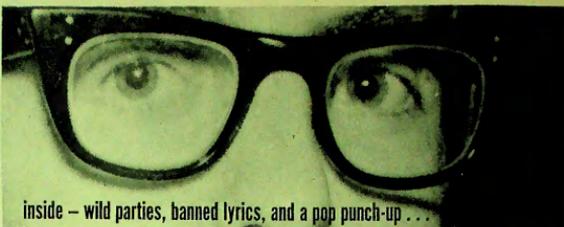


Record Mirror

Largest selling colour pop weekly newspaper
No. 236 Week ending September 18, 1965
Every Thursday 6d. Registered at the G.P.O. as a newspaper



inside — wild parties, banned lyrics, and a pop punch-up . . .



MANFRED MANN have no need really to look this displeased. Their latest single is the Bob Dylan song "If You Gotta Go, Go Now", which Bob sang on BBC when he had his own show. The Manfreds are expected to top the charts with it by a lot of

pop prophets. And you can see or hear them performing their new single on "Top Of The Pops" (September 22), "Easy Beat" (26), "Gashzooks" (27) and "Crackerjack" (28). So far, Bob Dylan's version of the song is unavailable.



**WAYNE
FONTANA**
and the
mindbenders

**"SHE
NEEDS
LOVE"**
TF611

 fontana

acidbirds 'phone from a party

NO fans turned up at the airport to meet the Yardbirds when they landed at New York, they have been thrown out of a hotel because of their hair and they were unable to film "Shindig" because of permit troubles. Just some of the trials that met the most bluewailing in their first week Stateside.

Phoning from a wild party at 3 in the morning in a racing drivers' house one thousand feet above Los Angeles, Keith yelled: "We decided to have a real English-style rave-up because there was nothing to do. Kim Fowley arranged it for us and everyone's going mad."

Manager Giorgio Gomelsky grabbed the hotel and told me: "We've been turned out of a hotel because of long hair. It's a very bad scene with long hair and Sonny and Cher and all that."

"You ought to be here now. There's the Byrds, Peter and Gordon and Jackie De Shannon. It's a real loop up in the English sense of the word. The Yardbirds played for three quarters of an hour and knocked everyone out."

HELLO!

On to the phone came Maureen who used to work for NEMS. She couldn't stop exclaiming about the Yardbirds and what a great reception they have received. She's now working for Dick Clark in Hollywood and wants to say "hi" to all her friends through the BM. Sam got on the line and I told him the news that the group's new record has been made a double "A" side.

"Has this happened before?" he asked. "I'm very pleased. It's a good thing to have two sides that are worthy of an "A" side. This will be a good publicity thing."

He speaks about the Yardbirds' activities since arriving in America. "Nobody knew we were here because we had been delayed so long in England. There was nobody at the airport. No radio station in New York was allowed to know where we were."

"The next day we played

SHIRLEY'S TRIUMPH

TRUMPHANT—that's the only way to describe Shirley Bassey's current opinion at the end of a particularly successful week. Though perhaps "triumphant" is an overstatement on a particular occasion. For Shirley's triumph was to marry her ex-husband, producer Kenneth Harlan, and to give us the start with the appropriate "Here I Better the Best Time Around."

Shirley's David Jacobs was among the highly enthusiastic audience, watching Shirley do a smash-light black showman. She was much more than "Who Can He Be (The Man)?" and "I'm Not a Player in Your Game." "I'm Not a Player in Your Game" is a tribute to Nina Simone ("The Nina Simone" and "The Nina Simone" in Spanish. "The Nina Simone" in Spanish. "The Nina Simone" in Spanish. Columbia recording executives were there to plan a "live" broadcast—T.M.

THE YARDBIRDS call Richard Green from the States

to 1,600 people at Oklahoma City. It was an open-air concert in a fairground, but they had to put a cover up because it rained. Did it matter? It was okay, you know, we're not very well known here. If someone sees us on the street they don't take any notice, we're just another bunch. "I think we ought to get

our hair cut short. Not that short, say just medium. Long hair as such is unimaginative, it's a style that's been played out so let's go back to normal hair. It's not hair that counts, it's music. I don't want a girl rushing up to me and saying 'I love your hair', I want her to say 'I love your music'." "The hotel we got thrown

out of belonged to Gene Autry. It was on Sunset Strip. Do you remember him? He's a cowboy. You can say it's lousy because they didn't want to know. We're not bad lads, we're nice. His

accent and style of Kim Fowley who made a lot of friends here when he came across with P. J. Proby. "Sturk! Robin Hood!" he screamed. "How are you man? These cats are really happening and all the society people are really screaming for them. It's gone all pop-art. It's really wild, man." Then he was gone again

and Giorgio returned. "This record is the last of a series. The next one will be very different," he revealed. "By the way, on the 18th, we're doing a show here with the Animals and the Hollies. We're looking forward to it. It should be a great rave." See what you mean, Giorgio.



THE YARDBIRDS haven't exactly been given the red carpet (treatment by U.S. unions. But they're still 'lag OK with their discs there. (RM Pic, Doro Hoffman)

'I LEAD A DOUBLE LIFE' SAYS HOEY

"I'M getting quite used to being Honey Lantree now," said Honey Lantree. For when I met this most charming of drummers a year ago she had only just changed her first name (from Anne to Honey) because of some business purposes (from Anne to Honey). "Then, I just couldn't imagine myself as Honey, simply wasn't ME. I was Anne! These days, though, I lead a double life: at home I'm Anne, elsewhere I'm Honey."

