

Record Mirror

Largest selling colour pop weekly newspaper 6d.
No 267 Every Thursday. Week ending April 23, 1966



MICK JAGGER (RM pic.)

SOMETHING FOR EVERYBODY INSIDE

Bob Dylan colour and feature

WALKER BROTHERS

Lovin' Spoonful colour and feature

BACHELORS COLOUR

rock'n'roll special

NEW EXTRA LARGE 'UP NORTH' COLUMN

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

'WHAT DOES DUSTY SING?'



DUSTY — some confusion over the lyric of her latest record

An RM reader asks about the words of Dusty's latest hit

AS I have three teenagers here and am also a Dusty Springfield fan, could you please put us all out of our misery. What does Dusty say on her latest record, "You Don't Have To Say You Love Me". We know all but two words. She sings "You don't have to say you love me, just because —", and there we're stumped. We bought the record and listened for two weeks but we just can't make it out. Please help us out.

James Craig obliges: There seems to be quite a bit of confusion over this line in Dusty's song. The line actually reads: "You don't have to say you love me, JUST BE CLOSE AT HAND".

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1. Telephone GERRard 7942/3/4

LABEL FANS

I HAVE started an Immediate Records Appreciation Society, and I wondered if you would print this letter in your paper to let people know about it. It will deal with all artists whose records are released through the Immediate Record Company. So if anyone who is an admirer of Chris Farlowe, McCoys, Poets, Jimmy Page, Andrew Oldham, Keith Richard etc. would send a s.a.p. to me I will forward particulars — David Ruffell, 14 Wandale Road, Wimbledon, S.W.19.

BEATLE SWAP

I HAVE Beatles monthly books 2, 4-29, 31, 32 and I would like to swap them for any of other groups, old copies of Record Mirror, records or anything! I'll even sell them. Any Beatles' fans interested, please contact me. I also have books like The Beatles at Carnegie Hall! Thanks very much — Pat Milliken, 56 Malvern Way, Hastings, Sussex.

MORE OF GARY

ON April 6 I was lucky enough to see the Walker Brothers at the Odeon Leeds. I think they put on a fabulous performance and they well deserved their audience's approval. One thing, however, stuck out in my mind as being rather unfair. The drummer, Gary Leeds, was for the larger part of the performance in darkness while Scott and John were bathed in separate spot-lights. I think the drummer in any group should be treated on an equal basis with his partners. — Mavis Gillatt, 20 College Close, Aikborough, Scunthorpe, Lincs.

COCHRAN RELEASES

I N view of letters you have had recently from Mr. Andrew O'Neil (and others), about further Eddie Cochran releases, I must write to point out that E.M.I. in fact, has released ALL the titles made available to us by Liberty in America. On April 22 we are re-issuing 'C'mon Everybody' coupled with 'Summertime Blues' in a new release, obviously, that would not be made if we had access to fresh material. However, our International Department have been investigating for some time the possibility of obtaining the

rights to other titles through virtually unknown American companies and until we are successful in this direction there will be, regrettably, no more previously-unheard Eddie Cochran releases. — Syd Gillingham, Press Relations Officer, E.M.I. Records.

NAME GAME

WHAT'S in a name? Quite a lot judging by the number of recording artists who use initials only before their surnames. Some like O. V. Wright have first names that are a real tongue twister and U. S. Bonds (Ulysses Samuel) eventually chanced his to plain Gary. But over in the States it seems to have become quite a fashion and some are obviously contrived such as Z. Z. Hill who records for Kent P. J. Praby says that his stand for Prince James! Recent American recording artists include: J. B. Lenoir, H. B. Harnum, L. C. Cooke (Destination Records), J. J. Barnes (Rings), R. C. Smith (Arhoolie), B. B. Carter (Emanuel), L. C. McKinley (Vee Jay), J. B. Love (Kapp), T. C. Lee and King Pins (Federal), B. B. Butler (Barry), J. C. Davis (Chess), K. C. Russell (Uptown), J. B. Hutto and His Hawks (Bootleg), B. B. King (ABC Paramount), P. F. Sloan, J. J. Jones (Ebb), E. C. Beatty (Colonial), and D. C. Rand (Candy). But the shortest titled artists that I have on disc are on a Pye L.P. "Murderer's Home" which is a recording made by Alan Lomax of Negro prisoners in the Mississippi State Penitentiary. Two singers are simply called H.R. and C.B. and this is obviously for safety measures. — Tony Gribham, 218, Fulbourne Road, Walthamstow, London, E.17.

JUST a few Very Important Points about this page. YOUR page: First, you MUST include name and address on each letter, though not necessarily for publication; PLEASE send stamped addressed return envelope if you want information or assistance; do understand that we must reserve the right to 'cut' letters — i.e. remove unnecessary comments! Otherwise, do please keep writing — this is the page which reflects exactly what you, the reader, is thinking. Oh, one other thing — people wanting pen-pals should write to our Readers' Club.

GREAT GIRLS

SINCE you have published lists of favourite rock and roll singers, personalities, etc., we thought you might be interested in our list of whom we consider the best Girl Vocalists. Cilla Black, because her voice can be either powerful or gentle. Nina Simone, because she is emotional and musically accurate at the same time. Buffy St. Marie, because she combines the best points of many other singers and adds something of her own. Joan Baez, for bridging the gaps between classical, folk and pop music. Shirley Bassey, for having a voice that is both strong and melodious. — Barbara Graunwald and Elaine Kahn, 32 St. Austells Drive, Prestwich, near Manchester.

ELVIS RECORD

I RECENTLY read an article in the Elvis monthly by an American boy. He recalled a day in Autumn 1956, when he attended an Elvis personal appearance. This was at the Cotton Bowl Football Stadium on the Texas State fair ground. This stadium has a seating capacity of 77,504. Elvis filled the Stadium and the crowd went wild for forty minutes. This means that the Beatles, Shea Stadium, appearance was not the biggest pop-show ever. This appearance by Elvis is still referred to as the biggest rock show ever to hit Texas. And I'll bet it was the greatest show to hit Texas. — P. Jones, Kings Norton, Birmingham 30.

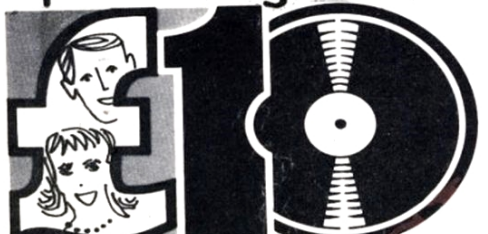
CHEAPER ABROAD?

ANY pop-fans who descend on Paris this Summer will want to take-in the in-place in Monmartre, the LOCOMOTIVE. To take-in, or to be taken-in? At Easter we listened to a succession of Mediocre Groups, and were tuned-up as follows. It cost us the equivalent of 15s. a head, got in (no pass-outs — once you're in, you're in, but permanent!) Beer cost 7s. 6d. a bottle, spirits 7s. 6d. a shot and coke 4s. 6d. So who loves Paris? — Jack Kijowski, 61, Colehill Lane, London S.W.6.

GROW THAT HAIR!

"Oh Lulu, what have you done?" At last the long-awaited Roy Orbison Package Tour had arrived at East Ham and Lulu's act was just beginning, but what a surprise — those lovely golden locks had completely disappeared. I think Miss Lawrie's original hair style in its striking cedar-red tint, was her most prominent feature and will certainly be missed. Please grow it again and meanwhile we wish even more success for the future. — B. K. Jolly, Isleworth, Middlesex.

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Now, the Byrds have their own jet 'plane!

IN America, The Byrds are waiting — with the cool, remote aplomb for which they are admired or deplored — for their third number one single in the States. "Eight Miles High", 24 this week, has been out four weeks. Movement well up to standard, say the Byrds. Both "Tambourine Man" and "Turn! Turn! Turn!" took a month to reach the thirty.

The boys regard "Eight Miles High" as the decider. The one which put them way ahead of the field now seething with some "Tough new sprinters" — the Mamas and the Papas, Spoonful, Revere and the Raiders, Turtles — plus the long-distance runners like the Beach Boys.

Though disappointed by the failure of "All I Really Want To Do", and "It Won't Be Wrong" to reach the top five, the Byrds had two consolations. The first was that each of those singles was taken off a best-selling album from which they had already taken their two number one discs. The other was that each "failure" got into the top forty, which, in the States, is "smash level". And Cher of course, had also covered "All I Really Want To Do", her first Dylan attempt.

What are the Byrds doing now? Publicist Derek Taylor says they still perform in Hollywood, mainly in the fashionable Trip Club, established on the first waves of Byrdworship. The crowds still spill out on to Sunset Strip. They get 1,100 letters a week from South Africa, New Zealand, England, Australia, Russia even. Just about everywhere. "They no longer are just the property of the little hippies on the Strip", says Taylor. "Among those who watch and listen are Peter Fonda, Jim Mitchum, Peter and Gordon, the Yardbirds, Herman, the Animals — all go to the Trip."

And the boys make big loot. Faced with a one night stand in Pensacola on the Florida coast, a round-trip of 4,000 miles, they rejected the six routine flights — and went in their own six-seater Lear jet. Cost of the trip: 3,900 dollars. For a thirty-minute performance. Said Jim McGuinn: "We did it because it was arsoovy, man. We did 530 miles an hour. It climbs 42,000 feet in fifteen minutes. It cost 750,000 dollars."

Their style of music has been changing slightly. Reported Variety magazine: "The Byrds are returning to the ancient music of India. They have a new groove — the Raga-rock — in which the guitar is made to sound like a sitar and in which the back-beat has been replaced by an oriental waltz." And David Crosby said: "Raga-rock stems from the classical Indian musician Ravi Shankar, the jazz of John Coltrane and the organ music of Johann Sebastian Bach."

And Derek Taylor says they've survived two upheavals. One was the separation of Gene Clark — "tambourine man" — prolific song-writer, the only one with obvious muscles, a founder member." He left because he was "tired of the autograph hunting, the screaming, the interviews, the travel, hotels and the food". So the Byrds became four, but with the same impact as five.

They also switched A and R men — "Eight Miles High" was the first Byrd song not produced by Terry Melcher. They now produce their own discs — only using advice on engineering and overall production supervision.

Said Derek Taylor: "The boys just want their songs to sell, to be number one — and for their contemporaries and friends — which means the Beatles and Pete Seeger and Bo Diddley and Donovan and hundreds more, to acknowledge their worth."

CBS RECORDS

Genevieve

ONCE

c/w JUST A WHISPER 202061

PETER JONES



NANCY SINATRA arrives in this country on Thursday, April 21. The follow-up to her number one hit "These Boots Are Made For Walkin'" is released April 15 and is entitled "How Does That Grab You Darlin'?" While here Nancy will record an L.P. and will also film for Rediffusion Television's programme "The Hippodrome Show".

WHEN GARY CALLED THE WALKER SOUND sophisticated

THIS IS WHAT HE REALLY MEANS . . .

YOU can always tell when a pop star is **REALLY** popular because people in the business actually bother to turn up in great droves when they have a press or publicity reception. Judging by the amount of bruised elbows, empty bottles and glasses and cigarette burns in the carpet, the Walker Brothers latest reception at Philips Records was an outstanding success.

