

# Record Mirror

Largest selling colour pop weekly newspaper 6d.  
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inside this week —  
**New Stones LP**  
**Orbison and**  
**Bob Lind colour**



THE WHO



**Inside:**  
**paul jones goes**  
**political**

**COLOUR**

photographs of Roy Orbison and Bob Lind

# YOUR PAGE ...want to let off steam? Any questions about the scene? Then just drop a line to JAMES CRAIG, LETTERS EDITOR.

## A message to Paul McCartney

**I**F Paul McCartney would really like to find out if one of his compositions would make the grade without his famous name tag, I suggest he does it in the only way possible. Let him take an unknown singer, preferably a Scot just to make it harder, give him a number to record without fuss or great expense... then watch the way it goes. I couldn't guess the outcome, could you Paul? But would you dare accept the challenge? — Tracy Graham, Glasgow.



PAUL MCCARTNEY—a reader offers him a challenge

### NOT ROCK!

**N**ews that Sounds Incorporated were appearing at the first rock 'n' roll festival at Monaco... crazy news! Perhaps someone would explain what Billy J. Kramer, the Fourmost and Tony Rivers were doing on the same bill. The latter don't even qualify to sell programmes at a rock show. This billing is as ludicrous as putting Anne Shelton on a blues festival. And reader Jenny Newson is right about rock being the ultimate in excitement. No one rocks like Little Richard. No need for on-stage build-up, dancers, pure screaming, "considers" etc. in Penman's act. The cat just rocks and man, what a crack sound—Peel Galloway, 341 Acland Road, Middlesbrough.

### 'JADED WEST COAST'

**T**hat most original group manager KH Lambert thinks that the Walkers are "terribly old and false"... then surely the Merseybeats are deprecit. They are an out-and-out copy, only they haven't the talent the Walkers possess. If they must imitate the Walkers, please have them do it without running down the masters. Mr. Lambert, Liver-pool's had it's day. Now let's have a choice of other talented groups, and not another monopoly. The Beatles will remain a legend; the Merseys are left-overs and will be nothing. Long live the so-called "jaded West coast group," the Walkers—J. Harrison, 20 Vernon Avenue, Enfield, Middlesex.

### FOR HIPPIES ONLY

**S**o reader Margaret Stone wanted to know why people knock the Bachelors. Right. For a start, real hip people don't like listening to music that would have been suitable twenty years ago. People who buy records by the Bachelors, Ken Dodd etc. are the shake, or catch up with the latest fashions just as they're coming out. At least Len Barry and the others have dressed up their revived hits in the style that is "in" today—Evelyn Lunnie, 11 Riffl Road, Willesden Green, London, N.W.2.

● James Craig: O.K. —but is it any reason for actually knocking someone you don't like?

### BEST & WORST

**I**t's always surprised me that America, where record companies have produced some of the greatest recording sounds, can also produce the worst. Last week, I heard an answer version to the million-selling "Hallel Of The Green Heret", it's called "He Wore The Green Heret", by Nancy Ames. My first reaction was utter nausea, revulsion quickly set in and I was soon in tears. Fankly, it's the worst disc I've ever heard. In passing, may I say how similar to the Impressions are a new group in America called the Van Dykes. Their record is "No Man Is An Island". Imitation is the sincerest form of flattery, so it's said. Impressions consider yourselves flattered—Morris Rowland, 52 Laira Street, Warrington, Lancs.

### MIKE MILLWARD

**A**bout those groups who have changed members—I think some explanation should be made about the Fourmost. Last December, Mike Millward left the group to go into hospital. He did not let it be known to his fans that he was dying and now he is dead—one of the nicest people in the pop world. People who talk of the Fourmost having a chance of member, should cast a thought to Mike who carried on pleasing his fans for months, knowing he did not have long to live. All those who say Mike will no doubt join me in saying that they felt honoured to have known such a wonderful person, both on and off stage.—Flona Mackenzie, Navria House, London Road, Crawley, Sussex.

### GREATEST GIRL

**J**ust for fun, we took exactly one hundred people at random and asked them who they thought was the greatest female singer in the world. Here are the results: 1. Barbra Streisand, 31. 2. Brenda Lee, 28. 3. Dusty Springfield, 12. 4. Chla, 9. 5. Ella, 7. 6. Patsy Cline, 7. 7. Joan Baez, 3 and Nancy Sinatra, 3. 9. Pet Clark, Timi Yoro, Sandie Shaw—one each—Phil Gardiner, near Stratford, Hyde, Cheshire.

### CASHING IN

**I**snt it time somebody stopped the re-issuing of old tracks by a former company once an artist has become a big name for another company? These old sides rarely reach the charts and do nothing to re-inforce the popularity of the artist concerned. This obviously had an effect on Roy Head, whose follow-up to "Treat Her Right", "Annie Of My Eye" failed chart-wise because of equal spins for the old "Just A Little Bit" single by EMI. Surely it's the same goes for Len Barry, the Righteous Brothers and now the great Lou Christie. Surely it's obvious that if the buying public wanted these sides, they'd have bought them when they were original. Other examples are Roger Miller and Wilson Pickett—Tony Cummins, 26 Glaston Avenue, Whitefield, near Manchester.

## DAVE HAS A 6 MONTH HOLIDAY!

**T**he Dave Clark Five seem to have been part of the contemporary pop scene for so long that it came as a bit of a shock to hear Dave say: "We've been professional for just two years. We waited until we'd had two number one records before we finally took the plunge. But what two years they've been! For the first 18 months we worked without a break—we had to, it was necessary to establish ourselves.

"We've been round the world four times; more has happened to us than probably happens to most people in a lifetime. Trouble was, we were working so hard we didn't have any time to appreciate the wonderful time we were having!

"Now we have a different policy: we work six months of the year and have six more-or-less off. We usually work in two month stretches, then take it easy for a couple of months. In my case I do a lot of riding, go down to Brands Hatch, and exercise in gyms. Mike and Dennis are also keep fit enthusiasts and we've found that we have to have a minimum of four weeks off otherwise as soon as we start getting back into shape we have to work and we're back where we started."

Asked to name the things he's enjoyed most out of fame and riches Dave said unhesitatingly: "First, there's the house I bought for my parents in Hertfordshire... That was about a year ago while I was doing the Blackpool season. I used to come down at weekends to see the places they had in mind. We picked



DAVE CLARK (RM Pic)

this one and furnished it from scratch. It's all very well earning a lot of money but it doesn't mean much unless you've got something to show for it. You've no idea what a thrill it was to buy a house and sit back and say 'There it is, it's mine. I have a bit of security.'

"Of course, this is not really my house. I live there, when I'm not working or holidaying, but it's for my parents. When I get married, as I hope I shall some day, I'll buy another house. Thirty or so acres, a couple of horses and dogs and lots of fresh air.

"Meanwhile, my greatest satisfaction comes from my E-Type Jaguar. The first car I ever owned cost me £25 and caught fire! What a difference driving is now! Mike agrees with me — he's just bought an E type of his own.

"One advantage of our more relaxed working pace is that we are able to give greater thought to our recordings. We've got about 16 in the can in advance. We do four LPs a year for the American market so that's 48 numbers — and then there are our singles. Sixty doesn't last long! But at least it means that we don't have to be worrying about recordings while working on our new film, which we start soon. This is a thriller, a serious story with good parts for the group but we are not appearing as a pop group, that would destroy the realistic quality of the story. We'll record a complete sound track for the film but we won't be seen playing and singing."

DAVID GRIFFITHS

**Record Mirror**

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.

Telephones GERrard 7942/3/4

### FAN BEHAVIOUR

**M**ust complain about the behaviour of some fans. It should be stopped this pulling out of a star's hair, tearing clothes to bits, causing injury and so on. To a pop fan, he doesn't act like this. These fans go to scream and show off, not to listen to their favourites. If they were true fans, they wouldn't hurt the stars like that. They spend hundreds of pounds on clothes, just to get them torn to shreds by idiots—Denise Brooks, Mineva, Old Bristol Road, Worle, Weston-super-Mare, Somerset.

### EVERLY POLL

**H**erewith poll results compiled by me on readers' views as to the most popular ever Everly Brothers' numbers. 1. Cathy's Clown, 773; 2. All I Have To Do Is Dream, 567; 3. Bye Bye Love, 475; 4. Cravin' In The Rain, 470; 5. Walk Right Back, 407; 6. Little Susie, 271; 7. So Sad, 329; 8. Price Of Love, 304; 9. Temptation, 283; 10. Wake Up Little Susie, 271; 11. Love Is Strange, 238; 12. BirdDog, 204 — Terence R. Courtneidge, 93 The Quadrant, Goring-by-Sea, Worthing, Sussex.

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See "Publications."

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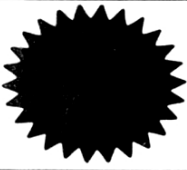
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# Mick versus

# Scott & John — the truth



MICK JAGGER—no reason for those stories'

(RM Pic)

## THE CHART-TOPPERS YOU DON'T KNOW...

**I**f Lou Christie, or Herb Alpert, or Vince Hill, or Kenneth McKeller (in his kilt) walked down the street, you'd most likely recognise all of them. But if Peter Bartholomew, Dave Walsh, Terry Widlake, Paul Arnold and Laurie Mason passed by, chances are you'd vaguely recognise only one of them.

Yet they had a number one record as... the Overlanders. Taking time off from painting his flat "up the junction" in Clapham, Paul Arnold talked to me about the group problem. "Being a group of five, we have a faceless sort of image. Five people are too much for the fans to remember at this stage. To try and get this over we decided to dress differently. Three of us, Peter, Laurie and myself, wear the same-coloured sweaters and Dave and Terry wear a different colour."

"Despite this, whenever we do a TV show, they always pick out Laurie. I suppose being the lead singer and being the only blond one, he's a natural to be brought to the fore, but we don't really want to be known as Laurie Mason and the Overlanders—we're a group!"

"Of course, a lot of the fans know Laurie when we go to dance halls. I go in and no one takes any notice, then in comes Laurie and they crowd round him. After the show they generally go after Laurie at the door—everyone else leaps into the van and leaves him to it! We're catty like that," Paul added with a short laugh.

