

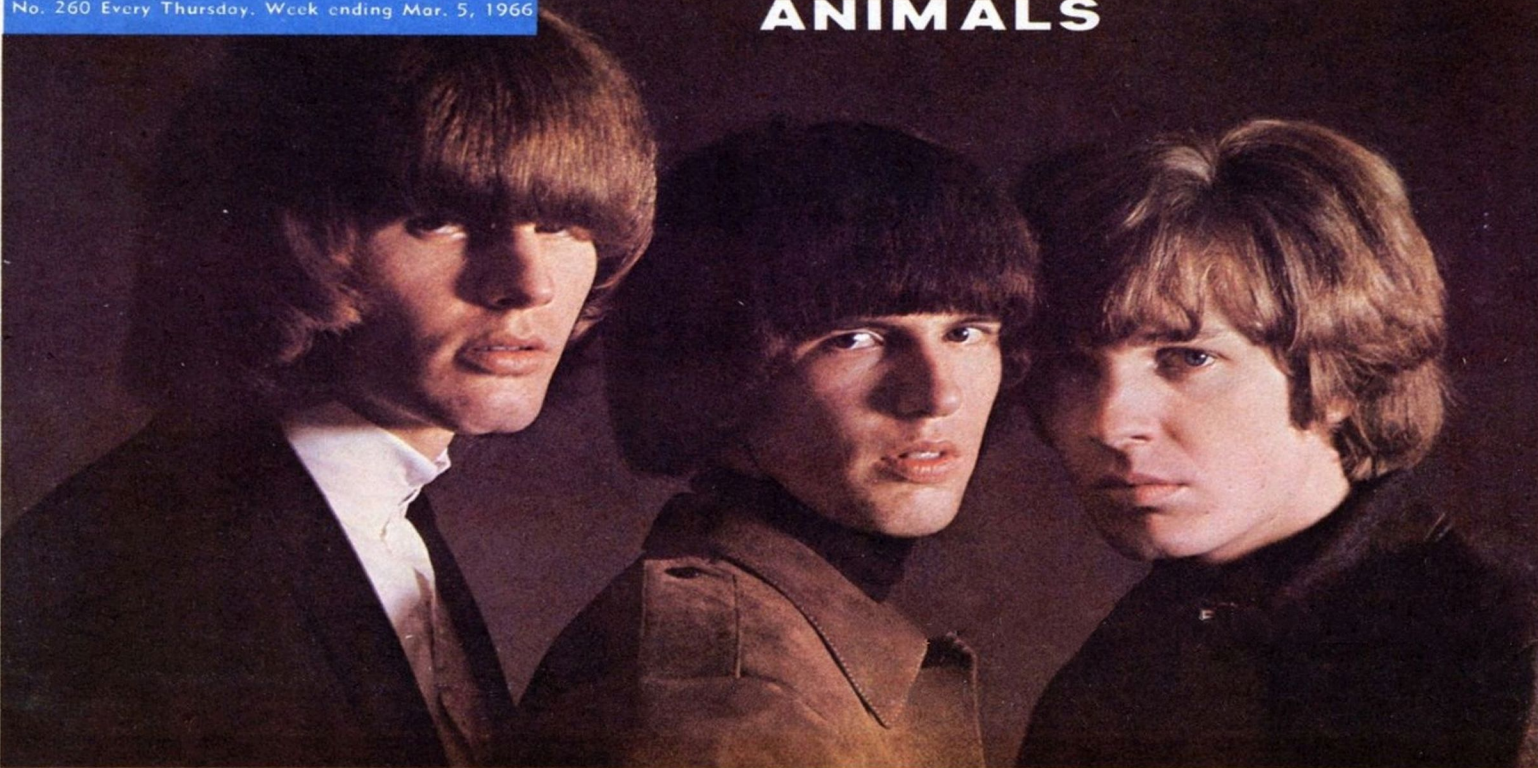
# Record Mirror

Largest selling colour pop weekly newspaper 6d.  
No. 260 Every Thursday. Week ending Mar. 5, 1966

INSIDE:

**DUSTY SLAMS ERIC**  
**HOLLIES**  
**ANIMALS**

The Walker Brothers (R.M. Pic.)



A GREAT NEW DOUBLE  
FROM THE BACHELORS



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# YOUR PAGE

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



THE BEATLES—a shot taken while they were filming "Help." (See lead letter).

## NOT SINCERE

IF you ever want to have a go at an R & B fan then accuse him of being the thing he most despises — a racial discriminator. This hoary old charge has been trotted out by nearly every aspiring Caucasian who imitates the American Negro when he sings and I was shocked (but not surprised) to see Chris Farlowe saying this too — that we won't accept his singing as "soul" because he is "white." As Bernard Shaw so wisely pointed out the testimony of a glance into a mirror will show anyone that there are no "white" people, but only a minority of American sinners in the R & B field can be said to be "soul" singers (Otis, Irma Thomas, Carla Thomas and Bette Midler) and it is not a term that can be bestowed lightly. The keynote is sincerity, but how can one accept a singer who is British singing with an accent that tries to sound as if it has never been farther North than the Mason Dixon line as sincere? This element of phoniness (in my opinion) disqualifies anyone from Britain being called a "soul" singer or even an "R & B" singer. I also fail to understand why the views of (as he so rightly says) a small minority should bother him — unless of course deep down in his heart he knows what we say is true. It seems to me that it is R & B fans who are discriminated against — we can't seem to be

able to merely express an opinion without being accused of being prospective member of the Ku Klux Klan. Really, it hits below the belt, and apart from being blatantly dishonest, it also begs the question — Dave Godin, 139 Church Road, Hestley Heath, Kent.

## FULLER DISC

DEUE to the almost non-existence of the Crickets Fan Club in the last year, I feel I must let you know of a great new record on release in the States. Written by Sonny Curtis, who was lead guitarist with the crickets, and now with the Everly Brothers, it's called "I Fought The Law" and it's climbing the American charts by the Bobby Fuller Four. It's a great version. If released here, buy it. — Robert J. Burrows, 9 Tair Erw Road, Birchgrove, Cardiff.

## TOO GOOD

SO when are we going to see some more records by the late great Buddy Holly. His last single, "Love's Made A Fool Of You," was issued in September, 1964. Surely a new one is long overdue. Why not release "I Tried To Forget," coupled with the re-recorded version of "That's What They Say" or if not, how about "Have You Ever Been Lonely," and "Smokie Joe's Cafe," which I hear Coral have on their files in America. But whatever

happens don't let the name of Holly fade away — he was too good to be forgotten now. — Neil Nuttall, 405 Plodder Lane, Farmworth, Bolton, Lancs.

## NO INTEREST

YOU say there is "a singular lack of exciting movements" in Crispian St. Peter's stage act. Judging from that photograph you printed there is also a singular lack of interest from his audience. Presley performed with a ring of policemen between him and the audience. He'd never dare to step into any audience. — A. Hirst, 17 Beachborough Road, Folkestone, Kent.

## NO JOKE

AFTER watching Paul and Barry Ryan performing their latest release on television the other evening I am prompted to ask if anyone could tell me what the singers find so amusing in the lyrics. I see nothing to smile about in the words of "Have pity on the Boy," by David M. Meyer, 23, Beechwood Avenue, Farnborough, Kent.

## CONFUSION

THANKS, Norman Jopling, for confusing us even more over Bob and Earl. Here are the facts: Bobby Day was lead singer of Bobby Day and the Satellites in 1957 and later recorded both as a solo artiste and with the Hollywood Flames. The Flames had two members, Earl Crosby and Bobby Garrett, who also recorded as Bob and Earl. Bobby Day's connection with the duo are no more than that he was also with the Day 50s, as NOT Bobby Day at all, but a former member of James Brown's Famous Flames and one-time duetist with Anna King. — Rick Winkley, 30 Terry Street, Nelson, Lancs.

## Beatles beware! —foreign tours may lose you British fans

I READ recently that one of the Beatles told a reporter that the group hasn't got a single date so far this year. To me, that seems very strange. They are so much in demand, I wonder why they aren't doing anything to satisfy their fans. There's probably a good reason for it and I'm sure Brian Epstein knows what he's doing, but just a word of warning to them: remember Dave Clark. He spends so much of his time in America that his British fans are deserting him. Dave says that he will never settle abroad, that England is his home and that he still thinks a lot of his fans here. Then he flies off to America and wonders why his records aren't big hits in our charts. Beware Beatles, the same could happen to you.—Roger Mackintosh, Cheshire Drive, Hounslow.

James Craig: You must remember, though, that the Beatles are now truly international and have only limited time. Also they've worked non-stop virtually for more than three years. Still, you have got a point, Roger.

## LETTERS PLEASE

I'D like to correspond with English boys or girls (about 20-22 years old). I am twenty. My favourites: Rolling Stones and Yardbirds. I'm interested in literature and music. — Mary Sabli, Budapest IV K. Gellert, u. 46, Hungary.

## U.S. SOUNDS

ANDREW Oldham is definitely the most advanced record producer in this country — the only man who can set an American sound on record and American records are far superior to ours, soundwise. I would like to congratulate him on the fantastic surf sound achieved on "Girl Don't Tell," by Tony Rivers and the Castaways. I wonder what the Beach Boys think of this record. — David Collins, 9 Cross Lane, Hornchurch, Essex.

## NO DIPLOMACY

HOORAY for Crispian St. Peters. At last, here is an artiste who in the rather phoney world of pop music says what he thinks, regardless of what oversensitive people may think. Those who decry what he says and does ought to realise that he is as much entitled to his opinion of other artistes as they are to his opinion of him. He is a singer, not a diplomat. He may say what he likes — Judith Cimerman, 27 Longford House, Sydney Street, London W.1.

James Craig: Lots of letters about Crispian, most somewhat uncomplimentary.

## BLUES BORES

IT'S about time Chris Farlowe was stamped out. Together with Mick Jagger, he's become a crashing great bore. Practically every week there appears somewhere an article in which they keep on harping about the background of the so-called

soul singers. I'm sick to death of him and the cotton-fields you don't, apparently, have to be born in to sing "soul". A lot of these singers were born in big towns and cities, unlike artistes like Big Walter "Shakey" Horton (born at Horn Lake, Mississippi) and Mississippi Fred McDowell etc. These are the people whose background really influences their singing. Anyway, four years ago Solomon Burke and others were classified as R and B — L. A. Smith, 114 Treherne Road, Radford, Coventry.

## KIMOTA!!!

IF Barry Fantoni of "A Whole Scene Going" and Cathy McGowan, of "Ready Steady Go" made a record together, would they become Britain's answer to Sonny and Cheri? — Geoffrey Lane, 18 London Road, Southend-on-Sea.