The three almost seemed to blush when they mounted the rostrum, to have their praises sung by Philips executives, who must be well and truly pleased at the amount of loot, **Scott, John and Gary** have brought in for the Dutch coffers. But it didn't take too long before all three made for the bar as the crowd flies, whereupon they stumbled on **Richard Green** and myself. As Richard had just been with the **Lovin' Spoonful**, we decided I'd have to write this one.

"I think our success is due more to our sound than our looks," said Gary. "We have this somewhat sophisticated style. By sophisticated I mean something in between the Rolling Stones and Cliff Richard . . . We also take great care in picking our songs. John and I spend long, long hours ploughing through material until we find something suitable. "By the way, don't ask me any more about Mick Jagger. I don't want to talk about



THE WALKER BROTHERS at their reception last week given by Philips Records. They are being presented with a portable television set—Philips Electrical of course — by Mr. M. L. GOULD, managing director of Philips Records (RM Pic.).

him, or any of those incidents. I just want to forget about it. In fact I don't even know Mick Jagger, and I am not concerned with replying to any of the allegations he makes. Incidentally I like the Rolling Stones, in as much as I can like anything of that type of music.

"I think those stories have been blown out of all proportion by the press." As he was obviously having a go at the good old Record Mirror I loyally moved away and started talking to Gary, who was looking somewhat depressed. "You see, the reason I

bought a Marcos was that I didn't want an E-type because they're too common," explained Gary. "I mean, you see them about all the time. And I couldn't afford a Ferrari. But when I saw this Marcos I thought, that's the car for me. It's my first good car.

If you wanna be a star, then just phone Bobbie!

EDDIE Barclay, the millionaire French record tycoon, is moving in — in a big way — on the British disc market. No easy task, of course, since France (with a few exceptions) doesn't produce artists of the sort that captivates British ears. But M. Barclay operates profitably in most of the civilised countries of the world and he's determined to make an impact here.

First step: a deal with the Philips company in England for the release of discs recorded in England by the Barclay company. Second step: the appointment of Bobbie Graham to run Barclay's affairs in the country and seek out new talent.

Bobbie used to play drums with Mike Berry and the Outlaws, then he was with Joe Brown's Bruvvers for 18 months, followed by two highly profitable years as a recording session drummer for such artists as Petula Clark, P. J.

Proby Billy Fury, the Kinks, The Bachelors and Lulu. "Then Eddie heard me drumming and hired me to produce discs for his Barclay label in France. All went well," said Bobbie. "I got Manchester's Playboys to do a cover version for the French market of "Woolly Bully." I think it sold better over there than the version by Sam The Sham. I assembled a group of session players, called them The Hairy Ones, and they sold very well. At which Eddie offered me a salaried job."

Under the new deal with Philips Bobbie (who has a record of his drumming just out on Fontana under the title "Teenville") has produced Mort Schuman with his own song "You're Gonna Cry A Little". And he's signed up four groups — The Stagger Lees (from Doncaster), Manchester's Playboys, the Myacks (also from Manchester) and The Miseries. He is also recording 19-year-old Marc Gray

(a steel presser in a Waltham Cross factory). "Marc has had his first disc released already in France, where he's known as Le Frizzy One because of his grey tight curls," said Bobbie. He also has high hopes of a 12-year-old girl singer with a voice reminiscent of Cilla's — Corrine Barnes.

Toughest part of Bobbie's job is that he has to produce at least six discs per usual session — two for an English single and four for France since they only go in for EPs over there. But at least it means that the artists he records have a double chance of hitting the Hit Parade Jackpot.

He says he's on the listen-out for up and coming Anglians talent and anybody who knows anything that might be of use to the Barclay organisation are invited to contact Bobbie at his London suburban home, the number of which is TH9 (that's Theydon Bois) 2181.

DAVID GRIFFITHS



BOBBIE GRAHAM looking as if he's trying to demolish a traffic light.

"I was very pleased with the way my solo record went. It was so different from the group records that I was amazed. Did you know that it sold 60,000 copies? I've got another one coming up, and that too was produced by Scott. He's doing quite a lot of production work on the side which should do him some good."

Then both Gary and Scott were dragged away for more fabgearpix and I was left looking at a poster which told me that Philips Records had the top five discs this week.

Tell me another. They didn't in the Record Mirror chart . . .

NORMAN JOPLING

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recorded by ANTOINETTE on Piccadilly 7N 35310 and THE POPPIES on Columbia DB 7879

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Terry Price, 17, 1428 South Fisk, Green Bay, Wisconsin, U.S.A. Stars—Animals, Byrds, Stones, and Animals. Hobby and interests—Pop music and writing letters.



Marilynne Harrington, 17, 7 Hall Estate, Goldhamer, Maldon, Essex. Stars—Stones, Small Faces, George Fame. Hobby and interests—Pop friends, lots of Mod clothes.

READERS' CLUB



Teddy Hudowski, 19, Lodz 7, U.I. Mita 5/6, Polska. Stars—Rolling Stones, Animals, Kinks, Who, Sandie Shaw. Hobby and interests—Collecting records.



Paul Driscoll, 18, 18 Bracelands, Eastcombe, Nr. Stroud, Glos. Stars—Johnny and the Hurricanes, The Surfairs, Ventures, Chantays, Routers. Hobby and interests—Playing table tennis, cricket and playing drums.



June Lovice Aniel, 19, Bluedoor Cottages, Ashdon Wood, Whydown, Flexhill o/s, Sussex. Stars—Stones, Pretty Things, The Who, The Walker Brothers, Oliver Reed. Hobby and interests—Scoters, Art, Stock-car racing and Mod boys.



Shirley Larkin, 13, 42 Elizabeth Road, Huyton, near Liverpool, Lancs., England. Stars—Walker Brothers, Stones, Yardbirds, Herman, Sonny and Cher. Hobby and interests—Collecting records, writing letters, reading Record Mirror.



Joanie Childers, 15, 5946 Doulton St., Houston, Texas, 77053, U.S.A. Stars—Peter and Gordon, Stones, Animals, Sonny and Cher, The Beach Boys. Hobby and interests—Writing letters and short stories, cooking and sewing, and singing. Writing to boys. Will answer all letters.



Barry Dilworth, 18, 9 Leete Road, Cherryington, Cambridge. Stars—Rick Nelson, Jim Reeves, The Bachelors, The Stones, Skeeter Davis. Hobby and interests—Records listening to records, Cars, Athletics, good film acting, reading Record Mirror.



Michael Ryan, 23, 36 Colldale Avenue, Hendon, London, N.W.9. Stars—Elvis, Jerry Lee Lewis, Beatles, Little Richard. Hobby and interests—Exchanging discs and collecting foreign discs.



Jan Knibbe, 18, Sloterweg 724, Hoofddorp, Holland. Stars—Animals, Barbara Streisand, Buddy Holly, Booker T and M.G.'s, Bobby and interests—Swimming, photography, dancing, electronics.

CRISPIAN - RUSH-RELEASE SINGLE

CRISPIAN St. Peters' new single is now set. His first LP is due next month, and a country and western EP is scheduled for June. His next disc is "Time", a U.S. hit for the Pogo Seco Singers. It is due for Decca release probably in early June.

The LP is titled "Follow Me" and includes twelve St. Peters originals as well as his two hits. The EP is planned as a bonus for fans who requested a country number following his "Saturday Club" broadcast.

He begins a concert tour with the Seekers in May and breaks off for one day in Barcelona (24) to do a TV show.

New discs from Byrds, Mindbenders

THE Mindbenders return to the chart stakes on April 29 when Fontana release "Can't Live With You, Can't Live Without You". Competing with them will be Paul and Barry Ryan who have "I Love Her" out on Decca.

Stevie Wonder's newie on Tamla is "Nothing's Too Good For My Baby" and on Pye, the Truth have Ray Davies' "I Go To Sleep". On the same day, CBS release the Byrds' American smash, "Eight Miles High".

Other April 29 releases include: POLYDOR—Al Saxon's "Why Did I Lose You"; John Richards' "I Will Go Again To Ireland"; and Graham Bell's "How Do You Say I Don't Love You Anymore". CBS—the Cyrkle's "Red Rubber Ball" and Tony Jackson's "Never Leave Your Baby Sad".

COLUMBIA—Deano's "Starlight

NEW WHO ALBUM?

After their tour with Spencer Davis and the Marsebeats, the Who spend a few days in clubs and ballrooms, then leave for a fortnight on the Continent, taking in Germany, Holland, Denmark and Sweden in that order.

They will do mainly concerts, with some TV and radio work as well. Then they return to London for more clubs and—they hope—an LP.

"Legal proceedings are holding the LP up at the moment," explained manager Kit Lambert "but we hope to get started in about four weeks and have it out not long after that." "Substitute" was released in Germany last week and is being issued elsewhere on the Continent this week.

Tamla take top awards

Tamla Motown songwriters walked off with a large share of the HM Awards for 1965 which were presented at a ceremony last week.

Jobete Music Company's team of Brian Holland, Lamont Dozier and Eddie Holland won eight awards each and the publishing company won twelve. Smokey Robinson received three awards.

The awards—based on trade paper polls of popularity and public acceptance—were for "Ain't That Peculiar" (back in My Arms Again); "How Sweet It Is"; "I Can't Help Myself"; "I Hear A Symphony"; "I'll Be Doin' It"; "It's The Same Old Song"; "My Girl"; "Nothing But Heartaches"; "Nowhere To Run"; "Shotgun"; and "Stop In The Name Of Love".

SEEKERS TO TOUR S. AFRICA

The Seekers begin a concert tour of South Africa on September 25. Then they go on to play in Rhodesia and Kenya. At the end of their visit, they spend a week's holiday on a Kenyan game reserve.

They return from Hamburg and Paris today (Thursday) after a series of TV and radio appearances at a concert at Paris Olympia. The group spends July 14-23 in cabaret at Palma Tasomago Club.

Before their tour next month, the Seekers telecasted the "Frankie Vaughan Show" and the "Dickie Valentine Show" for transmission in June. They will also make an LP for summer release.

Episode six disc

Rush-released this week on Pye is the Episode Six cover version of the new theme American hit "I Hear Trumpets Blow"—one of the fastest-selling productions of a potential hit song. Already well-placed on a private station, and with key television to come in the next week or so, the Episode Six disc was arranged, sessioned and cut in less than 48 hours—the bulk of the work being on Good Friday.

Faces—an LP

The Small Faces' first LP is issued by Decca tomorrow (Friday), and they have already begun writing for a second album.

Tracks on the LP, titled "The Small Faces", include Sam Cooke's "Shake", two instrumental tracks—"E To D" and "Own Up"—and two numbers penned by Kenny Lynch, "She's A Mine" and "You Better Believe It".

Audience take Who by storm

THE complete Who took over at Croxdon on Friday and once again, musical apparatus suffered. But at Watford the following evening, the fans took over and almost destroyed the Who.

Midway through "My Generation", teenagers rushed the stage, broke a cordon of attendants and swept onto the platform, Keith was dragged from his stool but continued drumming thin air. Roger was pulled to the ground, John was knocked sideways and Pete protected himself by circling his arm in front of his guitar.

