop 65 minutes.

Here was a warmer, more humorous Lena Horne—praising beyond all doubt that she is still one of the most dynamic performers in the business.

Tremendous musical support came from the Chico Hamilton Quartet, augmented by the Sydney Symant Orchestra.—G.M.

### Watch out for 'Geordie Beat'

**STAND** by for the "Geordie" sound. It could well be as big as the "Mersey Sound" in the very near future—if the screaming reception it received on Sunday at Sunderland Empire is anything to go by.

Billtoppers The Merseybeats, supported by new chart entrants The Nataries, and the Merlady Sisters, proved themselves big favourites with the hits "Long Tall Sally," "I Should Have Known Better" and "The Ferris Wheel."

There was an enthusiastic welcome, too, for the Sound of The Echoes with Paul Krane; and for Joe Cocker and his Big Blues. But there was no less support for a round half-dozen Geordie Beat groups who completed the bill.—T.V.N.

TV producer and former DISC columnist Jack Good is due in London this Saturday from the States to interview a British edition of his American TV series "Sho'biz."

### Brian Poole to get a civic reception

**BRIAN POOLE** and The Tremeloes will attend a civic reception given in their honour at a charity carnival to be held in their home town of Barking on Saturday.

Brian and the boys will leave for Southend at five o'clock to catch a plane to their Saturday evening engagement at Shrewsbury. Special permission has been obtained for their aircraft to land at a military airfield outside the town.

Brian and The Tremeloes were recording on Tuesday and Wednesday of this week, cutting material for their next single and for an album due to be released before Christmas.

### Holiday for Shads

**THE SHADOWS** end their Great Yarmouth summer season this Saturday and then take a holiday.

Bruce Welch is going to Portugal and Hank Marvin plans to travel around England by car.

John Renfili and Brian Bennett have not yet decided on their plans.

The foursome will keep in touch during their break and may meet before the end to continue work on the music for their Aladdin pantomime at the London Palladium this Christmas.

## Dionne flies in

**DIONNE WARWICK** flies into London from the Continent (Friday) and stars on "Open Up, Steady, Go" the same day. She is also booked for "Open Up" on BBC2 on Saturday and at present negotiations were under way for her to appear on "The Box Jury" on September 26. Dionne returns in October for a tour with The Searchers, opening at Sheffield City Hall on October 17.

## Hermits, Hollies for pantos

**HERMAN'S HERMITS**, who this week shot to the Number One spot with "I'm Into Something Good," are set for a six-week season in pantomime at Chester Royals with Herman playing Whittington and the Hermits playing sailors. The pantos opens on Boxing Day. The group are set to appear with Dave Berry on their tour during November, with venues not yet decided. They do four nights in Scotland from October 11 to 15 and will record their EP, titled "Personality," at the end of November. They are on Luxembourg's "Sunday Night At The Opera" this Sunday and "I'm Into Something Good" is released in America in two weeks' time. Also signed to star in pantos this year are The

Hollies. They will be with Gerry and The Pacemakers in "Gerry's Christmas Crackers" which opens at the Odeon, Liverpool, on December 24.

Weeks follow at the Odeon, Leeds, and the Odeon, Glasgow.

Also on the all-star bill are The Fourmost, Danny Williams, Tommy Quickly, Cliff Bennett and The Rebel Rousers, The Rusalks, The Remo Four, and composer Johnny Hackett.

On Saturday, The Hollies open a tour at Slough with Freddie and The Dreamers, The Four Freshers, Tony Jackson and Marianne Faithfull.

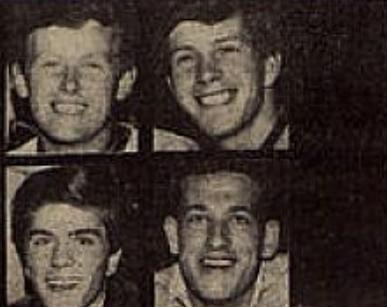
At present, it was almost certain that The Hollies would tour South Africa in November, as reported in DISC last week.

## LULU

I can't hear you no more  
c/w I am in love

F 11045

DECCA



## WHAT A MEMORY CAN DO The Rustiks

DECCA

F 11060

CUT OUT FOR REFERENCE

## NEW FROM



THE SMALLEST RECORDING ORGANIZATION IN THE WORLD

### THE BANSHEES

I GOT A WOMAN

COLUMBIA DB7321

### THE CHRIS BARBER BAND

THE BALLAD OF THE LIVER BIRD (From "Maggie May")

COLUMBIA DB7194

### NAT KING COLE

PEOPLE (From "Funny Girl")

CAPI/OL 611028

### DON, DAVID AND DEAN

NO NEED TO CRY

UNITED ARTISTS UP-184

### ELLA FITZGERALD

PEOPLE (From "Funny Girl")

VORVE V3317

### FOUR TOPS

BABY I NEED YOUR LOVING

STATESIDE 60316

### SUSAN HOLLIDAY

DARK DESPAIR

COLUMBIA DB7183

### THE HOLLIES

WE'RE THROUGH

PARLOPHONE B3118

### JOHN LEYTON

AND THE LOBOYS

DON'T LET HER GO AWAY

M.K.E. POP128

### DONNA LYNN

SILLY GIRL

CAPI/OL 611049

### BYRON LEE

AND THE DRAGONAIRES

BEAUTIFUL GARDEN

PARLOPHONE B3117

### MAJOR LANCE

RHYTHM

COLUMBIA DB7369

### JOHNNY THUNDER

MORE, MORE, MORE,

LOVE, LOVE, LOVE

STATESIDE 60317

### THE TOGGERY FIVE

I'M GONNA JUMP

PARLOPHONE B3115

### HARVE PRESNELL

PEOPLE (From "Funny Girl")

BM7194



Don Nicholl



reviews the



latest



singles



# APPLEJACKS HAVE DONE BETTER IN PAST

## The Applejacks

These Little Woods It Love You; You're The One For Me (Decca F 1194)

**D** I'm puzzled whenever writers push out new songs which titles that have already been used on standards. Still, Gordon Mills' "These Little Woods" is not a bad song and it's not a bad performance, but both parties have done better in the past. The side will sell high mainly, I feel, on past performances. Easy bouncer on the second half "You're The One For Me" is catchy and simple to hold.