## JOKE?

WE'VE had the twist craze, the trad era and the gimmick of putting (record) titles in brackets. Now we're coming into the comic strip hero phase judging by the recent releases by Jimmie Cross of "Super Duper Man" and "Super Girl" by Graham Bonney. In the States there is "Batman Theme" by the Marketts high in the charts and another one by the Neal Hefti orchestra. There is "Superman" by Dino, Desi and Billy and "Batman" by Jan and Dean, and "Batman and Robin" by the Sponticks. What happened to Captain Marvel? — Tony Grimshaw, 218 Fulbourne Road, Walthamstow, London E.17.

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THE NEW FACES

HERE'S a prediction spot: stardom for the New Faces. That's all, but it's very important. Because not since the Springfields has a two-boy, one-girl lineup really made the big-time... and the signs are there that the New Faces are well on the way. Gratifying, too, because the group took their name from a page-title in the Record Mirror which I used to devote to "New Faces."

Group now stab hard at the charts with "Like A Man," the number they recently performed on the London Palladium TV show. It showed off the way they get a massive vocal sound going from three Scottish throats. But most important it showed that they are working for overall stardom as opposed to simply a quick disc hit and then hope to goodness that all will be well.

Where did they start? Well Marie Gordon used to work with the Hi-Fi's, Charlie McKay and Barry Greenway were together as the Scots Boys and they met up with Marie in a seasonal show in Scotland. The date: October, 1965. They arrived in London and found nobody wished to know. The two boys worked as "male house cleaners"—so says the hand-out, but one wonders what a "female house" looks like! Anyway, they returned, chastened, to Scotland and only a call from agent Bob Perkins got them back. Back to a debut disc, "So Small," and eventually, top TV dates like "Palladium," "Blackpool Night Out," plus comedy half-hours as guests.

Barry is the non-Scott — he's actually broadly Welsh. As for the trio, they're refreshingly different... and talented. And their new record is doing very well indeed.

PETER JONES



# 'EVEN U.S. AMATEURS ARE PRO'S'

THE headline was: "Eric Burdon Knocks U.S. Acts" and it was an eye-catching headline and two of the eyes it caught belonged to the magnificent Dusty Springfield. With a snort and a holler, Dusty came along to express the view that she was staggered by Eric's attitude and that she could hardly believe those eyes.

Let's re-cap on what Eric said. "I never met an American who just went on and performed. They go out there and everything has to be written down... the whole sequence from the ad-lib lines, the patter, the timing and the number of steps they take. They write it all down on a bit of paper."

And Eric said he didn't think this was very good. He said they wouldn't do what English artistes do, that is go on and — "just GO."

Dusty differs. "Eric gets very bitter about some things," said she. "He's a very good ad-libber, fine. He picked on Wilson Pickett, but he's wrong. Sure, the Americans have a lot of it worked out, but imagine the shambles in the backing group if they didn't. But they can ad-lib and work things out on the spot. Doris Troy, Joe Tex that's two who can do it and did it when I was watching."

"I can ad-lib, sure. You work on an audience and then you can bounce remarks off them, according to how they behave. The difficulty is that if it doesn't work out, it's inclined to become a mess. Peggy Lee, Frank Sinatra — admittedly they carefully rehearse, but they're capable of quick wit. Which is ad-libbing."

"The thing is that even the amateur is professional in the States. To be professional-amateur is the best thing you can be. Some of the people here, actually working the clubs, are simply amateur-amateur. To say the Americans can't adapt things, can't free-wheel, is just ridiculous."

"Look, I have never seen one of those dut act between two stars really come off on television in this country. They look embarrassed and it's just not right. But the Americans... they're fantastic. The ad-libs come

says DUSTY after ERIC BURDON'S



comments in last weeks RM

## NOT ROBOTS

"The fact is that an audience come to watch an artiste as well as listen. The Americans can match all the requirements but it's just wrong of Eric to suggest that they are some kind of robots, unable to match an audience mood with their own performance. Of course, Eric is more interested in the R and B scene. Well, I'm not really interested in John Lee Hooker, for instance, and I'm really for Tamla Motown — that kind of thing. But the same holds good. I believe the Americans do take chances in performances, given the right circumstances, but I also agree that they do try to work things out basically in a professional way."

Dusty paused for breath and added that we had nobody like Andy Williams for the relaxed sort of performance, able to ad-lib his way through anything. And she also spoke highly of Vikki Carr... "for total involvement."

So much for Dusty v. Eric. But readers had their say, too. Mrs. L. Harris disagrees, too, with Eric. "See Geno Washington, with the Ram Jam Band. You can guarantee a rave-up every time and it's not pre-arranged. And there are many others I've seen."

And Denise, Sandra and Sandy, three Walker Brothers fans, were apparently left "foaming at the mouth" about Eric's views. "You can see the Walkers don't plan beforehand. Eric should look closely at more American artistes and see how really great they are. "And an anonymous character, from Camberwell, London, said: "The Americans DO rehearse, but this is the hall-mark of professionalism."

There you go. A controversial situation.



**WHO ON NEW LABEL**



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# SINATRA BACKLOG OFFER FOR NEW DC5 FILM

FRANK SINATRA'S film company have offered to put up the money for Dave Clark's next film. Paramount have made a similar offer and a figure of one million dollars has been mentioned.

Dave has had talks with independent directors Bryan Forbes and Sidney Furie and a decision as to which will take charge of the film production will be made shortly. Furie was responsible for Cliff Richard's "Summer Holiday" and "Wonderful Life".

The Clark group recently made their eleventh appearance on the "Ed Sullivan Show" in New York and were immediately signed for their twelfth — on June 12. They have also received offers to act on two editions of the "Lucille Ball Show" and guest on a "Dean Martin Show" during the summer.

## BOB DYLAN DATES FINAL

Bob Dylan's British tour has been finalised. The 21-day itinerary begins at Dulhams on May 5 and ends at London's Royal Albert Hall on May 28.

Dylan will also appear at Belfast ABC (6), Bristol Colston Hall (10), Cardiff Capitol (11), Birmingham Odeon (12), Liverpool Odeon (14), Leicester De Montfort Hall (15), Sheffield Gaumont (16), Manchester Free Trade Hall (17), Glasgow Odeon (19), Edinburgh ABC (20) and Newcastle Odeon (21).

## R&B invasion set for many months to come

FATS DOMINO and his band will be visiting England in August for a series of concerts if Roy Tompsett has successful final negotiations in New York this week. He flew to America on Tuesday to settle that and other deals.

"He will probably come in the first two weeks of August and do all the big seaside resorts, like Blackpool, where I can be guaranteed good returns," Tompsett told the R.M.

The promoter is almost certain to present the Impressions, the Four Tops, Billy Stewart and Marvin Gaye this summer. Joe Tex's visit has been temporarily rearranged for April 17. Illness prevented his earlier visit.

Following Irma Thomas and Wilson Pickett, who both arrive this month, are Don Covay (March 25), Screaming Jay Hawkins (April 1), the Vibrations (8), Lee Dorsey (20), Patty Labelle (May 4), the Original Diffs (6), Ben E. King (20), Otis Redding (June 3) and Rufus Thomas (July 1).

Tompsett added that he hopes to be announcing several more acts for the top country artists of the year, none when he returns this weekend.

## ARNOLD RETURN TRIP SET

Eddy Arnold is due to return to England at the beginning of next month to promote a new single on an LP, "I Want To Go With You" last Friday. Lorne Green presented Eddy with an award for the top country artist of the year.

## RIGHTEOUS BROS. REVIVE RAY CHARLES OLDIE

THE Righteous Brothers revive Ray Charles's one-time smash "Georgia On My Mind" for their next Pye International release on March 11. On the same day and label, Dionne Warwick sings "In Between The Heartbeats."

As revealed last week, Matt Monro's first Capitol release is "Born Free." Val Doonican has covered Bob Lind's "Elousive" recorded last Friday and is

It Don't Work Out" and Janie Jones's "I'm Gunning For You." United Artists — Bobby Goldsboro's "It's Too Late," Verve — Jimmy Smith's "Theme From Where The Spies Are," Liberty — Irma Thomas's "Take A Look" MGM — The Royalettes's "You Bring Me Down" and Ray Peterson's "Everybody," Tamla — Marvin Gaye's "One More Heartache," Pye — The Newby's "Mink's Moles And Telegraph Poles," the Lancastrians "The Ballad Of The Green Berets," and the Alan Moorhouse Orchestra's "The Ballad Of The Green Berets." Piccadilly — Nicholas Hammond's "Please Don't Switch Off The Moon Mr. Spaceman," Bobby Rio's "Ask The Lonely" and Barbara Ruskin's "Song Without End." Reprise — Dean Martin's "Somewhere There's A Someone," CBS — Johnny Cash's "The One On The Right Is On The Left," the Rockin' Vickers "It's Alright" and the Compromise's "You Will Think Of Me."

Other March 11 releases include: Decca — Bobbie Miller's "Everywhere I Go," Them's "Call My Name," The News "The Entertainer," Lorne Gibson's "A Little Lovin' Light," the Magicians "Wet Your Whistle," Jamie Francis's "In Tahiti, Hawaii or Jamaica" and Frank Chakfield's "Born Free." Atlantic — Goochie Rene Combo's "Smokey Joe's La La," Brunswick — Wilmer Burgess's "Baby," Mercury — Fran and Alan's "I'll Get By Without You," Fontana — Rufus Fuller Orchestra's "Be's That Way," Roy Dickson's "Bridgit Teresa O'Reilly O'Toole" and the Olympics "We Go Together."

Columbia — Jackie Lee's "I Know Know Know I'll Never Love Love Love Anyone But You," the Roulettes "The Tracks Of My Tears," the Persuasion's "La La La La La," Chris Rayburn's "I Wanna Be In Love Again" and Peter B's Loners' "If You Want To Be Happy," HMV — West Five's "But If

## NEW CILLA DISC

Cilla Black's next single is the title song from the new Michael Caine film, "The Bad Guy." The Bacharach-David song is released on March 25, the day after the Big London premiere. Burt Bacharach recently visited London to work on the session with Cilla.

Cilla's stablemates, the Moody Blues will be in direct competition with her and the Beatles at the Montreux Golden Rose competition. The Moodies go to Paris on March 4 to record "Five Five Five" and "I Go Crazy" for part of France's entry. Cilla takes part in "The Music From The Sound Of McCartney" — Granada's entry.

## CLIFF RICHARD TRIES A MICK AND KEITH NUMBER

Cliff Richard has recorded a Mick Jagger-Keith Richards song for his next single. Titled "Blue Turns To Grey," it is released by Columbia on March 11.

With the Shadows, Cliff will star in a BBC-2 spectacular in "April This Year" on the 45-minute "Show Of The Week" on March 6.