At Croxdon, Roger dispensed with the Mike stand by kicking it into the audience. Pete punctured the amplifiers several times and Keith, not to be outdone, threw his bass drum and cymbals to the front of the stage. It is believed that along the line they played "I Can't Explain", "Dancing In The Street", "Barbara Ann", "Man With Money" and "Substitute".

The Spencer Davis Group relied heavily on the outstanding talents of Stevie Winwood, though Spencer sang "Neighbour Neighbour" very well. It did occur to me, though, that Muff might stand still a bit more instead of hopping about so much. "Keep On Running", "Millionaire", "Mean Woman Blues", "Do Something" and "Somebody Help Me" were delivered in the group's customary excellent style and it took some time for the audience to stop screaming after the outfit left the stage.

Backed by the Fruit Eating Bears (honestly), the Merseys seemed to have increased their popularity since last, they toured. They performed "Stand Cursed", "Love Hurts", "I Love You and Yes I Do" and "Sorrow" with a minimum of fuss and a maximum of sex appeal.

Starbright: "Carol Keyes" "A Fool In Love" Kim Cordell's "Sweet Saturday Night", Victor Silvester's "World Cup Waltz" and the Bo Street Runners' "I'm So Proud". LIBERTY—the Ventures' "Secret Agent Man", PARLOPHONE—the Image's "I Can't Stop Myself" and Adam, Mike and Tim's "A Most Peculiar Man". STATESIDE—the Van Dykes' "No Man Is An Island". Jay W. King "I'm So Afraid" and Lee Dorsey's "Confusion". DECCA—the Art Woods' "I Take What I Want", RCA—Lorne Green's "The Devil's Goin' and Henry Mancini's "Turtles". FON TANA—Craig Lookins' "I'm On The Outside Looking In" and John McLeod's "Don't Shoot The Ref". PHILIP—the Morgan James Duo's "Put Your Tears Away". MERCURY—Renny Damon's "White I Live".

PYE—the Meddys' "It's All For You", Tawny Redd's "You Can't Take It Away", Gerry and the Obies' "A Little Bit Of Heaven" and Episode Six's "I Hear Trumpets Blow". PYE INTERNATIONAL—Los Mayas' "La". Dionne Warwick's "Message to Michael". PICCADILLY—Gene Washington's "Water". Peter Nelson's "Don't Make Promises (You Can't Keep)" and Dee King's "Sally Go Round The Roses".

MOST BLUESWAILING YARD-BIRDS' Fan Club, "Janet", 16 Wymondham Court, St. John's Wood Park, N.W.8. THE LEAGUE OF GENTLEMEN Official Fan Club, "Janet", 16 Wymondham Court, St. John's Wood Park, N.W.8. BEA E. KING/DRIFTERS' Fan Club, S.a.e. 55, Colford Road, Darnall, Sheffield, 9. BOB LIND, S.a.e. Judy Ellis, 6h, James Street, Maidstone, Kent.

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the new cool-looking Dylan explains the change in his words and music

EVERYTHING is changed now from before." That's what Bob Dylan said to American journalists recently. Not only his previous musical style was changed but his outward trappings too. As you can see by this colour photograph Dylan is no longer the check-shirted short-haired folk idol.

He is now as cool in his appearance as he is in his music. His hair looks as if every individual strand has been carefully groomed to fit in with the overall look of unkempt elegance.

In a recent magazine interview he explained the reason for his change in his musical style—and more important the change in the content of his lyrics.

"I was playing a lot of songs I didn't want to play. I was singing words I didn't really want to sing. I don't mean words like 'God' and 'mother' and 'President' and 'suicide' and 'meat-cleaver'. I mean simple little words like 'if' and 'hope' and 'you'. But 'Like A Rolling Stone' changed it all."

He explained how by recording "Like A Rolling Stone" he had made a record which he himself liked. For some time before he hadn't been digging his records at all.

Now that his songs have become more personal and obscure, the demand for them by other artists has dropped considerably. (Nothing from his last LP "Highway 61 Revisited" was a hit for anyone). But it makes interesting reading looking through the amount of Dylan songs which have been hits for singers and musicians in the past few years.

On his first LP "Bob Dylan" issued in 1961 there were only two of Bob's original compositions. But the Animals were inspired by his versions of Rik Von Schmidt's "Baby Let Me Follow You Down" and the traditional "House Of The Rising Sun" enough to make them into big hit singles.

His second LP "The Freewheelin' Bob Dylan" was produced by John Hammond again, and contained perhaps his best-known song "Blowin' In The Wind". That

was a very big hit for Peter, Paul & Mary in Britain and America, but their follow-up "Don't Think Twice It's Alright" missed here. That was also from this album.

His third album was "The Times They Are A Changin'", and the title track was a top fifty hit for the Ian Campbell Folk Group who were in direct competition with the Dylan single which was issued here at the same time. The only other big song was "God On Our Side", the lead track on a Manfred Mann EP.

But that was the last of any kind of social or political protest from Bob. His staid fans didn't quite know what to think when his fourth LP "Another Side Of Bob Dylan" was issued and there was no venom in sight. But the style was still folksy, as opposed to his later rock-blues style. Perhaps the best song on this LP was "It Ain't Me Babe" which was a hit here for Johnny Cash. Both Cher and the Byrds took "All I Really Want To Do" into the top ten with versions which were as different as was feasibly possible from the original.

"Bringing It All Back Home" contained mostly folk-rock tracks, and the biggest was "Mr. Tambourine Man" which was an international number one for the Byrds. "It's All Over Now Baby Blue" was a minor hit for Joan Baez, while the Walker Brothers "Love Minus Zero" was one of the best tracks on their hit LP.

Nothing from his last LP "Highway 61 Revisited" has been a hit. In fact only a couple of the tracks have even been recorded by anyone else.

There are some songs which Bob has written but not recorded, which have been recorded by other artists although not always making the charts. Judy Collins' current disc is "I'll Keep It With Mine", an excellent Dylan song. Also Joan Baez "Farewell Angelina" was a hit for her, and, of course, Manfred Mann's "If You Gotta Go, Go Now" reached number two in the charts here. U.S. group the Vagels recorded "Can You Please Crawl Out Your Window" many months before Bob's version. But then the song had been recorded for some time, as the first few copies of "Positively Fourth Street" were pressed with "Can You Please Crawl Out Your Window" as the top side.

and although Bob Dylan addicts may not like "One Of Us Must Know", the news that his new single "Rainy Day Woman No. 12 & 35" has made the biggest jump of any new release in America last week will please them all. It's also already outsold "Can You Please Crawl Out Your Window" and "One Of Us Must Know".

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ALL that yak about "ban cover jobs" hasn't prevented the so-consistent Bachelors from storming noisily up the charts with "Sounds Of Silence", bringing (incidentally) a broad smile to the face of composer Paul Simon. But Declan Bachelor says: "Originally, 'Sounds' wasn't meant as a single—it was just an LP track. But people liked it. At first, we didn't know whether it was an 'A' side or a 'B' side . . . just worked out that it was the most successful of the two, though the flip was more our ballady selves."

HOW HERMAN, THE MINDBENDERS & DAVE BERRY GO DOWN ON TOUR

THE MINDBENDERS were in their dressing room with compere Gerry Stevens playing cards on a guitar case, Ric wearing a pair of candy-striped shorts. David and Jonathan were outside in the corridor discussing their act, splendid in bright red shirts. Downstairs, Hermit Karl Greene was chatting to young Friday Brown in the wings. That was the placid scene just before Herman's tour opened at Dover. No sign of jitters or panics. Road manager Fred Perry was calling instructions from the cat walk above and everything was in order.

A yell of "Richard Green!" came from Dave Berry's dressing room and we spent some time talking about our recent visit to Belgium. Herman was standing in the corner joking with the Cruisers. The show opened just then with Friday displaying a good voice and good looks to the audience. Numbers like "Somebody Help Me" and "House Of The Rising Sun" (on which she accompanied herself on guitar) went down well. Obviously a talent worth watching. Pinkerton's (Assort) Colours were certainly picturesque as they worked their way exuberantly through "You Don't Own Me", "Mirror Mirror" and "Power Of Love".

Dave Berry closed the first half with a phenomenal display of showmanship. Calculatedly sexy, he made the maximum use of the excellent lighting, relying on spots for a good deal of the effect. His numbers—including "Tiger By The Tail", "Little Things", "I Feel So Bad" and Ray Charles's "Crying Time"—paved the way for a roaring finale

with "Memphis".

In the pub opposite at half time, Herman's dad had a couple of drinks and was obviously proud of his son's success. Back in the theatre, Danny Betesh was getting things organised behind stage and out front. It was a tribute to his calm efficiency that things went so smoothly.

David and Jonathan dispelled any thoughts of a "soft" image with their act which included "You've Got Your Troubles", "Michelle", "Speak My Name" and a violent version of "Sloopy".

Doing their first tour without Wayne Fontana, the Mindbenders went through "One Fine Day", "The Way You Do The Things You Do", a medley of "Land Of A Thousand Dances", "Midnight Hour" and "Jenny Take A Ride" (Ric soloing), then to "Groovy" and finally "Cry No More".

They made an easy change of tempo from ballads to rock and were certainly very impressive. Even before Herman's Hermits came on stage, the girls were getting excited and leaping about in their seats. A storm of screams greeted the group's arrival and it was difficult at times to hear "Silhouettes", "Listen People", "Scarlet Ribbons", "You Won't Be Leaving" and "Must To Avoid". No doubting Herman's popularity after his reception there.

A good tour. Should do well, better than me, I hope, because fog kept me in Dover for the night. Still there's something to be said for an early morning walk along the beach I suppose.

RICHARD GREEN

St Louis
Behind the do

F 12386

Kim Day
Don't take yo

F 12387

C'mon Everybody!



GENE VINCENT — staying with his parents in New Mexico while he recovers from the operation.

WHETHER YOU'RE A DRAPE-JACKETED TED OR JUST USED TO LIKE EDDIE COCHRAN A LONG TIME AGO, THIS'LL INTEREST YOU

Peter Jones reports

ROCK 'N' ROLL lives, all right! Since our recent feature by rock fan Mike Jenking, we had a stack of mail, including a missive from Breathless Dan Coffey himself . . . from his home in Newport, Monmouthshire — aptly called "The Rockhouse".

Says Dan: "My name was mentioned as someone whose interest was in keeping rock alive. Well, this depends on what was meant by 'alive'. If it means as a major commercial attraction, then I want to say that definitely isn't my intention. I've always despised commercialism, since rock 'n' roll died a commercial death back in 1959-60. Want some facts?"

"Where are the rock films produced since 1960? They were dropped. Even a top rock artiste like Elvis Presley aren't sing rock and hope to sell well. Gone forever are the days when Bill Haley and the Comets could have six numbers in the Top Twenty in one week. Alan Freed died recently but his famous Rock 'n' Roll Extravanzas stopped touring the States seven years ago. Many of the top rock stars are dead, and most of those still with us are but a shadow of their former selves, or simply gone past it, being too old to belt out the frantic vocals expected of them, not to mention the jumping on stage. Recording techniques have advanced (for the worse, I'm sure) and even the old rock instrument, the double-bass, has been replaced. A lot has happened in ten years and rock 'n' roll went out way back.