## Susan Maughan

Little Things Mean A Lot; That Other Place (Philips BF 1161)\*\*\*

**I**N the early fifties, Kitty Kallen secured a Gold Disc for her version of "Little Things Mean A Lot." Miss Maughan revives it with plenty of modern power. To a bold, free Raymonde accompaniment, the show-beats the ballad in a fashion which sounds effective, but which is actually going against the grain of the sentiment. Familiarity and size may sell it, however. That Other Place is a Tamla-type ballad and Susan sings it well.

## Herb Alpert

The Mexican Shuffle; Numero Uno (Stateside SS 330)\*\*\*

**H**ERB ALPERT'S Tijuana Brass has had a long hard hand in this country, but I was delighted to see that EMI had been obliged to re-issue his "Struttin' With Maria" because of demand. Now comes a new, catchy disc from the team. "The Mexican Shuffle" which tickles nicely and which is fully as the distinctive border brass rides over good close rhythm. Numero Uno is lighter in the key and perhaps sweeter. Pleasing flute and guitar amid the brass on this ball.

## in short . . . in short . . . in short . . .

**THE CHANTS**—Sweet Was The Wise; One Star (Pye 1549) \*\*\*—The five Chants sing the old "Sweet Was The Wise" making music that they crystallize on their main axes . . . good harmonies. Four of them unite behind lead voice and the effects—while not new—is certainly away from the current crop and could score because of that. Slow soft heater for the turnover.

**THE TOGGERY FIVE**—I'm Gonna Jump; Bye Bye Bird (Parlophone R 3175)\*\*\*—Lead squawker of The Toggery Five says "I'm Gonna Jump." Says it over, and over in a tasteless suicide song which almost drowns in self pity before it reaches the river.

**THE CHEERLEADS**—Mecca; That Goodnight Kiss (Philips BF 1162) \*\*\*—Mecca is the East Side of the street where the girlified lives. According to The Cheerleaders, anyway, in this slightly amusing heater.

**THE HOPS**—Baby, I Need Your Loving; Call On Me (Stateside SS 336)\*\*\*—Another from Tamla-Motown. Mixed groups noise from boys and girls on a flowing

Here they are!

**THE ANIMALS**

I'M CRYING

COLUMBIA DB7354

## Major Lance

Rhythm; Please Don't Say No More (Columbia DB 7165)\*\*\*

**A**NOTHER Curtis Mayfield song for Major Lance. Rhythm is a well-titled one. Lance and group ease their way infectiously through this number . . . a number which has the soft touch we've been hearing from many of the American girl groups lately. This one should sell. Second-half is a slow weeper.

## Jackie Trent

Somewhere In The World; I Heard Somebody Say (Pye N 1569)\*\*\*

**I**NFLUENCED undoubtedly by Dionne Warwick is Jackie Trent's new one, "Somewhere In The World." But not a copy. Instead a good new ballad delightfully sung to a crisp slow best accompaniment. One day Jackie'll get the massive hit she deserves, and this disc could be the one. Very effective performance. I Heard Somebody Say steps out at a more rapid pace and is less potent.

## So sincere Rick Nelson

### Rick Nelson

There's Nothing I Can Say; Lonely Corner (Brunswick O 5918)

**R**ICK NELSON has picked a slow ballad for himself this time out, and he sings "There's Nothing I Can Say" with a warm sincerity that's never overdone. The words come across with unaffected appeal . . . an appeal which is going to collect support from a big group.

Backed by gentle rhythm most of the way, Rick also gets support from a male group. I like this song and I like the presentation—either as show, but both impress. "Lonely Corner" is quicker, braver and edgy with Nelson four-tracking in more forceful manner. Twangy guitar in the backing.

## CHANTS MAY SCORE WITH THIS

**DANNY DELMONTE**—Worry; The I'm Back (Orbison CB 1954) \*\*\*—Deep-voiced Delmonte has the warmth necessary for the C and W song. Worry and he sings it sincerely. Frank Barber gives him an attractive country backing using girl group soothingly. Something of Mike Holiday in Danny's sound. "I'm Back" is steady C and W material.

**BYRON LEE AND DRAGONAIRES**—Beautiful Garden; Too Late (Parlophone R 3177)\*\*\*—Made in Jamaica, this Ska time recording by Lee and the Dragonaires features Eric Morris singing on Beautiful Garden. But it's the instrumental sound which would get my money.

**JERICHO BROWN**—I'm Watching You; The Window of A Fool (Warner Bros. WB 141)\*\*\*—Jericho sings with something of a heat for the A-deck, something of a sob for the B-deck. But nothing of an impact.

**SUSAN HOLLIDAY**—Street Of Dark Desire; The Other Side (Columbia DB 7163)\*\*\*—Susan Holliday made this one in the Latin downbeat and would seem to be going back there to make plenty more if it gets the sales it deserves. Dramatic, close to jazz, feeling in her voice as she belts the song across in front of some good shuffling rhythm. A sleeper, possibly.

**THEM**—Don't Start Crying Now; One Two Brown Eyes (Decca F 1193)\*\*\*—Healy R. B. taken at a side a lick as they race through Don't Start Crying Now. Hoarse vocal and rhythm backing. The boys slow down and would seem to be the more effective on the turnover.

**THE GONKS**—The Gook Song; That's All Right Mama (Decca F 1196)\*\*\*—Gonks are big business right now, and this Willie-nip quartet is cashing in. "The Gook Song" is a novelty, beating easily and peppered with trick sounds. Old R. & B. favourite on the flip.

## Major Lance

Rhythm; Please Don't Say No More (Columbia DB 7165)\*\*\*

**A**NOTHER Curtis Mayfield song for Major Lance. Rhythm is a well-titled one. Lance and group ease their way infectiously through this number . . . a number which has the soft touch we've been hearing from many of the American girl groups lately. This one should sell. Second-half is a slow weeper.

## Tony Jackson and The Vibrations

Bye Bye Baby; Watch Your Step (Mercury MF 826)\*\*\*

**E**X-SEARCHER Jackson's debut with his new group is a break one and should register happily with customers. Girl group is also brought into play for some vocal accompaniment as Tony chants Bye Bye Baby. Baby may local. Turnover's later with more emphasis on the instrumental noise, and the organ sound will catch a few ears.

## Lena Martell

I'm A Fool To Want You; All Cried Out (Decca F 1197)\*\*\*

**L**ENA MARTELL returns to the disc scene (on Decca now) and has probably her most commercial release to offer. Slowly and passionately she sings I'm A Fool To Want You, giving the lyric edge and excitement. She benefits, too, from the pairing accompaniment under Mike Leander's direction. All Cried Out may be sadder, but it has a lighter texture as Lena lists.