TIME ABOARD

And elsewhere, for the Honeycombs, means a sizeable proportion of the earth's surface they spent three-quarters of their first year abroad. "We're glad we are popular abroad, there aren't many groups as lucky, but looking after our mother has had kids coming to the door asking if the Honeycombs are still in the business." "But there have, of course, been many complications in travelling. We've played, of course, in places I used to look Australia



THE HONEYCOMBS (RM Pic)

was the greatest — with us went to Japan. That was out of this world. It really was. Everything is so different. For example, they have TV in remote control — the driver just presses a button. The audience were very wonderful, too. They didn't know they were

for some three records into the Top Ten — "Have I the Bells," "That's The Way" and "I Can't Stop," which has never been released in England, so it's been put out here and has done far better than we ever imagined."

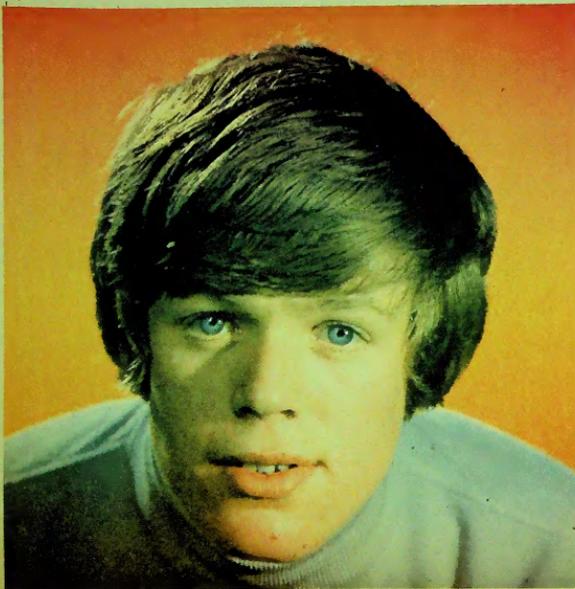
NO DRINKS...

A few days ago at Whelan in East. The following night 11 hours to hit between shows. The boys succeeded very little in drink. They were all smelly dressed and as you know they don't wear long hair, but they stood at the pub bar and nobody cared there when the janitor asked us to leave. Our road manager asked if he'd mind telling us why and the man replied 'I never give reasons why, do we want to the pub across the road.' "Having said so much I've been hardly out to such a much time abroad. I'm a bit disappointed and Honey, when I spoke to her, was thinking of going abroad again for a few days' holiday this time. "Anyway, I must get away from the group for a while, we've seen far too much of each other. I must be the only female that gets off with such much companions."

THE SOUP GREENS

latest single that's too bad c/w like a rolling stone STATESIDE SS457





HERMAN comes out with some outspoken comments in this feature, in which he talks to RM readers. This new portrait of him was taken by RM's Denis Hoffman.

FOREIGN HITS— THEY'RE RUBBISH!

HERMAN TALKS TO RM READERS

I'VE just been to court to get a permit to work in America, now I'm going to try and sort my thoughts out so that I can keep you up-to-date with what me and the Hermits have been doing lately.

Last time we were in America I was supposed to check in with the British Consul at each town because of my age. They wanted me to say that I was in bed by ten o'clock and all that rubbish!

Well, I didn't see them, except on arrival. Now we've got all this trouble with visas and things. We're supposed to start work on a new film this week in Los Angeles, so let's hope we get there all right.

They're not going to start the film till we want 'cause it's all built round us. It's one of those mad pop films with colour and leaping about and everything.

FILM TRICKS

When you go to a TV studio, all the sets look crappy and dull, but when you see it on TV it looks like a mansion. In America, it's worse than that. If you're in a train, you have to sit on a board while two fellows rock it. Then in the film it looks okay.

What do you think is going to happen to our record? It's not exactly breaking box office records. It broke big in Rhyll the other day! If a record doesn't get into the top three, it's not a hit.

The charts start at number twelve. "Wonderful World" wasn't a hit, but "Silhouettes" was. Nobody went round after they'd heard "Wonderful World" saying: "That's great. What a marvellous record."

We're randy really, it's the groups that have some rock 'n' roll. I nearly got killed in New York time. We were running out of the theatre into the car when two fattened me. Our road manager lifted me out from underneath. It hadn't I'd have had it.

We usually change at the hotel outside into a police car and go straight to the stage door. I got first so that by the time the police have got over the shock of seeing they get the rest of the Mokes.

SQUASHED

In Detroit, I was getting into the car when two girls leaped against the door and squashed me against the and the bodywork. I was all floo out.

Detroit's the best city in the world. I went to all the night clubs visited the Tamla Motown record studios. They record twenty-four hours a day. We just sat there listening all the records, everyone was out

A Great Record by
JACKIE LEE
'Lonely Clown'
on COLUMBIA—No. DB 7685

TEARS
COL DB 7659
KEN DODD

IL SILENZIO
DURIUM DRS 54000
NINI ROSSO

PARADISE
COL DB 7655
FRANK IFIELD

A WALK IN THE BLACK FOREST
HORST JANKOWSKI

LET'S KICK
HMV POP 1470

JOE LOSS

LATIN QUARTER

PYE 7N 15933

Laurie Johnson

PAPA'S GOT A BRAND NEW BAG

LONDON HL 9990

JAMES BROWN

KPM 21 DENMARK STREET WC2 TEM 3856

NEXT WEEK:
Walker pix
Dusty LP
Manfreds
James Brown
Sandie Shaw
Ken Dodd
R&B LP chart

Alan DAVID

Walking on air

F 12227

DECCA

Chris Andrews I cried

Yesterday man

DECCA F 12236

The Wilde Three

DECCA F 12232

Last love, last kiss, goodbye

Joe Williams

RCA VICTOR RCA 1427

I care about you

Miki Dallon

RCA VICTOR RCA 1427

JUST RELEASED

These are things

Dawn and The
RCA 140

RCA VICTOR



X-certificate Jonathan King

IT'LL be another three or four months before Jonathan King comes into direct physical contact with the ten thousand-odd pounds that he'll get for his part in "Everyone's Gone To The Moon". If the record is a big hit in the States—which it looks like being—then poor old Jonathan will have to wait even longer for American royalties.