Baldry. It seems to be extremely in to dig rock 'n' roll these days, proof of this coming from the kids who pay £10 for an LP that was previously released in the UK. If these people were REAL rock fans, they would have bought the LP years before, but being MOD rock fans they probably only recently heard of its existence. "Bill Haley recorded for the Mexican company at the height of the Twist craze, with vocals in Mexican. All these recordings are disgraceful, coming from Haley. They only sell in the UK because of the name. The same goes for the latest Ronnie Hawkins — very shoddy recordings. Even some British-made discs are better than the 'name' records. Me? — I'm for the real rock 'n' roll — Jerry Lee's number one fan.

He writes: "I am one among thousands who still have drape suits with velvet collars, string ties and beetle-crushers in the wardrobe, and which are still worn on special occasions when cats like Jerry Lee Gene Vincent, Bill Haley, Little Richard and so on visit our sombre shores. Another thing we have going among the rock clubs are printed T-shirts with portraits of the greats of rock on them.

"Incidentally, I'm the director of the petition for rock movies to be shown on television. I'm twenty-three".

There's Shakin' Tony

Papard, of "Rockville", Welwyn Garden City, who is also in favour of the rock feature. He says rock records ARE still being released, mostly LP's — like the two live ones from Jerry Lee, or the upcoming Little Richard's "Holy Mackerel". He says, also, that he does worry about what is in the charts — "especially when the BeatLESS are there! We want to see fine rockin' gentlemen like Richard, Jerry Lee, Gene etc back on top of the charts. If you want music really fine, go south of the Mason-Dixon line."

Another voice is that of Earl Sheridan, ex-vocalist of the Houseshakers, now with a group called the Rock 'n' Roll Appreciation Society. He says: "Who is Mike Jenking anyway? In 1957, we were the Houseshakers and one of the first British rock groups. We worked with Gene Vincent, Eddie Cochran and so on. In 1960, we disbanded. Members

went their own ways. Then the five original members met for a reunion and decided to reform, playing the music we all like most. Rock 'n' roll — the music we couldn't forget. We're all around 25 years old, now, and individually we've appeared with Vincent, Domino and Perkins. But we still get the same excitement out of performing rock.

"There are many other groups in Britain who prefer playing rock to the music of the Stones, Beatles etc. We salute Lewis, Cochran, Little Richard—we even include half the Burnette LP mentioned in the article in our act. Be loyal, yes. But be fair, too, to the British groups who are proud to be British . . . and rockers."

There you are, Rock Lives . . . in one form or the other. But the die-hards present it suddenly becoming popular all round!

'It'll be some months before we know if Gene's operation is a success' says Dickie

FOLK from Britain keep writing me asking about Gene Vincent, because of course I was drummer with his group, the Blue Caps — and I still keep in close touch with Gene, specially during his recent trouble times.

Well, Gene's had his operation on that damaged leg of his. The doctors decided to try a new drug on it, so they didn't have to amputate. Gene's leg is now in plaster and it'll be some months before the doctors know whether the operation was a success. Gene is staying now with his parents in New Mexico and his sister says he'll stay on for three or four months.

Now I'd like for everybody to drop him a get-well card and let him know he has your support. Get him at 2223 Katherine S.E., Apartment H II, Albuquerque, New Mexico. I know Gene has had his streak of bad breaks, but the "king" keeps bouncing back strong.

Gene tells me he'll call and see me before he goes back to Europe, and I'll get some pictures from him. While here, he's trying hard to arrange a recording session with the Bluecaps, but it will take a lot of time. I asked Gene about me going back to England with him and I hope he'll agree — I'd like to meet all his fans and it would be a big honour for me.

You know, this was a very serious and painful operation for Gene but as always "Mr. Be-Boop-A-Lula" pulled through. It gets lonely laying in a bed for 24 hours a day, just staring at the walls, so please write him and get him on the road back to recovery real soon. When Gene was

here, all he talked about was his great and wonderful fans in Europe. He said Dickie, they've been so kind to me as they are my real true friends and I love them all.

You know, when I opened that door and saw Gene there, I thought back to the humble young man I'd met years before at the radio station. I know the years separated the meetings, but I could still see that meek and humble young man over and over again in my mind. I guess you could say that history was repeating itself. Everything I'd ever said to Gene seemed to go through my mind in a matter of a few seconds. And people ask me if I'm sorry that I ever left Gene. Well, had I stayed I might not be married now, or have three wonderful children. It was just one of those decisions folk have to face sooner or later.

Incidentally, I've sent copies of my record, "Goodlad" and "Rocket Backet" to the stations over in Britain. May be you'd write them and ask to hear it and then let me know what you think. I asked Gene if he thought "Be-Boop" had lost his touch and he said no and I was glad to hear it.

But it would be great if Gene and I could get together for another tour. We could have a ball. I guess Gene will be moving to France when he goes back to Europe as he told me he was thinking of living there. Still, that's in the future . . . when he's got fit again.

And please don't forget to write him. Gene is like rock "n" roll. It will always be here and it will never die . . . just goes on for ever. — DICKIE BEBOP HARRELL.

"We started Rock 'n' Roll News a few years ago for the exclusive fans of the music, those who still liked the old music. Everyone was raving about R and B, and digging artistes under that tag — Chuck and Bo, who they wouldn't accept under the correct rock 'n' roll banner.

"Dee-jays who would have thrown a fit at the mention of Bill Haley a couple of years back are now staying up at night to learn more about what they only recently regarded as 'corny'. Mike Raven should stick to 'soul', and Long John

Similar material comes from Grahame "Crazy Legs" Morris, of The Bop Shop, London: "Ronnie Hawkins has never made an original disc in his life and didn't start until 1959 when rock had died anyway. And there hasn't been one really good rock 'n' roll disc written since 1959. And true bop cats would not pay ten pounds for that vile LP by Johnny Burnette — that LP was bought for nothing but snob value."

But there's Vincent L. Lewis, whose notepaper is headed "Rock 'n' Roll Lives". He says our Mike Jenking feature introduced REAL stars to fans who otherwise might not know about them.

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photograph by Christian Aid



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new albums reviewed by Norman Jopling and Peter Jones new alb

4 Seasons

new LP shows an unhealthy tendency towards depressing lyrics . . .

THE FOUR SEASONS: "Working My Way Back To You" — Working My Way Back To You; Pity; I Woke Up; Living Just For You; Beggars Parade; One Clown Cried; Can't Get Enough Of You Baby; Sundown; Too Many Memories; Show Girl; Comin' Up In The World; Everybody Knows My Name (Phillips BL7699).

THESE'S a rather unhealthy tendency which seems to be growing among Four Seasons songs. A kind of 'I'm so low and you're way up there' lyric with almost masochistic undertone. The 'crawling back to you' motif shows through on nearly half of these songs as well as their last big hit "Let's Hang On". This has been developing ever since their "Dawn (Go Away)" hit. They should try something a bit more happy, or even arrogant. This LP is depressing despite excellent performances from the group and some soulful falsetto — if that's possible — from Frankie Valli. Imaginative backings but a pity that some of the tracks have been included on their past LP's.

★ ★ ★

VIKki OARR: "Anatomy Of Love". — Liberty LBY 1284.

ETHEL Merman reckons Vikki is as warm and sensitive as any performer around today — and it's impossible to disagree. Here's a set of love songs, arranged by Bob T. Foreman and Mort Garson with Vikki, soaringly stylish, on numbers like "Cross Your Heart", "I Only Have Eyes For You", "Them There Eyes". Love in happy mood. Absolutely wonderful.

FRANK SINATRA: "Sinatra Swines For The Sophisticated". — Capitol T 20757.

ORCHESTRAS of Nelson Riddle. Ken Kesey May, plus plenty swinging, but it's not, obviously, new material. Featured are items like "Lady Is A Tramp" and "Old Black Magic" and "Heard That Song Before". Re-issue, yes — but many will want it as a souvenir of a great talent. Recordings date between 1958 and 1963.

★ ★ ★ ★

TIMI YURO: "The Best Of . . .". — Liberty 1296.

A valuable series, this "best of" run. This includes Timi's great "Hurt", along with "What's A Matter Baby", "Gotta Travel On", "Smile" — all beltingly soulful and so good you wonder what she has to do to make it big in Britain. She tears the heart out of lyrics and smoulders non-stop. Emotionalism running riot.

★ ★ ★

CHARLIE RICH: "The Many New Sides Of . . .". — Mohair

Sam; I Can't Go On; Dance Of Love; A Field Of Yellow Daisies; I Washed My Hands In Muddy Water; Everything I Do Is Wrong; She's A Yum Yum; It Ain't Gonna Be That Way; Just A Little Bit Of You; Moonshine Minnie; Down And Out; Lonely Weekends (Phillips BL 7695).

PIANIST, singer, arranger, composer — just about everything from this now screeching character who was involved in the same stable as Presley, Lee Lewis etc. Great songs here include "I Can't Go On" and "Dance Of Love", but the whole is pleasing, bluesy, deep-pitched and not a little reminiscent of Presley himself. Very good, highly recommended.

★ ★ ★

VARIOUS ARTISTES: "Blues — Southside Chicago". (Decca LK 4748).

RECORDED in Chicago by Willie Dixon, this is an interesting set comprising some well-known and some not-so-known blues stars. This is a specialist LP for certain, but it's a very good one. Homesick James has a couple of new tracks here, and there's a gospel-ish tribute to President Kennedy called "J. F. Kennedy's Resurrection". Other stars in this include Shakey Horton, Sunnyland Slim, Poor Bob, Eddy Boyd, Robert Nighthawk, Johnny Young, and the team of Ronda Mitchell and Mrs. Lovell.

★ ★ ★

OTIS SPANN: "The Blues Never Die". (Stateside SL 10149).

PIANIST-SINGER Spann is one of the bigger-sounding of the current crop of bluesmen, and his piano-playing compliments his vocal style well. Not as gutsy as a lot of blues that's been issued lately, but Otis is somehow more professional than most. Recorded in Chicago and produced by Samuel Charters, this also features vocals by harmonica player Jimmy Cotton.

★ ★ ★

rapid reviews

THE latest batch of Phillips LP's will bring sighs of relief from beat group haters. There aren't groups in sight! The imitable HARRY SECOMBE has another LP out which maintains his tremendous standard. It's "Italian Serenade" (Phillips BL 7704) which features many well-known latin standards. Great voice of course. Good in a different way is "Barbara Sings Barbara" by the French girl pianist-singer BARBARA who wrote all the songs on this atmospheric and beautiful LP. That's on Phillips BL 7700. Blues fans will like BUKKA WHITE'S "Sky Songs". It's a rare pleasure to hear his creative, spontaneous style captured on record for a change. (Fontana 688 804 ZL). More of a folk blues style from JACKIE WASHINGTON on "At Club 47" on Fontana TFL 6064. Jackie is a dedicated singer and guitarist with much to offer. Try his "Everyday Dirt" or "Man Of Constant Sorrow".

The MORGAN JAMES DUO are certainly as good as the cover of their "Talent Strikes Again" LP would suggest (Phillips BL 7702). Their clever, swift vocalities are swinging and entertaining. But any beat fan would probably hate this. If you like string-filled orchestras giving out instrumental versions of good pop songs then you'll dig two new LP's by the CASTAWAY STRINGS. They are "The Peter Paul and Mary Song Book" on Fontana TL 5304, and "The Andy Williams Song Book" on Fontana TL 5303.

