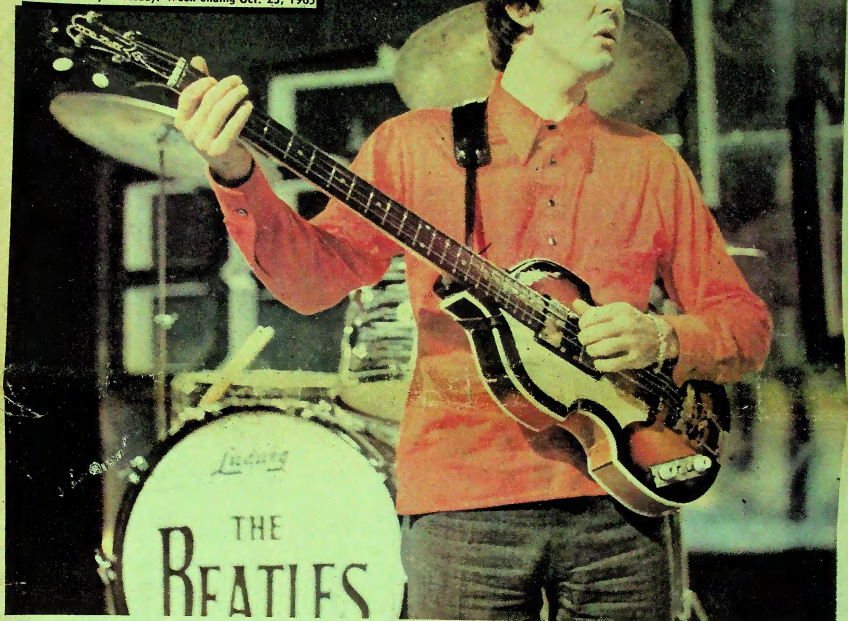


Record Mirror

Largest selling colour pop weekly newspaper 6d.
No. 241 Every Thursday. Week ending Oct. 23, 1965



PAUL McCARTNEY must be wondering just what would have happened if his fantastic "Yesterday" had been issued as a single. Already there are versions by Milt Monroe and Marianne Faithfull available, and Cilla Black has recorded it for her next LP. Paul's version

is top in the States where it was released on a single, but of course the label credit goes to the Beatles as a group. But it's for sure that Paul's "Yesterday" would have left the others standing if it were issued as a single.

Photo by courtesy of AP




FRANKIE VAUGHAN THE HAPPY TRAIN

BF 1438

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

Record Mirror

SONNY and CHER
BUT YOU'RE MINE

ATLANTIC 

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Barry McGuire & Money ...

BARRY MCGUIRE is big, friendly, unbelievably outgoing and energetic, and during this, his second visit to Britain (first was as a member of the New Christy Minstrels last year) he has hit the 20-year mark.

At his birthday party, held in his Mayfair Hotel suite, I asked for a couple of minutes to get a few details about him. We sat down in a relatively quiet corner — and he talked for over an hour. Not in the self-inflated way that's so common in show business. Barry just likes to talk about the things that seem, to him, to deserve attention. There's a great deal on his mind and he speaks his mind frankly, passionately and humorously. He began by raving about the atmosphere on Ready, Steady, Go where he'd been singing earlier in the evening:—

"I expected English kids to be the same as kids every place I've been and they certainly didn't let me down. Nor did the musicians — that George Fenne nearly drove me out of my mind with excitement! What knocked me out most was the way everybody was so friendly. Just look at somebody in that studio and be or she will smile right back. Wonderful!"

But how much of this is because you're a celebrity?

"Yeah, I guess that does have a lot to do with it. I've noticed English people aren't so full of smiles when I've walked down streets where I'm not known. But I haven't yet learnt to think of myself as a celebrity and I didn't get into show business until I was 25 years old. Perhaps this has helped me get to know more about life and the kind of emotions you have to sing about in folk songs."

I've been a merchant seaman, a pipefitter, an automobile mechanic, milk delivery man, sold pots and pans — oh, all kinds of jobs. Then five years ago I walked into a Los Angeles coffee house and heard kids singing folk songs. That was it! They were singing about things that mattered, that's what I wanted to do."