## John Lee Hooker

I Love You Honey; Send Me Your Pillow (Stateside SS 341)\*\*\*

**J**OHNN LEE comes out walking the blues splendidly on I Love You Honey. If the market truly has increased for the true South then John should capture high sales with this effort. Fine rhythmic accompaniment in which guitar and piano strike sparks. Send Me Your Pillow is an own-composition and to my mind not one of his best.

## Johnny Thunder

More, More, Love, Love, Love; I Shout It To The World (Stateside SS 337)\*\*\*

**J**OHNNY THUNDER bears his way catchily through a topical song which is not as repetitive as the title suggests. Good band and girl group backing.

## The Fortunes

Look Home; Angel; I'll Have My Tears To Remind Me (Decca F 1195)\*\*\*

**T**he Fortunes enjoy a good chance of turning this offering into a hit all over again, and Mike Leander's dark orchestral accompaniment can only help. Good commercial production out of current run of things. I'll Have My Tears To Remind Me is a little less effective.

## Donna Lynn

She's Got The Boy I Love With Me (Capitol CL 1515)\*\*\*

**D**ONNA LYNN—Silly Girl; She's Got The Boy I Love With Me (Capitol CL 1515)\*\*\*—Liking chant from Miss Lynn. If he afraid she's not going to be my money on this heater.

## Johnny Kendall and The Herald

Little Girl (RCA 1416)\*\*\*

**J**OHNNY KENDALL and THE HERALD—St. James Infirmary; Little Girl (RCA 1416)\*\*\*—The likeness of Kendall's pronunciation of St. James Infirmary to the "House Of The Rising Sun" arrangement is either remarkable coincidence or strong flattery for The Animals!—See to know, however, because Kendall and the group treat the early jazz favourite to quite a compulsive ride.

## Timi Yuro

I; I'm Afraid The Masquerade Is Over (Mercury MF 826)\*\*\*

**T**ALL-VOICED Timi revives the fervent romantic ballad I and makes it commercially all over again. Her dramatic, soulful performance is well worth your spins. Bobby Jones has arranged both that song and the turnover, too—he also conducts the sympathetic backing for Timi who brings a touch of C and W to The Masquerade Is Over. Miss Yuro has yet to crash into the upper places in this country—this release ought to help.

## Dana Valery

I Wake Up Crying; Never Let Go (Decca F 1197)\*\*\*

**T**HE Burt Bacharach-Hal David ballad I Wake Up Crying is quite a capture for Miss Valery and she sings it well. A slow number . . . at times almost a full stop of a number; I Wake Up Crying may take one or two spins to plant itself in your head, but it'll keep you coming back to the record until you've got it. Tony Meehan is musical director for the disc and co-author of Never Let Go, the nippy second-side romancer.

## Elkie Brooks

Nothing's Left To Do But Cry; Strange Tho' It Seems (Decca F 1193)\*\*\*

**D**ARK-VOICED Elkie's second disc doesn't hit quite so hard as her first, but she's gathered a lot of publicity in the interim and may benefit now. The A-side's a slow mournful ballad, which she hushes through blue-toned smoothly. Strange Tho' It Seems is a wandering item which contrasts

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**CABLE FROM AMERICA**

## Gene Pitney's home just like a pet's corner

**G**ENE PITNEY'S mother is beginning to dread Gene coming home after he's been on a long tour. Every time he arrives back with another animal. His collection now looks like the London Zoo, so she says. The real trouble is she likes them as much as Gene does and can't part with them. The last time she heard from him, Gene was in Peru and he told her he would be bringing home "a cute wild goat." Lovely young singer turned

## RATINGS

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

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

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actress, Annette Funicello, who has made film after film recently for the Walt Disney Company, is soon to marry. She says she wants lots of children and will quit show business. "Shame if we lose her but her mind's made up, that's for sure.

## Country and Western singing stars

**T**he Brothers are to play a couple of murder suspects in their dramatic debut on the new series of "Burke's Law" which will be seen in the States this autumn.

## Brenda Lee

**B**RENDA LEE has been spending a lot of her spare time, which is getting more and more limited since she became a wife and mother, preparing material for the 60-minute TV show she will do in England during her visit. She has moved from her house in Nashville and has taken an apartment near the centre of town. But she hasn't seen much of it.

## Triel Lopez

**T**riel Lopez is to start on his first film later this year. He is very thrilled with the part he has landed in "In The Name Of The Law" and his co-star will be Steve McQueen. Robert (Wagon Train) Horton has signed with Columbia and has cut his first album for them. It's called "The

weirdly with its own orchestral accompaniment! Dragging jazz-slanted vocal.

## Lonnie Donegan

Fisherman's Luck; There's A Big Wheel (Decca N 1567)\*\*\*

**S**IEMMS that Lonnie could do with a bit of luck in the parade—fisherman's or otherwise. By interesting to see if this gentle Country and Western song can turn the trick. Donegan joins the parade comfortably, but it may prove TOO gentle for top sales. There's A Big Wheel lifts the pace and moves into the gospel belt.

## The Ronettes

Do I Love You; When I Saw You (London HILL 922)\*\*\*

**R**ONNIE BENNETT sings the lead while the other Ronettes chime the raft, and Phil Spector directs a typical band accompaniment. I'm not so certain that this noise is still highly commercial here. I find it quite restful. Prefer B-side's slow blues.

**Barbra's best with the Broadway hit 'People'**

## Barbra Streisand

People; Draw Me A Circle (CBS AAG 721)

**I**M an addict of this girl's long-players and I hope she does as well here with "People" as she does in the States. She ought to. She sings the interesting lyric with full understanding and her voice carries the gentle melody line with typical sylvan thread strength.

Peter Matz arranged and conducted, and his sympathetic orchestral complement sets a warm thoughtful mood. It'll need plenty of plays. Given that the disc should overcome even the lack of knowledge about Miss Streisand.

"Draw Me A Circle" is a track from her third album (just released). A beautiful song deserving to become a standard like "Sing Me A Rainbow."

## Nat King Cole

People; Wild Is Love (Capitol CL 1515)\*\*\*

**W**HILE Barbra Streisand sings People out of tempo, Cole floats the ballad to stringed Latin backing by Ralph Carmichael. It's a good, vivacious performance in the Cole mould and it should sell well. Wild Is Love contrasts with an attractive, swinging performance backed by Nelson Riddle.