LESLEY GORE is a pleasant singer who has met with some success here. Here "All About Love" on Mercury 2076 MCL is O.K., but lacks the unfulfilled promise she showed on her "You Don't Own Me" disc.

For jazz fans comes "Grand Reunion Volume Two" from the EARL HINES TRIO. Recorded live at the Village Vanguard, this has Roy Eldridge (trumpet) and Coleman Hawkins (Tenor Sax) featured. ERIC DOLPHY's "Last Date" is a moving and wonderful tribute to a great musician. This was recorded less than a month before Eric's tragic death from diabetes. (Fontana TL 5284). Our own ALAN HAVEN gets down to some gentle but powerful organ work on the compulsive LP "The Annie's Room" on Fontana TL 5322. Very atmospheric and very good.

rapid reviews

THOMAS ASTLEY and a big band tackle his own theme from the TV series "The Baron" (Decca F 12389) in a highly swinging style with plenty tonal colours. Experienced **JOHNNY DESMOND** on "Melancholy Baby" (Polydor BM 56703) sings stylishly but somewhat old-fashioned in approach. Gentle orchestral sounds of fine musicianship from **CYRIL STAPLETON** on "Softly In My Dreams" (Pye 17090), with woodwind and strings. The "Batman and Robin" adventure series comes up from the **SPOTLIGHTS** (Philips BF 1485) in novelty style but probably not too impact-laden for the British market.

Greek-based music from **ZAMBETAS** and his Bouzoukia and "Andromeda's Theme" (Polydor BM 56965) - predictable. Good vocal touches from 19-year-old **GENEVEVE** on "Once" (CBS 202061), an old Continental song with English lyrics. From the new show "On The Level", **ANGELA RICHARDS** brings smooth soprano

work to a charming Grainger-Müller song "Strangely Attractive" (Fontana TF 692). The **VOICE** turns out to a strident instrumental-vocal group who fairly hammer through "The Train To Disaster" (Mercury MF 905), with good lyrics. Song-writer **MORT SHUMAN** turns singer on one of his own compositions "Try A Little" (Fontana TF 685), a hoarsely-presented voice. More instrumental sounds from the **MEXICANS** on "Zorba's Trumpet" (Decca F 12388), tuneful enough.

Good ballad reading of "Don't Ever Leave Me", the Kern-Hammerstein song, from **TONY MIDDLETON** (Polydor BM 56704), who emotes with feeling. The **GIRLSONS**, from Australia, harmonise amiably on the Tom Springfield song "Come Summertime" (CBS 202063), with fair commercial chances. And **BOBBY COLEMAN** (Pye Int 23365) has some atmospheric, big-building backing sounds on "You Don't Have To Tell Me", but gets rather bogged down.

THE FADIN COLOURS; Just Like Romeo and Juliet; Billy Christian (Ember S222). Pacey version of the old song, with good vocal touches. Nice commercial beat and building brass. ★★★

GOLDIE; I Do; Think About The Good Times (Fontana TF 693). O.K. reading of a good song, with Goldie in most expressively attacking mood. Could easily be a hit. ★★★

MIKE SCOTT; I Am A Rock; I'm Gonna Be Somebody Someday (Mercury MF 966). Paul Simon song delivered at above-usual pace by a moodily-sung singer of promise. One to watch. ★★★

LENNIE PETERS; Stranger In Paradise; Behind My Smile (Pye 17085). Super-smooth version of the oldie from a fine ballad singer. Deserves to do well. ★★★

THE KNACK; Did You Ever Have To Make Up Your Mind; Red Hearts (Pye Piccadilly 35315). Soft-voiced vocal touch, with a cute guitar backing and gradually building arrangement. Catchy enough to click but big. ★★★

ANTHONY BYGRAVES; I'll Walk A Little Of The Way; You Took It Away (Pye 17017). Max's son on a straight ballad, with catchy piano and a catch-in-the-voice performance. Not for the charts, but promising. ★★★

THE VIBRATIONS; Canadian Sunsets; The Story Of A Starry Night (Columbia DB 7895). Good song, fairly good arrangement, mediumly good treatment—with good harmonies. But no hit. ★★★

BILL ODDIE; I Can't Get Through; Because She Is My Love (Parlophone R 3433). Two self-penned songs, with Bill in straight ballad form instead of the usual comedy. Nice light-pitched friendly voice. ★★★

DAVID BALLANTYNE; Love Around The World; World Full of Women (Columbia DB 7896). A very good song, penned by David, and well-sung to a Kenny Woodman arrangement. Another which might well hit the charts. ★★★

BRIAN HYLAND; 3,600 Miles; Sometimes They Do, Sometimes They Don't (Philips BF 1486). Big arrangement, with piano, of a good enough sing-along ballad but not very distinctive. ★★★

DAVE ANTHONY'S MOODS; New Directions; Give It A Chance (Parlophone R 3438). Very big-sounding group on mid-tempo beater which sits streets ahead, sound-wise, over most of the others. ★★★



DIANE FERRAZ AND NICKY SCOTT



THE ST. LOUIS UNION

Not a strong new disc week. Re-release of two Cochran hits on one disc, and good sounds from Merseys, Things and Rockin' Berries. Follow-ups from St. Louis Union, Toys, and new tips for Diane & Nicky and the Troggs.

ST. LOUIS UNION; Behind The Door; English Tea (Decca F 12386). There's almost an oldie English air to this one, with the lead voice in a softly plaintive mood. Words come through well, though deliberately monotonous in style. The beat builds later, though, with jerky solo bits. A hit, but how big a hit is debatable. Flip is instrumental with gimmick opening.

TOP FIFTY TIP

MARILYN POWELL; Showdown; Came The Day (Fontana TF 687). Song by Barbara Kunking for a newish talent who really belts out the lyrics. Neat sense of style, too. ★★★

KIM DAVIS; Don't Take Your Lovin' Away; Feelin' Blue (Decca F 12387). Recent tour should boost the chances of Kim, who has a big, brash, well-controlled voice and also swims well. ★★★

KEELY SMITH; Goodbye My Love; Where Are You (Reprise 20452). "Il Silenzio" with lyrics and Keely singing as warmly as ever. But not swinging so much as usual and probably amiss. But some fine singing. ★★★

THE TOYS; May My Heart Be Cast Into Stone; On Backstreet (Stateside SS 502). Big orchestral drama in the first eight bars, then that curiously small lead voice. This doesn't have the usual catchiness of a Toy disc, but it builds well and the lyrics are unusual enough to do well. Nice as a group sound. Flip is more urgent, somewhat.

TOP FIFTY TIP

EDDIE COCHRAN; C'mon Everybody; Summertime Blues (Liberty 10223). Both re-released from the "Eddie Cochran Memorial Album" and if all the Cochran fans who write to the Record Mirror buy it, it'll end up in the charts all over again! Rather dated rock material, but with a stack of style and personality and for sheer cuts puts a lot of today's material to shame. Could be either side which breaks through.

TOP FIFTY TIP

THE PRETTY THINGS; Come See Me; L.S.D. (Fontana TF 688). Grady's guitar sounds early on, then Phil May takes over at a brisk mid-tempo and the whole thing fairly raves later on. A natural hit, we'd say, for the fury of the attack as much as anything. Flip has a controversial title but turns out to be harmless enough. Not so strong, either.

TOP FIFTY TIP

THE ROCKIN' BERRIES; I Could Make You Fall In Love; Land Of Love (Pye Piccadilly 33204). Ivy League song, with some high-pitched vocal lines from the boys. But the main thing is the infectious beat and drive, good enough to make the charts. It has a litig arrangement, nice guitar work, Flip is slower and more deliberate, bluesy almost.

TOP FIFTY TIP

EDWIN STARR; Stop Her On Sight; I Have Faith In You (Polydor BM 56702). A hit in the States, this lush big-sounding biggie could click here. Well-sung, with a swinging orchestral backing and some vocal fireworks. ★★★

JAMES BROWN; Ain't That A Groove (Parts One and Two) (Pye Int. 23367). Leisurely-paced, but raving vocal job with the usual incisive big-band sounds fair blasting away. Lots of excitement but a bit over-long. ★★★

ROD STEWART; Shake; I Just Got Some (Columbia DB 7892). The Sam Cooke song sold by Rod and with a big backing laid down by Brian Auger. Might register. ★★★

DIANE FERRAZ AND NICKY SCOTT; You've Got To Learn; Like You As You Are (Columbia DB 7897). Near-misses with their last, the duo should do better this time. It's more ballady, rather restrained but with a strong blend of voices. Good choral effects and a building arrangement. Charles Aznavour song, which helps. Flip is a bit wilder, faster, more complex.

TOP FIFTY TIP

THE MERSEYS; Sorrow; Some Other Day (Fontana TF 694). Gentle, rather poignant opening here, then quietish vocal harmonies. A good touch in the backing and a gentle, rolling tempo. Words are good and the arrangement simple enough to register. Has a tendency to drag on, though. Flip is equally gentle, but in some ways more melodic.

TOP FIFTY TIP

THE TROGGS; Wild Thing; From Home (Fontana TF 689). This is so way-out in general arrangement that it'll either click handsomely or die the most horrible death. There are stops and starts, and rather leerily delivered lyrics, and a penny whistle solo and just about everything. Should make it, however. Flip is equally vague and weird, with heavy drums.

TOP FIFTY TIP

4 new hit LP's from PHILIPS



THE 4 SEASONS
WORKING MY WAY
BACK TO YOU
BL 7699



HARRY SECOMBE
ITALIAN SERENADE
stereo SBL 7704
mono BL 7704



THE MORGAN JAMES DUO
TALENT STRIKES AGAIN
stereo SBL 7702
mono BL 7702



JOHN HANSON
WHEN YOU'RE YOUNG
stereo SBL 7701
mono BL 7701

The Tony Hall Column



TONY'S TALES OF THE FRENCH SCENE



JOHNNY HALLYDAY — lost a lot of his popularity in France.

THIS column should have been written days ago. Please bear with me. Just haven't been able to get myself together. Down here in Antibes it's like another world. Completely divorced from reality. And, like an idiot, I forgot to bring a transistor. So I am completely starved of "sounds".

Here's how it all came about. I had to do some business in Paris, so I thought I would go south and take a few days' holiday while I was here. This meant prerecording all my shows — quite a rush as you can imagine. My plane left at dawn so I had to get up at 5.00. Ever tried listening to the radio at that ungodly hour? For a start, nothing happens until 5.30 and then out of the blue comes deejay Dave Cash sounding quite indecently bright. Hard-selling the Fab Forty and climbers, etc., etc. Don't know how he does it at that hour. Have vague memories of trying hard to find a mirror and shave while Stevie Winwood sang "Somebody Help Me" — an appropriate title at that hour! In Paris every record on every juke box seemed a French cover of our Hit Parade of three or more months ago. Things like "Lovers' Concerto". On television, I watched a sort of "Opportunity Knocks"-type of show. But much more lavishly presented. The standard of amateur talent was infinitely higher than here. This programme 'discovered' the Piaf-type singer you saw on the RSG Paris edition recently, Mireille Mathieu. There were several guest stars including one of the rock stars of the RSG show, with Johnny Hallyday as top of the bill. "He just has to do well tonight," my French friends said, "his career's at a crucial stage. He's lost a lot of his popularity".