"The fans don't care too much about groups now, though," he went on. "When we started three years ago, groups were all the rage. Just the fact they were recording set the girls screaming. Now you can have a number one hit and they don't care all that much."

"Now this scene is dying down and the single singers are beginning to emerge from the groups. Record companies don't seem to want to know—Lulu and the Luvvers have split, and Wayne and the Mindbenders."

"We did the opposite, really. We were a trio and took on two new members which helped us have a big hit. The Ivy League did the same. There were just John Carter and Ken Lewis originally, then they added Perry Ford and made up the trio. Now there seem to be a lot of duos and single singers around, but no one would give you much for the chances of any new groups."

"Now we feel that the only way you can become known and recognised, being in our present position, is to make at least two or three good records and become well-known as entertainers the way the Stones and the Beatles have. I mean, you don't hear the kids asking which one's Paul McCartney or Keith Richard, do you?"

Another aspect of the Overlanders is the way they've been out to establish themselves in different parts of the world. Said Laurie Mason: "We've a lot of offers to appear in far-off places like Rio. In June we start our Australian



THE OVERLANDERS—talking about the pop scene

tour and we'll most likely take in America or Japan, around the same time.

"We're certainly not short of offers—and we're looking forward to our Iron Curtain country appearances in the next week or so. We got our first fan-letter from Czechoslovakia the other day. All over 'Michelle'. It did well throughout the world, the only disappointment being in the States. Our record was released there six weeks after the David and Jonathan version. And we certainly got a big kick out of outselling the Beatles in Scandinavia—we've been there twice, maybe that explains it."

"The Swedes seem way ahead of anything. Their top group is called The Tapes—we met them in Gothenburg. And the Mascots are also very big. The thing that makes Swedish groups so outstanding is their PA equipment being so good—way ahead of anything we've got over here. We'd like the stuff ourselves. It's called Akuset and costs about £800."

"We went to Sweden for the first time last October, before 'Michelle', at the Concert Ice Stadium in Stockholm. The who were on, and there were 17,000 people in the audience. Then we did The Circus in Gothenburg and one nighters in the major cities. Only place we did badly was in the Stockholm Stadium. We flopped because we dressed formally. Someone had advised us to do it, but they were wrong. The kids didn't go for it. We'd been wearing the wildest gear imaginable till then."

"So we switched back. Two of us wore white T-shirts with an Esso Tiger imprinted. I had tight blue pants. Reaction was much greater. We went second time for two days to do TV and radio. With us were the Mascots, Bitte and the Moonlighters and an English group."

"Sweden is a very important market—there's lots of work there and a lot of money to be made over there."

PETER JONES.

**I**T'S difficult—no, IMPOSSIBLE!—to find out exactly how this mud-chucking, insult-flinging bit all started between Rolling Stone Mick Jagger and the Walker Brothers. But it's certainly a big talking point, causing white-heat friction between the rival groups of fans.

Walker followers have instructed Mick Jagger to belt up. He has been reported as saying: "I'd stop the Walkers getting publicly off other artists." Scott Walker has said: "Who is Jagger anyway? He flung cigarette ends at me in a London club one night..." and John Walker said he retaliated by flinging an ash-tray at Mick. And so it goes on On and On. But the Record Mirror piece recently by Richard Green—an interview with the Walkers—really got Mick hopping mad. He nipped round, fresh but hardly fresh-faced from the buffeting he got from Parisian fans, to ask: "What's it all about—and more important when is it going to stop, this bickering?"

He went on: "The Walkers for some inconceivable reason have been pushing these stories round for months. It's not a new story, this cigarette-end thing. But I'll tell you this—it's not true. I believe it's been made up just for publicity. Look, I'm not the sort of bloke to deny things. If I'd chucked something at them I'd admit it. I'd say I'd done it and I'd say why. If I thought they were a right load of rubbish I'd own up. But I don't even know the Walker Brothers, never met them. I remember seeing them in the booth at a recording session in Hollywood a long time ago, long before they meant anything here. I just saw them—nothing social about it."

### 'I WOULDN'T BUY THEIR RECORDS'

"Naturally I've heard their records. They're all right—I don't really feel either way about the stuff they sing. I mean, they're certainly not the sort of records I'd go out and buy, but they probably wouldn't buy ours. Then these stories about me not liking the Walkers started—plus the cigarette bit. There was no reason for it."

"Normally I don't give a damn what people say. I kept quiet about all this—ignored the magazine stories about it over the months. But it's not got to be just ridiculous. People are having a go at me, simply because for the very first time I did say something against the Walkers—that thing about them getting publicity off other artists. It's got so ruddy ridiculous that they'll soon be bringing everybody into it... my dog, or my mother, or Chrissie or anybody."

"I'm not blaming the writers. They've got to get a column going and it's fair enough. But it's been blown up so high that I just felt I had to get this bit off my chest. Once and for all, I've never thrown anything at the Walkers. And I'd certainly remember if any one of them threw an ash-tray at me because I'd be annoyed about it and I wouldn't ignore it."

### 'I DON'T HATE THE WALKERS'

I don't hate the Walkers. They've every right to do what they like—and they leave me feeling just so so. I don't particularly admire their work, but that's nobody's fault. And I can't have any personal feelings about them because I just don't know them personally. I've met their drummer bloke, you know, Gary Leeds, and there wasn't any trouble then. But Scott and John—I just don't know them."

"Look, I'll be honest. This really is a typical American way of doing things. I'm not saying it's deliberate here, but it's true of the way American performers do get publicity going for them. I mean, I can remember the Walkers having a go at Jim Proby not so long ago. I thought they were mates, too. I don't like this American trick, but until now I've refused to get involved with it."

I told Mick that Scott had, some weeks earlier than the Record Mirror story, told me about the cigarette—throwing incident—the 'goods' were said to have been thrown down on Scott from a club balcony."

Said Mick: "As I said, they churn it out at every possible opportunity. But it's old hat now, old cops. Ruddy ridiculous. And then there's John saying our last record didn't get to the number spot in ALL the charts, last time. Well, O.K. He says ALL theirs have sold 250,000 copies, so what's this cuss Jagger beefing about. ALL their records? They've only had three."

"But I'm not beefing. I'm not in a hate campaign. I just felt that I had to speak out now after having ignored these stories for so long."

With which Mick had to steam off. And with maximum authority I declare the subject well and truly closed.

PETER JONES

# AFTER MATH

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Renate Weber, 16, c/o 216 Walford Road, Harrow, Middx. Stars — Beatles, Rolling Stones, Dave Berry, Kinks, Adam Faith. Hobby and interests — Pop music, dancing, swimming, reading Record Mirror.



Margaret Jenkins, 15, 95, William Road, Hitchin, Herts. Stars — Kinks, Nina Simone and practically any body else. Hobby and interests — Kinks, Parties, Kinky Boys — Would like a male pen-pal please?

# READERS' CLUB



Roy Hollindrake, 20, 51 Cobham Road, Kingston, Surrey. Stars — The Beatles, Jimmi Smith, Lesley Duncan. Hobby and interests — Every aspect of pop music. My ambition to become a professional DJ.



Maurice Tate, 19, 7 Wodeland Avenue Guildford, Surrey. Stars — Elvis, Roy Orbison, Rolling Stones, Jerry Lee Lewis, Bob Dylan, Beach Boys. Hobby and interests — Tape recording and meeting intelligent girls.



Margrit Repkewitz, 16, 238 Schlesswig Molltheim, 6 Germany. Stars — Donovan, Bob Dylan, Joan Baez, Pete Seeger, Peter, Paul and Mary. Hobby and interests — Writing norms and protests, reading and folk music.



Paula Rocklin (Mrs.), 21, 56, Ox-baldston Rd., Stoke Newington, London, N.16. Stars — Searchers, Sonny & Cher, Beatles, Vince Edwards. Hobby and interests — Singing, and looking after my baby boy.



Brigitte Jedaschko, 16, 42 Essen Germans, Dusseldorfer Str., 22. Stars — Beatles, Gilbert and Sullivan, Andrews. Hobby and interests — postcards, music, dancing, foreign countries.



Herbert Klar, 16, Germany 519 Stolberg Siewartstr. 8, Stars — Who, Pretty Things, Stones, Errol Garner. Hobby and interests — Sport, jazz, modern poems, intelligent girls.



Brian James Barrell, 18, 5, Claremont Avenue, Rumney, Cardiff. Stars — Beatles, Stones, Proby, Cilla, The Animals. Hobby and interests — Visiting youth organisations, collecting records, photographs, cycling, collecting things.



Leszek Bugajski, 17, Dabrowa Gornicza, ul. 3, Maja 29, Poland. Stars — The Rolling Stones, The Animals, The Yard, The Who, Them. Hobby and interests — Pop music (rhythm and blues), films, books.

# The smash lp of the year?

WHETHER they realise it or not — and I think Andrew Oldham does—the Rolling Stones have on their hands the smash LP of the year with "Aftermath". I say that without knowing what's coming later, but whatever it is will have to go some to top this album.

The best thing to do with "Aftermath" is to set the hi-fi on at full blast, then sit in the middle of the room and let the noise take you over. If you haven't got a hi-fi, get hold of two record players, two of the LPs and play them simultaneously — it'll be worth it.

The whole LP is distinctly rock and roll and full of potential single hits. I found the drumming particularly exceptional. It's interesting to note that the tracks consist of: vocals — Mick and Keith; guitars — Keith and Brian; bass — Bill; drums — Charlie; percussion — Charlie, Mick and Jack Nitzsche; marimbas and bells — Brian, Charlie and Bill; dulcimer and sitar — Brian; piano, organ and harpsichord — Brian, Bill, Jack Nitzsche and Ian Stewart.

This is how it runs: **MOTHER'S LITTLE HELPER.** Could almost be a Beatle-written song with a driving force and sudden breaks. Nice the way the guitar has its own phrases. The voices go together well on this big beat number. Most peculiar guitar sound makes this a fantastic track. **STUPID GIRL.** Thumping. Not a lot of relief from the driving theme, which doesn't matter because the whole thing is so sky high good. Great guitar break midway that has to be heard to be believed.