## Ella Fitzgerald

People; See See Rider (Verve V5 521)\*\*\*

**P**ROVE it was one of Ella's British-made tracks around the time of "Can't Buy Me Love." Johnnie Spence accompanies the

star with a sensitive orchestral sound, relying heavily on the string bank. Ella doesn't swing or jazz the ballad . . . takes it straight and pleasantly.

Her See See Rider is moved in blues fashion to small rhythmic team. An intimate performance.

## Harve Presnell

People; Wagons Roll (MGW 1245)\*\*\*

**A** version of Harve Presnell (star of "The Unimkaboo Molly Brown" film) cut these tracks to a Geoff Love orchestral accompaniment. Firm balladic approach, but a nice square.

Wagons Roll is a predictable trail-logger.

Very Thought Of You" and he will do a nationwide tour to promote it. Most people who have heard it say that he has never sounded so romantic and "with it" on wax before.

## edited by MAURICE CLARK

One of the greatest American folk singers that ever lived was Jimmie Rodgers who died in his early thirties at the peak of his short but great career. He was only in the business six years but during this time he made such an impact on the world of music, both writing and singing, that RCA have just brought out no less than a seven album set of some of his best known material. Believe me, it's worth having for.

With the film of "My Fair Lady" soon to be seen, Columbia Records are getting ready for another fantastic seller with the film album. The original show cast LP, which they also own, has now sold over five million copies and the film is expected to top even that! Apart from this, Columbia also intend issuing four other LPs by various artists on their label featuring the wonderful score. They include Andy Williams, Percy Faith and Andre Previn.

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

EPS AND LPS BY LAURIE HENSHAW

# Maximum impact by Gene Pitney here

## Gene Pitney

Gene Pitney's Big Sister

The *Mid True Love Goodbye*; *Twenty-Four Hours From Tulsa*; *Only Love*; *Can't Break A Habit*; *Not Responsible*; *Hardtop*; *By Your Side*; *Donna Means Heartache*; *Aladdin's Lamp*; *The Man Who Shot Liberty Bells*; *Keep Your Feet*; *Yankee Doodle*; *Mexico*; *Town Without Pity*; *Tower Fall*; *Cry Your Eyes Out*; *True Love Never Runs Smooth*; *Take Me Tonight*; *Blue Heaven-Hell Heartache*.

**A** HUMPER album of goodies from Gene Pitney. Every one is a winner, but "Twenty-Four Hours" and "Town Without Pity" take extra star rating, it only because they reveal Gene's magic at projecting a "story song" with beautiful feeling. Gene is a great performer in person, but—unlike some singers—his vibrant personality also comes through with maximum impact on record.

If there is any criticism to be made, it's maybe that he tends to over-emphasize at times, but this shouldn't disturb those thousands of admirers who like a singer who sings the maximum meaning from every word in a lyric. And Gene's dramatic delivery is well underscored by the atmospheric and varied accompaniment on the LP.

to the power-packed content of Count Basie and his Orchestra. The band, as always, plays with pulsating precision and an innate, collective feeling for jazz—or swing, if you like — that Sinatra has never really had. And the outcome is that we don't get the best of either worlds—jazz or pop.

And doesn't Frank's voice sound a bit "stuffy" these days? At times, too, the old boy is a bit corny in his phrasing — a thing that the Count could never be. This is a double-barrelled "star name" blast that turns out to be blank shot. Even the leaving of Basie with strings doesn't help.

## Cliff Richard and The Shadows

*A Forever Kind Of Love*; *It's Wonderful To Be Young*; *Goodnight, My Love*; *True Love*. (Columbia SEG 8347)\*\*\*

**S**MOOTH performances delivered in Cliff's usual winning and friendly fashion. It's *Wonderful To Be Young* is, of course, the song written by the American team of Bacharach and David to tie in with the Stateside titling of Cliff's film "The Young Ones."

Two of these fall into the best category—two are romantic ballads. And Cliff again displays his versatility in both mediums.

## Gerry and The Pacemakers

*Don't Let The Sun Catch You Crying*; *Don't Let The Sun Catch You Crying*; *Show Me That You Care*; *Summertime*; *Where Have You Been*. (Columbia SEG 8346)\*\*\*\*

**S**UN, of course, made the charm and Gerry and the boys rightly lead off with it. But *Summertime* and *Where Have You Been* run it a close second. Gerry earns a special credit for his vocals on these —and, if he's not careful, he'll find himself earning a "jazz singer" tag on the strength of these performances.

The voice has an engaging husky quality, and he phrases with a keen sense of rhythm. A special word too, for the contributions by George Martin's Orchestra.

And a laurel crown for the swinging piano work by Les Magoire on *Where Have You Been*. This is such a great performance all round, it should have been issued as a single.

## The Shadows

*Dance With The Shadows*; *Chattanooga Choo-Choo*; *In The Mood*; *Teens*; *Zanzibar*. (Columbia SEG 8342)\*\*\*\*

**T**HE title of this EP is apt, for all the numbers will get the fans out there on the floor. First two are typical Shadows' treatments of two oldies associated with the late and great Glenn Miller, but my money goes on the lusty but beautifully styled *Teens*.

This fetching rendition of the timeless evergreen is good enough to issue as a single—when it would be a sure bet for a place in the charts. And a high one at that.

## The Hollies

*Here I Go Again*; *Baby That's All*; *You Better Move On*; *Mentally*. (Parlophone GEP 8945)\*\*\*\*

**V**ERY soon, THE HOLLIES are going to smash their way right in that vital No. 1 spot. Instrumentally and vocally, they stand out as one of the very best groups around today. On stage, too, they sell their product second to none.

Title song of this EP takes pride of place here, but the remaining titles are rendered with the verve that has helped keep THE HOLLIES way up in the charts.

## Tommy Tucker

*Hi-heel Sneakers* (Pye International R and B Series NEP 4602)\*\*\*—Authentic R and B for the down-to-earth set.

Tucker's gravelly voice backs along to rocking accompaniment—except on the last track which is solely instrumental. A release for the party shaker.

"Wow, that's very good. This should be a Top 30 hit and I wouldn't be surprised if it took off in a big way. I'd like to hear it again. Love that arrangement. That's a very interesting record."