# PLACES & PAGES

- ANIMALS**  
March 5—Birmingham University, 15—Paris, 18—Exeter University, 19—Nottingham University, 20—Manchester Belle Vue, 24—London University, 26—London School of Arts and Crafts.
- DAVE BERRY**  
March 5—Boston Starlite Room, 6—Manchester Belle Vue, 9—BIC's "Whole Scene Ganga," 11/15—Paris, 19—Hastings Pier Pavilion, 20—Abercrombie, "Lucky Stars."
- KOORAS**  
March 5—Prestatyn Lido, 6—Manchester Odeon, 12—Heacham Public Hall, 13—Eastleigh Imperial, 14—Preston Beachcomber.
- NASHVILLE TEENS**  
March 5—Bromley Technical College, 6—Northolt St. Richard's Hall, 8—Newcastle Top Rank, 11—Southend Cricketers, 12—Manchester Faculty Technical Union.
- WILSON PICKETT**  
March 11—Soho Flamingo, 12—Leeds, 13—Birmingham, 14—Soho Tiles, 16—Stevenage Locarno, 17—Coventry, 18—Manchester, 19—Manchester, 21—Nottingham, 23—TWW's "Now," 24—Bristol's Ram Jam, 25—Greenford Starlite, 26—Rotherham 27—Manchester.
- SMALL FACES**  
March 5—Greenford Drill Hall, 6—East Dereham Sunshine Centre, 7—Wotton community, Dorchester, 10—Stevenage Top Rank, 11—Greenford Starlite, 12—Buxton Pavilion, 13—Manchester Zieg-Zag and Halifax.
- IRMA THOMAS**  
March 11—Soho Flamingo, 12—Nottingham, 13—Manchester, 14—Birmingham, 16—Mayfair Scotch, 18—Rediffusion's "Ready Steady Go" and Soho Flamingo, 19—Manchester, 20—London Roaring Twenties, 23—Farnborough, 24—Derby, 26—Sheffield Mojo, 27—Soho Flamingo.
- UNIT FOUR PLUS TWO**  
March 5—Margate Dreamland, 6—BBC-Light's "Easy Beat," 7—Bullion Casino, 9—Eastbourne, Dorchester, 10—Stevenage Locarno, 11—Nottingham Technical College, 12—ABC's "Lucky Stars" and Loughborough Town Hall.

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

### MORE ALBUMS REVIEWED

**TONY BENNETT**: "A Strain of Tony's Hits" (CBS 66010).  
WHAT can you say about this bargain priced double album set of Tony Bennett's goodies? It's vocally dead spot and it's always interesting. His latest includes "Stranger in Paradise," "Cold, Cold Heart," "Boulevard of Broken Dreams," "Just in Time," "No Tears Tonight," "Smile," "Ask Anyone in Love" and "Sunny Side of the Street." Backings by Frank de Vol, Ralph Burns (excellent), Ray Ellis, Ralph Sharon, Glenn Miller. Great value.

\*\*\*  
**JOE WILLIAMS**: "Mr. Excitement" (RCA Victor 7753).  
YES, he is exciting, this man who hit the scene via the Count Basie band. A unique style, with a ridiculously effective way of punching home lyrics. He does "Old Man River," "This Is The Life," "Sunny Side of the Street," "As I Love You" etc.

**HERBIE MANN**: "Standing Ovation At Newport" (Atlantic ATL 5023).  
GENERALLY speaking, the line-up here is flute (Herbie, of course), two trombones, piano, drums, congas, drums. It's a live performance but the sound doesn't weaken a bit, almost on an LP. I kick in parts—certainly less Latin than on some of Mann's earlier albums, "Come Home Baby" and "Triumph—THE triumph of four tracks.

\*\*\*  
**THE DRIFTERS**: "I'll Take You Where The Music Is Playing" (Mercury 10127).  
I'll Take You Where The Music Is Playing; I've Got Sand in My Shoes; At The Club; I Don't Want To Go On Without You; Answer The Phone; He's Just A Playboy; Easy; Spanish Lace; Chains Of Love; Far From The Madding Crowd; The Outside World; Come On Over To My Place (Atlantic ATL 5029).  
A COLLECTION of five top sides and seven classics on singles, this will enable Drifter fans to load off a few more 45's. The

Drifters' style has progressed for ten years or more and although they haven't had a hit for some time they should sell a few copies of this album. Such song-writers as Carole King, Gerry Goffin, Doc Pomus, Mort Shuman, Cynthia Weil, Barry Mann, Bert Berns, Bert Russell, Ellie Greenwich and Jeff Barry all wrote songs for this group. With an R & B and pop following, the Drifters are still one of the best vocal groups in their type in the world.

\*\*\*  
**VARIOUS ARTISTS**: "Motor Town Review In Paris" (Tamla Motown TML 1127).  
ALTHOUGH this basically follows many other 'live' Motown albums there are some appreciable differences. Firstly all the announcements are in French which makes a change. And also the cover of this is very, very good. The stars concerned are the Supremes, the Miracles, Stevie Wonder, Martha and the Vandellas and Earl Van Dyke and the Soul Brothers. Good performances all round.





Marie Gross, 18, 3 Hasle Avenue, Binghamton, New York, 13903 U.S.A. Stars — Bob Dylan, Joan Baez, P. P. & M., Pete Seeger, Lovin' Spoonful, Byrds, Phil Ocker. Hobby and interests — painting and art, writing folk songs and poetry.



Ergun Reshat, 20, 13 Piyale Pasha Street, Famagusta, Cyprus. Stars—James Bond, Elvis, Frank Sinatra, Sophia Loren, Beatles and Rolling Stones. Hobby and interests — Football, swimming, reading and collecting R. Stones records.

# READERS' CLUB



Bohoslav Kugera, 29, Spee, Leninova 40, Brno II, Czechoslovakia. Stars—Rolling Stones, The Byrds, Animals, Acker Bilk, John Leyton, Elvis P. Hobby and interests — Magazines, viewears, stamps, sports, films, mods fashion, dancing, etc.



Miss Carol Hull, 15, 13, Yateley Close, Leigh Park, Havant, Hants, England. Stars—Billy Fury, Del Shannon, Searchers, Frank Ifield, Animals, The Fortunes, Hermans Hermits. Hobby and interests — Reading, writing, pen pals home abroad, cinema, collecting Billy Fury records.



Terence Baxter, 15, 125 Briar Gate, Long Eaton, Nottingham. Stars—Elvis, P. J. Proby, Stones, Grace Fields, Kinks, Twinkle. Hobby and interests—Duck keeping, maths, history, ballet, discs, R.M.



Roger Sell, 18, 35 Malden Road, Acton, W.3., London, England. Stars—Orison, Adam Faith, Cliff Mojos, Beatles, Shadows, Hobby and interests—Tall girls, model railways, records, pen friends.



Irene Carruthers, 25, 112 Blake Street, Barrow-in-Furness, Lancashire, England. Stars—Sunny and Cher, Tommy Steele, The Beatles, Brenda Lee, Romnets. Hobby and interests — Universal friendship, and corresponding all over the world.



Karen Silva, 16, 9609 Telegraph Road, Lanham, Maryland, U.S.A. Stars — Mad Hatters, H. Hermits, Stones, Beatles, Kinks, Yardbirds. Hobby and interests — English and American groups, records, dancing, summer sports, fun, Mad Hatters.



Guy Trenlett, 24, 10 The Chestnuts, Gwydor Road, Beckenham, Kent. Stars — Rolling Stones, Animals, Yardbirds, Spencer Davis, Dave Clark. Hobby and interests—Motor bikes, racing, travel, photography, films.



Collin McLaughlin, 18, 34 Edervale Crescent, Lancaster. Stars—Beatles, Roy Orbison, P. J. Proby. Hobby and interests — Send letter to pen pals. Anything else of interest—Tape recording.

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HOBBY & INTERESTS \_\_\_\_\_

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# 'ENTERTAINERS, YES—BUT MUSICIANS, NO!

That's our modern groups says TOOTS CAMARATA

THE man known through the music business now simply as Camarata — first name Salvatore, otherwise "Toots," alias "Tutti" — is a squat, broad-shouldered character of immense charm and knowledge. Name a job in the music industry and he has done it successfully: Drummer, session man, arranger, producer, conductor, M.D., doyen of the old big-band brass sections.

And if you think Camarata is one of those characters who is bound to knock the current group scene, muttering "the good old days will never come back," then you would be wrong. But his views, culled over a two-hour chat in his Savoy Hotel "den," DO make interesting comment.

"People say big bands are coming back, Camarata says: "They should never have gone away. They killed themselves off by forgetting all about the beat. They got bound up in adding more trumpets, more trombones, then forgot about the most important thing — the beat. They added vocalists — I go back to the days of Sinatra with Dorsey. This took more away from the vitally needed beat."

## LITTLE TECHNIQUE

"But Herbie Alpert, who has studios near me on Sunset Boulevard, is getting back to the big sound, but with fewer musicians. I'd like to try this sort of thing. Take the great old standards of the big band days, say 'String Of Pearls,' and dress them up with a modern and acceptable beat. After all, today's fans have probably never heard these great melodies."

"I don't like to knock the group musicians. But there is a problem. Because they're not trained, most of them, they operate on guitars at the simplest level. They have little technique — some goes for the drummers. I mean, you can mention Buddy Rich and Ringo Star in the same sentence and make sense. But suppose you help them, teach them about rudiments of music — what happens then? They'd feel restricted, they'd work to certain rules — and that would kill off their improvisation and their sheer zest."

But Camarata indicated that though part of the entertainment industry, most of the groups were not part of the music business. "It's just not there — they're as near to being in the clothing business as to music."

## WEAK LYRICS

"Their songs? Well, I did an album of modern hits, using a 40-piece orchestra last year — we called it 'Think Young.' This was stuff by the Beatles, the Stones, Ray Davies and so on. The melodies are mostly very good. They have simplicity and style — and a feel for today's moods. But the weakness is in the lyrics. You read the lyrics and you know you're not reading anything by Rodgers and Hammerstein. Music, though is fine."

"Trouble with the group business is that we try to put it all into separate compartments. There's no R and B trend, for instance. Not like there was for, say, hard rock. In R and B, you need beat, soul and communication. They are the basic ingredients. You have to be sincere about this kind of music. Take that Eric Burdon, of the Animals. He interests me. He has this authentic feel for the music and I wonder how he gets it, being from Britain. I am not



HERB ALPERT — back to the big band sound?

exactly a fan of his, but I like the way he works. The way he uses his voice between chord changes and so on.

"Rock, hard rock, started in America, then you British took over. Hearing Eric Burdon, I wonder if the R and B thing isn't switching, too. But you talk about a trend in R and B and it's wrong. I hear guys like Otis Redding and I figure I've heard it all before from Louis Jordan. We kinda lived with this kind of music. But it sounds better on the new guys than the ones we had in our own backyard."

"We talked of about the big-band days. Especially the Woody Herman Herd, now in Britain. A great brass section," said Camarata. "You'd be surprised at the number of fine, new, young trumpeters in the States."

Camarata was here to produce a "story-telling" album of "Sound Of Music" with Mary Martin as the narrator. He's also interesting people in a "Tutti's Trombones" album which he finished in the States. And talking about taking some of the jazz work of creative instrumentalists like Miles Davis and Charlie Parker and re-arranging it to suit a big band line-up.