Now that you're in the big money, able to afford luxury living, has it changed your attitude?

"I figure I'll be broke again. This is the third time I've been up. Money has always meant the same to me. After you've got enough food and a place to stay and clothes to cover your body — then money takes on a new meaning. It's a playing, a groovy toy, and that's how I've always used it. Since this record (*Eye of Destruction*) happened for me I haven't had much time for playing. The only



BARRY MCGUIRE celebrating with three Radio Caroline deejays. It was Caroline which

expensive thing I've bought lately is a Royal Enfield motor cycle. There's a bunch of us in Los Angeles who ride motor bikes and we meet once a week in Beverly Glen. There's Steve McQueen and Tommy Smothers among them.

"But I haven't had much time for that in the last few weeks. Like, when I get back there's talk of a movie at Paramount, and M.G.M. are trying to figure out a way of using me, and I'm doing two Ed Sullivan TV shows and two Hullabaloo. And I'm supposed to be doing a record album. And I have three weeks booking at Basin Street East in New York."

That's one thing that's very disappointing over here — there just aren't any clubs where young people can go and dance and listen to good acts. You can take a girl to P.J.'s in Hollywood and I'll only cost you about three dollars (£1). It's great fun for pop artists to work in clubs that hold about 400 with room for 200 to dance. And dancing is a great

kick — for me, anyway. I've only just learnt how to dance. At least, I call it dancing!"

On the folk trend, Barry commented: "At least some of these songs, however right or wrong their 'messages' may be, are getting kids to ask questions about themselves, to take a good look at the world around them. For too long adults have got away with saying 'Why can't you grow up?' What they really mean is 'Why can't you be like us and make the same mistakes we're making?' It's only in the last few months that I've come to realise how marvellous it is to be childish, to think like a child. To do something just for the sake of doing it, never mind whether it's 'adult' or not — it's the most fantastic thing. Remember the fun it was to play with toy trains and planes? Too many people lose the capacity to enjoy childish pleasures. They don't grow up free."

More from Barry McGuire next week.

DAVID GRIFFITHS

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PAUL
RYAN



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THE FEAR
IN
ALAN'S
LIFE

ALAN PRICE met Bob Dylan and Joan Baez at the Savoy Hotel, went to Bob's room for a chat, saw Joan later at a CBS recording and didn't turn up that night for an *Animals* date at Basingstoke.

He never played with the *Animals* after that. It was said that he had become big-headed and thought he could do better without the rest of the group. A few months later he formed his own outfit.

I heard them play at the Marquee and was immediately impressed by their swinging, jumping music. So the next night I spoke to Alan about his career of date.

"I have all kinds of instruments that play lead in the *Animals* there was only one lead instrument, the guitar," he told me. "I'm singing and playing and doing everything I want to do now."

I'M BETTER

"Personally I feel a lot better. I've got to pay a hand and look after them and all the affairs. With the *Animals* everybody looked after themselves. Physically and mentally I'm better now."

A major cause of Alan's troubles with the *Animals* was his fear of flying. I asked him

if he would ever undertake an overseas engagement with his own group.

"By boat," he laughed. "I used to go into depression days before flying. This obviously affected my playing and it showed when we did a date."

MORE JAZZY

The style that the Alan Price Set play is far more jazzy than anything the *Animals* have ever done. Was this a pointer to their future recording plans, and would they ever consider putting out a jazz single?

"Maybe we'll put this music on an LP," Alan replied. "There is still a great settling down period. The jazz angle is not a major angle with me. We just want to get a bluesy thing going."

"When Jimmy Smith plays, it is jazz. I wouldn't class myself as a jazz musician. There are a thousand and one people who can play jazz better than me. I just haven't had the opportunity to study chord progressions and things."

"I want to get this band working as well as I can. It's about the only major outlet I have. I suppose if it all fails, I'll end up playing flute."