BRIAN JONES (THE ROLLING STONES)



# ONE WAY LOVE CLIFF BENNETT

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## Three 'Camelot' albums

### Original Broadway Cast

*Overture*; *I Wonder What The King Is Doing Tonight*; *The Simple Joys Of Maidenhood*; *Camelot*; *Follow Me*; *The Lusty Month Of May*; *Cant Me*; *Then You May Take Me To The Fair*; *How To Handle A Woman*; *If Ever I Would Leave You*; *Parade*; *Belong To Me*; *Aladdin's Lamp*; *Then Seven Drowsy Virgins*; *What Do The Simple Folks Do*; *Fit On Goodness*; *I Loved You Once In Silence*; *Gurusore*; *Camelot*. (CBS RFG 86004)\*\*\*\*

**S**TARRING: Richard, Burton and Julie Andrews, this LP of the original Broadway cast of "Camelot" rates as a "must" for collectors of the growing library of stage-show albums.

The Lerner-Lowe songs are of the high quality one would expect from the team responsible for "My Fair Lady," and here's the sweet voice of Julie Andrews—My Fair Lady herself—to give lyrical expression to six of the tracks.

And Richard Burton acquies himself amazingly well as a singer.

### Andre Previn and his Trio

*I Wonder What The King Is Doing Tonight*; *What Do The Simple Folks Do*; *I Loved You Once In Silence*; *Then You May Take Me To The Fair*; *March*; *If Ever I Would Leave You*; *The Lusty Month Of May*; *The Simple Joys Of Maidenhood*. (CBS RFG 625418)\*\*\*

**I**t's a pity that Previn when he is such an accomplished pianist, but the fact remains that his

approach to this melodic material—particularly the numbers taken at an *es-tempo*—is at times extremely irritating.

One can admire his keyboard facility, but technique seems to dominate musical taste all too often. Previn's stuttering—almost "hop era" phrasing—strikes a discordant note to this reviewer's ears. Only in the slower numbers does he capture the flow of the Lerner-Lowe compositions.

But the tracks throughout are brilliantly — almost contemptuously—laid off. Almost, in fact, as if Previn were saying: "I can PLAY piano—and here's how I prove it." But he doesn't need to prove his pianistic capabilities.

### Percy Faith

*March*; *I Wonder What The King Is Doing Tonight*; *The Simple Joys Of Maidenhood*; *Camelot*; *Follow Me*; *The Lusty Month Of May*; *Then You May Take Me To The Fair*; *How To Handle A Woman*; *If Ever I Would Leave You*; *What Do The Simple Folks Do*; *I Loved You Once In Silence*; *Gurusore*. (CBS RFG 6262)\*\*\*\*

**A**n orchestral version of "Camelot" played with exquisite finesse and attention to the rich melodic patterns of the colourful score. That considerable thought has gone into the arrangement is shown by the altered use of horns and—on "I Love You Once In Silence"—harpsichord, which subtly captures the "period" character of the compositions.

As an orchestral setting of "Camelot," this could hardly be bettered, and is well worth adding to the Original Cast album.

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## Eden Kane

*It's Eden*; *Gonna Send You Back To Georgia*; *I Know A Man*; *Sucker And Stoner*; *Smoke Gets In Your Eyes*; *Shoppin' Around*; *Rain, Rain, Go Away*; *I Who Have Nothing*; *On Broadway*; *I Should Care*; *Charade*; *Guess Who It Is*; *The Last Leaf* (Fontana) 11 212

**E**DEN had the right formula for this LP—picking a contrasting selection of songs and styles as he could.

Unfortunately, he's slipped up rather badly in putting them across, being ambitious ahead and beyond his vocal powers. He ranges from rhythm and blues-based items like *Gonna Send You Back To Georgia*, to dramatic balladizing such as *I Who Have Nothing*.

## Frank Sinatra—

*I Might As Well Be Swingin'*; *Fly Me To The Moon*; *I Wish You Love*; *I Believe In You*; *More*; *I Can't Stop Loving You*; *Hello, Dolly*; *I Wanna Be Around*; *The Best Is Yet To Come*; *The Good Life*; *Waltz*; *And I Love Her*. (Mercury R1012)\*\*\*

**T**HE only thing wrong with this album is that the singer gets in the way of the band. Let's face it: Frank Sinatra is no jazz singer—nor when mounted up

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# Beatles... Searchers... Dusty...

## IT'S BETTER THAN LAST TIME SAYS SEARCHER CHRIS



It's RINGO, of course, engrossed in his favourite off-duty pastime—poker.

**CHRIS CURTIS** was completely overwhelmed with the reception he and the other three Searchers had received since they touched down in America when he rang me from New York last Friday.

"It's been really fantastic, Mike," he enthused. "Like nothing we expected. Absolutely great!"

"It's hard work, though. So far we haven't had any time to get around New York. We're doing six shows a day at the Brooklyn Fox Theatre... and they're getting us out of bed at 7.30 every morning! That's very unusual for us."

Chris told me that he, John, Mike and Frank go straight to the theatre from the Americana Hotel where they've been staying... and don't leave again till after the last show around 11.15 p.m.

"By then we're so knocked out that it's straight back for some 'kip'," he added. "But honestly, we're enjoying it!"

### terrific

I asked Chris what sort of a welcome The Searchers got when they arrived at the airport.

"It was terrific. We were really surprised to see so many people. Apparently our arrival had been advertised a lot on the radio. And there was a huge

by Mike Ledgerwood

Cadillac waiting to take us to hotel, too.

"We've spent a lot of our spare time at the theatre chatting with the Roosters. They're the only people who have a record-player in their dressing-room!" went on Chris.

"We did manage to get out for a while the night we arrived. One of the first people we met was a chap called Adrian Barber, who used to play in Britain with the Big Three. He's working with Joey Dee here and Frank, John and I went along with him to The Starliner Club."

One thing which has surprised The Searchers is the way in which "Someday We're Gonna Love Again" is going down with the Americans.

### dream

Apparently they can't hear it enough, which is odd because last week Chris described the disc to me as "something of a bad dream." It hadn't done as well as he expected over here.

"I must dash now, I'm afraid," said Chris. "It's just after ten o'clock in the morning over here and the show starts in about ten minutes."

"It's been nice hearing an English voice again. Give our love to DISC readers, won't you? Cheers!"

Right now, she's out on a seven-day tour with The Searchers and Eden Kane.