**LADY JANE.** The Stones revert to the softer style and are in about as sentimental a mood as they can be, probably. Beautiful arrangement. Weepy, if you like. Harpsichord makes lovely effect and there is a cello sound in the back.

**UNDER MY THUMB.** Yet another better. Clapping accentuates the pounding essence. Must be the dulcimer on this one. Mick is very devious with his delivery. Compulsive listening. **DONCHA BOTHER ME.** Blues rock? The guitar phrasing is so important — it sets the mood. A surprise when the sound grows and grows. Not so much a complicated song as a driving rocker that has you with it from the outset. **GAIN HOME.** Eleven minutes, thirty six seconds! And if you think that will be a drag, you're so wrong. Loads of experienced music going on and one of the most different vocal trends for a long, long time. Every time it begins to fade out, it hits back with a fresh approach. This track is so good, there's everything in it. **FLIGHT 505.** Boogie woogie piano suddenly gives way to a rock and roll sound. Shades of Chuck Berry. Keith's guitar work great. **HIGH AND DRY.** Country and western harmonic opening. Up tempo with cymbals prominent. Twelve string being plucked. Sort of casual vocal approach with harmonica alternating brilliantly. **OUT OF TIME.** "Stand By Me" at first? Good changes of mood, switching from ballads to rockers again. Sounds as though there's quite a few extra instruments thrown in. **ITS NOT EASY.** Another deceptive opening on the rocker. Listen to the way Mick's voice plummets. Very early track. **I AM WAITING.** Soft. Marianne Faithfull in folk type of thing. Sudden switch to a loud beat, then back again. Mick's in a placid mood and he has vocal support with a nice sort of jangled guitar backing. **TAKE IT OR LEAVE IT.** Very Rolling Stones. Positive beat taken at an easy pace. Falsetto interludes. Very unusual, winning number. **THINK.** Chris Farlowe has done this, but the Stones put extra power in and swear the whole thing about. Fast with lots of noise and voices. Good guitar break. **WHAT TO DO.** Beach Boys type vocal backing. A rocker with plenty going on. Mick is in excellent form.

RICHARD GREEN



**BEWARE** the glassy eyes and accusing finger of the young Ancient Mariner, alias Paul Jones. A first meeting with Paul is apt to begin with the imperative question "Do you believe in equality? Social equality? Racial equality?" Answer in the affirmative with all possible sincerity and Paul will relax into his usual affability. He is genuinely interested in social and political issues and, unlike most, follows words with action. Most recently action meant campaigning for his local Labour candidate in the General Election.

"It all came about because the Tribune, a socialist paper that I write for, asked me to do a piece on why I was going to vote Labour. I told them that I wasn't going to vote Labour, that I was abstaining or perhaps even picketing the polling places telling people not to waste their time. But then I decided that this was useless and that I ought to find out something about my local Labour candidate, Ben Whittaker.

So I phoned Ben Whittaker and asked him what he thought about Vietnam. He replied that he agreed with the UN "Which means that

# PAUL GOES POLITICAL

you don't agree with the Foreign Secretary Michael Stewart?" "No," he replied. "I don't." "But would you vote against your party?" "Yes, I would." Still not completely convinced, I told Mr. Whittaker that others had promised to follow their principles, but when the time came they voted with the party like good little boys. He answered that he couldn't speak for others, only for himself. In the end he asked me if I would like to go into politics. I believe he thought I was a school boy.

I was impressed by Whittaker and when I read in the polls that he might be beaten by Henry Brooke, I went round to the local Labour headquarters and asked if I could help. For the rest of the week before the election I worked in their office and handed out leaflets outside the Finchley Road tube station. There were lots of good people working for Whittaker — Peter O'Toole, Harry Fowler, Alfie Bass, Libby Morris.

It was great fun. I would capture people and stare at them and say in a semi-accusing voice, "Have you voted?" One woman turned the tables on me. She captured me and said, "You! I thought better of you!" She was an anarchist. Once when we were going about in the campaign car, we ran into Henry Brooke in his campaign car, so I stood up, pointed an accusing finger at Brooke, and shouted to the crowd, "Is that the man you want to represent you?" I thoroughly enjoyed the whole thing. It was like performing, but serious as well.

We won. I'm glad to say, and on Saturday I went to a celebration party. The house where it was held was very opulent, which put me off a bit. There were a lot of very good paintings, but plastic Ivy on the mantelpiece. By the time the next election comes around, I'll be living in Islington, which is a safe Labour seat. There is a Communist candidate there, so I imagine I'll support him. G. F.

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**YEP,** it's Bob Lind, the "Elusive Butterfly" man himself, in glorious colour. A rare "still" pose of one of the busiest characters in the business. His songs are now being recorded by Keith Relf, Bobby Darin, Cher, Peter Paul and Mary. His American LP "Don't Be Concerned" sold 125,000 in the first week, is being rush-released here at the end of the month. His "Butterfly" follow-up in the States is the self-penned "I Just Let It Take Me", but could be the flip, "Remember The Rain", for Britain. He's touring Britain for three weeks at the end of May — possibly with the Beach Boys. A favourite quote from Bob, asked the usual question about his taste in clothes: "Clothes are just something I wear so I won't be embarrassed."

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# The mad British in Belgium!

RICHARD GREEN REPORTS FROM SOMEWHERE ABROAD...

**S**NOW was making driving pretty difficult as my taxi pulled up at the American Theatre on Brussels' World Fair Site. Overcoat collars were turned up and nobody hung about for long.

But inside the building, the Fortunes were laughing and taking the mickey out of non-English speaking technicians. They were there as guests on Dave Berry's TV show which goes out on April 23.

"Did you get in okay?" asked Barry Pritchard. "We had a hell of a job because we had a camera. They called the police or someone to Dave Berry because he was smoking in his dressing room."

Jeff, the amiable director of the show, made me welcome and introduced me and Fortunes' agent Terry King to the even more amiable Felts — barman extraordinaire. The Fortunes soon joined us, having taped "You've Got Your Troubles" on the juke box.

## JUKE BOX

After dinner on the 23rd floor of the splendid Westbury Hotel, we decided to take the town apart. In the very first club we visited, somebody put "You've Got Your Troubles" on the juke box.

"Who's the funny man?" Rod Allen wanted to know. "Haven't they got anyone decent in this place?"

Two Dutch photographers took us to a few night clubs, including the 007 where the Moody Blues' "Bye Bye Bird" single seems to be the order of the day.

Now it may be that getting up at 10 a.m. after going to bed only five hours earlier is considered difficult by some people. Certainly, the Fortunes road manager seems to regard it as an insurmountable problem. So it was left to the agent to do the honours. He saw them safely off to their plane for London, then we went to greet Dave Berry.

It wasn't made quite clear that because the reception for Dave was on the 29th floor of the Martini Building, only that type of drink would be available, so we had a surprise in store.

The mammoth journey to the great height was helped a bit, though, by the presence of Twinkle who we met on the

ground floor with Paul and Barry Ryan. They'd also come for the TV show which seemed to be turning into a mammoth British showcase.

A funny little man who looked as though he should be on TV urging "Do 'ave a Dubonnet" kept smiling at people, following us around and saying nothing. When Twinkle and I announced our engagement to him, he made a great effort and said: "Yes, yes." Then he continued his tracking activities. He turned out to be from the Communist Press.

Swarms of photographers cornered Paul and Barry and Twinkle, but the moment Dave Berry set foot in the place — whoosh! They swooped over to him and wouldn't let him out of their sights for a split second.

One enterprising chap asked Dave why he was wearing a reefers. "It was the only one I could find," replied a straight-faced Dave.

A petite American girl discovered who I was, wanted to know if I could introduce her to the Rolling Stones, and offered as a reward to show me the right clubs to visit and introduce me to Freddy Cannon's sister. I met Freddie's sister, Reggie, said she could meet Mick Jagger and Co. the next day when they arrived in the city and went off for a goulash lunch with Dave Berry.

Twinkle was sitting in a low-slung chair singing "End Of The World" at the TV studio that afternoon, while Paul and Barry watched from the stalls. A reporter for a Belgian pop magazine asked Twinkle who her favourite singer was and she told him: "Simon Hayes, he's an English folk singer." The poor man didn't know that Simon is Brian Poole's publicist and a friend of Twinkle's.

## DINE WITH MAYOR

Dave had to dash off to Bruges for a show and to dine with the Mayor. Not before announcing, however, that he wouldn't appear 'live' in Belgium again.

"The backing group has been getting consistently worse," he complained. "Last night they ruined my act. I've brought my own lead guitarist so that at least someone knows what to play."

The Martini Building was completely surrounded by police the next day to protect the Stones



CRISPIAN ST. PETERS — Richard Green talks about their adventures in Belgium (RM Pic)

The police were so efficient that they managed to keep out Kit Wells, Crispian St. Peters' publicist. They didn't care that the reception was also for Crispian and Truly Smith.

The nearest we got to the Stones was at one end of a long hall as they dashed out of the door at the other end of their way to lunch! Crispian and Truly never even arrived, but the Stones had been there and that seemed to satisfy the officials.

Frantic phone calls revealed that the missing singers were at the hotel trying to find out what was going on. It turned out that both Crispian and Truly were to have been met at the airport. Neither had been, though so they went off to the studios for their contributions to the show.

At lunch in a small restaurant where the Belgian manager spoke English with an American accent, Crispian provided an interesting diversion by toasting various Army regiments with his soup.

"I haven't been paid a penny for anything I've done," he confided in me. Then he brought the scandal to an end by adding: "I've been paid hundreds of pounds."

Truly was standing in the viewing room looking decorative while the Silkie performed on stage. Dave Berry and his manager pranced back and forth wearing shortie kimonos and an enthusiastic audience applauded out front.

Crispian was mobbed as we left the studio for our hotel that evening. It seemed to give him a greater zest for fooling around. In a beer cellar later, he joined a band of English rugby supporters who were standing on the table tops singing Cockney songs in competition with some Germans who were doing the same thing with their boisterous tunes.