RICHARD GREEN

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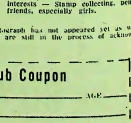
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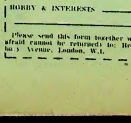
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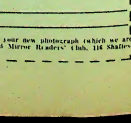
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GET
ON November 5th

A RELAXING SHOW AND A CHILLING FILM

Without wishing to offend the so-called intellectuals
of the Jazz world, the best word I can find to describe
the Modern Jazz Quartet's concert at the Royal Festival
Hall on Saturday is relaxing.

Not that the Quartet were by any means lame. They
sparkled with an electricity that captivated the music
while at the same time explained through their music
what they were doing.

It was on numbers such as "Midsummer", "The
Golden Striker", "Winterlute" and "Bags Groove" that
I was able to understand the group's mass world
appeal and appreciate the delicate artistry of Moore,
Lewis, Heath, Jackson and Kay.

Care for a brisk, two-hour chilling of the spinal
column? Then go and see "The Collector", award-
winning British movie starring Terence Stamp and
Samantha Eggar and hardly anybody else. As an
exercise in acting talents, it is first-rate. As a col-
lection of dramatic highlights, it is unreservedly excellent.
The story? Mr. Stamp, a balded and hectoring bank
clerk who also collects butterflies, wins
the pools, buys a lonely - titled house -
and kidnaps a lovely art student
(Sara the Wham!) His idea is to make her his
prisoner, a complete imprisonment, while a
"learn to love him". Her disillusionment, his dis-
enchantment, THEIR mutual battle for survival - it
adds up to gripping entertainment. What appears to
be the climax is horrific enough - but another climax
follows on. Consummate acting. First-rate direction.
Scintillating.

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A MUTUAL ADMIRATION SOCIETY



MARIANNE FAITHFULL told me: "Watch out for Caroline Trollop, she's going to be big." I dutifully replied that I would, and promptly forgot all about Miss Trollop.

Then one day I got caught into interviewing Caroline Carter whose handout I had read and in whom I didn't have a lot of interest.

But it turned out that she was the storesaid Miss Trollop and she was well worth watching. Not only career-wise, either, but from many facial and physical angles.

"I knew Marianne's brother, Chris, at Brighton Art College and he asked me if I would accompany her at the Rag Ball. We got on very well and after that I used to go to her flat and see her," she told me, smiling and displaying two dimples.

"I visited her when she was on the Gene Pitney tour and for three nights her guitarist didn't turn up, so I accompanied her on guitar. This was before John Mark came along. I wasn't very good, it was pretty crappy."

Caroline actually learned to play guitar by listening to Joan Baez records, then discs by Jack Elliott. Now it's Davey Graham.

"I had this boy friend that played guitar and I was jealous of him, so I determined to play better than him to get my own back because he went off me," she pointed. "I've always been singing first of all in my bath. But I don't go to folk clubs and places because I'm not that keen on folk music."

Caroline Carter is obviously a young lady who has her head firmly screwed on. She won't label herself and when told that she should knock Marianne Faithfull in interviews, she replied: "Must I? Is that the only way to get publicity?"

Well no it's not. I told her as much when she asked me, so she did what she wanted to do and praised Marianne.

"She's done everything for me by introducing me to people and backing me up in my records," she said. "At the Brighton Song Festival, she introduced me to Mike Leander and I played for him. He asked me to come to London to make a demo disc and it's all done on from there."

(MARIANNE left and CAROLINE top right)

RICHARD GREEN

5 Great Records



TAMMY ST. JOHN

Dark Shadows
and Empty
Hallways

b/w I Mush'n Cry

PYE 7N 15948
released Oct. 22nd

GEORGIE FAME

AND THE BLUEFLAMES

Something

b/w Outrage

COLUMBIA DB 7727
released Oct. 15th



CHRIS FARLOWE

AND THE THUNDERBIRDS

The Fool

b/w Treat
Her Good

IMMEDIATE IM 016
released Oct. 8th

**JOHN MAYALL'S
BLUESBREAKERS**

I'm Your Witch
Doctor

b/w Telephone
Blues

IMMEDIATE IM 012
released Oct. 22nd



**HERBIE GOINS
AND THE NIGHTMERS**

The Music
Played On

b/w Yield Not
To Temptation

PARLOPHONE R.5355
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47 GERRARD ST. LONDON, W.1.
GER 1001

Bo's views about his imitators

THE most copied R & B stylist of them all relaxed in a dressing room chair, ran his fingers delicately along the strings of a Gretsch named "Digger," and passed judgement on the growing army of recording stars who have made vast amounts of money out of the rhythm which he alone created.