JUNE HARRIS.

## Brooklyn fans sang for me! — DUSTY SPRINGFIELD

SIX shows a day, and 14 hours out of every 20 — four spent at the Brooklyn Fox — are beginning to take their toll on Dusty Springfield.

"My throat's been feeling a little rough and I looked at my nose the other day and burst out crying," she told me. "But everyone's been so great, it's made it a little easier for me."

"I'm not the only one suffering. Martha and The Vandellas and The Roosters have had pretty bad throats, too. In fact, the other day we all had penicillin shots."

"I think the reason for it has been the six shows a day, and our almost complete confinement to the theatre. It's been very hot, so it's not really surprising that it's affected us."

"The other night, when I couldn't sing, I held the 'mike' out to the audience, and they sang my song for me."

"But I really love it. The show

is packed with talent, and I'd like to take the whole Tamla-Motown revue back to England with me, especially Martha and The Vandellas and The Temptations."

"Actually, Martha and the group and I have become very good friends."

"Between shows we spend most most of our time together."

### comfort

"I only do one number, "Wishin' And Hopin'," and Martha and the group asked me if they could do my vocal backing. Believe me, that was a tremendous comfort."

The Brooklyn Fox show closed on Sunday, having done tremendous box office. Even though circumstances were not altogether favourable for those on it, Dusty says she wouldn't have missed it for the world.

"First of all, the experience has been invaluable. Secondly, I've had the chance to meet all the

## A HIT FOR SUPREMES? MILLIE TOLD 'EM!

I FOUND time to write this, although I don't know exactly how! I'm working on the Murray "The K." Kaufman Show at The Brooklyn Fox Theatre. I start at 10 a.m. and continue through for six non-stop shows until 10 p.m. All of it fast, all of it exciting.

And the artists I'm working with? They're all among my favourites. How about this for coincidence? I actually told The Supremes they would make it in England. This is how it happened.

Between shows the girls have been playing cards with me. They have been telling me my fortune! They can read cards quite well.

Anyway, they taught me how to do the same and I picked it up quite quickly.

Madame Millie could see that their record of "Where Did Our Love Go" was going to be a big hit in England. But the girls wouldn't believe me! The next day the news came through that it had shot into DISC's charts at No. 21.

What did they tell me? Well, Mary told me that she thought my next disc was going to be a big hit on both sides of the Atlantic (I think she was just returning the compliment) and that I was going to be featured in a major prestige show later this year.

Well, I'm not criticising Mary's powers, but, frankly, there are no negotiations going on along these lines at present.

We manage between shows to pop out for 60 minutes or so. It gives you time to do a little shopping and catch up on sightseeing. On one occasion Marvin Gaye took me bowling. I lost, but it was great fun!

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# Millie...Animals...it's all British in the U.S.!



BEATLES George and John get police protection before going onstage in Detroit.

## ANIMAL ERIC BECAME A RED INDIAN 'BROTHER'

If Eric Burdon breaks into a "war dance" next time you see him appearing with The Animals, don't be surprised! For Eric is now a fully-fledged "blood brother" of an Indian chief named "Standing Bear" and a member of the Apache tribe!

But fans—don't worry. Eric is not donning war-paint and toting a bow and arrow. It's just that he was made an "honorary member" of the Apaches by New York security chief, Captain Burns, who happens to be an American Indian.

Captain Burns was in charge of the security corps who guarded Eric and The Animals during their season at New York's Paramount Theatre, from which they made a triumphant return to London in the early hours of Tuesday morning.

Immediately on arrival, Eric—though dazed from lack of sleep—put in a call to DISC to tell readers about that fabulous American trip.

### blood

"We spent the last night at the Peppermint Lounge," he said. "And that's where I was inaugurated as an Apache by Captain Burns and his family—who came there with me. It was really a treat. We were blood brothers, and Captain Burns gave me his police cap—complete with badge—as a souvenir.

"Everyone was so hospitable we had a great time. Chuck Berry was on the show—remem-

ber, we toured with him in Britain.

"Some of the youngsters get out of hand, and then the cops sort them out. They hit them across the legs with their night sticks—all tough stuff, and no holds barred.

"On a couple of occasions, girls broke into our dressing-room. One was screaming for Hilton Valentine, and the cops handcuffed her and carried her away in a strain-jacket. She just wouldn't calm down.

"We had a Press conference, and a lot of it was taped—un-

known to us. Then next day we would bear ourselves answering questions whenever we turned the radio on.

"Those radio stations really go to town with record coverage. They seemed to be playing 'The House of The Rising Sun' every five minutes!

"But it's great to be back in good old Britain—it all seems so peaceful here.

"Now, I must get some sleep—we seem to have been awake for days on end!"

Laurie Henshaw

## Beatles' jam session broken up by police in Florida

A WILD, four-hour jam session in a tiny bar in Key West, Florida. That was the end of The Beatles' otherwise hectic week, characterised by continued confrontation with the police in cities ranging from Toronto and Montreal, Canada, to Jacksonville, Florida and Boston.

It was in Boston that their Press officer, Derek Taylor got stuck in the stomach with a club as he argued with police surrounding The Beatles' special plane when it landed at a nearby air force base at four o'clock in the morning.

An assortment of perhaps 50 teenagers and Press people were on hand to meet the plane and Taylor was irritated that the police refused to let The Beatles meet the entourage.

Insisting on tight security no matter what, the men of the law poked The Beatles into waiting limousines and the Press people into another pair of limousines and left for the hotel downtown Boston.

### storm

The Beatles also encountered the backlash of one of the most disastrous hurricanes ever to hit the Northern Florida coast as the remaining gale winds buffeted their plane upon landing at Jacksonville.

At the landing point, a motorcade which had just finished escorting President Johnson to town with record coverage, was waiting for The Beatles. Johnson had flown there earlier in the day to inspect storm damage.

The motorcade was increased in size and forthwith escorted The Beatles on to the giant Gator Bowl, where 23,000 fans were waiting in hysteria.

As the warm-up acts concluded, Press officer Taylor rose to the stage and told the screaming audience The Beatles would not go on until all newscast and TV cameramen were removed from the stadium.

### from JUNE HARRIS in New York

When the boys got on, they worked on a rocky, rickety stage that actually shook in the powerful winds. Once the concert was over, the group was rushed to the airport for the night flight to Boston.