Anyway, the following night I took a train to Montpellier. That's in the South-West of France. It's not too far from the Spanish border. The weather was gorgeous so I hired a car (a little Simca 1000 — goes like a bomb) and spent a couple of days down there. The second day it deluged down with rain. I would have given anything to be back in London. Nothing to do except eat and drink (how sad!) and go to movies that must have been at least six years old.

Then the sun came out again. And I drove to Arles to the annual Easter Corrida. Don't know whether you dig bullfighting. It can be fascinating. Unfortunately the fights were far from being the best I've seen. In fact at one time it was quite farcical because one of the bull's horns fell off! The best matador by far was a guy who looked a lot like Deejay Don Wardell! They're super showmen and really milk the applause.

From Arles I drove East along the Mediterranean coast. I cannot tell you how beautiful it was. Out of season you really get the chance to appreciate it. The Sky was a deep blue. Not a cloud in sight and the sea was blue and still. Even at this time of year, people were swimming. If you haven't yet booked your holiday, there are several places I discovered which aren't even on the map. Spent one night at a place called Carre le Rone, 20 miles West of Marseilles. There is a restaurant there called L'Escale that was just out of this world.

Between Marseilles and Toulon there are some extremely pretty places. Especially Bandol. Years ago, I used to get there every summer. It was even lovelier than I remembered. Then there's La Ciotat, Cassius, Hyeres, Le Lavandou — and further along the coast two resorts much frequented by A and B men and music publishers—Cavaliere and Cavalaire. From there one goes to St. Maxime and St. Raphael and eventually on to the autoroute to Cannes, Antibes and Nice.

I drove into Juan Les Pins one night expecting it to be deserted, but far from it. The Pam Pam hardly had an empty seat and the juke box blared from the clubs. I found a marvellous crepes place complete with an endless supply of Jimmy Smith LP's.

Today it is pouring with rain. The sea and the sky are grey. I am sitting in the hotel lounge sipping an aperitif, waiting for the sun to shine again so there's absolutely no excuse not to write this column! Next week everything will be back to normal. What a drag! I'd like nothing better than to move my entire office down to the Cote D'Azur and operate from there. That's the life!



names & faces

by PETER JONES

Danny Williams is one of those unlucky characters who gets a massive hit ("Moon River", of course) then goes through agonies of worry trying to find something big enough to follow it up. In fact, he's maintained a consistently high standard of performance, though probably is developing more as an LP artist than a sure-fire hit-single maker. He does well in cabaret, however, and is casting around for another spell of overseas touring. His latest single: "Don't Just Stand There", on HMV, a lyrical item with some excellent piano highlighting Dan's mellow voice.



Edward Alban Jean-Pierre Bedford became Steve Aldo by a long complicated process which began with an admiration for Aldo Ray. On his current record "Everybody Has to Cry" Steve sings and swines much like Marvin Gaye, of whom he has been known to say, "Marvin Gaye is God." The 20-year-old Liverpudlian is also a fan of the Walker Bros., John Coltrane, Billie Holiday, Cilla, and the Beatles, who once acted as his backing group and with whom he toured Britain in 1965. Now something of a clothes horse, Steve hated the whole subject of clothes as a little boy. Not surprising, since his dotting family insisted on making him into a Little Lord Fauntleroy complete with silk shirts, velvet trousers and patent shoes.



Things are happening, right now, for Rey Anton and the Pro Forma. Plenty of plugs on their latest Parlophone release "Don't You Worry Boy", an appearance in the new movie "Secrets of A Windmill Girl", and telly-shows. But the boys remain semi-professional. Rey, who used to be a window cleaner, now reaches new heights as a scaffolder. He also handles the management side of the group, arranges all the recording sessions, copes with bookings, hands out the pay, organises the travel. Fact that they sometimes have to work a twenty hour day doesn't seem to worry them. But Rey worries not. Even when he says: "Scaffolders have the highest death rate of any job. We put up the scaffolds that other workmen will use. When we put them up we have nothing to stop us from falling."



Meet Gullivers People: four boys and two girls who've spent more than a year entertaining in a London ballroom, have travelled the Continent—and even put on shows in Spanish bullrings... where they, and the bulls, attracted crowds of 15,000. Their debut disc, tipped for the Top Fifty by our reviewers, is "Splendor In The Grass", on Parlophone—it's a Jackie de Shannon number. Group, who get a big sound going, line-up: Bret Collins, bass, guitar, vibes; Anne French, tambourine; Wendy Collins, bongos; Jimmy Mackinnon, piano and organ; Bill Butler, guitar; Barry Morgan, drummer taught by the revered Max Abrams. EMI rate their chances of a first-time-out hit. So do I.

Best described as "a group's group"—that's the Deep Feelin', currently impressing folk in London clubs and being publicised by none other than Viv Prince, ex-drummer with the Pretty Things. Folk like Annie Ross rate them for their jazz-tinged approach to pop music and for the tonal qualities they get from using flute and vibes among the more usual instruments. They record for Pye, have backed Proby, worked Germany. Line-up with instruments: John Palmer (drums, vibes, piano, flute); Gordon Jackson (rhythm, drums, vocals); Luther Grosvenor (lead, vocals); Jimmy (Capaldi) (vocals, drums); Dave Meredith (bass, vocals); Luther, it's reckoned, is the fastest lead guitarist since Eric Clapton. They record with John Schroeder at Pye, but are currently seeking material for a new single.



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12" LP RECORD
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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 (YOU'RE MY SOUL AND INSPIRATION)* 1 (6) Rhythmic Brothers (Verve)
- 2 BANG BANG* 2 (4) Cher (Imperial)
- 3 GOOD LOVIN'* 4 (5) Young Rascals (Atlantic)
- 4 SECRET AGENT MAN* 5 (5) Johnny Rivers (Imperial)
- 5 KICKS* 11 (5) Paul Revere and the Raiders (Columbia)
- 6 TIME WON'T LET ME 8 (7) Outsiders (Capitol)
- 7 SLOOP JOHN B.* 12 (3) Beach Boys (Capitol)
- 8 MONDAY MORNAY 24 (2) The Mamas & Papas (Dunhill)
- 9 I'M SO LONESOME I COULD CRY 16 (7) B. Thomas (Scepter)
- 10 LEANING ON THE LAMPPOST 22 (2) Herman's Hermits (MGM)
- 11 DAYDREAM* 3 (8) Lovin' Spoonful (Kama Sutra)
- 12 GLORIA* 18 (4) Shadows Of The Knight (Dunhill)
- 13 THE BALLAD OF THE GREEN BERETS* 6 (11) S. Sgt. Barry Sadler (RCA)
- 14 19TH NERVOUS BREAKDOWN* 9 (9) Rolling Stones (London)
- 15 A SIGN OF THE TIMES* 17 (5) Petula Clark (Warner Bros.)
- 16 LITTLE LATIN LUPE LU* 16 (5) Mitch Ryder and the Detroit Wheels (New Voice)
- 17 SHAPES OF THINGS* 38 (4) Yardbirds (Epic)
- 18 SOMEWHERE* 23 (4) Len Barry (Decca)
- 19 FRANKIE AND JOHNNY* 21 (5) Elvis Presley (RCA)
- 20 NOWHERE MAN* 7 (8) Beatles (Capitol)
- 21 SPANISH FLEA* 22 (5) Herb Alpert and the Tijuana Brass (A & M)
- 22 CALIFORNIA DREAMIN'* 13 (15) Mamas and Papas (Dunhill)
- 23 TRY TOO HARD* 31 (3) Dave Clark (Reprise)
- 24 EIGHT MILES HIGH* 25 (2) The Byrds (Columbia)
- 25 634-5789* 14 (9) Wilson Pickett (Atlantic)
- 26 THIS OLD HEART OF MINE* 12 (7) Isley Brothers (Tama)
- 27 WALKING MY CAT NAMED DOG 23 (6) Norma Tanega (New Voice)
- 28 HOW DOES THE RAIN* 20 (4) Lou Christie (MGM)
- 29 MY LOVE 29 (4) Herb Alpert and the Tijuana Brass (A & M)
- 30 TOGETHER AGAIN* 29 (3) Ray Charles (ABC)
- 31 GRAB YOU BARLING* 20 (4) Nancy Sinatra
- 32 MAGIC TOWN* 25 (8) Voices (C. & C.)
- 33 WHEN A MAN LOVES A WOMAN 10 (1) Percy Sledge
- 34 HOMEWARD BOUND* 32 (10) Simon & Garfunkel (Columbia)
- 35 RAINY DAY WOMAN NUMBERS 12 and 35 18 (10) Bob Dylan (Columbia)
- 36 BABY SCRATCH MY BACK* 25 (11) Slim Harpo (Excello)
- 37 WOMAN* 34 (7) Peter and Gordon (Capitol)
- 38 I HEAR TRUMPETS BLOW* 41 (3) Tolson (E. T. Tappan)
- 39 THE PHOENIX LOVE THEME 47 (2) The Brass Ring (Dunhill)
- 40 NOTHING'S TOO GOOD FOR MY BABY 42 (1) Stevie Wonder (Tama)
- 41 TILL THE END OF THE DAY* 43 (2) Kinks (Reprise)
- 42 I'LL TAKE GOOD CARE OF YOU* 45 (1) Garnett Mimms (United Artists)
- 43 CAROLINE NO* 45 (2) Brian Wilson (Capitol)
- 44 SURE GONNA MISS HER* 46 (7) Gary Lewis (Liberty)
- 45 THE 'A' TEAM 29 (1) S. Sgt. Barry Sadler (RCA)
- 46 SATISFACTION* 39 (1) Otis Redding (Vols)
- 47 I CAN'T GROP PEACHES ON A CHERRY TREE 48 (2) Otis Redding (Vols)
- 48 LET'S START ALL OVER AGAIN 49 (1) Ronnie Dove (Diamond)

*An asterisk denotes record released in Britain.