And that evening in the clubs with the petite American? Well, we had a spot of bother there. It seems that nobody would believe the English continent was in



# Georgie talks to Dusty about James Brown, the Green Beret, Tamla, and Europe...

**G**EORGIE Fame was there and so was Dusty Springfield—at a "Top Of The Pops" telly-show. And Georgie wanted to ask questions about many things, especially Tamla-Motown. R.M.'s Peter Jones was there to sort out the chat. And here's how Georgie led into the discussion.

What's this thing about Tamla? Suddenly it was a big deal in this country and they toured and suddenly it seemed the popular thing to have a go at Tamla. And you said that Tamla was a dirty word, yet it shouldn't be.

Dusty: I can only go by observing the reactions of people at the James Brown Show. Brown's music is more primitive than Tamla. Tamla is (though it used not to be) a mass-produced article and it's very well done. I also think it's too advanced. I know they only use the same chords, but I happen to like them. They orchestrate it fully and it's a smooth sound and I think that people are knocking it because it's too glossy for them.

Georgie: But the Brown Show, on stage, is glossy and hardly primitive.

Dusty: But the music is not that much different from Little Richard. You notice that Little Richard still does quite well when he comes over here.

Georgie: But Brown says: "Screamings all round but I scream in key which makes a lot of difference." His whole attitude is non-primitive and if it's music it's primitive, then it seems that he is consciously making it primitive.

## SAME THING

Dusty: He's a smart man. He surrounds himself with very smart people and a fantastic band. If you listened, they were playing the same thing for an hour, virtually — riff, riff, blues thing which I love but basically it's unsophisticated music served up with a sophisticated gloss. I think it's the best possible way to present anything. It's terribly exciting because the rhythm section is great and the most marvelous driving bass sound. That's the primitive bit, the heavy bass sound. But Tamla is not primitive. It's quite sophisticated pop music. It's got strings and everything. People like me fell in love with it when it was rougher — sounding. That's when the Beatles started talking about it. Ever since "Baby I Need Your Loving", by the Toppas, from that time Tamla changed its sound.

Georgie: What about Eric Burdon saying American artists have everything written down beforehand and don't leave room for ad-libbing.

Dusty: I've already said in the Record Mirror about this. Like Martha and the Vandellas come over at eight in the morning and are shoved off to a rehearsal or brass call. They get with a group and learn six numbers and that's the way it stays because the group doesn't want to learn any more or is incapable of learning more and they find a set pattern. Doris Troy, for instance, wanted to do two sets for a club, but the group didn't want to learn another set. No chance.

Georgie: Well, what about your new record?

Dusty: Well, Vicki wrote part of the lyrics — Vicki Wickham. I played it over to her and she's sure it's a commercial tune. I said they'd written an English lyric and it was so ghastly that I couldn't do it. Lots of

# Fame Faces



DUSTY SPRINGFIELD talks to Georgie about some interesting and controversial subjects (RM Pic)

people, including my brother Tom, were asked to do the lyrics but couldn't come up with anything. So Vicki said "I'll write it." And she did. It's not bad, actually. It sounds so much better in Italian even now but of course if you don't know any Italian... It's practically identical to the Italian production but not so dramatic as the Italian because one man sang it there.

Georgie: Any plans for Continental travelling?

## PEN-PAL THINGS

Dusty: Well, I'm going to Stockholm soon. I really don't know what to sing there but I think the kids are aware of me in these countries because of the little pen-pal things. The Nordic people seem to know of me, but it'd be nice to sing some things they really know. But the Continent is something else. I remember Jackie Trent telling me she went to a rehearsal in Madrid and they said she could go back to the hotel and come back for a run-through mid-evening. She went back in the right dress, and she sang and the tempos went all over the place and it was a disaster. They simply said thank you very much. And that was the show—nobody had told her. And Vic Billings, my manager, and Kiki Dee went out there and it was a live show. Kiki was due on at 9.30 and she finally sang at 11.30. They just care. It's the funniest.

Georgie: Do you find you get more adulation on the Continent?

Dusty: I'm not very well known there. People are aware of me, but more in the business than the general public. I don't think I've

had a really big seller on the Continent. They certainly don't like me in Germany—I know that. They either like rock 'n' roll or country 'n' western and I don't fall anywhere near there. I tend more to rock. But we categorise things to such an extent over here in the States what we would call 'better pop music', they call 'good music'. A good music station we would think of as playing classical music, but there it's Sinatra and Martin. And pop includes Nancy Wilson and rock is everything else from Latin American to R and B.

Georgie: What about the Barry Sadler record of "Ballad Of The Green Berets"?

## FLESH CREEP

Dusty: I should say it's rubbish. It's a bit sad that they have to bother to do it. It's that bit about "Brave Young Man, Miss America's Best" or something like that. They're so bad about that kind of propaganda that it makes your flesh creep. They're so naive. You know those terrible films... say they take a picture of an American Military Academy — the equivalent of "Look At Life" and they have those terrible sort of full red-blooded American voices. It must be something to do with the war that British people have got, and I get very embarrassed at hearing that kind of thing. The Shangri-Las? Well, they make good records. I don't care about embarrassment as long as the record is well-produced. Anyway I know them, and I like them.

With which Dusty was off. Back to work. She'd said a great deal in a very short time. I enjoyed the chat —

GEORGIE FAME.

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12" stereo or mono LP

Norman Jopling and Peter Jones new albums reviewed by Norman Jopling and Peter Jones new albums

# rapid reviews

**P**LAYBOY leader Hush Hefner's discovery **JOHNNY JANIS** has a brilliant new album out on London HA U 8270. He phrases like Sinatra but his voice is very much his own. Not quite as flexible as it could be, but the claim that this is one of the finest romantic albums ever produced is nearer the truth than you might imagine. A better known singer is **LENNY WELCH** who has made some great records. His "Two Different Worlds" is an emotional blues-tinged album destined to appeal to anyone wanting relaxing adult music (London HA R 8267).

**CHAMPION JACK DUPREE** is a bluesman who has made a very good LP here in Britain. It's called "From New Orleans To Chicago" on Decca LK 4747. Superb piano work and the rest of the backing, handled by John Mayall, Eric Clapton, Tony McPhee, Malcolm Pool, Keef Hartley and Bill Shortt is great.

A big American hit which did nothing here was **GALE GARRETT'S** "We'll Sing In The Sunshine". It was taken off a new LP here "My Kind Of Folk Songs", many of which were penned by the extremely attractive Miss Garnett. Her deepish sometimes strident voice is pleasing and commercial without losing any charm. There are sixteen tracks on "Once Over Lightly" by C & W stylist **HANK LOCKLIN** which are quite familiar country-orientated songs given a kind of shortened treatment. It sounds ghastly but it comes over quite well. That's on RCA Victor RD 7274. Usually hot red discs are associated with the **Beach Boys** and **Ronnie & The Daytonas** etc, but country star **JOHNNY BOND** comes up with "Famous Hot Rodders I Have Known" on London HA H 8272. Some very interesting songs all about motors in one shape or another and an interesting photo of Johnny with his Mercedes sports. More country on "Stars Of The Steel Guitar", a Starday recording on London HA H 8269. Plenty of Western swing and clever fingerwork here.

"Indo Jazz Suite" by **Joe Harriott** and his Quintet, plus the Indian ensemble under **John Mayer** (saxophone and violin) is a fascinating jazz meeting of East and West — and the current interest in Indian music should give it big sales (Columbia SX 6025). Rapid change of mood for "Stay Late", by the **Eric Winstone Orchestra** (Columbia 6029) is new late-night party music, featuring Eric's piano and a load of familiar melodies. In the Lansdowne series (Columbia SX 6027), **Mr. Acker Bilk**, with the **Leon Young String Chorus**, presents a French-accented "Acker In Paris", with numbers like "Petite Fleur", "No Retreats" etc, with mellifluous clarinet work **Jean Shepard**, on "It's A Man Every Time" (Capitol T 2416) works over a round dozen country favourites and underlines why she's popular with the specialist field — the Oklahoma girl certainly knows how to switch moods. And a further change of musical mood "Alike" the film sound-track (HMV 3529) — a score written by **Sonny Rollins**, played by him alone with stars like **J. J. Johnson**, **Kenny Burrell**, etc. It has souvenir value and jazz significance.

**Martin Denny** produces "20 Golden Hawaiian Hits" (Liberty 1276) in his usual style, full of string guitars and lilting rhythms and several listenable — almost folk music. Piano music with a highly professional gloss from **Ferrante and Teicher** on "Spring Time" (United Artists ULP 1094), with Easter tunes and "April In Paris" and "I'll Remember April" and the rest of the bunch. **Mrs. Mills** has her own piano style, reminiscent of the party set-together in a public bar, and plays "Especially For You" (Parlophone 7002), helped through 16 songs by arrangements from **Geoff Love**. Film music from "Our Man Flint" played via the original motion picture score on Stateside 10174. Music composed and conducted by the multi-talented **Jerry Goldsmith** — another good souvenir. Record mixes from 1955 feature **Lionel Hampton** on "Tintinnabulation" (Verve 9124), a swimming set featuring also **De France**, **Rich**, **Wilson**, **Getz**, **Tatum**, **Peterson**. Title word — it means the "Ringing of Bells" otherwise the tubular bells of Hamp's vibes. The **Jordanaires** help out **Hank Williams Jr.** on "Ballads of the Hills and Plains" (MGM 8003), with original, amusing and sad songs like "Doe Holiday", "The River", "Eyes Of Death" — fast-rising son of a legendary father.



THE ANIMALS in Paris last month

(RM Pic)

## A souvenir album of the Animals' hits

**THE ANIMALS: "The Most Of . . ." We've Gotta Get Out Of This Place; Don't Let Me Be Misunderstood; Boom Boom; Baby Let Me Take You Home; Bright Lights Big City; I'm Crying; House Of The Rising Sun; It's My Life; Mess Around; Dimples; Bring It On Home To Me; Gonna Send You Back To Walker; I'm Mad Again; Talkin' 'Bout You (Columbia 6035).**

**CHARLES ROYER** "Where Does Love Go?" — What Now My Love; Once Upon A Time; Autumn Leaves; Girl; Softly As I Leave You; When The World Was Young; All The Things You Are; Venice Blue; Hello Young Lovers; La Vie En Rose; I Believe; Where Does Love Go (London HA T 8268).