"Ah, well, never mind," said Jonathan Saddy.

He had entered the Record Mirror offices last week, armed with several more acetates. Just to prove that he does still remember us, and to nullify the caption printed under a colour pic of himself a couple of weeks ago. Previously he had sent us a specially made disc explaining in his own voice why he hadn't seen us for so long. (This disc is up for auction — all bids to N.J. please).

Jonathan's next disc is "Green Is The Grass." Let him talk about it. "We made it at the same time as "Moon," he explained. "In fact this was the demo which made several agents want to sign me up. But whereas "Moon" had lyrics which meant something to some people—though not me—the words of "Green Is The Grass" are completely banal. I hope it will appeal to a wider audience."

Jonathan has been producing discs too. His first, "Gotta Tell," issued by Terry

JONATHAN TALKS TO NORMAN JOPLING ABOUT THE LYRICS HE WAS FORBIDDEN TO USE . . .

Ward and the Bumbles some time before "Moon" was a moderate success. The next is far more commercial. It's a song called "It's Good News Week" by Hedgehoppers Anonymous.

When Jonathan wrote this he showed the lyric to Decca chief Sir Edward Lewis. "Change it!" thundered Sir Edward, eyebrows raised. So it was changed. Here's the original verse in the rock-protest song, and the substitute.

Lots of blood in Asia now, They've butchered off the sacred cow. They've got a lot to eat, was changed to Famine's checked the need for coal.

By stimulating birth control,

We're wanting less to eat. Jonathan is hoping the record will be a hit. It is far more certain will be his own disc, after "Green Is The Grass" is very likely to be a song with lyrics more in the meaningful vein.

But Jonathan aims to make pop-type records with Dylanish, protest-type lyrics, whereas before only folk discs contained words like this. He has already done so with "Moon" and the Hedgehoppers disc. In fact he has gone one more step in the direction already taken by Sonny and Cher.

Whether or not Jonathan King will become Britain's answer to Barry McGuire is yet to become known! But he'll certainly be earning a lot of love . . .

ly, it's he other people that in New York last night but of the which two girls road manager just underneath. If he

their minds. The Four Tops were there as well.

We toured last time with Freddy Cannon. He has a hit every year. Everyone likes him because he never got big time, he's just a nice guy. He's quiet old compared to people like the Beatles.

FEED UP WITH GROUPS ?

He used to go on before us to warm the audience up. He'd say: "Let's have a good time. Sod the cops." Everyone would start clapping and dancing. Now he's got another hit there.

I see there are two gods in the charts this week—Dawson and Barry McGuire. They're crap those songs. And what's all this foreign stuff? People must be getting fed up with the groups if they buy that rubbish.

Oh well, time to get off and do some work. We're recording our next LP in Los Angeles, but I've got to put the finishing touches to a few songs I've written for it. See you when I do a tour here in November.

SHED getting into the leaned against the ne against the door I was all fopped city is the world, night clubs ad Motown recording twenty-four hours there listening to anyone was out of

A LOOK AT THE U.S. CHARTS

DIFFERENT WORLD" — Lenzy Welch, "There But For Fortune" — Jimi Hendrix, "High Heel Sneakers" — Genevieve Woodard, "What's Goin' In A Man" — Bobby Vinton, "Keep On Dancin'" — Conway, "Hungry For Love" — Sam Cooke, "I Wanna Be Like You" — The Beaches, "Hand Man Theme" — "Hawaii Hews", "Theme Ranger" — Bobby Bland, "Respect" — Otis Redding, "Dance Of Correction" — Spokeshoes, "I Knew You When" — Billy Joe Royal, "Sins Of A Fathers" — F. James, "Everyone's Gone To The Moon" — Jonathan King, "Are You A Boy Or Are You A Girl" — Barbara, "Sweet U.S. of America" — Mervyn, "Latterday" — "Not This Lovin' Kind" — Diana, Paul & Barry, "Daddy Little Butterflies" — "Fairy Duke".

AMERICAN HIP HOP ten years back, from "Billboard" was "It's Now Or Never" — Elvis Presley, "Myra" — Chubby Checker, "Waka Waka" — Vanuatu, "Velvet" — Bobby Darin, "The Swerve" — Steaks, "See You Baby" — Thea, "Woman Yellow" — Paulina, "I'm A Rebel" — Billie Holiday, "Missus" — Billie Holiday, "Finger Puppets" — The Beatles, "My Heart Has A Mind Of Its Own" — Eddie Fisher, "The Man" — The Apertains — Ferrate & Tricker, N.J.