A tolerant, free-thinking man is Camarata. He's seen the whole pop scene from before Sinatra to today. Worked frequently with Bing and Ella. And still looking for brand-new things to do in the music business. PETER JONES



Paul McCartney turns and laughs at John Lennon as the Beatles make for the platform at Shea Stadium.

# Solid action makes Beatle film a smash

"THE BEATLES AT SHEA STADIUM" opened and closed the same way — with the raving "I'm Down." And there was no let-up of the action in between. The 50-minute programme seemed even better to me as I saw it in colour the day before BBC-1 transmission. Twelve camera crews were needed to capture the thrills of the concert which was attended by 60,000 fans last summer. Nobody at the show could have had a better view than those who saw it on TV on Tuesday night.

Brenda Holloway, King Curtis, Sounds Inc., offbeat shots in the Beatles' dressing room, views of New York for the air, ten songs performed by the Beatles and candid comments from the group made the film one of the most exciting pop events in the history of television. Don't worry if you missed it, though. It simply must be shown again and again. R.G.





TOM JONES

# Hollies disc

PERCHED atop a stool on a platform like some Western Buddha sat Gregory the Silent. While lesser beings moved all around him, he remained impassive, staring into the middle distance.

With due reverence, I approached the mystic figure and humbly beseeched it: "Tell me all about your record will you?" Slowly, his arm pointed towards a door marked "Exit." With a commanding voice, he replied: "Go and ask my spokesman."

Through long corridors, past white-coated servants, across carpeted rooms I travelled until finally I encountered a white door bearing the legend "Hollies."

## TOO LONG

"Have you seen Eric?" Graham asked. When I told him that he was upstairs and refusing to speak, Graham said: "Oh, he's like that again is he?" (Now you know why Gregory the Silent is. It would take too long to explain the Gregory part.) Bobby got his tea from a short-skirted journalist who had been recruited to fetch and carry girl, pass a cup to me and start talking about "I Can't Let Go," the group's new excellent record.

"It is supposed to sound the way it does," he began. "We wanted it to be in the modern idiom, in the way of things as they are now. I know the kind of record

cape round his shoulders — at which Brown thrusts himself out of the cape and adopts an expression which suggests he has just burst one of the more vital blood vessels in his brain.

The band has tremendous drive and plays loud enough to drive all thought out of the minds of everyone within earshot. The children and adult simpletons in the audience keep screaming throughout, thus making it obvious that they haven't the slightest interest in listening to Brown's singing, and that's just as well because — in the show I saw anyway — he doesn't sing anything with any style.

If you have a taste for old-fashioned entertainment (primitively screaming and emotional kidology done every bit as professionally as top-priced African witch doctors and the most famous mindless shows), then don't miss the Wild Man of Harlem. If you're very susceptible you may even find yourself getting excited by all the racket.

# BROWN'S LP LACKS 'LIVE' EXCITEMENT

Opines TOM JONES in this exclusive feature

IN a way, Tom Jones and James Brown have quite a bit in common. They both sound aggressive when singing one moment, and expressively tender at the next. Their acts are action-packed. And they are both international names.

So when James Brown's new London album "Papa's Got A Brand New Bag" arrived, we asked Tom to listen to it and comment on it. He readily agreed, in fact he almost pulled the cover apart in his eagerness to get the record out.

"For my money, the title track, which is split into parts one and two, is about the best," he said later. "I also rated 'Have Mercy Baby' and 'And I Do Just What I Want'. The album includes two good instrumental numbers — 'Cross Fire' and 'Doin' The Limbo'."

"No doubt when he arrives very shortly in this country we will be able to see some of the great dancing he does to these sort of numbers which the audiences go mad for in the States."

"What an act! And never was the word 'act' more appropriate. James Brown can dance a bit, sing a little but mostly he specialises in simulating frenzy. He screams and screams all the time (reverting to the technique of Ray Charles who sings most of the time and screams occasionally), he falls on his knees and grooves like a cross between Al Johnson and Norman Wisdom, he leaps about and does the splits, he employs a guy to grab hold of him, look very concerned, and throw a boxer's



JAMES BROWN

lose weight or those who need a crash course to catch up on the fantastic James Brown."

RICHARD GREEN

# Hollies find complicated disc is easy to perform

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Slowly, his arm pointed towards a door marked "Exit." With a commanding voice, he replied: "Go and ask my spokesman."

Through long corridors, past white-coated servants, across carpeted rooms I travelled until finally I encountered a white door bearing the legend "Hollies."

Sounds of silence came from within and my cautious knock brought forth cries of "enter", "come in" and "yea?"

Inside, Graham Nash and Tony Hicks were sitting on a table playing with a tape recorder, Allan Clarke was facing the wall and Bobby Elliott, complete with furry cap, was ordering tea.

"Have you seen Eric?" Graham asked. When I told him that he was upstairs and refusing to speak, Graham said: "Oh, he's like that again is he?" (Now you know why Gregory the Silent is. It would take too long to explain the Gregory part.) Bobby got his tea from a short-skirted journalist who had been recruited to fetch and carry girl, pass a cup to me and start talking about "I Can't Let Go," the group's new excellent record.

## TOO LONG

"It is supposed to sound the way it does," he began. "We wanted it to be in the modern idiom, in the way of things as they are now. I know the kind of record

wanted to know. "What's the matter with you?" "Well, I thought you'd be better. Anyway, he thinks Chelsea is a good team," came the reply.

No doubt there is some logic in that last remark, but it escapes me at the moment. The statement was enough, however, for Graham to hold out his hand and say: "Two quid Manchester United beat Chelsea in the Cup."

He could have given me the money then, but he prefers to wait. It's almost a ritual now that every time I meet Graham, we have to strike a bet about the result of a United-

Chelsea clash. But then I need the money. "We're in America, for seven weeks, doing all colleges," Tony revealed with a sudden burst of enthusiasm. "We're playing in the ballrooms."

"D'you expect us to play in the classroom?" Bobby asked him.

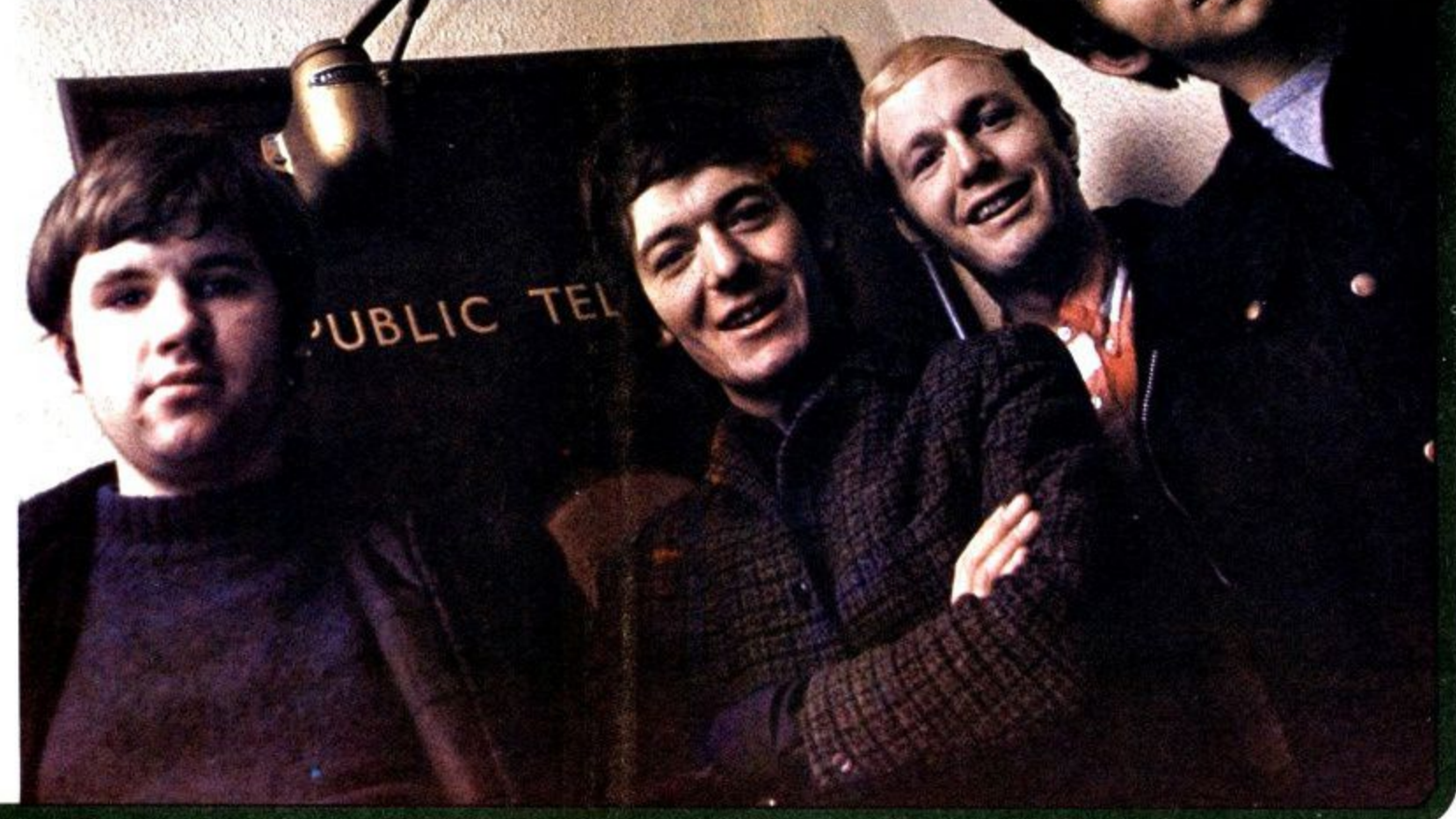
"We could be in the loo," was the instant comeback. "Anyway, I think the college circuit in America is good. What do you want us to bring you back?"

I don't know why, but I have the feeling that my request for their takings will be denied.

RICHARD GREEN



GREGORY THE SILENT



# ORIGINALS — THE LAST WORD

IT'S fashionable now to knock those troublesome people who keep on saying, "But have you heard the ORIGINAL...?" and there I'm one of these obstinate people myself I feel qualified to answer some of the attacks.

First, we don't say that American records are always best. We say the ORIGINAL is always best. This is true whether the original is American, British or Peruvian. Since most of the "covering" is done by British artists are directed their way. When we say "original is best", we don't mean it has a stronger beat, a better vocal, excellent pianist or anything. Just that it should receive the greatest amount of praise. After all, it's easier to take a record, listen to it, then conceive ways in which it could be improved, than to write a song, arrange it, starting from nothing. How many times have you said something, then immediately thought of a dozen ways in which you could have said it better. Same with a record. The producer of the cover record is at an advantage — can improve. First that he usually DOESN'T improve it, we'll ignore for now.

This makes a mockery of their lives from birth to death. This is where the birth of the blues lies. Even though many young blues singers have not experienced it quite so harshly, they have inherited it blues by direct line. Modern R and B is more sophisticated version, sung by Negroes who are beginning to taste a small part of the freedom which should be theirs by right.