**O**NE of the most romantic and nostalgic albums to be released in a long time. Mr. Royer's enchantingly romantic voice with that wonderful accent is set to work on twelve lovely songs. He doesn't sing. He just talks his way through them in a

way that no one else could possibly emulate. Beautifully sympathetic backing for a beautiful album. Produced by his son Michael, whose life ended so tragically a short while ago, and Jerry DeVorzon. Must be a big seller.

**DON GIBSON** "Too Much Hurt" There's A Big Wheel; Worried Mind; Lovin' Lies; A Wound Time Can't Erase; Too Much Hurt; When Your House Is Not A Home; Take These Chains From My Heart; Dark As A Dungeon; All The World Is Lonely Now; Sincere

**F**OURTEEN of the Animals most successful tracks, taking in their whole recording career from the start, via the first number one (**Rising Sun**) and on. Some have not previously been recorded, but are top favourites on their telly and radio shows. You'll know a lot of them, but it's a collectors' piece which merits success, even though they've now changed labels.

★★★★

The Blues: Then I'll Be Free (RCA Victor RD 7277).

**A**CE country singer/composer Don Gibson and a set of twelve wonderfully performed songs which put most other C & W albums to shame. Don can inject so much real feeling and heartbreak into these sides. He can switch from the blatantly sullen and moody to the slightly bemused and sad. Although commercial success, single-wise has eluded Don since "Sea Of Heartbreak" he has improved considerably since then.

★★★★

**CLEO LAINE: "Woman Talk"** — Fontana TL 316.

**D**AVE Lindup backing for the girl who sings so destructively. Items include well-known tracks like "Fascinating Rhythm" and "I Cover The Waterfront" but also lesser-known ones like the pre-war show tune "By Myself". There's a truly great "Feel Me A Grape" and there are bits and pieces from Cleo's associations with late night satire telly shows. Cleo sells hard, but tastefully. Her phrasing and diction excellent. Marvellous.

★★★★

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bill harry



UP 400 NORTH

singles reviewed by Norman Jopling and Peter Jones new singles reviewed by Norman Jop

A weak week, with not-so-good follow-ups from the Beach Boys, Bob Dylan, Lou Christie and Nancy Sinatra. Usual Wayne Fontana, excellent Searchers, and outsiders Johnny Kidd and the Koobas



BOB DYLAN



WAYNE FONTANA

JOHNNY KIDD: It's Got To Be You... I'm Gonna Make It... I Like A Little Bit Of You...
TOP FIFTY TIP:

THE BEACH BOYS: Sleep John... You're So Good To Me... I Wanna Be Like You...
TOP FIFTY TIP:

BOB DYLAN: One Of Must Know... You're A Good One...
TOP FIFTY TIP:

WAYNE FONTANA: Come On Home... My Eyes Break Out In Tears...
TOP FIFTY TIP:

TRINI LOPEZ: I'm Gonna Make It... I Like A Little Bit Of You...
TOP FIFTY TIP:

LOU CHRISTIE: Rhoads In The Rain... Trapeze...
TOP FIFTY TIP:

THE SEARCHERS: Take It Or Leave It... Don't Hide It Away...
TOP FIFTY TIP:

NANCY SINATRA: How Does The Grass Grow... You Darlin'...
TOP FIFTY TIP:

TERRY SLATER: Affectionately known as 'Terry The Pill'...
TOP FIFTY TIP:

JIMMY SMITH: Got My Mojo Working...
TOP FIFTY TIP:

JOHNNY RIVERS: Secret Agent Man...
TOP FIFTY TIP:

THE RIOT SQUAD: I Take It That We're Through...
TOP FIFTY TIP:

MEL TORME: You Got The Power Of Love...
TOP FIFTY TIP:

THE WRIT: Did You Ever Have To Make Up Your Mind...
TOP FIFTY TIP:

ANTOINETTE: Les Elaborations...
TOP FIFTY TIP:

THE HARRY ROBERTS SOUND: Honey Badger...
TOP FIFTY TIP:

TONY STRATTON SMITH: Manager of several Mersey artists...
TOP FIFTY TIP:

LANCE PERCIVAL: If I Had Wings...
TOP FIFTY TIP:

JOHNNY CARR: Then So Do I...
TOP FIFTY TIP:

GENE CHANDLER: I'm Just A Fool For You...
TOP FIFTY TIP:

DON ANDREWS: ex-member of THE REMO FOLK...
TOP FIFTY TIP:

THE HARRY ROBERTS SOUND: Honey Badger...
TOP FIFTY TIP:

RUSS (ONWAY): The Crunch...
TOP FIFTY TIP:

THE HARRY ROBERTS SOUND: Honey Badger...
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TOP FIFTY TIP:

JOHNNY CARR: Then So Do I...
TOP FIFTY TIP:

GENE CHANDLER: I'm Just A Fool For You...
TOP FIFTY TIP:

DON ANDREWS: ex-member of THE REMO FOLK...
TOP FIFTY TIP:

THE HARRY ROBERTS SOUND: Honey Badger...
TOP FIFTY TIP:

RUSS (ONWAY): The Crunch...
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THE HARRY ROBERTS SOUND: Honey Badger...
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TERRY SLATER: Affectionately known as 'Terry The Pill'...
TOP FIFTY TIP:

JIMMY SMITH: Got My Mojo Working...
TOP FIFTY TIP:

JOHNNY RIVERS: Secret Agent Man...
TOP FIFTY TIP:

THE RIOT SQUAD: I Take It That We're Through...
TOP FIFTY TIP:

MEL TORME: You Got The Power Of Love...
TOP FIFTY TIP:

THE WRIT: Did You Ever Have To Make Up Your Mind...
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ANTOINETTE: Les Elaborations...
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rapid reviews

THE WIMPLE WINCH: 'What's Been Done' (Fontana TF 686) sound most promising on a pacily presented beater...
'When A Man Loves A Woman' (Atlantic); 'Killer Joe' (Checker); 'Search For My Love' (Mojo); 'Sun Ain't Gonna Shine' (Any More); 'Walker Brothers' (Smash); 'Message To Michael' (Dionne Warwick) (Checker); 'Darling Baby' (Elgins) (V.P.).

a look AT THE U.S. CHARTS

FAST rising U.S. hits include—When A Man Loves A Woman—Percy Sledge (Atlantic); Killer Joe—Kingsmen (Wand); Searching For My Love—Bobby Moore (Checker); Sun Ain't Gonna Shine (Any More)—Walker Brothers (Smash); Message To Michael—Dionne Warwick (Checker); Darling Baby—Elgins (V.P.).
New U.S. releases include—How Does That Grab You Darlin'—Last Of The Secret Agents—Nancy Sinatra (Reprise); Nothing's Too Good For My Baby—Stevie Wonder (Tami); Love's Made A Fool Of You—Bobby Fuller Four (Mustang); Road Runner—Jr. Walker & All-Stars (Soul); The Teaser—Bob Kuban (Musicaland); The More I See You—Chris Montez (A & M); The Cruel War—Peter Paul & Mary (Warner Bros.); Mame—Bobby Darin (Atlantic); Long Distance Love—Ted Taylor (Atco); Let's Go Steady Again—Sam Cooke (RCA Victor); What Kinda Deal Is This—Titus Turner (Okeh); Boss Lovin'—Larry Williams (Smash); I Love Your Lovin'—Nina Simone (Philips); I'll Never Forget You—O'Jays (Imperial); Boomerang—Ernie K-Doe (Duke); Substitute—Who (Atco).
Big discs on the R & B Top Fifty not yet clicking nationally include—You've Got My Mind Messed Up—James Carr (Gold Wax); I Spy For The F.B.I.—Jamo Thomas (Thomas); Do Something For Yourself—Bobby Powell (Whit); Eye Sight To The Blind—B. B. King (Kent); A Real Humdinger—J. J. Barnes (Ric Tic); Desire—Charts (Wand); Wang Dang Doodle—Koko Taylor (Checker); N.J.

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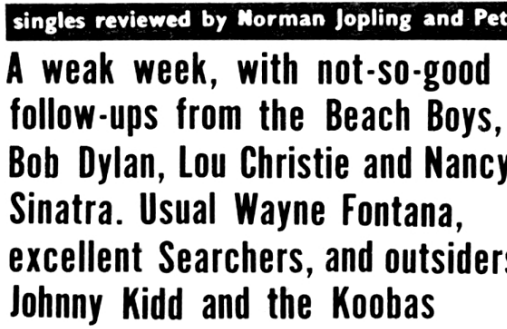
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THE THREE BELLS