BILLY FURY

Run to my lovin' arms

F 12230

RELEASED

These are the things about you

Dawn and The Dee Jays

RCA 1478

RCA VICTOR

Sam Cooke

Sugar dumpling

RCA 1478

RCA VICTOR

A letter edged in black

Joe Sullivan & The Michael O'Callaghan Showband

RCA 1478

MD 1015

Barbara Lewis

Make me your baby

AT 641

ATLANTIC

THE ZOMBIES

Whenever you're ready

F 12225

DECCA

The Decca Record Company Limited, London S.E.1

THE DECCA RECORD COMPANY LIMITED, DECCA HOUSE, ADELPHI WAREHOUSE, LONDON W.1

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

JAMES GALT: Comes The Dawn My Own Way (Pye 1820). Southern group with its swinging sound. This is a variety of ballads with a haberdashery lead and some wailing vocal. James' yodel.

CHUCK JACKSON: If I Didn't Love You Just a Little Bit, Don't You (Mercury 101). This ballad tells Clark's expressive voice to the top of the scale with a fine performance, with charming drum and vocal work. Should do well. Pye is instrumentally strong.

SHARON TANDY: Perhaps Not Forever, I've Tamed Love (Pye 1839). South African lass puts a husky, throaty growl on for this rather charming, but diminished, ballad. Good voice, interesting timbre. Pye, faster, may move strongly.

THE HOPFRODS: I Don't Love You No More (Columbia DB 3420). A three drive Clarke-type rock with one, with the group not always too clear in their vocal. But it's got a lot of life to it and is a real force performer. Best stronger than most.

JOHN WALKER AND ALL-STARS: Shake and Rattle (Pye 1829). A slow, wailing ballad, with sax accompaniment. Some interesting vocal and some wailing sax. Walkers' music means very especially when the sax vibrates.

MIKE SHERRIDAN: Talk My Heart, Make Them Understand (Columbia DB 3417). High-pitched, melodic, great sound on a jacking song which incorporates a melodic instrumental with excellent rhythm. Nicely presented.

CHRISIAN ST. PETERS: No No No, Three Goodies (Decca F 1227). Double-barrelled band of the West Coast. Good vocal, drum accompaniment, backing, and some interesting vocal. Some interesting vocal and some interesting vocal. Some interesting vocal and some interesting vocal.

THE HEADLINERS: That's The Way It Goes (Pye 1828). Fully formed sound, good on a mid-tempo, melodic ballad with a catchy melody. Good vocal and some interesting vocal.



WAYNE FONTANA & THE MINDBENDERS SANDIE SHAW

WANTED: AND THE MUSIC OF THE MOUNTAIN: The Doctors or Don't (Pye 1830). Formula is before challenge with melodic instrumental and an atmospheric approach. O.K.

THE LEADERS: Nuts (Pye 1831). Love Will Find A Way (Parsons 101). A mid-paced ballad with a melodic instrumental and an atmospheric approach. O.K.

THE WALKERS: Hawaii Beach Party (Pye 1829). A mid-paced ballad with a melodic instrumental and an atmospheric approach. O.K.

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Staccato new Sandie and a powerful rocker from Freddie Cannon. Simple sound from Wayne, and a different sort of Proby. Moody's song for Julie Grant, & a gentle new side from Peter, Paul & Mary.

ADAM MICK AND TIM: Little Pictures, Summer's Here Again (Decca F 1232). Another promising effort from the firm. Middle-tempo ballad, all right, but somewhat little song. It's a distinctive group.

MARY JOHNSON: Why Do You Want To Let Me Go (Pye 1832). A mid-paced ballad with a melodic instrumental and an atmospheric approach. O.K.

THE WALKERS: Hawaii Beach Party (Pye 1829). A mid-paced ballad with a melodic instrumental and an atmospheric approach. O.K.

THE WALKERS: Hawaii Beach Party (Pye 1829). A mid-paced ballad with a melodic instrumental and an atmospheric approach. O.K.

WAYNE FONTANA AND THE MINDBENDERS: The Needs Love (Pye 1830). (MINT BALLAD) Joy composition with a swinging, instrumental approach. Then it settles into a swinging ballad with Wayne Fontana's melodic vocal. The band backs up with a melodic instrumental and an atmospheric approach. O.K.

SANDIE SHAW: Measure Up (Pye 1831). (THIS IS SHAW'S) composition with a swinging, instrumental approach. Then it settles into a swinging ballad with Sandie Shaw's melodic vocal. The band backs up with a melodic instrumental and an atmospheric approach. O.K.



THE SOUND OF ENTERTAINMENT ON CBS RECORDS

THE HONEYCOMBS

WE WILL LOVE 201805
c/w swing that chariot

BRUCE & TERRY 201819
FOUR STRONG WINDS c/w raining in my heart

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ROSE VOLUME
Four top song numbers

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MINSTRELS 6037
Three West Coast Magna
and 3 other selling songs

JOHNNY
CASH 6061
14 No. 1s plus 3 new
Johnny Cash originals

JOHNNY
MCALULEY 6060
A swing from Johnny
Cash and two others

FREDDY CANNON: Action, Deceased City (Warner Bros. 5821). (MINT BALLAD) Joy composition with a swinging, instrumental approach. Then it settles into a swinging ballad with Freddie Cannon's melodic vocal. The band backs up with a melodic instrumental and an atmospheric approach. O.K.

WAYNE FONTANA AND THE MINDBENDERS: The Needs Love (Pye 1830). (MINT BALLAD) Joy composition with a swinging, instrumental approach. Then it settles into a swinging ballad with Wayne Fontana's melodic vocal. The band backs up with a melodic instrumental and an atmospheric approach. O.K.