## GOOD SONG

Next bar to the creative original getting due credit is the disc-jockey. Most British disc-jockeys play British records, regardless of quality. Apart from a star name which will sell anyway, the most important thing on a record is a good song. So who can doubt that if a British cover version by an unknown group reaches the charts, the original would have done so had it received the same air-plays. How many who bought Manfred Mann's "Oh No Not My Baby" had heard Maxine Brown? How many who bought Herman's "I'm Into Something Good" had heard Earl-Jean? I could go on, but the facts are clear: the British buying public is ruled by what it hears on radio or TV.

Thing to do now is for singers and listeners to deny that only "coloured" Americans can sing with "soul". Chris Farlowe said he didn't know what all "that background stuff" meant. He talked about being in the blitz, but it's irrelevant. "Soul" is a pretentious word anyway, but American "soul" is a direct descendant of the blues, which (like it or not) is the exclusive property of the American Negro. Blues don't stem from the fact that curly blues singers were slaves in cotton fields, or lived in poverty. It's because they were, and still are, subjected to constant unrelenting hatred from the community because their skins are darker in colour.

This makes a mockery of their lives from birth to death. This is where the birth of the blues lies. Even though many young blues singers have not experienced it quite so harshly, they have inherited it blues by direct line. Modern R and B is more sophisticated version, sung by Negroes who are beginning to taste a small part of the freedom which should be theirs by right.

NO SOUL

The question isn't "can white British singers sing soul?" but "Can white British singers sing WITH soul?" Since "soul" is an emotion which stems directly from painless persecution, the answer must be "NO". It's as farfetched to believe that Eric Burdon can sing "Inside Looking Out" with great feeling as it is to imagine Blind Lemon Jefferson singing "Greenback" as if he'd meant it. Like it or not, there is colour prejudice in record buying. I know, personally, several people who refuse to buy records by coloured singers. It's not isolated — maybe that many original records by Negro singers lose sales for this reason.

I'm not saying that all coloured American singers sing with "soul". It's not a sort of divine right that if you have the twin qualifications of nationality and colour you are a "soul" singer. Many Negroes try to sing it but fail as miserably as do British triers. No matter how good British "soul" and Blues records may sound on the surface, they are no more than a good imitation.

And, for crying out loud, why should we buy imitations when we can buy the real thing?

DAVE WOOD



Publishers: LYNN MUSIC LTD. Agency: ARTHUR HOWES LTD. (REG 5202) in association with Avenue Artists Ltd. (Southampton 87126) Personal Management: Ken Howard and Alan Blackley (JUN 1571) Publicity: Brian Somerville (TEM 0535)



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

# Polished albums from two top U.S. stars

**ANDY WILLIAMS:** "May Each Day"—Canadian Sunset; I'll Remember You; Bilbao Song; Don't Go To Strangers; Quiet Nights Of Quiet Stars; May Each Day; Don't You Believe It; And Roses and Roses; Loved One; Village Of St. Bernadette; Lonely Street; How Wonderful To Know (CBS 62658).

**THIS** bloke never sets a vocal note wrong. Here's a big orchestra, at ease with the Williams' relaxed style of selling, and a bunch of ballads as good as you'll ever hear. All the lyrics are treated with reverence and it's stylish and it's smooth. And it's good.

★★★★

**★★★★** Interesting tracks which haven't been re-issued lately include "Bad Girl" by the Miracles and "Legend Of Sleepy Hollow" by the Monotones.

★★★★

**JERRY LEE LEWIS:** "Country Songs For City Folk"—Green Grass Of Home; Wolverton Mountain; Funny How Time Slips Away; North To Alaska; The Wild Side Of Life; Walk Right In; City Lights; Ring Of Fire; Detroit City; Crazy Arms; King Of The Road; Seasons Of My Heart (Philips BL 7488).

**JERRY'S** Rock 'n' Roll fans won't be disappointed in this album which can be described as Rock 'n' Country music. C & W purists won't be pleased with Jerry's versions of the songs, but he brings a fresh approach to the numbers that have been recorded time and again. The country flavour is injected with Jerry's own heat and the results are of a high standard. One thing — as it Jerry's sister, Linda Gail, singing with him on "Funny How Time Slips Away."

★★★★

**JENNE FULMER:** "A Session" (Fontana FL 5313).

**THE** man who inevitably takes ages to set up on stage — a one-man band of folk talent, playing fiddle, (one-operated double bass), hi-hat cymbals, 12-string, mouth-harp, kazoo, "San Francisco Bay Blues" is a very stand-out, with ultra-tough harmonics. And a couple of stories thrown in for good measure. Totally genuine, this folk talent

★★★★

**JAMES BROWN:** "Plays James Brown Today and Yesterday." — Papa's Got A Brand New Bag; Oh Baby Don't You Weep; Try Me; Sidewinder; Out Of Sight; Maybe The Last Time; Every Beat Of My Heart; Hold It; Song For My Father (parts one and two). — Philips BL 7697.

**A NEW** instrumental offering from the arch-riper. And some band this is, too. Some brilliantly inclusive organ work, with great trumpet and horn coming up in spasms. "Hold It" features alto in a couple of crash-hang solo items and there's a knock-out version of Horace Silver's "Song For My Father." It's a real, swinging, groovy work out by a professional and musically artist.

★★★★

**LEN BARRY:** "Sings With The Dovells." — Hearts Are Trumps; Don't Come Back; Havin' A Good Time; Lockin' Up My Heart; Save Me Baby; Miss Daisy De Life; Little White House; Jim Dandy; Bristol Stamp; You Can't Sit Down; Betty In Bermuda; 34-22-34 (Cameo Parkway C 1082).

**THIS** is where it all started for hit-maker Len Barry — and this reminder of how he sounded with the Dovells, as lead singer. His distinctive style comes through well here — in fact, it's an interesting exercise seeing how he has developed. "Bristol Stamp" etc. show how this group won his. Moments of wild instrumental madness, too, but best tracks to sort out Len's style are "Don't Come Back," "Hearts Are Trumps" and "Little White House." Remotely dated, but fascinating.

★★★★

**DUANE EDDY:** "Does Bob Dylan"—Don't Think Twice; House Of The Rising Sun; It Ain't Me Babe; Not The Lovin' Kind; She Belongs To Me; All I Really Want To Do; Houston; Love Mirus; Zero/No Limit; Mr. Tambourine Man; Howlin' In The Wind; Swine Low; Sweet Charity; Eye of Destruction. (Colpix PXL 494).

**WITHOUT** lyrics, the trouble is that so many of Dylan's top ones are at much the same tempo. That apart, though, this is a useful collection with the strident guitar figures bashing away over harmonica, guitar, percussion, and driving along like mad. It's a full blown sound, exciting enough, and true to the original melody lines. True in sound, musically this set-up, but it does set that bit Sammie Eddy fans will die deeply.

★★★★

**THE BYRDS:** "Turn! Turn! Turn!" — Turn! Turn! Turn!; It Won't Be Wrong; Set You Free This Time; Lay Down Your Weary Head; He Was A Friend Of Mine; The World Turns All Around Her; Satisfied Mind; If You're Gone; The Times They Are A-Changin'; Walt And See; Oh! Susannah. (CBS BPL 62632).

**THE** worst thing that can be said about this album is that some of the songs have been heard before. Any other comments must be strictly in the raving strata. The Byrds have a sound all of their own which is superbly demonstrated on this excellent LP. "Set You Free This Time" is beautiful and their treatment of "Oh! Susannah" is a delight. Pop folk they may be, but this album shows how original such an outfit can be.

★★★★

**DUKE ELLINGTON:** "The Duke At Tanglewood" (RCA Victor RD 7778).

**DUKE** on piano, alone with the Boston Pops orchestra under the direction of Arthur Fiedler, but with Louis Bellson and bassist John Lamb also there. Dreams orchestrations of things like "Mood Indigo," "Beginnin' To See The Light," "Solitude."

★★★★



**ROY ORBISON:** "The Orbison Way"—Crawling Back; If Ain't No Big Thing; Time Changed Everything; This Is My Land; The Loner; Maybe; Breakin' Up Is Breakin' My Heart; Go Away; A New Star; Never; It Wasn't Very Long Ago; Why Hurt The One Who Loves You (London HA-U 8279).

**SOME** of these tracks are already well-known but one thing shines through all of them — the sharp sincerity of Roy when given the blend of a good set of lyrics and a good melody. Many were arranged by Bill McElhiney, which is good enough for most musicians. Each of the titles were written by Roy and his old mate Bill Rice, and the arrangements bring out the best in what are mostly saddened lyrics. He sings of everyday life and he sings out well. It's emotional, too, but never letting the emotions run away with his professional approach to the job. "This Is My Land" is great. "A New Star" is gently swinging. "Why Hurt The One" is darned near vocal perfection. Roy Orbison achieves so much without apparently trying over much.

★★★★

**SONNY ROLLINS:** "The Standard Sonny" (GCA Victor RD 7750).

**THIS** is really an essay in improvisation. Mr. Rollins takes things so familiar that you can't miss out on recognition — like "Night and Day," "Love Letters," "Three Little Words," or "I'll Be Seeing You" — and he gives them a rich old tenor sax working over just Sonny and rhythm section. Sensitive, this

★★★★



ANDY WILLIAMS

**CARL PERKINS:** "A Whole Lot of Carl Perkins"—Whole Lotta Shakin' Goin' On; Tutti-Frutti; Shake, Rattle and Roll; Sittin' On Top Of The World; Ready Teddy; Long Tall Sally; That's All Right; Where The Rio De Rosa Flows; Good Rockin' Tonight; I Got A Woman; Hey, Good Lookin'; Jenny, Jenny. (CBS Realm RM 5295).

**CARL** lends his own style to this collection of well-known rock and roll songs. The action never lets up for a minute and those of us who still play records from the era of "The Girl Can't Help It" and "Disc Jockey Lamboree" will have to buy it. Anyone who isn't an idiot with that type of music should buy the album to be educated.

**THEME SONGS OF THE GREAT BANDS** featuring the orchestras of Benny Goodman, Woody Herman, Charlie Barnet, Claude Thorn

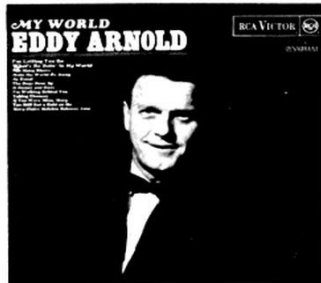
hill, Duke Ellington, Count Basie, Gene Krupa, Artie Shaw, Les Brown and Harry James, (CBS Realm RM 5210).

**FROM** the era when big bands were the hottest attractions in pop music, this collection of a dozen of the finest signature tunes — some of them rather unusual versions — is as handy a package of nostalgia and good music as you'll find on any LP. Performances that will have discerning fans for ever. Top value.