Earlier in the week, after Toronto, they flew to Montreal's Dorval Airport and then to The Forum, the indoor arena that's also the home of the world famous Montreal Canadiens hockey team.

Beats were set up in The Forum's dressing-rooms where the boys caught an hour or so of rest before their appearance.

The next concert was the one at Jacksonville three days later, where originally the plan was to go to sea for several days on a private yacht.

This was cancelled in view of Hurricane Dora which was then bearing down on North Florida and attempts were made to make reservations in Miami, New Orleans and Las Vegas.

In each city, airport landing clearances were refused in advance.

In Key West, Florida, most

southerly city in the States and 500 miles south of Hurricane threatened Jacksonville, word quickly got out of the boys' arrival and numerous hotels in Miami—150 miles away—offered their facilities.

Jackie Gleason, famous TV star and the lovely Jane Taylor Dancers who appear on his weekly show, offered a whole floor in their Miami Beach Hotel. But The Beatles stayed put in the Key West Motel for two-and-a-half days where they spent most of their time playing Monopoly cards, swimming, sleeping and putting on a mighty jam session.

The session found all The Beatles taking over the stand in the Key West bar, a tiny affair with room for some 50 people, and they pounded away with plenty of honking, rocking help from their tourmates, the Bill Black Combo.

Clarence Frogman, Henry tai, in on piano and The Esciters sang. At four in the morning the session was finally broken up by police on complaint of other motel guests and neighbours.

### sell-out

Late last Sunday afternoon, The Beatles flew from Boston to Baltimore's Holiday Inn motel. Two concerts at the huge Civic Centre were sell-outs for a total attendance of 28,000.

Plans called for an overnight stay in Baltimore and a late afternoon flight to Pittsburgh—another city that refused to provide accommodations.

After the Pittsburgh concert, the group and its Press entourage was to fly direct to Cleveland's Sberston Cleveland Hotel, for a concert on Tuesday at the public auditorium.

The final benefit wrap-up affair at New York's Grand Old Paramount Theatre is on Sunday night. Where they'll stay in New York was a mystery at Presstime, since it was understood the Delmonico Hotel, where they bunked in two weeks ago, refused to take them again.

## Those kinky Kinks prefer recording in the dark

WHAT is a Kink kinky about? According to their A and R man it's recording in the dark. For The Kinks apparently do their best recordings with all the studio lights turned out!

Young American Shel Talmy has produced all the Kinks' three discs, has just completed an LP with them, and is the man who knows, through working with them, exactly what makes The Kinks tick musically.

### Trends

"The Kinks," Shel told me, "are people who set trends. They don't jump on to the band wagon. They ARE the band wagon. I think that 'You Really Got Me' is a trend-setting disc and consequently typical of the sort of thing they turn out.

"When I first had them to record I thought we'd see a lot of temperament and blow-up on a session because, to be truthful, that's the way they struck me. In fact, they are first-rate musicians who know what they want and come to a session prepared to get it no matter how long it takes them.

"We have worked all night

into the early hours and had trouble over getting what we want. In similar circumstances I have known even the most hardened recording artist get tense and nervous and a bit frayed, but The Kinks just work calmly on.

"Of course that doesn't mean we don't have a few minor disagreements. Often I have a certain idea for a disc that they don't feel would be right, so we do it and then decide. In the final analysis it is The Kinks who decide.

"They have a few strange habits. One is that they never turn up on time. They are probably the worst time-keepers in history, but at least when they do turn up they get down to work, so long as there is plenty of Coke around, that is!

### Excitement

"The thing that's most impressive with this group is the fact that they generate excitement. I think they could generate excitement in a 2ft. box! Wherever they are, in the studio, anywhere, it's the same and they capture this on disc."

Next month The Kinks' first LP comes out. It should

prove a very interesting album and includes Chuck Berry, Bo Diddley numbers as well as a collection of folk blues and six tracks composed by Ray Davies.

"Ray is probably the best writer of this type of music I have ever met," Shel said. "And he always knows what he wants. It's reasonably easy to record the boys because many of them are songs they have done on stage and routinized up well enough for a record.

### Taping

"That's how it was with the single. They had been doing that for six months and it was merely a question of going into the recording studio and taping it. I knew it was a record people were either going to hate or love like crazy. No half measures.

"We already have the follow-up to the next single in the can! It's a marvellous thing written by Ray, quite the best thing I've ever heard them do. The reason we're not releasing it as the next one is that it could be too heavy out. Follow-up to a big hit are always risky, so we're saving this one."

PENNY VALENTINE.

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# THEY'RE ALL HERE

## Honeycombs

## Honey talks about her West End shopping spree



Brother John checks that the slacks that Honey Lantree has just bought are the right size. "I like these," she exclaimed. "I think I'll wear them on stage."

**SINCE** that moment on Tuesday, July 28, when DISC rang to tell us that "Have I The Right" had entered their chart at 25, none of us has had time to breathe. The bookings have come rolling to such an extent that we haven't even got a day off between now and Christmas! But I for one don't mind, I enjoy working.

Do you know today was the first time I got round to buying anything for myself. I've just got back from a store in Regent Street, where I bought some fab slacks and sweaters and things.

I love clothes of all sorts, but most of the time I wear slacks

and casual stuff because it's easier when you're travelling, and I have to wear slacks to play. But that doesn't mean I don't like wearing dresses. I do, especially when I go out somewhere special.

### ambition

My big ambition at the moment is to buy a Triumph TR4. I love driving and that's a super car. Sometimes the boys let me drive the bus to date, but that's not the same as a sports car is it?

I also still enjoy doing my mother's hair, and I sometimes do my own.

I am looking forward to our theatre tour with Lulu, Millie,

and The Applejacks which starts on October 17. For one thing I prefer playing to a theatre audience rather than ballroom crowds because I think you get more appreciation.

And I am also looking forward to playing in shows with other girls besides myself. Although I get on well with the boys in the group and never feel out of place, it's going to be nice to have some feminine companionship.

Before I sign off I must tell you about the worst night so far in my career.

It happened about a week ago when we were playing a ballroom in Slowbridge, near Birmingham. We had no end of trouble finding

the place and we arrived only a few minutes before we were due on stage. The drummer on the supporting group was very sweet and offered to set up my kit.

Unfortunately he did it all wrong and I did not realize this until we started. Half the screws weren't done up tight enough and the whole lot almost fell over several times.

I could have cried. I thought if anything else went wrong I would have had to leave the stage.