Bo Diddley, here in Britain for his second major tour, said during a break in rehearsals for his recent "Dices A-Go-Go" TV appearance: "I like to hear Bo Diddley-style records doing good business because it shows that people are still thinking about Bo Diddley and that's important."

I pressed Bo to give his views on some of the artists who have helped to prove that his rhythm is one of the most sure-fire ingredients for a smash hit disc. Artists like the Rolling Stones and, of course, Elvis Presley who, many people believe, developed his early hip-swinging style from a study of Bo's stage movements.

"Bo was full of admiration for the Stones. 'They're great, just great. My favourite of all the British groups,' he enthused, and added: 'The Stones and me are boom buddies and I hope we always will be.'"

Then, turning to Elvis, and in particular his 1961 chart-topper, "His Latest Flame" which strongly featured the Bo Diddley beat, Bo claimed: "You see, that disc proves Elvis was STILL copying me, even then!"

Looking to the future, Bo confided that his main concern right now is progress, and promised that we are due for something quite new from him pretty soon. "I'm not giving any details, I've made that mistake too often," said Bo with a quiet smile, "but I've got five new trick bags all lined up waiting and each one is a little different from what's gone before."

Further than that Bo would not comment on his surprises, but he did reveal that his immediate plans have quite a lot to do with a young lady named Cookie Valdez. Cookie is to have her first disc released soon on the newly-formed Bokay label which is based in Washington. The "A" side of her disc, "I'm In Love," was written by Bo Diddley, who also just happens to own Bokay Records.

The label is eventually visualised by Bo as a completely self-contained company able to record, produce and market its own disc. Whether or not this dream is realised, however, is going to depend very much upon how commercial the labels discs prove to be, especially Cookies "I'm In Love" which is to be the company's first big promotional job. It does seem that, during the next few months, quite a lot will be staked on the talents of Miss Cookie Valdez, but don't be at all surprised if she does hit the headlines in due course because Bo has been coaching Cookie for the past two years and firmly believes that: "She could really be something."

ALAN STINTON

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THE FORTUNES were being hailed as an excellent group long before they hit the charts with "You've Got Your Troubles".

the group who incubated!

CONSIDERING all the well-publicised praise that's been lavished on them, The Fortunes remain unusually unimpressed. Leading through the RM files it was that—long before they ever made anything remotely resembling a hit record—they were being hailed by a recording manager as the best vocal harmony pop group in Britain, by a television producer as "too good for his show," by Johnnie Ray as "Wonderful, fantastic" etc. and billed, breathtakingly, as "the group who stole the show from The Beatles".

Well, if they'd inspired all that gush before, you can imagine how I expected them to be. After two solid hits, that is—For Here It Comes Again looks like duplicating the success of You've Got Your Troubles.

But, perhaps because The Fortunes had a solid two years of troubles until the good times started to roll, they've stayed totally level-headed about their good fortune.

When they began they were three—Rod Allen, Barry Pritchard and Glen Dale. But three didn't turn out to be a lucky number; the musicians they used as accompanists had a habit of turning up and saying they weren't getting paid enough. And, although the boys were working steadily enough, they just didn't seem able to pull in the big money with their records. This, despite the fact that few groups have been launched with such careful planning as the Fortunes. The threesome lived together at Clifton Hall, Rugby (the massive mansion bought by manager Reg Calvert as potential headquarters of a new commercial radio station; when commercial radio was not legalised by the government Reg set up Radio City instead in the Thames estuary and used the Rugby name as an incubator for The Fortunes).

Anyway, this year The Fortunes, tiring of squabbling with backing musicians, decided to become a complete unit and so they added a drummer (Andy Brown) and singing arranger (Dave Carr) and turned themselves into a quintet. They also had a change of a & r man and began an association with arranger Les Reed.