JULIE GRANT: Stop When The Love Ends (Pye 1831). (THIS IS GRANT'S) composition with a swinging, instrumental approach. Then it settles into a swinging ballad with Julie Grant's melodic vocal. The band backs up with a melodic instrumental and an atmospheric approach. O.K.

PETER, PAUL AND MARY: Early Morning (Decca F 1232). (THIS IS MARY'S) composition with a swinging, instrumental approach. Then it settles into a swinging ballad with Peter, Paul and Mary's melodic vocal. The band backs up with a melodic instrumental and an atmospheric approach. O.K.

THE WALKERS: Hawaii Beach Party (Pye 1829). A mid-paced ballad with a melodic instrumental and an atmospheric approach. O.K.

THE WALKERS: Hawaii Beach Party (Pye 1829). A mid-paced ballad with a melodic instrumental and an atmospheric approach. O.K.

JAMES BROWN: Papa's Got A Brand New Bag (Pamco B 890). One side vocal, the other instrumental. Jerry "Out of Sight" styled backer with fantastic back deck which is a very hard hitting instrumental. Not to be missed on the top side, but worth a listen.

BARBARA LEVY: Make Me Your Baby, Love To Be Loved (Atlantic 4511). Come ballad here, with very little bluesy undertones. Probably not as effective as her last two, but she's got a good voice.

ALLEN MCINTYRE: Number of covers. Vocal, strong, well performed, and, as a result, well received. It's a mid-paced ballad with a melodic instrumental and an atmospheric approach. O.K.

THE WALKERS: Hawaii Beach Party (Pye 1829). A mid-paced ballad with a melodic instrumental and an atmospheric approach. O.K.

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NOW RELEASED

JOHNNY
MCALULEY 6060
A swing from Johnny
Cash and two others

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Catalogue welcome. Open all day
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10

SEND FOR JACK GOOD!

YOU want to earn a fortune? We'll tell you how. Just come up with a new format for a pop TV show. The TV companies would do anything to find an answer.

Be honest, aren't you sick of seeing "audiences"? The expressionless, vacant-looking JBI type. And the HSG dancer-type. Either bored to tears or trying to "tag" the camera.

What have we got at the moment? "SSC" varies from show to show. Sometimes, the show really gets off the ground. Some times too bad for words "Top Of The Pops". There of course, you've got the constant attraction of Top 20 artists "Starz". TV is feeling there'll be some changes made soon.

All are basically good ideas, but they can't go on forever. The ratings tell the truth. Many of the shows can claim many audience members from week to week?

Let's see the answer, then? I've got one other solution to offer. SEND FOR JACK GOOD! (That's what I was inspired with the show, believe me!) Jack Good! (That's not still believe the "Oh boy" format was the best one on British screens, by a long way.) Jack Good! (That's not still believe the "Oh boy" format was the best one on British screens, by a long way.) Jack Good! (That's not still believe the "Oh boy" format was the best one on British screens, by a long way.)

Send us your name to be considered for a place on the show. We'll be in touch with you soon.

Send us your name to be considered for a place on the show. We'll be in touch with you soon.

Send us your name to be considered for a place on the show. We'll be in touch with you soon.

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the holly and the ivy

The pop world's big fight of the season



Tony Hall Column



1 The Holly and the Ivy—make you think of Christmas, doesn't it? The Holly, though, is prickly... can draw blood from the unwary handler! The Ivy has creeping tendencies, grabbing and sifting anything in its grasp. But Holly Alan Clark, student of London Ludlow—a juke centre. And Ivy Perry Ford fancies his chances at the sport, and we just join together. That's Alan on the left (above) kneeling (and praying) in the ceremonial box which precedes every juke bout. Perry just looks how hard the mat is.

2 Less skilful, Perry Ford (left) goes for the proverbial Burton as they say in English—it's actually a Hara-Goah (as they say in Japanese). Fitting on the pressure is instructor Doug Robinson, a Sixth Dan Black Belt. Doug is also actor, fight director on TV (the "Avenger" series), brother Joe (Seventh Dan Black Belt) a famous sportsman, starred with Diana Dors in "A Kid For Two Farthings". As he looks down, Perry glances hopefully for the exit.

3 Time for action! Perry demonstrates his neck-fund skills on Alan. It's a fair old Hara-Goah! Alan just manages the "Gosh!" bit. Watching, and cringing grimly (out of shot) is pupilless Keith Goodwin, who has given Perry the old judo heave to round his midriff—our malemaker for the day. As Alan's shoulders thump into the mat, the Brothers Robinson murmur appreciatively. Our pop stars are finding their feet... that's when they're not losing them.

4 Alan tries a more advanced judo move, sees Perry make like a trapeze artiste who's forgotten the trapeze. Our photographer moves in close to capture a Holly-expressant (above left) which is a mixture of relief, bewilderment, triumph. The comment which accompanies that hair-flattening gesture is something like "Did I really throw him that far? I'm beginning to HNE this guy."



5 Cups of cheer (above) for the contestants, plus straight-faced reflections on how the Holly - Ivy clash had gone. However, in fact, were roughly even. Even in the respective number of bruises. The experts said: "Both of you had the makings of good fighters—but you stick at it." What's a dudnik? Japanese for juke men. Alan and Perry smiled inscrutably. Japanese smiles.