THE THREE BELLS

THE THREE BELLS are featured on the "Stramash Road Show" which tours ballrooms from April 15-22. Also on the show are CHRIS MCLEURE, THE SOULBAND and THE SENATE. The girls go to Spain for the 22nd of May when they go to Barcelona for three days to do two TV shows, two radio shows and a cabaret spot. On May 29 they make their first trip to Switzerland. They have six days cabaret in Geneva, plus a spot and four days in Basel. Their next Columbia single is scheduled for release early in June.
THE HOLIDAYS are off to Bremen, Germany on May 28. This will be their second trip there but they will make their first German TV appearance on a new show "Beat Room". They make their debut appearance in Sweden when they go there on May 28 to appear for two weeks in the Swedish Folk Park.
One of our best female singers — Scotland's BARRY ST. JOHN, is thinking of leaving the country. I thought the last record I did was commercial, but apparently it isn't. I'm seriously thinking of going to the States, 'cause nothing's happening here in any way. People say that the sound of my voice is more important in the States and I've had three offers to go over there.
HARRY BEAR, former member of several Mersey outfits is now Road Manager with JOHN MAYALL'S BLUESBROKERS.
Group leader STEVE DAY who left Liverpool for two or three years, returned recently to form a new outfit STEVE DAY'S KINSMEN. However, the outfit rarely plays on Merseyside and most of their bookings take them to Scotland.
Coloured vocal outfit THE CHANTS are currently in Germany. On their return in the near future they will be cutting their first disc in a year and a half.
A dynamic new Scottish outfit has been born in London. ALEX HARVEY has rearranged his SOUL BAND and they now have a new name and new members — including BOBBY PATRICK, ex leader of THE BOBBY PATRICK BIG 6, who have now disbanded.
Topping about London last week — CASEY JONES, Casey together with his group THE GOVERNORS, are one of the most successful acts in Germany and have had no less than two records in the TOP 10 there at the same time. Casey, one of the founder of the FIRST important group to appear on Merseyside — CASS & THE CASSANOVAS, they were acclaimed as Liverpool's first group before THE BEATLES made their name locally. Members of the group were: Casey Jones, lead; BRIAN BARBER, rhythm; JOHNNY HUTCHINSON, drums and JOHNNY GUSTAFSON, bass. When Casey left the group they became THE BIG THREE, were signed to BRIAN LEFSTEIN and hit the charts with "Some Other Guy". Brian left the group to become stage manager at the Star Club, Hamburg, and then left for New York. Johnny Gustafson joined THE MERSYBEATS, then formed his own outfit THE JOHNNY GUS SET, then went solo and is currently in London reforming a group. Johnny Hutchinson is still playing around Merseyside.
STU JAMES & THE MOJOS are now semi-professional, as are THE DENNIONS.
A last farewell to the paper that I originally started six years ago. MERSEY BEAT may have gone, but I'm pleased to be the one to keep on reporting the activities on the Northern scene. This column is now the most complete and accurate barometer on events in Northern pop music and artists wishing to send in news and photographs should write to: Bill Harry, Flat 7, Phoenix House, Charing Cross Road, London.

NAME ADDRESS

NAME ADDRESS

NAME ADDRESS

The  
Tony Hall  
Column



# WANTED

## A girl calling herself 'Beverley' reward given

**THIS IS URGENT!** Will a reader of this column named Beverley please contact me at once? Now if the rest of you are mystified by this opening, I've got news for you. You're not alone. I am, too. The whole thing's a mystery. Let me tell you what happened.

On my desk the other day appeared a package. Inside it: two demo records. And the following hand-written note . . .

"Dear Tony Hall,  
I read your column in RM each week. As you seem to dig all the same sounds as I do, I wonder what you think of this demo I've made.

Any criticisms that you may have would not fall on tin-ears. This is the first time that I've been in a studio. So it's not my best. But if you listen close, I think you'll know what I'm trying to say."

The letter was signed simply "Beverley". No more. No less. And certainly no address.

I was harassed as hell at the time. Every second counted. But I put it on the player. And could hardly believe my ears. I just sat and listened. Completely fascinated. The backing rhythm section swung like nobody's business. There was a rolling, funky piano with a seemingly unendingly monotonous bass figure going on underneath. And half way through, a fantastic organist joins in. And the whole thing keeps gathering momentum. Over and in and out of it, there's this girl. Difficult to describe the voice. It's a bit nasal. A bit folksy. A bit sort of contemporary bluesy. And the song was a gas. Title? "Picking Up the Sunshine, Drinking Down the Rain".

The other three sides were nearly as interesting. Especially one called "Where the Good Times Are."

I found myself playing "Sunshine" and "Times" over and over again when I got home. I tried them on everyone who came to the house. And even took them with me when I went out to George Harrison's house the following night. He, too, was knocked out.

Looks like the RM's found something special. If only we can find out who Beverley is. So, love, if—as a regular reader of this column—you see this . . . please, PLEASE let me know who or what you are. Because I think you have a tremendous feel, great awareness and a potential that should be nurtured and developed as soon as humanly possible.

So, "Beverley" . . . it's up to you.  
● A line or two about some of the newer records that I've been listening to. Most of which the dee-jays haven't been playing. But which I think you'd dig . . .

★ **Dionne Warwick's** "In Between the Heartaches" (Pye International): a typically sophisticated Bacharach-David song, sensitively sung by the girl that far too many people are tending to take for granted.

★ **The Royalettes'** "Only When You're Lonely"/"You Bring Me Down" (MGM): Two tasteful Teddy Randazzo productions—"Bring Me Down" is also his song and similar in mood to Little Anthony's "Think I'm Goin' Out Of My Head"—that aren't world-shakers but very pleasant late-night listening.

★ **Martha and the Vendellas'** "My Baby Loves Me" (Tamlamotown): Martha has always been my favourite T-M girl singer. She's got so much warmth. This is one you learn to live with. And come to dig very much indeed.

★ **The Drifters'** "Memories Are Made Of This" (Atlantic): a revival of the old Dean Martin hit. Commercial. And the intro's very unusual.

★ **Marvin Gaye's** "One More Heartache" (Tamlamotown): a logical successor to "Ain't That Peculiar". So far, I don't dig it as much. But, as with all T-M sounds, it'll probably sneak up on me.

★ **Carole King's** "A Road to Nowhere"/"Some Of Your Lovin'" (London): At long long last, a new single by one of the great (co-) composers of our time. It's weird, it's lonely. But it's beautiful. And her own version of the song Dusty recorded gets even more plays from me than the official 'A' side.

★ **B. J. Thomas and The Triumphs'** "I'm So Lonesome, I Could Cry" (Pye International): a big American hit. But not at all my cup of tea. Fine for country fans.



**NANCY** Sinatra (above) being presented with a gold disc for "Boots" by 'Lord Tim', an English deejay working in the States. It all took place at the 'It's Boss' club.

On the right are the Lovin' Spoonful, topping the U.S. charts with "Daydream" and also making quite an impact here. They've had two other singles issued here — "Do You Believe In Magic" and "You Didn't Have To Be So Nice", plus an LP.



**SIMPLE** but effective is the outfit worn by the She Trinity — black pants and sweaters with their names inscribed thereon. Leader Robin York says: "We arrived in Britain in January. I hope we find success here. I first formed the group specifically to come to Britain — there seemed a shortage of girl beat groups. Robin is 23, born in South Shields, played in local Dixie bands, then emigrated when she was 18. She's also had a male jazz group, the Robin York trio, touring the States. On rhythm is Sue Kirby — they met in a coffee bar. Shelley Gillespie, on lead, was a friend from Toronto days. Their original bassist couldn't cross the Atlantic so down came Pauline Moran from Blackpool. Current disc is the much-plugged "He Fought The Law". If it does well, then the girls stay on in Britain. The She Trinity are seen here with RM's Northern Correspondent Bill Harry.

# names & faces

by  
PETER  
JONES



**FRANKIE** and Johnny are the newest twosome on record with their "(I'm) Never Gonna Leave You" released on Decca. The pair met in their native Scotland at Glasgow's Dennistown Palais and soon started slinging together. They were signed up by the giant Acuff-Rose organisation and now comes their first disc. And they are as good, if not better, live as they are on record. The rumour that they are to record a song called "Elvis Presley" is unfounded. Here they are, at their reception at Isow's Restaurant in Soho with the Seekers, Roy Orbison and Jonathan King. (RM Pic)

**HEAR!**

**LULU**  
on her  
fabulous LP  
SOMETHING TO  
SHOUT ABOUT



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FROM MARCH 25th  
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BERRY**

on his  
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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 YOU'RE MY SOUL AND INSPIRATION\* (4) Ritchie Valens
- 2 BANG BANG\* (6) Cher (Imperial)
- 3 DAYDREAM (7) Lovin' Spoonful (Kama Sutra)
- 4 GOOD LOVIN' (4) Young Rascals (Atlantic)
- 5 SECRET AGENT MAN (4) Johnny Rivers (Imperial)
- 6 THE BALLAD OF THE GREEN BERETS\* (10) S. Sgt. Barry Sadler (Columbia)
- 7 NOWHERE MAN\* (7) Beatles (Capitol)
- 8 TIME WON'T LET ME (9) Outcasts (Capitol)
- 9 18TH NERVOUS BREAKDOWN\* (4) Rolling Stones (London)
- 10 I'M SO LONESOME I COULD CRY (10) B. J. Thomas (Scepter)
- 11 KICKS (14) Paul Revere and the Raiders (Columbia)
- 12 SLOOP JOHN B. (21) Beach Boys (Capitol)
- 13 CALIFORNIA DREAMIN'\* (12) Mamas & Papas (Dunhill)
- 14 634-5789\* (10) Wilson Pickett (Atlantic)
- 15 THIS OLD HEART OF MINE\* (14) Tely Brothers (Tamla)
- 16 LUFFE LUFFE (14) Mitch Ryder and the Detroit Wheels (New Voice)
- 17 A SIGN OF THE TIMES (4) Tommie Stark (Warner Bros)
- 18 LEANING ON THE LAMPPOST (1) Herman's Hermits (MGM)
- 19 SHAKE ME, WAKE ME\* (14) Four Tops (Motown)
- 20 GLORIA\* (2) Shadows of The Knight (Dunhill)
- 21 FRANKIE AND JOHNNY\* (8) Elvis Presley (RCA)
- 22 SPANISH FLEA\* (14) Herb Alpert and the Tijuana Brass (A & M)
- 23 SOMEBODY\* (2) Lon Chaney (Decca)
- 24 MONDAY-MONDAY (1) The Mamas & Papas (Dunhill)
- 25 WALKING MY CAT NAMED DOC\* (1) Norman Tanega (New Voice)
- 26 SHAPES OF THINGS\* (2) Yardbirds (Epic)
- 27 SURE GONNA MISS HER\* (1) Gary Lewis (Liberty)
- 28 MAGIC TOWN (12) Young Love & Co
- 29 WHAT NOW MY LOVE (1) Tomi Albert and the 4 Tops (A & M)
- 30 RHAPSODY IN THE RAIN (1) Lon Christie (MGM)
- 31 TRY TOO HARD (2) Dave Clark (Reprise)
- 32 HOMEWARD BOUND\* (7) Simon and Garfunkel (Columbia)
- 33 EIGHT MILES HIGH (1) The Byrds (Columbia)
- 34 WOMAN\* (1) Peter and Gordon (Capitol)
- 35 BABY SCRATCH MY BACK\* (10) Slim Harpo (Excello)
- 36 THINK I'LL GO SOMEWHERE AND CRY MYSELF TO SLEEP (8) Al Martino (Capitol)
- 37 ONE MORE HEARTACHE (12) Marvin Gaye (Tamla)
- 38 SATISFACTION\* (1) Otis Redding (Volt)
- 39 TOGETHER AGAIN (1) Ray Charles (ABC)
- 40 LOVE MAKES THE WORLD GO ROUND\* (10) Deon Jackson (Capitol)
- 41 I HEAR TRUMPETS BLOW (7) Tokens (B. T. Puppys)
- 42 THE LOVE YOU SAVE (MAY BE YOUR OWN) (1) Joe Tex (Dunhill)
- 43 TILL THE END OF THE DAY (2) Kinks (Reprise)
- 44 TIME (2) Pozo Seco Singers (Columbia)
- 45 CAROLINE NO (1) Brian Wilson (Capitol)
- 46 YOU BABY\* (3) Turtles (White Whale)
- 47 THE PHOENIX LOVE THEME (1) The Brass Ring (Dunhill)
- 48 AIN'T THAT A GROOVE (9) James Brown (Kinz)
- 49 GET READY\* (1) Temptations (Gordy)
- 50 THE RAINS COME\* (1) Sir Douglas Quintet (Drebe)