Said Rod: "Troubles was certainly the best record we'd made by a long way. But we weren't sure we'd made a hit." Said Glen: "But we've only just got our foot in at the moment. We've got to get to the top and stay there." DAVID GREIFFITHS



THE YARDBIRDS are coming along better

'NOTHING AB

AS THE YARDBIRDS' new double-sided hit goes leaping up the charts, lots of money pours in to their coffers. But instead of feeling pleased about it, Paul Samwell-Smith is actually afraid!

I asked the co-writer of "Still I'm Sad" if he was pleased that he had joined the ranks of top pop composers. "It pleases me as a writer but I'm afraid of the number because it has a lot of me in it," he replied. "It is something that I have wanted to do for a long time and it is very successful for me."

EMBARRASSED

"It has got a lot in it that I wanted to do. I'm embarrassed when I hear it. I'd like people to write in and say which side they prefer. A lot of people have put a religious connotation on it, but there is none."

"If they buy the record, do they buy it because it has any religious associations for them?"

Sam has had a say in the production of all the Yardbirds' hits. What technique does he use when recording?

With the group, you start with a drum sound which takes the longest. I use four or five mikes—one for the high hat, get the bass muffled, one for the snare and one for the tom tom. You get

a good sound by equalising it. I put the drums and electric bass goes through a bass guitar amplifier. "The rhythm and lead like. You should do that maybe a guide voice, get the feel."

When they visited some recording with Sam Elvis Presley does for "What's New Pussy?"

"He put drums, bass, then lead on another voice," the Yardbirds much simpler that we technique.

"My brother taught years ago when pop guided me and introduced me aware of it. He made me aware of it. "What's New Pussy?" then sang as a whole. "You wouldn't find it would say that it is, would all say bow go."



CHRIS ANDREWS
Yesterday man

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THE ROVING KIND

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JULIE FELIX
Someday soon

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A way to love
SPENCER MASON ORCHESTRA AND CHORUS

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The Moody Blues
Everyday

F 12296

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Don't bring me your heartaches
Paul & Barry Ryan

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That's the reason why

Steve Darbishire

F 12261

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Danny Boy

Elaine Toner

F 12267

DECCA

The Birds

No good without you baby

F 12257

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Love and not hate

Prater Adler

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DECCA

This is what I was made for

The Iguanas

RCA 1484

RCA 1484



THE MCCOYS — Left to right: Ronnie Brandon, Randy Hobbs, Randy Zehringer and Ricky Zehringer.

THOSE MCCOYS continue to sell with their "Hang On Sloopy"—first big-hit release from Andrew Oldham's "Immediate" disc company. First disc, too, for the boys in the States. But the boys, as individuals, have yet to register with the fans. So let's, here and now, delve into the characters of each "real" McCoy. Starting with Ricky Zehringer, 17-year-old lead vocalist, lead guitarist and lead chatterbox of the outfit. Off-duty he teaches guitar-playing and studies oil-painting. In between times, he does all the arrangements for the group.

And his brother Randy Zehringer is only 16. Drummer. Reckons he could be the only drummer in the world who always plays standing up. Reason: "When I learned to play, I was so young that I couldn't reach the bass-pedal if I sat on the stool." He also plays bass, piano and harmonica.

And the other Randy . . . Hobbs is the other name. He's eighteen, plays bass and sings lead. "Whenever they let me do a Dylan song," Randy is a dedicated musician but breaks off occasionally to consume piles and piles of hamburgers.

Also eighteen is Ronnie Brandon, organist—and the accepted comedian of the outfit. Car-crazy as well, Ronnie is the group "pepper-up" when spirits are sagging—and they sagged often before they hit the top with "Hang On Sloopy." Only times the boys' spirits sag a bit now is when Ronnie takes off to take part in car-racing competitions.

They've been together for two years, starting off working all round Indiana—they won polls as the best new group. Then they went to Dayton, Ohio, in support of the Strangeloves who, of course, had a massive "I Want Candy" hit. The Strangeloves dug, persuaded the McCoy's parents to let them skip off to New York for a disc test. Next day the boys were there, chatting up Bert Berns.