GREAT NEW LPS

OTIS REDDING



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ATL 5029



JACK JONES



My kind of town

SHR 8238 HAR 8236



JEWEL AGENS



The birds and the bees

HAN 8234



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RECORD MIRROR CHARTS PAGE



- 1** LIKE A ROLLING STONE*
2 (10) Sam Cooke (Columbia)
- 2** EYE OF DISTINCTION*
3 (10) Barry McGuire (Mercury)
- 3** HELP
4 (10) Beatles (Capitol)
- 4** YOU WERE ON MY MIND*
5 (10) Paul Simon (Capitol)
- 5** I GOT YOU BARE*
6 (10) Sam Cooke (Columbia)
- 6** HANG ON SLOOPY*
7 (10) Spector-Lewis (A&M)
- 7** IN THE CROWD*
8 (10) Spector-Lewis (A&M)
- 8** IT AIN'T ME BABY*
9 (10) Spector-Lewis (A&M)
- 9** UNCLEINED HEARTS*
10 (10) Righteous Brothers (Mercury)
- 10** CATCH US IF YOU CAN*
11 (10) Dave Clark Five (Poly)
- 11** ITS THE SAME OLD SONG*
12 (10) Four Tops (Gordian)
- 12** NOTHING BUT HEARTACHE!*
13 (10) Sam Cooke (Columbia)
- 13** LAUGH AT ME*
14 (10) Sam Cooke (Columbia)
- 14** HEART FULL OF SOUL*
15 (10) Yorkston (Gala)
- 15** ACTOY
16 (10) Freda, Casson, McCallum (Mercury)
- 16** CALIFORNIA GIRLS*
17 (10) Beach Boys (Capitol)
- 17** YAPPA GOT A BRAND NEW BAG*
18 (10) James Brown (A&M)
- 18** BABY DON'T GO*
19 (10) Sam Cooke (Columbia)
- 19** YOU BELIEVE IN LOVE*
20 (10) Sam Cooke (Columbia)
- 20** THIS PLACE
21 (10) Sam Cooke (Columbia)
- 21** DOWN IN THE BONDAGE*
22 (10) Sam Cooke (Columbia)
- 22** I'M YOURS
23 (10) Sam Cooke (Columbia)
- 23** RIDE AWAY*
24 (10) Sam Cooke (Columbia)
- 24** SINCE I LOSE MY BABY*
25 (10) Sam Cooke (Columbia)
- 25** HOLYTON*
26 (10) Sam Cooke (Columbia)

TOP E.P.'s

- 1** THE UNIVERSAL SOLDIER
2 (10) Various (Poly)
- 2** THE ONE IN THE MIDDLE
3 (10) Various (Mercury)
- 3** GOT LIPS IF YOU WANT IT
4 (10) Various (Mercury)
- 4** BRUNING IT ALL BACK HOME
5 (10) Various (Mercury)
- 5** TICKLE ME
6 (10) Various (Mercury)
- 6** FIVE YAKBERGERS
7 (10) Various (Mercury)
- 7** BRATLES FOR SALE No. 1
8 (10) Various (Mercury)
- 8** THE SEXKERS
9 (10) Various (Mercury)
- 9** ANDY WILLIAMS' FAVORITES No. 2
10 (10) Various (Mercury)
- 10** TALKIE ME VOL. II
11 (10) Various (Mercury)
- 11** SILVER JAGGER
12 (10) Various (Mercury)
- 12** BEATLES FOR SALE No. 2
13 (10) Various (Mercury)
- 13** THE ANIMALS IS HERE
14 (10) Various (Mercury)
- 14** TOM JONES ON STAGE
15 (10) Various (Mercury)
- 15** MIE KROWNS YOUVE GOT A LOVELY DAUGHTER
16 (10) Various (Mercury)
- 16** MOODY BLUES
17 (10) Various (Mercury)
- 17** GO AWAY FROM MY WORLD
18 (10) Various (Mercury)
- 18** MIGHTY WHISKEY
19 (10) Various (Mercury)
- 19** TREAT HER
20 (10) Various (Mercury)
- 20** JUST YOU
21 (10) Various (Mercury)
- 21** I WANT TO GO SWAYING FOR YOU
22 (10) Various (Mercury)
- 22** NUMBER ONE
23 (10) Various (Mercury)
- 23** I JUST YOU
24 (10) Various (Mercury)
- 24** I WANT TO GO SWAYING FOR YOU
25 (10) Various (Mercury)

TOP E.P.'s

- 1** HELP
2 (10) Various (Mercury)
- 2** THE GIRL OF MY BEST FRIEND*
3 (10) Various (Mercury)
- 3** RARE PUFFINS
4 (10) Various (Mercury)
- 4** ALMOST THERE
5 (10) Various (Mercury)
- 5** BRUNING IT ALL BACK HOME
6 (10) Various (Mercury)
- 6** JOAN RAEZ IN CONCERT VOL. 5
7 (10) Various (Mercury)
- 7** HOW ABOUT THAT
8 (10) Various (Mercury)
- 8** NINE TIMES OUT OF TEN
9 (10) Various (Mercury)
- 9** EVERYBODY'S SOMEBODY'S POOL
10 (10) Various (Mercury)
- 10** PLEASE DON'T FEEL
11 (10) Various (Mercury)
- 11** CATCH US IF YOU CAN
12 (10) Various (Mercury)
- 12** MY FAIR LADY
13 (10) Various (Mercury)
- 13** THE FREEWHEELIN' JOE JOLAN
14 (10) Various (Mercury)
- 14** ANIMAL TRACKS
15 (10) Various (Mercury)
- 15** HERBIE ALONE
16 (10) Various (Mercury)
- 16** MOODY BLUES
17 (10) Various (Mercury)
- 17** GO AWAY FROM MY WORLD
18 (10) Various (Mercury)
- 18** MIGHTY WHISKEY
19 (10) Various (Mercury)
- 19** TREAT HER
20 (10) Various (Mercury)
- 20** JUST YOU
21 (10) Various (Mercury)
- 21** I WANT TO GO SWAYING FOR YOU
22 (10) Various (Mercury)
- 22** NUMBER ONE
23 (10) Various (Mercury)
- 23** I JUST YOU
24 (10) Various (Mercury)
- 24** I WANT TO GO SWAYING FOR YOU
25 (10) Various (Mercury)