## TOP E.P.'s

- 1 YESTERDAY (1) Beatles (Parlophone)
- 2 BEATLES (1) Beatles (Parlophone)
- 3 MILLION SELLERS (1) Beatles (Parlophone)
- 4 THE SEEKERS (1) The Seekers (Columbia)
- 5 WITH GOD ON OUR SIDE (4) Joan Baez (Fontana)
- 6 THREE WHEELS ON MY WAGON (2) New Christy Minstrels (CBS)
- 7 ANDY WILLIAMS' FAVORITES No. 1 (1) Andy Williams (CBS)
- 8 KWYET KINKS (7) The Kinks (Pye)
- 9 NO LIVING WITHOUT YOUR LOVING (9) Manfred Mann (HMV)
- 10 GREEN SHADES OF VAL DOONICAN (20) Val Doonican (Decca)
- 11 MACHINES (1) Manfred Mann (HMV)
- 12 BACHELORS (11) Bachelors (Decca)
- 13 YOU PUT THE HURT ON ME (8) Spencer Davis Group (Fontana)
- 14 DYLAN (15) Bob Dylan (CBS)
- 15 MANY MORNING (10) Slim Harpo (Excello)
- 16 DODDY AND THE DIDDYBEN (12) Ken Dodd (Columbia)
- 17 FARLOWE IN THE MIDNIGHT HOUR (16) Chris Farlowe (Immediata)
- 18 DONOVAN Vol. 1 (2) Donovan (Pye)
- 19 BARBRA STREISAND (15) Barbra Streisand (CBS)
- 20 TONY BENNETT (16) Tony Bennett (CBS)
- 21 FIVE YARDBIRDS (12) The Yardbirds (Columbia)

## TOP LP's

- 1 SOUND OF MUSIC (1) Soundtrack (RCA)
- 2 RUBBER SOUL (1) Beatles (Capitol)
- 3 TAKE IT EASY WITH THE WALKER BROTHERS (2) Walker Brothers (Philips)
- 4 EYE BYE BLUES (5) Bert Kaempfert (Polygram)
- 5 MARY POPPINS (4) Soundtrack (HMV)
- 6 GOING PLACES (2) Herb Alpert (Pye)
- 7 OTIS BLUE (3) Otis Redding (Atlantic)
- 8 BEACH BOYS' PARTY (7) Beach Boys (Capitol)
- 9 THE SECOND ALBUM (5) Spencer Davis Group (Fontana)
- 10 MY NAME IS BARBRA, TWO (10) Barbra Streisand (CBS)
- 11 TURN-TURN-TURN (7) The Byrds (CBS)
- 12 SOLD GOLD SOUL (14) Various Artists (Atlantic)
- 13 A STRING OF TONY'S HITS (2) Tony Bennett (CBS)
- 14 MAY EACH DAY (11) Andy Williams (CBS)
- 15 FAREWELL ANGELINA (15) Joan Baez (Fontana)
- 16 ALMOST THERE (20) Andy Williams (CBS)
- 17 MANTOVANI MAGIC (1) Mantovani (Decca)
- 18 HELP (1) Beatles (Parlophone)
- 19 A WORLD OF OUR OWN (16) The Seekers (Columbia)
- 20 THE OBSESSION WAY (13) Roy Orbison (London)

## 5 YEARS AGO

- 1 WOODEN HEART (2) Elvis Presley
- 1 YOU'RE DRIVING ME CRAZY (7) Temperance Seven
- 3 BLUE MOON (2) Marcels
- 4 ARE YOU SURE (1) The Allisons
- 5 LAZY RIVER (7) Bobby Darin
- 6 THESE FROM DIXIE (1) Duke Ellington
- 7 WARPAIN'T (11) Brook Brothers
- 8 GEE WHIZ IT'S YOU (12) Cliff Richard
- 9 DON'T TREAT ME LIKE A CHILD (1) Helen Shapiro
- 10 ON THE REBOUND (1) Floyd Cramer
- 11 A HUNDRED POUNDS OF CLAY (13) Craig Douglas
- 12 AFRICAN WALTZ (17) Johnny Dankworth
- 13 WALK RIGHT BACK/ EBONY EYES (1) Everly Brothers
- 14 EXODUS (1) Frankie and Tedder
- 15 LITTLE BOY SAD (2) Johnny Hartmore (Philips)
- 16 WHERE THE BOYS ARE (10) Connie Francis
- 17 THEME FOR A DREAM (16) Matt Monro
- 18 MY KIND OF GIRL (16) Matt Monro
- 19 AND THE HEAVENS CRIED (9) Anthony Newley
- 20 BABY SITTING' BOOGIE (19) Russ Clifton

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 SOMEBODY HELP ME (4) Spencer Davis Group (Fontana)
- 2 THE SUN AIN'T GONNA SHINE ANYMORE (17) Walker Bros. (Philips)
- 3 SOUND OF SILENCE (7) The Mamas & Papas (Dunhill)
- 4 HOLD TIGHT (6) Dave, Dee, Dozy, Beaky, Mick and Tich (Fontana)
- 5 SUBSTITUTE (11) The Who (Reaction)
- 6 ELUSIVE BUTTERFLY (7) Val Doonican (Decca)
- 7 ELUSIVE BUTTERFLY (3) Bob Lind (Fontana)
- 8 MAKE THE WORLD (10) Eddie Arnold (RCA)
- 9 DEDICATED FOLLOWER OF FASHION (4) The Kinks (Pye)
- 10 YOU DON'T HAVE TO SAY YOU LOVE ME (16) Dusty Springfield (Philips)
- 11 SOMEDAY ONE DAY (19) The Seekers (Columbia)
- 12 I PUT A SPELL ON YOU (21) Alan Price (Decca)
- 13 BANG BANG (10) Cher (Liberty)
- 14 SHAPES OF THINGS (4) Yardbirds (Columbia)
- 15 PIED PIPER (26) Crispian St. Peters (Decca)
- 16 BLUE TURNS TO GREY (15) Cliff Richard (Columbia)
- 17 HOMEWARD BOUND (7) Simon and Garfunkel (Columbia)
- 18 ALFIE (12) Cilla Black (Parlophone)
- 19 BARBARA ANN (10) Beach Boys (Capitol)
- 20 YOU WON'T BE LEAVIN' (4) Herman's Hermits (Columbia)
- 21 THESE BOOTS ARE MADE FOR WALKIN' (20) Nancy Sinatra (Reprise)
- 22 WHAT NOW MY LOVE (17) Sonny and Cher (Atlantic)
- 23 DAY DREAM (11) The Lovin' Spoonful (Drebe)
- 24 SHIA LA LA LA LEE (12) Small Faces (Decca)
- 25 I CAN'T LET GO (3) Hollies (Parlophone)
- 26 FRANKIE AND JOHNNY (8) Elvis Presley (RCA)
- 27 SUPERGIRL (19) Graham Bonney (Columbia)
- 28 BALLAD OF THE GREEN BERETS (20) Sgt. Barry Sadler (RCA)
- 29 TWINKLE TOES (25) Roy Orbison (London)
- 30 BACKSTAGE (22) Gene Pitney (Stateside)
- 31 SPANISH FLEA (10) Herb Alpert (Pye)
- 32 A LEGAL MATTER (24) The Who (Brunswick)
- 33 I CAN'T GET (NO) SATISFACTION (28) Otis Redding (Atlantic)
- 34 LIGHTNING STRIKES (28) Lon Christie (MGM)
- 35 HIGHWAY CODE (3) The Master Singers (Parlophone)
- 36 THAT'S NICE (41) Neil Christian (Strike)
- 37 A GROOVY KIND OF LOVE (23) The Mindbenders (Fontana)
- 38 PLEASE STAY (46) Cryin'-Shames (Decca)
- 39 SOUL AND INSPIRATION (1) The Hightones (Verve)
- 40 WALKIN' MY CAT NAMED DOC (42) Norma Tanega (Stateside)
- 41 MEX A GIRL (28) Shadows (Columbia)
- 42 TIJUANA TAXI (49) Herb Alpert and the Tijuana Brass (Vee) (Vee)
- 43 HEARTACHES (23) Vince Hill (Columbia)
- 44 ONE OF US MUST KNOW (1) Bob Dylan (CBS)
- 45 SOMETHING ON MY MIND (1) Chris Andrews (Decca)
- 46 MAY EACH DAY (27) Andy Williams (CBS)
- 47 COMMUNICATION (1) David McCallum (Capitol)
- 48 I FOUGHT THE LAW (1) Bobby Fuller (Four)
- 49 SECOND HAND ROSE (44) Barbra Streisand (CBS)
- 50 WORKIN' MY WAY BACK TO YOU (3) Four Seasons (Philips)