Two days later, they were cutting "Hang On Sloopy." Came out with a bang on Bang Records. Jumped into charts all over the place. And another new-star, new-style group was born.

PETER JONES

along better with "Evil Hearted You"/"Still I'm Sad", than with this G.P.O. hand-art!

ING RELIGIOUS ABOUT IRVING!

ays Yardbird Paul Samwell-Smith . . .

sound by equalising the drums and bass on the same track. The bass goes through a twelve inch speaker, as guitar amplifier, that gives you a very sound," he explained. rhythm and lead you can do wherever you to should do the backing with all four and guide voice. A good voice enables you to feel." they visited America, the Yardbirds did recording with Sam Phillips who produced early rasey discs for Sun. and on another which left two tracks clear for the Yardbird Sam told me. "Everything is simpler that way. But I would stick to our brother. I taught me all about electronics ten go when pop music just about came in. He me and introduced me to what a sound is re, something you hum. e's new Pusycat" is a good example of a wing as a whole. As a recording goes you can beat that. Tom Jones has a beautiful voice. wouldn't find many recording engineers that say that it is a bad recording. In fact, they all say how good it is." RICHARD GREEN

BLUES REVIEW

When eight blues artistes leap about a stage, blowing harmonica, thumping drums and piano, playing guitars and singing and shouting their song, it is impossible to stay still. The whole audience at Croxford's Immense Fairfield Hall was shouting and calling for "more" long after the show had ended. J. B. Lenoir, Eddie Boys, Freddie Below, Roosevelt Sykes, Big Walker Shaker Thornton brought a special brand of music to London and stayed everyone within hearing range. Buddy Guy demonstrated a dexterity on guitar that would put to shame most top pop groups. He even plays complicated sequences with one hand. Dorset Ross's one man band act was electric and really has to be seen to be believed. Mississippi Fred McDowell played the blues of the 20's and 30's and scored an immense personal hit. For a man of his age (61) to capture an audience like way he did and hold them is magnificent. Big Mama Thornton closed the show and performed the original "Hound Dog" with such force that half the crowd leaped to their feet and whistled during the number. Not a show to be missed. R.G.

the SLOTS



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PETER AND GORDON: "Hurtin' An' Lovin'"—Don't Pity Me; Tears Don't Stop; Who's Loving You; What You Gonna Do 'Bout It; Cryin' In The Rain; Hurtin' Is Loving; Cry To Me; Someone Ain't Right; Any Day Now; Broken Promises; When The Black Of Your Eyes Turn To Grey; All Shook Up (Columbia 28, 3763)

LOTS of credit to folk on this one. To John Burgess for his production; to Geoff Love for some sensational arrangements; to Richard Armitage for some sleeve notes worth punts in perspective this controversial duo success-*Pop* success story. There are four P and G original ideas—plus the Presley item "All Shook Up." "Any Day Now" comes off as a "Rock 'n' Roll" ballad, but all the way through there is this strong evidence of how much the boys have improved their harmonies. Geoff Love veers from big swirling strings to organ-plus-beat. Crisp and punchy. Gordon's voice seems to be getting deeper; Peter's a little more rounded. "Broken Hearted" a very good album. In Ray, voted "stand-out," a very good album. Must sell well.

Must sell well
★ ★ ★ ★

ROGER MILLER "The Return
Of Roger Miller" Do Wacka Do;
Atta Boy Girl; Reincarnation;
That's The Way It's Always Been;
As Long As There's A Shadow;
Hard-Headed Man Ain't That Fine;
dust; Broomstick Man; Low Life;
Little White Lies; To Each His Own
Cold Cold Heart; Deep Purple
Autumn Leaves; St. Louis Blues
Solitude; Anniversary Song; Heart-
aches; I'll Walk Alone; September
ber Song (Dot DLP 3113).

MOST of these songs are pretty familiar. "Kick Of The But,"

★★★

THE RAMSEY LEWIS TRIO
"The In Crowd" — The In Crowd
Since I Fell For You; Tennessee
Waltz; You Been Talkin' Bout Me
Baby; Spartacus; Felicidad, Com
Sunday (Chess CRL 4511).

overall sound is very same-y, and will appeal only to Miller fans, but as there's a load of them, he doesn't need to worry.