I never want a night like it again. It's the only time we have been late for a date and I shall definitely make sure it never happens again.

## HONEYCOMBS MISS A FLIGHT IN A BOEING

**THE HONEYCOMBS** missed the chance of a flight on a Boeing 707 airliner recently—all because of a blown fuse. It caused their van to run out of fuel with the result that they arrived at London Airport five minutes too late to board the plane.

"We were very disappointed about it," admitted Martin Murray, the bespectacled Honeycomb. "We were looking forward to the flight very much. Instead we had to fly to Manchester on a smaller plane for our appearance in 'Top Of The Pops'."

Martin went on: "A fuse in our van had blown the day before and the fuel gauge wasn't working properly. We thought we had enough fuel to get us to the airport, but we ran out when we got to Highams Park, Chingford, about 15 minutes from our homes in the Woodford Green area of London.

"Our van has a diesel engine and getting it going again after running out of fuel isn't quite so simple as one running on petrol. We knew it would take time and we were in a hurry. Fortunately, we were only five minutes away from the home of Allan Ward, our lead guitarist, who has a van of his own.

### garage

"What's more, his father runs a garage, so we were able to carry on the journey in his vehicle whilst his Dad took over our van. We were able to make good time to the airport. But we were just too late to catch the Boeing 707."

Whilst The Honeycombs' van was in the hands of Mr. Ward, he took the opportunity of painting out the name of the group from each side.

"It was proving a bit of an embarrassment," said Martin Murray. "It told people that we were around and they would seek us out for autographs."

Next move is for The Honeycombs' van to be made burglar-proof.

"We're having it fitted out with alarms and gadgets that will give anyone who tries to break in an electric shock," revealed vocalist Dennis DFE. "After all, we've got over £1,000 worth of equipment to look after."

### session

The Honeycombs had a very successful session finishing off the tracks for their first LP at recording manager Joe Meek's studios in London.

"Everything on it will surprise people," said Martin. "It's what I would call a family LP. There are about ten originals, including songs by Joe Meek and one of mine, plus one or two rock standards.

"We feature 'I Wanna Be Free', a number from Elvira's Jailhouse Rock film, as well as 'Have I The Right'. Frankly, we aren't our own bit included, preferring everything to be completely fresh, but America wants it in the album. So we're leaving out 'Bonnie Morone' to keep them happy."

## Herman

## What about my teeth?— he declares

**A FEW** months ago Herman could do such outlandish things on stage as dashing off in the middle of a number, or dressing up as Millie. Today, he told me sadly, things are very different.

"We can't even tell jokes now. Do you know that whenever I tell jokes on stage all the girls do is scream?" he asked incredulously. "I mean it's all very nice, but it's a bit of a waste of jokes!"

"Everything has changed so much with this record. It's unbelievable in such a short space of time. We can't really get used to it. We've had to cut out all the comedy routine from the act now.

"I always used to think 'Will they laugh at this joke,' or 'What are we going to do next for heaven's sake?' Well now there's no more worries. We just play. And it really wouldn't matter if we played in E minor and I sang in C flat for all the love that goes on.

"We played at The Cavern the other night. It was the second time we had played there and it was fantastic. The first time there was us and four other groups and nobody cared a bit. But this time they were queuing all the way round the

building. You can't imagine how it made us feel."

In just a few short weeks "I'm Into Something Good" has brought Herman and The Hermites quite a long way from the £15 a night they used to get as struggling "unknowns."

"The trouble is that the money hasn't really started to come through yet. Well that's not really trouble. We are planning to have one huge gigantic spending spree. Mostly on clothes I expect—and we're sending our families away for fabulous holidays. Then we're going to save."

### those teeth!

Apparently success has done another thing to Herman. It's got him worrying about his teeth!

"I don't know what I'm going to do," he told me cheerfully. "You know lots of people think it's well, my trademark I suppose. 'Oh there's that kid with the grin and those funny teeth, doesn't he look sweet' business.

"But then there's other people who think I look downright horrible. Myself I think I'm going to look like Dracula pretty soon because there's one tooth growing that's pushing another one out like a fang—ugh!"

## and those Stones

## WE'VE BOUGHT A LOT OF ANTIQUES

**BEFORE** I tell you about some of the things that have happened to date on our first major theatre tour of Britain, I want to say a big "THANK-YOU" on behalf of the boys and myself, to the police forces throughout the country.

We don't often get a chance to thank them personally but I would like to let them know that we are extremely grateful to them. Often what they do to ensure that we can give a good performance is, to me a cheque, far beyond the call of duty.

On this tour they have gone to fantastic lengths—including swarming us from the theatre

in Cheltenham in a Black Maria. Cheltenham last week was a really exciting experience for me, because it is my home town. Ever since we learnt we were going there the rest of the boys have been taking the mickey out of me, saying that at least there would be one place where we would be booed from the stage.

So it gave us an absolutely wonderful feeling when the fans went really wild, in fact they were among the best audiences we have played to and the boys had to eat their words!

Between the shows my parents called round to see me in the dressing room and I also met a lot of old friends. A big party was arranged for us in the hotel

after the show, but unfortunately the news leaked out somehow. So many people turned up that it would have been impossible for us to attend.

We just ran straight from the theatre, through a garage and into the Black Maria.

### cafe

Later, when we got into our own car, we had to drive 40 miles to find a transport cafe where we could get something to eat. Again the boys were thankful that I used to live in the area because some of the country roads around Cheltenham can be pretty misleading, and we almost got lost once or twice.

Eventually we arrived in Monmouth at about nine o'clock Friday morning. Somehow or other the fans knew we were

coming because there was a big crowd at the hotel.

After we had got some sleep we all went on a sight-seeing tour of the Wye Valley. We visited a sort of ancient home which sold antiques and we bought a whole heap of things.

I bought a Regency wash stand, with all the bits and pieces to go with it—and do you know, they all still work. It has a date stamp of 1750 on it.

I also bought an old railwayman's lamp and Mick and Keith came away with an antique Spanish chest and some daggers.

Bill bought a pair of bellows and a few other things.

We are all very keen on antiques and history in general and enjoy visiting these places when we can.

Next we moved down the valley a bit and had a look at Tintern Abbey. We were filming everything in sight with our new cameras. I think we got through about ten rolls of film each—the scenery around those parts is so beautiful.

We don't really know what we are doing with these cameras yet, but we're learning from our mistakes.