★★★★

**VARIOUS ARTISTES** "The Chess Story Vol. 2" (Chess CRL 4516).

**THE** great pity about this LP is that many of these tunes were issued a couple of months back on a Golden Guinea album which had more songs on. And just about every R & B fan must already have several of the other good tracks on here such as "Bo Diddley" and Chuck Berry's "Mas-



# Hot new albums for everyone

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The spy who came in from the cold  
Original music-track recording RD 7787

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Southland favourites  
RS 50018 Dynagroove





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

ANITA HARRIS: Something Must Be Done; Funny Kind of Feeling (Pye 17069). This girl is so good...
BARBARA FLETCHER: The Girl Gets A Little Deeper; My Judgement Day (London HLU 10024). Excellent vocal performance on a U.S. hit...

JOHN TYLLOTSON: Hello Enemy; I Never Loved You Anyway (MGM 1306). Good enough treatment...
THE NEWBEATS: Baby's Name (And Come Out Crying); Too Sweet To Be Forgotten (Hickory 1336). Those off-beat Newbeats with that curiously high-pitched voice selling like crazy...



BACHELORS

DEL SHANNON (RM Pic)

Oldies from Vince & Bachelors, Dave Clark swings & The Shadows sing. Del is subdued, Roger Miller goes C & W, and Frank Ifield sings panto songs. Four Seasons strong again & Freddie beats.

THE BACHELORS: Love Me With All Your Heart (Decca F 12331). The oldie dressed up with all the big-voiced harmonies we now expect from the Irish boys...
VINCE HILL: Heartaches; She's Everything (Columbia DE 7823). Excellent treatment of the oldie from Vince...
DEL SHANNON: I Can't Believe My Eyes; I Wish I Wasn't Me To Night (Statewide SS 494). Gets back to "Runaway" style...



THE FOUR PENNIES "TROUBLE IS MY MIDDLE NAME" BF 1469 PHILIPS. Includes a large image of the group and promotional text for the Philips single.

MANAGEMENT: K.L.B. ENTERPRISES, 30 CRAVEN STREET, LONDON W.C.2. WHI 6850. Includes distributor information for Island Records and WLR 101.



The  
Tony Hall  
Column



## BYRDS' TALENT IS IN THE BEATLES' CLASS



Seen here with TONY HALL are, left to right: S. BEECHER-STEVENS, BOOTS RANDOLPH, FRED FOSTER, RAY STEVENS and ROBERT WEISS.

I've got a lot of time for enthusiastic Press Officers. And most of the major record companies have them. At E.M.I., Syd Gillingham is charm itself. Nothing is too much trouble for him. At Decca, Chris Williams (now with Les Perrier) was first-rate. Now Sue Horwood carries on in Chris's tradition. At Pye (Miss) Pat Pretty is fantastically efficient.

One of the more recent additions to the scene is fast-talking Roger Easterby at CBS. He constantly earns my respect. Always sending records with cryptic notes like "You didn't ask for this one — why? — it's a knock-out!" Often I disagree and rather than "Knock," I don't mention. This, Rog, explains why the Brook Benton on Realm didn't get used. Haven't had a chance to hear the Carl Perkins on the same label yet. But I'm sure all Perkins fans will want it. However, the one I want to really rave about is your new Byrds album "Turn! Turn! Turn!" (BPG 62652).

### NEGLECTED ARTISTES

We seem to devote so much space to coloured American records, that many talented white artists get neglected. And, in their own way, The Byrds have a very special sort of "aesthetic soul." I find them the most talented group of their kind in the world after the Beatles. Before the protests, pour in. I do dig the Beach Boys, especially Brian Wilson. But the Byrds have added another dimension. I know they were pretty terrible when they toured Britain. There were many reasons why. There isn't time to go into those reasons now. But I saw them work in Beverley Hills. And they were fantastic. Their musicianship is far superior to almost all the other groups. And this LP captures much of their magic.

Two of the most outstanding tracks — "It Won't Be Wrong" and "See You Free This Time" have been coupled on their new CBS single. After the disgraceful way in which British record-buyers turned their backs on "Turn! Turn! Turn!" I doubt whether this new release will be very big seller. Because both sides — and songs — are extremely subtle. They need to be lived with. I hope you will invest valuable money in the album. You will find it remarkably rewarding.

Thank you Roger. To coin a phrase, it's a knock-out.  
● One of the most astute young men in the record business today is Fred Foster. At 34, he's President of Monument Records in Nashville. I spent some time with him in London last week. Fred played a modestly prominent part in the success of Roy Orbison's earlier records. Now he's turning his energies to the R and B field. Said Fred: "I see a big commercial future in contemporary R and B. I've signed Arthur Alexander. And I'm personally recording him. His talents as a singer and a writer have always impressed me. I had to wait a long time to get him as he was under contract to Dot. But we've got him now and hope to really build him as a artist. He'll be coming to England at the end of March. He's a giant. Literally and metaphorically." Fred also asked me to tell readers of this column to watch out for Roscoe Shelton (we've done very well with a record called "Easy Going Fellow") and Sam Baker. Monument releases here through London.

● I spent several very enjoyable hours last week reading back issues of "Hitsville USA" — the superb little magazine by Dave Godin of the Tamla Motown Appreciation Society. Can't tell you how sorry I was to read in last week's RM that it's folded. And while I'm mentioning Motown, further to last week's rave revue here of the Marvelettes' marvellous "Don't Mess With Bill" and my line about "how any self-respecting deejay could fail to play it," I don't know if my answer to a couple of letter-writers, I can't — for the obvious reason that my Luxembourg Show is restricted to Decca group records. Only wish I could.

● Finally, some statistics supplied by RM reader, Owen White of St. Margaret's-at-Cliffe, near Dover. They're based on the RMs R and B charts.

Top singles artists		Top album artists	
1 Otis Redding	535 points	1 Otis Redding	150 points
2 Wilson Pickett	483 points	2 Junior Walker	91 points
3 Four Tops	263 points	3 Wilson Pickett	81 points
4 Lee Dorsey	247 points	4 Solomon Burke	55 points
5 Sam the Sham	229 points	5 James Brown	52 points
6 Fontella Bass	209 points	7 Elmore James	46 points
7 Junior Walker	199 points	8 Martha & Vandellas	48 points
8 The Miracles	189 points	9 The Temptations	44 points
9 Len Barry	179 points	9 Etta James	43 points
9 James Brown	174 points	10 The Impressions	36 points
Top labels (singles)		Top labels (LPs)	
1 Atlantic	1858 points	1 Atlantic	295 points
2 Tamla-Motown	1289 points	2 Tamla-Motown	203 points
1 London-American	532 points	3 Chess	59 points
4 Stateside	435 points	4 London American	52 points
5 Chess	408 points	3 Sue	46 points



JIMMY JAMES AND THE VAGABONDS (above) have one of the most exciting acts in the country — as the "House Full" signs that go up wherever they appear testify. The boys came here from Jamaica and built up a fantastic reputation among kids and stars alike, so much so that Roger Daltrey claims to be their number one fan. Now they've become the first non-American group to make the R.M. R. & B. chart. It was at London's Marquee Club that the boys first began to attract attention. You may recall that people like the Who, Manfred Mann, the Yardbirds and The Spencer Davis Group used the club as the springboard to success. The Vaggies next? Could well be. Apart from Jimmy, the group consists of the colourful Count Prince Miller, who acts as comper and cheerleader, Philip Chen, Wallace Wilson, Rupert Balgobin and Carl Noel.

Nineteen on Sunday, KIKI DEE (right) hopes that her best-ever birthday present will be to see "Why Don't I Run Away From You" become her first hit. Already Tony Hall and Cathy McGowan are raving about the record and it's getting top plugging. Kiki sang with dance hall bands before she was 16, gaining invaluable experience, and was discovered by Tony Hartwell, a Philips representative in the Manchester area. He got her an audition with Fontana's-and-r-man Jack Baverstock and Mitch Murray wrote a song for her.

Then Dusty Springfield's manager, Vic Billings, signed her up and Dusty became one of her best friends.

At last year's San Remo Song Festival, Kiki achieved the considerable feat of coming second. "All the other girls were wearing very glittery things. I just wore a simple teenage dress. It worked. TV excerpts from the festival were shown around Europe and as a result I made two discs in Italian, one in German and one in Spanish," she said. "Royalties take a long time coming in, so I don't yet know how well those discs have done."



ADAM, MIKE AND TIM (above) met while working in one of the world's largest advertising agencies. They found they shared a common interest in pop music, though none of them thought of taking any serious steps in that direction. Lunchtime jam sessions, with guitars and banjos in their office led to them taping some of their music and sending it to a recording company — and getting a contract. It wasn't long before they turned professional and started making a good living. Good quality discs followed but with no great results. A label change led to "Flowers On The Wall" and though Johnny's Cash's backing group the Statler Brothers made the charts with their original version ahead of Adam, Mike and Tim, the trio are hopeful that they will do as well if not better.

# LATEST GREAT LP BY



## Roy Orbison

### THE ORBISON WAY

Crawling back;  
It ain't no big thing;  
Time changed everything; This is my land; The loner;  
Maybe; Breakin' up is breakin' my heart;  
Go away;  
A new star; Never;  
It wasn't very long ago; Why hurt the one who loves you

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Stereo or mono LP record

LONDON RECORDS division of THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT SE1



# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 THE BALLAD OF THE GREEN BERETS  
1 (5) Nancy Sinatra (Reprise)  
2 (4) S. Sgt. Harry Sadler (RCA)
- 2 THESE BOOTS ARE MADE FOR WALKING\*  
1 (5) Nancy Sinatra (Reprise)
- 3 LIGHTNIN' STRIKES\*  
3 (7) Lou Christie (MGM)
- 4 LISTEN PEOPLE  
1 (3) Herman's Hermits (MGM)
- 5 CALIFORNIA DREAMIN'\*  
4 (4) Mamas & Papas (Dunhill)
- 6 UP TIGHT\*  
1 (9) Stevie Wonder (Tama)
- 7 19TH NERVOUS BREAKDOWN\*  
34 (2) Rolling Stones (London)
- 8 ELUSIVE BUTTERFLY  
12 (4) Bob Lind (World Pacific)
- 9 I FOUGHT THE LAW  
15 (4) Bobby Fuller (Monument)
- 10 MY WORLD IS EMPTY WITHOUT YOU\*  
1 (7) Supremes (Motown)
- 11 WORKING MY WAY BACK TO YOU  
14 (5) Four Seasons (Phillips)
- 12 MY LOVE\*  
4 (8) Petula Clark (Reprise)
- 13 AT THE SCENE  
14 (5) Dave Clark Five (Epic)
- 14 DON'T MESS WITH BILL\*  
9 (7) Marvelettes (Tama)
- 15 HOMEWARD BOUND  
30 (3) Simon and Garfunkel (Columbia)
- 16 BATMAN  
25 (3) Markis (Warner Bros.)
- 17 WHEN LIKING TURNS TO LOVING  
19 (5) Home Love (Diamond)
- 18 WHAT NOW MY LOVE  
28 (5) Sonny and Cher (A&O) (Columbia)
- 19 THE CHEATER\*  
21 (4) Bob Kuban (Musical)
- 20 LOVE MAKES THE WORLD GO ROUND\*  
21 (4) Deon Jackson (Carla)
- 21 CRYING TIME\*  
11 (8) Ray Charles (ABC)
- 22 CALL ME\*  
17 (5) Chris Montez (A & M)
- 23 NOWHERE MAN  
(1) Beatles (Capitol)
- 24 BARBARA ANN\*  
13 (18) Beach Boys (Capitol)
- 25 DAYDREAM  
(1) Lovin' Spoonful (Kama Sutra)
- 26 BABY SCRATCH MY BACK\*  
32 (4) Slim Harpo (Excella)
- 27 634-5789  
27 (2) Wilson Pickett (Atlantic)
- 28 MY BABY LOVES ME  
25 (2) Martha and the Vandellas (Gordy)
- 29 YOU BABY  
34 (2) Turtles (White Whale)
- 30 HUSBANDS AND WIVES  
39 (2) Roger Miller (Smash)
- 31 BREAKING UP IS BREAKING MY HEART\*  
25 (2) Roy Orbison (MGM)
- 32 JUST LIKE ME\*  
17 (11) Paul Revere and Raiders
- 33 GOING TO A GO-GO\*  
16 (8) Miracles (Tama)
- 34 NIGHT TIME\*  
21 (4) Strangeloves (Bana)
- 35 ZORBA THE GREEK\*  
28 (9) Herb Alpert and the Tijuana Brass (A & M)
- 36 SOMEWHERE THERE'S A SOMEONE  
42 (2) Dean Martin (Reprise)
- 37 LONG LIVE OUR LOVE  
49 (2) Shantell (Red Bird)
- 38 BATMAN  
48 (2) Neal Hefti (RCA)
- 39 NO MATTER WHAT SHAPE YOU'RE IN  
26 (11) T. Boon (Liberty)
- 40 IT WON'T BE WRONG  
59 (2) Byrds (Columbia)
- 41 A WELL RESPECTED MAN\*  
31 (11) Kinks (Reprise)
- 42 MICHELLE\*  
18 (8) David and Jonathan (Capitol)
- 43 BYE BYE BLUES\*  
41 (4) Bert Kaempfert (Decca)
- 44 ANDREA  
49 (2) Sunrays (Tower)
- 45 I SEE THE LIGHT  
47 (5) Five Americans (HEB)
- 46 MAGIC TOWN  
(2) Vorgan (C & C)
- 47 ONE MORE HEARTACHE  
(1) Marvin Gaye (Tama)
- 48 TEARS  
(1) Bobby Vinton (Epic)
- 49 GET READY  
(1) Temptations (Gordy)
- 50 I WANT TO GO WITH YOU  
(1) Eddie Arnold (RCA)

\*An asterisk denotes record released in Britain.



The Rolling Stones—number 7

### TOP E.P.'s

- 1 THE SEEKERS  
1 The Seekers (Columbia)
- 2 BEATLES  
2 MILLION SELLERS  
3 The Beatles (Parlophone)
- 3 NO LIVING WITHOUT YOUR LOVING  
2 Manfred Mann (HMV)
- 4 YOU PUT THE HURT ON ME  
3 Spencer Davis Group (Fontana)
- 5 DODDY AND THE DIDDYMEN  
5 Ken Dodd (Columbia)
- 6 KWYET KINKS  
4 The Kinks (Pye)
- 7 ANDY WILLIAMS' FAVOURITES No. 1  
7 Andy Williams (CBS)
- 8 FARLOWS IN THE MIDNIGHT HOUR  
8 Chris Farlowe (Immediata)
- 9 ONE TOO MANY MORNINGS  
18 Bob Dylan (CBS)
- 10 TONY BENNETT  
9 Tony Bennett (CBS)
- 11 BARBRA STREISAND  
11 Barbra Streisand (CBS)
- 12 BACHELORS HITS VOL. 2  
12 Bachelors (Decca)
- 13 BEATLE CRACKER MUSIC  
13 The Arthur Crackles Orchestra (HMV)
- 14 BYLAN  
13 Bob Dylan (CBS)
- 15 TIMES THEY ARE A-CHANGIN'  
17 Byrds (CBS)
- 16 GOLF LIVE IF YOU WANT IT  
16 The Rolling Stones (Decca)
- 17 BEATLES FOR SALE No. 1  
17 Beatles (Parlophone)
- 18 DONOVAN Vol. 1  
(1) Donovan (Pye)
- 19 ALMOST THERE  
20 Andy Williams (CBS)
- 20 THEIR FIRST LP  
18 Spencer Davis Group (Fontana)

### TOP L.P.'s

- 1 SOUND OF MUSIC  
1 Soundtrack (RCA)
- 2 RUBBER SOUL  
2 Beatles (Parlophone)
- 3 BEACH BOYS' PARTY  
7 Beach Boys (Capitol)
- 4 THE SECOND ALBUM  
5 Spencer Davis Group (Fontana)
- 5 MARY POPPINS  
4 Soundtrack (HMV)
- 6 GOING PLACES  
5 Herb Alpert (Pye)
- 7 TAKE IT EASY WITH THE WALKER BROTHERS  
6 Walker Brothers (Phillips)
- 8 OTIS BLUE  
10 Otis Redding (Atlantic)
- 9 A STRING OF TONY'S HITS  
12 Tony Bennett (CBS)
- 10 HELP  
8 Beatles (Parlophone)
- 11 A MAN AND HIS MUSIC  
11 Frank Sinatra (Reprise)
- 12 BYE BYE BLUES  
12 Bert Kaempfert (Polydor)
- 13 MY NAME IS BARBRA, TWO  
9 Barbra Streisand (CBS)
- 14 THE ORBISON WAY  
19 Roy Orbison (London)
- 15 IN SAN FRANCISCO  
16 Tony Bennett (CBS)
- 16 MY GENERATION  
14 The Who (Brunswick)
- 17 A WORLD OF OUR OWN  
17 The Rolling Stones (Decca)
- 18 OUT OF OUR HEADS  
18 Rolling Stones (Decca)
- 19 ALMOST THERE  
20 Andy Williams (CBS)
- 20 THEIR FIRST LP  
18 Spencer Davis Group (Fontana)

### 5 YEARS AGO

- 1 WALK RIGHT BACK/EBONY EYES  
3 Everly Brothers
- 2 WOODEN HEART  
5 Elvis Presley
- 3 ARE YOU SURE  
7 The Allisons
- 4 THEME FOR A DREAM  
4 Cliff Richard
- 5 WILL YOU LOVE ME TOMORROW?  
3 Shirley
- 6 F.B.I.  
7 Shadows
- 7 RIDERS IN THE SKY  
9 Ramrods
- 8 EXODUS  
12 Ferante and Teicher
- 9 MY KIND OF GIRL  
13 Matt Monro
- 10 SAILOR  
9 Petula Clark
- 11 WHO AM I/THIS IS IT  
9 Adam Faith
- 12 WHEELS  
16 Strina-Lomas
- 13 CALENDAR GIRL  
10 Neil Sedaka
- 14 SAMANTHA  
12 Kenny Ball
- 15 DREAM GIRL  
19 Bobby Darin
- 16 AND THE HEAVENS CRIED  
1 Anthony Newley
- 17 LAZY RIVER  
9 Bobby Darin
- 18 GOODNIGHT MRS. FLINTSTONE  
11 Pildown Men
- 19 BABY SITTING BOOGIE  
9 Bobby Darin
- 20 WARPAINT  
11 Brook Brothers

## BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 THESE BOOTS ARE MADE FOR WALKIN'  
1 (4) Nancy Sinatra (Reprise)
- 2 19TH NERVOUS BREAKDOWN  
2 (4) Rolling Stones (Decca)
- 3 A GROOVY KIND OF LOVE  
3 (8) The Mindbenders (Fontana)
- 4 MY LOVE  
5 (4) Petula Clark (Pye)
- 5 SEA LA LA LA LEE  
7 (4) Small Faces (Decca)
- 6 BARBARA ANN  
8 (3) Beach Boys (Capitol)
- 7 BACKSTAGE  
15 (3) Gene Pitney (Stateside)
- 8 SPANISH FLEA  
4 (8) Herb Alpert (Pye)
- 9 YOU WERE ON MY MIND  
14 (2) Cristian St. Peters (Decca)
- 10 MAKE THE WORLD GO AWAY  
21 (3) Eddie Arnold (RCA)
- 11 TOMORROW  
9 (6) Sandie Shaw (Pye)
- 12 INSIDE LOOKING OUT  
33 (3) Animals (Decca)
- 13 LOVE'S JUST A BROKEN HEART  
10 (8) Cilla Black (Parlophone)
- 14 UPTIGHT  
18 (5) Stevie Wonder (Tama-Motown)
- 15 GIRL  
16 (5) St. Louis Union (Decca)
- 16 LIGHTNING STRIKES  
49 (2) Lou Christie (MGM)
- 17 MIRROR, MIRROR  
12 (8) Ackeron's Assort. Colour (Decca)
- 18 I CAN'T LET GO  
43 (2) Holl.-s (Parlophone)
- 19 MICHELLE  
11 (8) The Overlanders (Pye)
- 20 LITTLE BY LITTLE  
17 (6) Dusty Springfield (Phillips)
- 21 SECOND HAND ROSE  
24 (7) Barbra Streisand (CBS)
- 22 WHAT NOW MY LOVE  
39 (2) Sonny & Cher (Atlantic)
- 23 BLUE RIVER  
23 (5) Elvis Presley (RCA)
- 24 GET OUT OF MY LIFE WOMAN  
22 (5) Lee Dorsey (Stateside)
- 25 YOU'VE COME BACK  
25 (4) P. J. Troy (Liberty)
- 26 THE SUN AIN'T GONNA SHINE ANYMORE  
— (1) Walker Bros. (Phillips)
- 27 LIKE A BABY  
19 (8) Len Barry (Brunswick)
- 28 SHEAPS OF THINGS  
— (1) Yardbirds (Columbia)
- 29 GIRL  
27 (5) The Truth (Pye)
- 30 YOU DON'T LOVE ME  
39 (2) Gary Walker (CBS)
- 31 THIS GOLDEN RING  
32 (5) Fortunes (Decca)
- 32 TROUBLE IS MY SINGLE NAME  
38 (3) Four Pennies (Phillips)
- 33 JENNY TAKE A RIDE  
26 (1) Mitch Ryder and the Detroit Wheels (Stateside)
- 34 DEDICATED FOLLOWER OF FASHION  
— (1) Kinks (Pye)
- 35 I'LL NEVER QUITE GET OVER YOU  
59 (4) Billy Fury (Decca)
- 36 DON'T MAKE ME OVER  
31 (7) Stringin' Blue Jeans (HMV)
- 37 MY GIRL  
22 (10) Otis Redding (Atlantic)
- 38 FLOWERS ON THE WALL  
41 (2) Stiller Bros. (CBS)
- 39 HAVE PITY ON THE BOY  
24 (5) Paul and Barry Ryan (Decca)
- 40 MAY EACH DAY  
45 (3) Andy Williams (CBS)
- 41 WOMAN  
44 (2) Peter and Gordon (Columbia)
- 42 I GOT YOU  
49 (2) James Brown (Pye)
- 43 KEEP ON RUNNIN'  
29 (12) Spencer Davis Group (Fontana)
- 44 HOLD TIGHT  
(1) Dave, Dec, Don, Healy, Mick and Tich (Fontana)
- 45 I GOT YOU  
49 (2) James Brown (Pye)
- 46 BREAKIN' UP IS BREAKIN' MY HEART  
28 (4) Roy Orbison (London)
- 47 TAKE ME TO YOUR HEART AGAIN  
42 (9) Vince Hill (Columbia)
- 48 GOING TO A-GO-GO  
47 (3) Miracles (Tama-Motown)
- 49 LET'S HANG ON  
27 (10) Four Seasons (Phillips)
- 50 TCHAIKOVSKY ONE  
28 (7) Second City Sound (Decca)

A blue dot denotes new entry.