## BRITAIN'S TOP R & B SINGLES

- 1 SHAKE ME, WAKE ME (1) Four Tops (Motown 552)
- 2 SOOKIE, SOOKIE (8) Don Covay (Atlantic 4073)
- 3 SATISFACTION (2) Otis Redding (Atlantic 4084)
- 4 THIS OLD HEART OF MINE (1) The Kinks (Reprise)
- 5 ONE MORE HEARTACHE (1) The Temptations (Gordy)
- 6 THE RAINS COME (1) Sir Douglas Quintet (Drebe)
- 7 THE LOVE YOU SAVE (1) Joe Tex (Dunhill)
- 8 SHOTGUN WEDDING (1) Roy 'C' (Island 272)
- 9 634-5789 (1) Wilson Pickett (Atlantic 4072)
- 10 I GOT YOU (I FEEL GOOD) (1) James Brown (Pye 23526)
- 11 PHILLY DOG (8) Marketers (Atlantic 4079)
- 12 GET READY (1) The Temptations (Gordy)
- 13 TIRED OF BEING LONELY (13) Sharpees (Stateside 405)
- 14 I'LL TAKE GOOD CARE OF YOU (1) Garnett Mimms (United Artists 1139)
- 15 THE NEW BREED (16) James Brown (Philips 1461)
- 16 SMOKEY JOE'S LA LA (16) Googie Rene Combo (Atlantic 4076)
- 17 IN THE MIDNIGHT HOUR (1) Little Mar and the Blues Sounds (Atlantic-Imported)
- 18 DANCE DANCE DANCE (19) Tammy Duncan (Rue 4002)
- 19 TAKE A LOOK (15) Irma Thomas (Liberty 46373)
- 20 THE PAIN GETS A LITTLE DEEPER (1) Darroze Fletcher (London 10024)

## BRITAIN'S TOP R & B ALBUMS

- 1 FOUR TOPS SECOND ALBUM (1) Four Tops (Tamla-Motown 11021)
- 2 TEMPTATIONS (1) Temptations (Tamla-Motown 11022)
- 3 SOLID GOLD SOUL (1) Various Artists (Atlantic 4084)
- 4 OTIS BLUE (2) Otis Redding (Atlantic 5041)
- 5 I GOT YOU (1) James Brown (Pye 20274)
- 6 CONFESSIN' THE BLUES (6) B. B. King (HMV 3514)
- 7 THE SUE STORY Vol. 2 (1) Various Artists (Rue 933)
- 8 SOUL BALLADS (1) Otis Redding (Atlantic 5029)
- 9 SATURDAY NIGHT AT THE UPTOWN (1) Various Artists (Atlantic 5018)
- 10 GOING TO A GO-GO (1) Miralees (Tamla-Motown 11024)



The Kinks—number 43



Elvis Presley—number 26

**Polydor**

**JOHNNY DESMOND**

MY MELANCHOLY BABY

Polydor BM 56 703

**TONY MIDDLETON**

DON'T EVER LEAVE ME

(from "Sweet Adeline")

Polydor BM 56 704

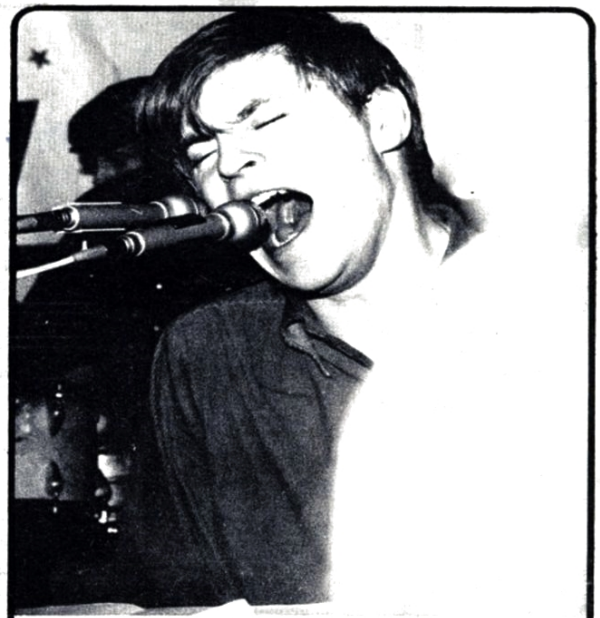
**PAUL DEAN**

SHE CAN BUILD A MOUNTAIN

Reaction BM 59 1002



**ROY ORBISON** seen relaxing—before his unfortunate accident. However, one consolation for Roy is that he was joined in Britain last week by his wife Claudette, who rushed over from the States when she heard of his accident. Roy and Claudette are now together again permanently, after their separation.



**ALAN PRICE** in action, singing with his combo

# ALAN'S HIT WILL BE ON THE NEXT ANIMALS LP!

**A** YEAR after leaving the Animals and forming his own band, Alan Price has at last got a hit record—with a number that's on the Animals' next LP.

"I phoned Mike Jeffries, my manager, and said there was this song I wanted to do. I was fed up with people looking round for commercial sounds for me month after month and I decided to do 'I Put A Spell'." Alan said. "Mike said: 'You must be joking, the Animals recorded it two days ago for their LP.'"

"I'd picked out four songs and recorded three of them, but, oh man, they were really terrible. You heard one when you came up to the office. You know how bad that was. We've been doing 'I Put A Spell' on stage for a long time and it's been going down well."

Alan's getting ready for his first LP now. Most of the numbers have been chosen—but there are one or two surprises in store for people who expect numbers of the 'I Put A Spell On You' ilk.

"Most of the numbers will be for dancing. I want to do a big dancing record," Alan explained. "There'll only be one or two slow numbers, if that. I've got most of the songs picked out, but there wasn't one of them suitable for a single. There's a lot of difference between LP and single material."

"If we do 'I Put A Spell' on the LP, I want to get our road manager to sing it. He's got a great fruity voice. When he thinks no one's looking, he starts singing. He sings 'Ave Maria' in a big falsetto voice. He went to public school and has got all spots. He came second in the British chess championships. He's got a big chess mind. It'd be a great joke to have him sing it."

## COMPARISON

Charlie, the doorman at the Flaminio, walked over and joined us. Quite innocently he told Alan that "I Put A Spell On You" sounded like "House Of The Rising Sun".

"Yes, well, where's the laser and liver?" Alan asked. "Tact had won for once. The Animals are the Ben Hur of pop music. All this extravaganza and complication. We want to get some of this stuff now."

Talk got round to the charts and Alan spoke about a recent meeting he had with his friend Spencer Davis. Seems they both have a lot in common.

"We were talking about being sensitive and easily hurt when people knock you," Alan said. "Spencer said: 'What does it really mean to me personally when I get a hit record?' He's right. I mean now that we've got a hit, you don't walk tall and get great social standing. When you go back home people don't say: 'There's the boy who made a hit.' The money's better and you get all the TV's and radios, but I don't know, it doesn't make that much difference."

**RICHARD GREEN**

**LIBERTY** re-issuing Eddie Cochran's "Summertime Blues" backed with "C'Mon Everybody" on April 22. . . . Kevn Dodd described BBC-TV coverage of the election as "better than The Munsters". . . . The Crystals — now a trio with a male guitarist . . . next Sam Cooke snuck likely to be "Let's Go Steady Again" . . . Birmingham club ads for Don Covay describe him as having two number one records — "See Saw" and "Sookie Sookie". . . . Michael Palin's impersonation of the Prime Minister on "Now!!!" more faithful in some ways than John Bird's . . . Patsy Ann Noble's actina's debut on "Dancer Man" wasn't as bad as it could have been . . . next Bobby Fuller . . . Michael Godin on a fine first edition of "Rhythm and Soul USA" . . . for rock fans — Charlie Rich's "Big Boss Man" LP may be issued here . . . next Bobby Fuller . . . "Love's Made A Fool Of You" . . . Roy Orbison arrived at Frankie & Johnny reception wearing a leather coat and crutches . . . "Louie Louie" recorded by Travis Wammack . . . U.S. singer Jack Jones, divorced last month, is reported to earn £2,800 a week.

Surely Carole King's "A Road To Nowhere" is the londest awaited follow-up to a smash hit on record — her last release here "It Might As Well Rain Until September" reached number 3 in 1962. . . . Teddy Randazzo to record Sammy Turner . . . Simon and Garfunkel's "Sound of Silence" awarded a gold disc for selling over a million copies. . . . U.S. R & B stars due to visit Britain for the first time include Alvin

Robinson (May), Billy Stewart (June) and Joe Tex (July).

Swedish pop singer, Suzanne, here to record . . . Gene Clark unlikely to rejoin the Byrds . . . Fortunes to Paris for TV on May 4 . . . new Animals T-shirts are hilarious . . . Manfred Mann made video tapes in Fulham for U.S. promotion . . . John Dankworth wrote the score for "Morzsa: A Suitable Case For Treatment" movie . . . agent Terry King sets Hollywood calls from someone called "Icy" . . . now they're holding receptions at the airport . . . Varabonds' newie sounds like a hit . . . who does Jimmy Smith bother to sing on "Mojo" . . . yours truly tipped Alan Price Set's "Spell" before it was released . . . the Sands and the Move signed to Marquee Artists Management . . . Kenny Ball revives Winifred Atwell's former hit "Poor People Of Paris" . . . still no new LP from the Yardbirds . . . what have Belgian acts got against Kit Wells? . . . Gary Farr now backed by the New T-Bones following chance in line-up . . . RM scooped the field with last week's pic of Raveup Shaker . . . Lovin' Spoonful make their only West End appearance at the Marquee on April 18 . . . two journalists and a booker seen playing hide 'n' seek in Chelsea at 5 a.m. . . . Diane Ferraz and Nicky Scott now publicised by Brian Sommerville . . . don't mention Keith Altham to Marcella police . . . Thursday's Children disbanding . . . is the Byrds "Turn Turn Turn" dedicated to a certain advertising man? . . . with trends in Britain delving still further into the past, Elvis Presley may well unwitting have landed himself a very big hit with "Frankie & Johnny"



**TWO GREAT HITS FROM THE AMERICAN CHARTS !!**

## ONE TRACK MIND

recorded by **THE KNICKERBOCKERS**  
on LONDON HLH 10035

## SHE BLEW A GOOD THING

recorded by **THE AMERICAN POETS**  
on LONDON HLC 10037

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