Lou Christie—number 28

TOP E.P.'s

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

TOP L.P.'s

- 1 SOUND OF MUSIC 1 Soundtrack (RCA)
- 2 RUBBER SOUL 2 Beatles (Parlophone)
- 3 TAKE IT EASY WITH THE WALKER BROTHERS 3 Walker Brothers (Phillips)
- 4 AFTERMATH 1 Rollins Stones (Decca)
- 5 MARY POPPINS 5 Soundtrack (HMV)
- 6 GOING PLACES 6 Herb Alpert (Pye)
- 7 BYE BYE BLUES 4 Bert Kaempfert (Polydor)
- 8 OTIS BLUE 7 Otis Redding (Atlantic)
- 9 BEACH BOYS' PARTY 8 Beach Boys (Capitol)
- 10 THE SECOND ALBUM 9 Spencer Davis Group (Fontana)
- 11 MANTOVANI MAGIC 17 Mantovani (Decca)
- 12 MY NAME IS BARBARA, TWO 18 Barbra Streisand (CBS)
- 13 SOLID GOLD SOUL 12 Various Artists (Atlantic)
- 14 THE MOST OF THE ANIMALS 12 The Animals (Columbia)
- 15 BEACH BOYS TODAY 11 Beach Boys (Capitol)
- 16 TURN-TURN-TURN 11 The Byrds (CBS)
- 17 ALMOST THERE 15 Marvin Gaye (Atlantic)
- 18 A MAN AND HIS MUSIC 11 Frank Sinatra (Reprise)
- 19 A STRING OF TONY'S HITS 19 Tony Bennett (CBS)
- 20 FAREWELL ANGELINA 20 Buz Saff (Fontana)

5 YEARS AGO

- 1 YOU'RE DRIVING ME CRAZY 1 Temperance Seven
- 2 BLUE MOON 2 Mirex
- 3 WOODEN HEART 1 Elvis Presley
- 4 DON'T TREAT ME LIKE A CHILD 9 Helen Shapiro
- 5 ON THE REBOUND 14 Floyd Cramer
- 6 WARPAINT 7 Brook Brothers
- 7 THEME FROM DIXIE 6 Duane Eddy
- 8 A HUNDRED POUNDS OF CLAY 11 Craig Douglas
- 9 GEE WHIZ IT'S YOU 9 Cliff Richard
- 10 LAZY RIVER 5 Bobby Darin
- 11 AFRICAN WALTZ 12 Johnny Dankworth
- 12 ARE YOU SURE 4 The Allisons
- 13 LITTLE BOY SAD 13 Johnny Burnette
- 14 RUNAWAY 10 Del Shannon
- 15 MORE THAN I CAN SAY 10 Bobby Vee
- 16 EASY GOING ME 10 Adam Faith
- 17 EXODUS 17 Ferrante and Teicher
- 18 WALK RIGHT BACK/EBONY EYES 13 Everly Brothers
- 19 WHERE THE BOYS ARE 16 Connie Francis
- 20 BABY SITTING BOOGIE 20 Buz Saff (Fontana)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 SOMEBODY HELP ME 1 (5) Spencer Davis Group (Fontana)
- 2 YOU DON'T HAVE TO SAY YOU LOVE ME 16 (14) Dusty Springfield (Phillips)
- 3 SOUND OF SILENCE 2 (6) Bachelors (Decca)
- 4 HOLD TIGHT 4 (3) Dave, Dec, Dez, Beaky, Mick and Tich (Fontana)
- 5 ELUSIVE BUTTERFLY 6 (6) Val Doonican (Decca)
- 6 BANG, BANG 13 (4) Cher (Liberty)
- 7 THE SUN AIN'T GONNA SHINE ANYMORE 2 (8) Walker Bros. (Phillips)
- 8 SUBSTITUTE 5 (7) Who (Reaction)
- 9 PUT A SPELL ON YOU 12 (4) Alan Price (Decca)
- 10 PIED PIPER 15 (4) Crispian St. Peters (Decca)
- 11 ELUSIVE BUTTERFLY 7 (6) Bob Lind (Fontana)
- 12 ALFIE 18 (4) Cilla Black (Parlophone)
- 13 DEDICATED FOLLOWER OF FASHION 9 (8) Kinks (Pye)
- 14 SOMEDAY ONE DAY 11 (5) Seekers (Columbia)
- 15 HOMEWARD BOUND 17 (5) Simon and Garfunkel (CBS)
- 16 MAKE THE WORLD GO AWAY 8 (10) Eddie Arnold (RCA)
- 17 DAY DREAM 23 (2) The Lovin' Spoonful (Pye)
- 18 BLUE TURNS TO GREY 16 (5) Cliff Richard (Columbia)
- 19 SHAPES OF THINGS 14 (8) Yardbirds (Columbia)
- 20 YOU WON'T BE LEAVIN' 20 (5) Herman's Hermits (Columbia)
- 21 THAT'S NICE 36 (3) Neil Christian (Strike)
- 22 PRETTY FLAMINGO 4 (1) Manfred Mann (HMV)
- 23 FRANKIE AND JOHNNY 28 (5) Elvis Presley (RCA)
- 24 SUPERGIRL 27 (5) Graham Bonney (Columbia)
- 25 BALLAD OF THE GREEN BERETS 28 (5) Staff Sgt. Barry Sadler (RCA)
- 26 I CAN'T LET GO 25 (9) Hollies (Parlophone)
- 27 THESE BOOTS ARE MADE FOR WALKIN' 21 (14) Nancy Sinatra (Reprise)
- 28 WHAT NOW MY LOVE 22 (14) Sonny and Cher (Atlantic)
- 29 TWINKLE TOES 29 (3) Roy Orbison (London)
- 30 BARBARA ANN 30 (2) The Righteous Brothers (Verve)
- 31 PLEASE STAY 31 (4) Crayn-Shames (Decca)
- 32 SOUL AND INSPIRATION 30 (2) The Righteous Brothers (Verve)
- 33 WALKIN' MY CAT NAMED DOG 40 (2) Norma Tanega (Scepter)
- 34 HIGHWAY CODE 35 (2) The Master Singers (Parlophone)
- 35 A LEGAL MATTER 32 (5) The Who (Brunswick)
- 36 SLOOP JOHN B. 41 (1) Beach Boys (Capitol)
- 37 SHA LA LA LA LEE 24 (11) Small Faces (Decca)
- 38 I CAN'T GET NO SATISFACTION 33 (3) Otis Redding (Atlantic)
- 39 SPANISH FLEA 31 (15) Herb Alpert (Pye)
- 40 I FOUGHT THE LAW 48 (2) Bobby Fuller Four (London)
- 41 COMMUNICATION 47 (2) David McCallum (Capitol)
- 42 ONE OF US MUST KNOW 44 (3) Bob Dylan (CBS)
- 43 BACKSTAGE 38 (10) Gene Pitney (Stateside)
- 44 HOMEWARD BOUND 17 (5) Simon and Garfunkel (CBS)
- 45 SHOTGUN WEDDING 45 (1) Roy C. (Island)
- 46 COME ON HOME 46 (1) Wayne Fontana (Fontana)
- 47 TAKE IT OR LEAVE IT 47 (1) Searchers (Pye)
- 48 TOGETHER AGAIN 49 (1) Ray Charles (HMV)
- 49 A SIGN OF THE TIMES 50 (1) Pet Clark (Pye)
- 50 DON'T STOP LOVIN' ME BABY 50 (1) Pinkertons (Assort.) (Columbia)

A blue dot denotes new entry.



Norma Tanega—number 33

BRITAIN'S TOP R & B SINGLES

- 1 SHOTGUN WEDDING 8 Roy 'C' (Island 273)
- 2 YOU CAN'T SIT DOWN 6 Phil Upchurch Combo (Sue W1 4065)
- 3 THIS OLD HEART OF MINE 4 Isley Brothers (Tama/Motown 555)
- 4 SOOKIE, SOOKIE 2 Dan Crary (Atlantic 4078)
- 5 GET READY 12 The Temptations (Tama/Motown 557)
- 6 SATISFACTION 3 Otis Redding (Atlantic 4060)
- 7 I'LL TAKE GOOD CARE OF YOU 14 Garnett Mimms (United Artists 1130)
- 8 SHAKE ME, WAKE ME 1 Four Tops (Tama/Motown 553)
- 9 TIRED OF BEING LONELY 13 Sharpe (Stateside 495)
- 10 THE LOVE YOU SAVE 7 Joe Tex (Atlantic 4061)
- 11 ONE MORE HEARTACHE 15 Marvin Gaye (Tama/Motown 553)
- 12 PHILLY DOG 11 Marvin Gaye (Atlantic 4078)
- 13 IN THE MIDNIGHT HOUR 17 Little Mac and the Boss Sounds (Atlantic—imported)
- 14 GOT MY MOJO WORKING 10 Jimmy Smith (Verve 536)
- 15 I GOT YOU (I FEEL GOOD) 10 James Brown (Pye 5338)
- 16 JUST FOR YOU 10 Jerry Butler (Sue 4109)
- 17 I'M JUST A FOOL FOR YOU 10 Gene Chandler (Stateside 500)
- 18 634-5789 9 Wilson Pickett (Atlantic 4075)
- 19 THE NEW BREED 13 James Brown (Phillips 1481)
- 20 SMOKEY JOE'S LA LA 16 Geneie Rene Combo (Atlantic 4076)

BRITAIN'S TOP R & B ALBUMS

- 1 SOLID GOLD SOUL 3 Various Artists (Atlantic 5048)
- 2 OTIS BLUE 2 Otis Redding (Atlantic 5041)
- 3 THE SUE STORY Vol. 2 7 Various Artists (Sue)
- 4 FOUR TOPS SECOND ALBUM 1 Four Tops (Tama/Motown 11021)
- 5 SATURDAY NIGHT AT THE UPTOWN 9 Various Artists (Atlantic 5018)
- 6 SOUL BALLADS 8 Otis Redding (Atlantic 5029)
- 7 GOING TO A GO-GO 10 Miracles (Tama/Motown 11024)
- 8 I GOT YOU 5 James Brown (Pye 8074)
- 9 SOUL DRESSING 10 Booker T and the MG's (Atlantic 5047)
- 10 CONFESSION' THE BLUES 6 B.B. King (HMV 2514)



EDWIN STARR
STOP HER ON
SIGHT (S.O.S.)

BM 56 702



"THE CAVERN," I was told in Liverpool last week, "will be open at the end of April." The scheme to sell £1 shares on a Countrywide basis had been given a deadline. If enough of them were not sold by Monday of this week, then a Mr. X was going to take over and open the club.

Discovering the identity of Mr. X I went along to see him and he informed me that he was considering withdrawing his offer. "The amount of money I offered for the lease was the highest of several bids. However, a further several thousand pounds would be required to spend on drainage and I'm wondering whether it'll be worth it," he said.

EARL PRESTON admitted that MIKE PENDER had phoned him with a view to his taking CHRIS CURTIS' place in THE SEARCHERS. Earl has been one of the top lead vocalists locally and has made several records. However, he has only played drums occasionally. "The Searchers say that I would fit in with the group as far as looks and vocal ability are concerned — but they are unsure of my standard as a drummer. So I've bought a set of drums and am practising at the time. I should know within a week whether I'll be accepted."

Earl played his last booking with his own group THE REALM on Easter Saturday. New vocalist with the group is COLIN ARVEEY of THE ALMOST BLETYS.

FRANK TOWNSEND of THE ESCORTS tells me that the group are no longer handled by JIM IRELAND and that their new manager is ROGER STINTON. "We'll be making our next record within two weeks and we will be going to Sweden, Holland and Geneva from June 1st," he said.

Is it possible that Liverpool will burst into National prominence again? Yes. Because what happened in the Pool a few years ago is happening again. A whole new field of music is enjoying fantastic popularity, is well organised and is being supported by thousands of fans.

Merseyside can boast the biggest and most organised Country Music scene in Britain. A & R men, Promoters, Agents who would like proof of this can visit the five hour "Liverpool Goes Country" promotion at the Grafton Ballroom on Wednesday, April 27. On the bill are PHIL BRADY & THE RANCHERS, HANK WALTERS, DUSTY ROAD RAMBLERS, CARL GOLDIE'S COUNTRY SOUNDS, JOHNNY SANDON, THE KENTUCKIANS, THE MILLER BROTHERS and THE BLUE MOUNTAIN SHOW-BAND.