The Four Pennies—number 32

### BRITAINS TOP R & B SINGLES

- 1 UPTIGHT  
1 Stevie Wonder (Tama-Motown 545)
- 2 GOING TO A GO-GO  
2 Miracles (Tama-Motown 547)
- 3 GET OUT OF MY LIFE WOMAN  
3 Lee Dorsey (Stateside 485)
- 4 634-5789  
17 Wilson Pickett (Atlantic 4072)
- 5 I GOT YOU (I FEEL GOOD)  
8 James Brown (Pye 23356)
- 6 HOLE IN THE WALL  
15 The Seekers (Pye International 25343)
- 7 DON'T MESS WITH BILL  
5 Marvelettes (Tama-Motown 546)
- 8 HARBET SHUFFLE  
4 Bob and Earl (Sue WI 374)
- 9 MICHAEL  
12 C.O.D.'s (Stateside 489)
- 10 CAN'T YOU SEE (YOU'RE LOSING ME)  
11 Mary Wells (Atlantic 4062)
- 11 I FEEL ALRIGHT  
16 Jimmy James and the Vagabonds (Piccadilly 23298)
- 12 LOVE MAKES THE WORLD GO ROUND  
14 Deon Jackson (Atlantic 4078)
- 13 MY GIRL  
9 Otis Redding (Atlantic 4089)
- 14 BABY SCRATCH MY BACK  
18 Slim Harpo (Stateside 491)
- 15 BABY COME ON HOME  
— Solomon Burke (Pye Int. 2897)
- 16 SEE SAW  
18 Don Covay (Atlantic 4064)
- 17 WITHOUT LOVE  
— Little Richard (Sue 4061)
- 18 GIVING TIME  
15 Ray Charles (HMV 1849)
- 19 COMFORT ME  
— Carla Thomas (Atlantic 4074)
- 20 THE PAIN GETS A LITTLE DEEPER  
— Darrow Fletcher (London 18924)

### BRITAIN'S TOP R & B ALBUMS

- 1 OTIS BLUE  
1 Otis Redding (Atlantic 5041)
- 2 THE NEW LOOK  
2 Fontella Bass (Chess 4371)
- 3 MOTOWOWN REVIEW IN PARIS  
3 Various Artists (Tama-Motown 11027)
- 4 GOING TO A GO-GO  
2 Miracles (Tama-Motown 11024)
- 5 HERE I AM  
7 Dionne Warwick (Pye Int. 2897)
- 6 IN THE MIDNIGHT HOUR  
4 Wilson Pickett (Atlantic 5077)
- 7 SOUL BALLADS  
6 Otis Redding (Atlantic 5039)
- 8 I'LL TAKE YOU WHERE THE MUSIC'S PLAYING  
8 Drifters (Atlantic 5083)
- 9 COME ON HOME  
9 Jackie Edwards (Island HLP 821)
- 10 IMPRESSIONS BIG 16  
10 The Impressions (HMV 1355)

**polydor**

**FRED LLOYD**

THE GIRL FROM CHELSEA

BM 56 055

**JOEY AND THE CONTINENTALS**

RUDY VADOO

BM 56 520

**THE CRAYS**

NANCY'S MINUET

BM 56 033





**PETE QUAIFE** acting as technical adviser to new Danish TV pop series . . . new Ferrari for Byrd Gene Clark . . . Sonny learning to ride a mule for his first film . . . Cher sick with bronchitis . . . rumour has it that one of the Mamas is married to one of the Papas . . . Ginger, formerly with Goldie and the Gingerbreads has formed her own group in Hollywood . . . romance between Jeremy Clyde and Jackie of Jackie and Gayle surfing duo? . . . Herb Alpert and the Tijuana Brass play Carnegie Hall April 12 . . . on his new LP sleeve, Roy Orbison's talent compared to that of Willie Mays and Johnny Unitas — who? . . . marked facial similarity between Jimmy Tarback and his friend Chelsea inside-left Terry Venables . . . Barry of Thursday's Children suggests the Electric Bananas to follow the Clockwork Oranges . . . Ringo keen on Gary Leed's solo disc . . . Pye's phone bill to the RM alone must be astronomical . . . what was Brian Sommerville doing with Ric Rothwell's pants? . . . Cher's new U.S. single is "Bang Bang (My Baby Shot Me Down)" . . . Nancy Sinatra had singing, dancing and piano lessons for eleven years . . . gold disc for Simon and Garfunkel's "Sound of Silence"

Clarence Henry deserves a big hit with "Ain't Got No Home" . . . why do people keep ringing the RM asking for Maison Pearl? . . . publicist Des Brown, shortly to invade Sweden, resembles former Mark Leeman Five member Terry Goldberg . . . Immediate's Ray Tolland says Debussy is the next best thing to rock and roll . . . El Freeloado lives! . . . Dave Dee and Beaky claim to have seen a ghost . . . Carl Alan awards for Len Barry's "1-2-3" (best dance disc), Stones (top group) and Seekers (best new group) . . . in Radio Luxembourg's "Battle of The Giants," Z o m b i e s (331) overwhelmed Fortunes (51) . . .

Dave Clark Five's new "B" side comes into the rave-rama category . . . Van Dyke Parks based "Nursery Days" on Beethoven's Choral Symphony . . . someone stole van and £2,000 worth of equipment from Nicky James Movement in London . . . Pat Sherlock . . . leaving his post as professional manager of Mills Music to become announcer and commentator with an independent organisation . . . do the Beach Boys always get "canned" at their parties? . . . Lancasters and Yorks' new house have covered Barry Sadler's U.S. No. 1 . . . George Harrison and Paul McCartney attended Byrds' recording session in Hollywood



Someone found this dragster for the BEACH BOYS during their last London visit. Now they're moving at racing car speed to the chart top with "Barbara Ann". Their latest releases, though, show a swing away from drag and surf vocals.

## A TAPPY'S EYE VIEW OF THE ANIMALS

THE engine of our van had barely stopped clanking when five eager beavers dived out of the stage door and began tugging at the vehicle's rear door. Tappy gave me a knowing wink and said: "It's always best to arrive a bit late, they always want to help then."

We graciously allowed the volunteer minions to lug amplifiers and other weird mechanical equipment into the hall while we considered the problem of Hilton's condition.

Tappy Wright, Animals road manager, extra-ordinary, and I had struck a bargain to share the hard work (whoever heard of a group doing hard work) so that I could bring to light the trials and tribulations of a road manager. We had, however, reckoned without Hilton and his lady friend who decided to share the front seat with us and then kept inquiring as to the whereabouts of a certain kind of refreshment.

"It's just on the left here," instructed Hilton "as we sped eastwards from the West End. We came here before and I remember it's got a green in front of it." The East End college we were seeking turned out to be on the left, but only after turning right twice, and the green was nowhere near the entrance we wanted. Still he's a helpful type of lad.

"You put all the stuff over there," said Tappy, pointing to the rear of the stage, "and I'll set it up, Hilton's gone downstairs and the others should be arriving soon. See if you can find out what time we're going on. What're all those girls looking at? Let's get 'em up here to help."

A bespectacled student (did Jonathan King start that craze?) told me to follow the "Orchestra Rehearsal Room" signs and at the end I'd find the rest of the

Animals. I managed to find Chas, but he's not quite big enough to represent the whole of the group, I fear.

"What's happening, then?" he asked, waving a Scotch bottle at me. "Where are the rest of the lads? Want a drink? Is Tappy all right?"

Skilfully managing to avoid the Novacastrian inquisition, I told him that the others were on the way by courtesy of London Transport and that he and Hilton were the only ones who would be playing if the Tube broke down. "You're a jinx, Richard Spleen," he replied. "Every time you turn up something goes wrong. If the others don't get here, I'll know who to blame."

Just because the Animals have suffered a crash, an aircraft fault, the departure of Alan Price and sundry other defects when I've been near them, they seem to have a bit of a down on me. Strange people.

Fortunately, the rest of the group did arrive in time for the show, but midway through their act, Dave's organ went up the spout. That would have been fine had it not been for the fact that while Tappy was setting up the equipment earlier he had discovered a fault in the instrument and hastily borrowed another from the supporting group, only for that to fail.

Eric managed to ad-lib his way through a song while Hilton did a Pete Townshend impersonation and Dave performed a war dance. John sat quite unperturbed at his drums and Chas yelled: "Oh, not him again!"

About one hour and numerous glasses later, Tappy and I were on the way back to Earls Court in the van. "They're a funny bunch," he said. "They're all different. Eric is always going on about coloured people and he's converted Hilton. You should hear them spouting in Newcastle."

"Chas spends all his time looting down the Scotch and Dave's often doing the same thing, or going on about playing. You never see John after a show, he's always straight out of the door and home to his wife."



Tappy watching Eric perform at Brixton's Ram Jam Club (RM pic).

Since he's been with the Animals, Tappy has been practically all round the world. On a recent trip to Poland he got married to a Prince's daughter.

"I won't be going abroad as much now as I have done, it gets a bit of a drag at times and it's not always necessary for me to be with them all the time. It's not so bad abroad really, where everything is organised, but over here we can get through two vans a year. All sorts of things go wrong and you have to keep dead sober and fit to drive hundreds of miles at twelve o'clock at night." Tappy went on. "Hotels can be a menace. In America, you can sit up watching the 'Late Show' on TV, then the 'Late Late Show' and the next thing you get is the 'Early Morning Show'. You just ring down at four in the morning and ask for a coffee and cherry pie. Have you ever tried setting a sandwich after ten in hotels in England?"

He dropped me off, and with a mumbled "I'm off to get some sleep" disappeared into the lower regions of Chelsea. The Animals, minus John, were already raving it up somewhere or other, but Tappy still had to put the van to bed and check the equipment. And it was 1 a.m. Sob, sob.

RICHARD GREEN

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