5 YEARS AGO

- 1** APACHE
2 (10) Various (Mercury)
- 2** THE GIRL OF MY BEST FRIEND*
3 (10) Various (Mercury)
- 3** RARE PUFFINS
4 (10) Various (Mercury)
- 4** ALMOST THERE
5 (10) Various (Mercury)
- 5** BRUNING IT ALL BACK HOME
6 (10) Various (Mercury)
- 6** JOAN RAEZ IN CONCERT VOL. 5
7 (10) Various (Mercury)
- 7** HOW ABOUT THAT
8 (10) Various (Mercury)
- 8** NINE TIMES OUT OF TEN
9 (10) Various (Mercury)
- 9** EVERYBODY'S SOMEBODY'S POOL
10 (10) Various (Mercury)
- 10** PLEASE DON'T FEEL
11 (10) Various (Mercury)
- 11** CATCH US IF YOU CAN
12 (10) Various (Mercury)
- 12** MY FAIR LADY
13 (10) Various (Mercury)
- 13** THE FREEWHEELIN' JOE JOLAN
14 (10) Various (Mercury)
- 14** ANIMAL TRACKS
15 (10) Various (Mercury)
- 15** HERBIE ALONE
16 (10) Various (Mercury)
- 16** MOODY BLUES
17 (10) Various (Mercury)
- 17** GO AWAY FROM MY WORLD
18 (10) Various (Mercury)
- 18** MIGHTY WHISKEY
19 (10) Various (Mercury)
- 19** TREAT HER
20 (10) Various (Mercury)
- 20** JUST YOU
21 (10) Various (Mercury)
- 21** I WANT TO GO SWAYING FOR YOU
22 (10) Various (Mercury)
- 22** NUMBER ONE
23 (10) Various (Mercury)
- 23** I JUST YOU
24 (10) Various (Mercury)
- 24** I WANT TO GO SWAYING FOR YOU
25 (10) Various (Mercury)



- 1** SATISFACTION
2 (10) Various (Mercury)
- 2** THE GIRL OF MY BEST FRIEND*
3 (10) Various (Mercury)
- 3** RARE PUFFINS
4 (10) Various (Mercury)
- 4** ALMOST THERE
5 (10) Various (Mercury)
- 5** BRUNING IT ALL BACK HOME
6 (10) Various (Mercury)
- 6** JOAN RAEZ IN CONCERT VOL. 5
7 (10) Various (Mercury)
- 7** HOW ABOUT THAT
8 (10) Various (Mercury)
- 8** NINE TIMES OUT OF TEN
9 (10) Various (Mercury)
- 9** EVERYBODY'S SOMEBODY'S POOL
10 (10) Various (Mercury)
- 10** PLEASE DON'T FEEL
11 (10) Various (Mercury)
- 11** CATCH US IF YOU CAN
12 (10) Various (Mercury)
- 12** MY FAIR LADY
13 (10) Various (Mercury)
- 13** THE FREEWHEELIN' JOE JOLAN
14 (10) Various (Mercury)
- 14** ANIMAL TRACKS
15 (10) Various (Mercury)
- 15** HERBIE ALONE
16 (10) Various (Mercury)
- 16** MOODY BLUES
17 (10) Various (Mercury)
- 17** GO AWAY FROM MY WORLD
18 (10) Various (Mercury)
- 18** MIGHTY WHISKEY
19 (10) Various (Mercury)
- 19** TREAT HER
20 (10) Various (Mercury)
- 20** JUST YOU
21 (10) Various (Mercury)
- 21** I WANT TO GO SWAYING FOR YOU
22 (10) Various (Mercury)
- 22** NUMBER ONE
23 (10) Various (Mercury)
- 23** I JUST YOU
24 (10) Various (Mercury)
- 24** I WANT TO GO SWAYING FOR YOU
25 (10) Various (Mercury)

BRITAINS TOP R & B SINGLES

1 SAME OLD SONG 2 (10) Various (Mercury)	11 SINCE I LOSE MY BABY 12 (10) Various (Mercury)	21 I GOT YOU BARE* 22 (10) Various (Mercury)
2 RESPECT 3 (10) Various (Mercury)	12 IVE GOT NO TIME TO LOSE 13 (10) Various (Mercury)	32 IVE GOT YOU BARE* 33 (10) Various (Mercury)
3 IVE GOT NO TIME TO LOSE 4 (10) Various (Mercury)	13 IVE GOT NO TIME TO LOSE 14 (10) Various (Mercury)	42 IVE GOT YOU BARE* 43 (10) Various (Mercury)
4 IVE GOT NO TIME TO LOSE 5 (10) Various (Mercury)	14 IVE GOT NO TIME TO LOSE 15 (10) Various (Mercury)	52 IVE GOT YOU BARE* 53 (10) Various (Mercury)
5 IVE GOT NO TIME TO LOSE 6 (10) Various (Mercury)	15 IVE GOT NO TIME TO LOSE 16 (10) Various (Mercury)	62 IVE GOT YOU BARE* 63 (10) Various (Mercury)
6 IVE GOT NO TIME TO LOSE 7 (10) Various (Mercury)	16 IVE GOT NO TIME TO LOSE 17 (10) Various (Mercury)	72 IVE GOT YOU BARE* 73 (10) Various (Mercury)
7 IVE GOT NO TIME TO LOSE 8 (10) Various (Mercury)	17 IVE GOT NO TIME TO LOSE 18 (10) Various (Mercury)	82 IVE GOT YOU BARE* 83 (10) Various (Mercury)
8 IVE GOT NO TIME TO LOSE 9 (10) Various (Mercury)	18 IVE GOT NO TIME TO LOSE 19 (10) Various (Mercury)	92 IVE GOT YOU BARE* 93 (10) Various (Mercury)
9 IVE GOT NO TIME TO LOSE 10 (10) Various (Mercury)	19 IVE GOT NO TIME TO LOSE 20 (10) Various (Mercury)	102 IVE GOT YOU BARE* 103 (10) Various (Mercury)