Several of the Mersey C & W boys are already on disc via the "Liverpool Goes Country" albums and E.P.'s released by Decca. Specially the HILLSIDERS (my own particular favourite).

THE RICHMOND are in the process of re-forming. When the outfit becomes active again they will be off to Spain.

BRIAN EPSTEIN'S telegraphic address "Nipper" was reinstated in 1962 by BOB WOOLER, ex-Cavern D.J.

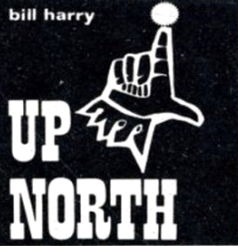
MARK PETERS' METHOD will be off to France for six months in the near future.

THE BRANFOS were in London on Tuesday last week being recorded by LARRY PAGE for possible release on the Fontana label.

BILLY FURY'S brother AL WHEATLEY was in for some criticism from members of Mersey groups. "He smug all his brothers' numbers in his act," they say.

ROY STORM & THE HURRI-CANES may be going to Spain for the summer. They are also considering the offer of a Butlins season. Comments: RORY: "THE DAKOTAS are writing a number for us to record."

AMOS BONNEY says he will be leaving THE KASBYATS "to form a band with 4 brass and three like that." Among the personnel in his new outfit are ex-members of THE MOJOS, THE RICHMOND and THE T.T.S. VINNY SHMUEL, a member of THE HANDFUL tells me that the group will be leaving for a three month continental tour on May 1st. On their return they will be expanding the group to include two saxophonists and another vocalist.



Caverning still re-opening still not certain

MIKE HART wants to record as a lead vocalist and has been singing with The Easybeats recently, but the group is breaking up," he says.

The Cavern L.P. "Liverpool Today" which EMBIEE produced is going out in the States and Capitol. It was the last recording ever made at The Cavern and features THE REALM, THE RICHMOND and THE MICHAEL ALLEN GROUP.

Discussing the recent "Mike Millward Night", Bob Wooller says: "There was a capacity crowd of 2,000 inside the hall and over 3,000 people had to be turned away. The show lasted for five hours and there were forty groups on the bill. I taped three hours of the show and hope to release an album featuring the artists who are not already committed to recording contracts."

The latest craze on Merseyside is to feature dancers at each side of the stage while the group are playing. The dancers usually have to perform in closed areas. The "Peppermint Lounge, The Blue Angel and The Music May are among the clubs which feature this new attraction. Acts receiving a lot of publicity are, HE, SHE, HE!, THE GO-GO WIGS and THE PEPP-O-TEQUE DANCERS.

TONY VARNEY is particularly enthusiastic about the new outfit he is managing. "They are ex-members of THE SAGES and THE PRIMITIVES and they've been in Germany for the past six months," he says. "They've been in Liverpool they've attracted such attention that they're to be invited to dance at the GRAVE." Name of the outfit is THE DO-DOES.

THE Club is doing good business. In fact, they have become so packed since THE CAVENING that they have bought the adjoining cellar and are going to extend the premises to 1,500 people. The club already has several rooms for members to relax and eat in and there are hand televisions installed.

STEVE ALDO may have the opportunity of a one-appearance-a-week residence on B.B.C. Television throughout the summer.

JOHNNY HAYES, ex-member of THE BEATLES and THE TRENDS, left the group and is now a producer on Radio Caroline. In "The show" which was someone made a crack about John, to which he replied "John might have a million but I would cost him more than a million to live the kind of life I've had."

I've had bets with everybody that THE KOOBAS latest record will sell 50,000 within one month of release — which, considering it's a 2nd record by a 3 unknown group, is something special," says Tony Stratton Smith. Because he wants them to build a hard core of British fans, Tony has turned down offers for The Koobas to appear in America, Portugal, Florence, Germany, Scandinavia and Switzerland. However, the

boys will be returning to "La Locanda Club" in Paris and re-appearing on Germany's "Beat, Beat, Beat" TV Show. British TV dates include Five O'Clock Club (May 3), Lucky Stars (May 14), Whole Scene Goes (May 18) and Scene At 6.30.

THE CLAYTON SQUARES are off to Frankfurt, Germany on May 4th and appear over there for 10 days. They then start a Tuesday evening residency at the Marquee Club, Wardour Street from May 17. The group also have a residency every Wednesday in Honor Road and have been booked for 11 Sunday concerts during summer. They will be appearing with THE SMALL FACES and THE NASHVILLE TEENS for six Sundays in Blackpool and for five Sundays at Great Yarmouth. Says lead vocalist DENNY ALEXANDER: "We must rush a record out, but we're desperately searching for material. It's six months since the release of our last disc so we want to get into the studio as soon as possible. Our new A & R man, incidentally, is MIKE LUNDNER."

Mancunian GEOFF MULLIN, who is now Road Manager with THE FOUR PENNINES, has spent a great deal of time in Norway. He was over there for six months and was a member of three different Norwegian groups, including their top outfit THE VANGUARDS.

Happily settling in at TILES in Oxford Street, D.J. CLEM DALTON. Currently he hosts the "Radio Luxembourg Lunchtime Disc Party" from Monday to Saturday from 12 - 2.30. Clem, who has signed a contract with the Agency, is former manager of The Iron Door Club and Staircase Club in Liverpool. A MERRY BEAT POLL D.J. winner he then went on to spin discs at Liverpool's Locarno, The Cavern and New Brighton Tower.

On his very first trip to London a few years ago he played a touring of a FOURMOST recording session.

BILLY J. KRAMER & THE DAKOTAS appearing on a "Festival" in Monaco.

JOHNNY GUSTAFSON is an incredibly talented artist and singer. He has been in Norway why he hasn't become a really big name. As a member of THE BIG 3 he was signed to BRIAN EPSTEIN at one time — and was the subject of a paragraph or two in "The show" (read "Noise"). Since Brian has so much faith in him, it wouldn't surprise me if he made the million sign Johnny up — any day now.

THE PEDDLERS make their DEBUT appearance with LULLU. He has been writing the wiper at the Shaftesbury Theatre with PETER SELLERS and a host of artists who are donating their services to the magazine PRIVATE EYE. The group were waxing an album in the studios last week — but it was an album with a difference! An audience was invited in order to capture a party atmosphere.

Will Paul Simon write the next Seekers record? Andrew Old. Some of the British Beat Boys "Sloop John B." there are only four all-British LP's in the charts — after performing at the Fishmoorers Arms in Green. John Mayall finished with the words "and that was the Eric Clapton...". The next S/Pat Barry Sadler disc likely to be signed to Warner.

Beatles "Tell Me What You See" is top in Hong Kong... on April 30 Mantovani will be presented with a monogrammed gold bented by Decca chairman Sir Edward Lewis. James Brown's "I Got You" was cut as a follow-up to "Out of Sight" and was due to be issued on Smash.

Ronnie Bell, formerly with CBS, has joined EMI's exploitation staff and has written the lyrics for David Blue's new full-time for Rik Gunnell handling George Fame, Zoot Money, Chris Farlowe, Peter Dinklage, The Barbe-Jam Club on "The Big Hurt", Del Shannon goes Dave Berry. Jeff Beck looking for an exit from the Yardbirds?



THE LOVIN' SPOONFUL — (left to right) Steve Boone, John Sebastian, Joe Butler and Zal Yanovsky.

RICHARD GREEN TALKS TO THE DAYDREAMING GROUP WHOSE CURRENT POSSESSIONS INCLUDE AN OLD ROLL, A PUSH BIKE & AN IRON CROSS

"I'm completely spoiled, I rarely get out of bed until 10.30. I covet each spare minute, because every free minute means much more than it used to. I like to go down to the Village. There are a couple of bars where you can hang out and have a few drinks and argue." Joe Butler of the Lovin' Spoonful talking about life since success took over.

"I spend a lot of time writing. I was born in the Village so I don't want to hang around there in the clubs all the time. I like to walk around the west bank of the river. You kick a can over and you've got an idea for a song. I like to be alone. I can't just take off somewhere because I can't drive. But I've got a racing bike with lots of gears." John Sebastian of the Lovin' Spoonful talking about life since success took over.

Success in this country for the Spoonful means "Daydream". That's where John Sebastian (undertones of Mr. Bach?) comes into the picture again.

"We were on a Greyhound bus travelling from Daytona to somewhere in North Carolina," said bespectacled John. "It was a real miserable day. I was fiddling with the bass guitar trying to get this Tamla Motown sound and the song just sorta started from there."

Nobody knows why "Do You Believe In Magic" and "You Didn't Have To Be So Nice" weren't hits here, but most that people have begun to appreciate the Lovin' Spoonful, the group is here for a few days.

I arrived at London Airport at an appointed hour and found no trace of the Spoonful, but plenty of little girls with short skirts and CND badges. (By the way, would the three of them that nicked the Spoonful handout from my car en route to London please return it and I'll buy them a lemonade or something?)"

What I thought was ex-Radio London disc jockey Pete Brady turned out to be Spoonful Joe Butler. He was sitting alone being photographed and denying that a dying cigarette in the ash tray belonged to him.

The only thing we do together is musically important, and we do that as a group. If we have a song that three of us like, we won't do it. If you do a thing for the millionth time, it isn't fun anymore. So we don't try to persuade each other that a song is good. If one doesn't like it, we leave it and try something else."

Joe was left before the Spoonful made a hit. But it seems that times weren't all that fine and dandy before they hit the big time.

"I was roaming around the Village playing harp and writing things for a long time before I met Zal Yanovsky," John told me when he had finished joking with everyone that came near him with a pen in their hand. "I played with jug bands and odd people, but I was writing so much that I had to get some people round me that could stay with me and play the same sort of thing."

So Zal met John and after a brief interlude, fled to his home town of Toronto where he became rapidly disillusioned because it wasn't exactly his scene. Then down to Washington where he discovered that a guitar and electricity went together and that was a good way of getting rich.

Getting to talk to Zal is a bit of a problem because he hides behind a veil of hair and — at the airport at least — has a habit of shadow boxing in the corner.

Steve Boone was actually wearing a suit and an Iron Cross "which a little girl gave to me." A sharp contrast to Zal's plimsoles and no socks. Apart from being related to Daniel Boone's brother, he's over six feet tall and claims that his family once owned the Times-Tower building in Manhattan and one fifth of Delaware.

"I had a lot of musical experience before joining the Lovin' Spoonful," he said. "I spent a lot of time playing rock and roll, then went to Europe for a spell bumming around and seeing what I could do."

He eventually returned to New York, teamed up with John, Zal and Joe and the Lovin' Spoonful were under way. Their launching, however, wasn't exactly a success.

"We played around the Village most of the time playing in clubs and getting nowhere," Joe admitted. "Then we got a bit better and the manager of the Night Owl gave us a regular booking."

"Do You Believe In Magic" happened and since then things have been getting steadily better for them. Right after their British visit, the Spoonful zoom back to America for what Joe describes as "a lot of fun things."

We play a lot of colleges," Joe said, trying to avoid Zal who was doing his best to trip up everyone within leaping distance. "I enjoy the teeny bopper things as much. At colleges you get appreciated more for what you're doing. At the teeny things, they just scream because you're there."