RECORD MIRROR CHARTS PAGE

THE BEATLES

JOHN SCHROEDER ORCHESTRA

AGENT OO-SOUL

7N 3527

FREDDY CANON

ACTION

WB 5645

JULIE GRANT

STOP

7N 15937

CHUCK JACKSON

IF I DIDN'T LOVE YOU

7N 2521

SHARON TANDY

PERHAPS NOT FOREVER

7N 15939

JAMES GAIT

COMES THE DAWN

7N 15936

THE NIGHTSHIFT

THAT'S MY STORY

7N 35264

THE GUILLOTENS

I DON'T BELIEVE

7N 25234



* All items denote record released in Britain.

• Most dot denotes new entry.

Dave Berry talks about the time he came face to face with danger & death

DAVE BERRY—almost fully recovered from the most electrifying performance of his career—tong to say: "It was an absolute knock out!" Sure was in front of a packed audience at the Bristol Corn Exchange. Dave had clutched a microphone and been driven unconscious.

Here's how it happened: "I'd done about 20 minutes of the act and a whole lot of girls had clamored on stage and, in their excitement, were tripping about among the amplifiers. The result was that my hand mike went dead. So I took hold of the stage's hand mike. I'd never felt such a strange effect and I hope I never do again. But what seemed like an eternity but what was, I was later told, something like six or seven seconds all my muscles tightened up and I shot about two feet into the air. It didn't hurt exactly but it was very frightening because all I could see was black. Then I fell down and went out.

"I woke up a quarter of an hour later in the dressing room surrounded by police, my road manager and assorted well-wishers. I learned that, at first, they'd just watched me lying there not knowing what was happening. Since my road manager is well used to me doing all sorts of ridiculous things on stage he assumed at first that it was part of the act. But when my manager reacted to the electricity by making me, while un-

conscious, kick the mike into the audience he reckoned something was up!"

For days afterwards Dave felt great. Doctors examined him and—though he could have done more damage to his heart and other reasonably soundly—decided that his nervous system was shaken up but had a couple of small burns on his hand. He stayed in bed for the next day, then drove to Highbury and went on stage the night after the accident. "Can't say I did a very dramatic act. I just convinced myself to sing and didn't do my usual thing well enough (I had back pain like I remember in London to be) I was, for the first time in my life, aware of the equipment on stage. I couldn't bear to touch anything."

I'd say about 85 per cent of the bathroom I work at are great but there are a few dreadful ones. Always ask for other groups' gear to be cleared off the stage before I start, because a few managers refuse. You know the sort of thing: 'Yes this so don't start, singing, this may be dangerous, this is well, it was all right for Adam Faith or Cliff or someone else.' They try to make it look as though I'm blaming it, and making me feel more in a damn sight less easygoing with them in future. Because, even when all reasonable precautions are taken—no wireless mikes, no electric or wireless mikes at Bristol, you can still get yourself sat on your back."



DAVE BERRY being interviewed by RM's David Griffiths for this feature (RM Pic)



WRITERS of "You've Got Your Troubles", Greenwood and Cooke make their disc debut with "Lovingly In The City" as David and Zemanis—former recording musicians—continue to work on the music for Parlophone. Here's another Western disc to be "Ain't It True" . . . One Reeltime has recorded some "Circulation" . . . Helen Shapiro likely to make a chart comeback with "Something Wonderful" . . . Interesting film of Sam the Sham on "Top Of The Day" . . . Guy Darrell's "One Day" . . . "The Day" of the top dance hit disc, according to "Radio News" . . . George Bean and Adam King . . . Tom Jones . . . J. Walter Thomson of agency . . . In States the RTD have been dealing with complaints that the lyrics are objectionable.

Before Herman criticises the record because he should listen to "I'm Not A Real Man" . . . The film delay film Murby writes a novel for "Kor Dada" . . . Bobbie . . . Burt Bacharach and Sony Blue . . . Her Tempel has a fleet of three cars driven by girls . . . There are more protests than ever these days . . . Brian Jones father wrote the sheet for a new record . . . The new colour picture of his

Ree and Rees' "Chastity Lane" on an album to Bill Slinger . . . The new set that looks like it's new record from a disc routine created by EMI able for first time . . . Bobby Goldsboro wrote both sides of his latest single . . . Alvin Karpis once sang with the Duke of York . . . He has recorded Ray Davies' "Gimme Gimme Gimme" . . . Johnny Thander said to be Columbia's first manager . . . The issue of a Sony Bill Williamson memorial album

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