★★★

THE SILKIE "Six The Songs of Robyn." *The Times Square* (Atlantic). **Robyn** "Dylin's Dream: When The Ship Comes In; Boots of Spanish Leather; Blowin' in the Wind; Long Time Gone; It

Ain't Me Babe; Tomorrow Is A
 Long Time; Black Crow Blues;
 Love Means Zero/No Limit; Girl
 From The North Country; Mr.
 Tambourine Man (Fontana TL

★ ★ ★
 VARIOUS ARTISTES "Hoo

DEPENDING on which school of thought you are in, you'll like or loathe Dylan. One school thinks Dylan sounds good by everyone but Dylan. Another school thinks Dylan sounds good only by Dylan. The folksie handle these songs idiomatically and competently, as they say. Should be a big seller with his attractive cover and black crew cut.

Blues. ★★★★

NOW, we know there isn't another Stones album this week. BUT as there is a new single, and as we DID want to use this particular colour picture of Mick so much we thought you wouldn't mind our reviewing the boys' new

ROLLING STONES: *Get Off Of My Cloud; The Singer Not The Song* (Decca F 12263). Perhaps not their best, but a solidly commercial beat, heavy and danceable, with Mick's voice near-yelling through a clever, though slightly

CANNONBALL ADDERLEY
"Wham" Work Song; Dat Dere;
Easy Living; Del Sasser; Jeannine
Soon; Them Dirty Blues (Fontana
FLL 117).

SOME raunchy blues-orientated jazz from Cannonball, and some of his best numbers to boot. Nat's on cornet Barry Harris on piano, Sam Jones on bass and Louis Hayes on drums. This may well appeal to instrumental R & B fans as well as jazz lovers.

★★★★
RUPERT EARNON "Sinatra"

SOME tender treatments, strands of some of Frank's greatest songs, "Second Time Around", "All The Way", "Nancy"

single on the LP page as an excuse to print this picture. (We can't print colour pictures on the singles page for technical reasons you see.)

mixed-up set of lyrics. Strong percussion pushes it along. Words pour forth—Mick gets a storm going. A definite hit—a number one. Flip, also by Mick and Keith, has a quieter tone and a lot of charm. **TOP FIFTY TIP.**

cal tunes, all given the full-voiced strings-and-piano treatment from Harry and Wally Stott and his orchestra. Very moving in part and doubtless a huge seller. Exc-

★ ★ ★ ★
LITTLE TONY: "Little Tony"
(Darius DRL 50016).

IN the days of "Boy Meets Girl" several years back, Tony was a bar name here. He even had a couple of hits, but then he sank into English. This set are clumsy numbers all performed in Italian. Plenty of loud rock sounds, no and electricity galore, and all in foreign tongue. But if he still has some fans here they'll enjoy this

★ ★ ★

DAVE BRUBECK QUARTET
"Angel Eyes" — Let's Get A
From It All: Violets For
Furs: Angel Eyes: Will You
Be Mine: Everything Happens

THE Drubeck naivety on a selection of compositions by Matt Dennis—from the staccato notes, Mr. Dennis is highly revered. As ever, it adds up to an astonishing rapport between him and Paul Desmond on alto, "Get Away," ... In an ideal pop track—full of originality, sheer bubbling good humour, was-out: none acceptable.

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*in other words the rolling
stones have a great new single

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F 12263

produced by andrew loog oldham

The Decca Record Company Limited Decca House Albert Embankment London S.E.1

AFTER a frantic 24 hours in Nashville, I'm back in New York City. After the Coast and the South, it feels like home! And this time, I know my way around!

My first port of call was Atlantic Records. They occupy a whole floor in a building on Broadway. Their studios are there, too. A session was going on. So I walked right in. Bert 'Hang On Sloopy,' Berns was producing

The group was one of Atlantic's new signings, Patti La Belle and the Bluebelles. Remember their "Walkin' Down The Aisle" and "You'll Never Walk Alone"? They're a fantastic group and all three sides sounded extremely soul.

In the studio, I talked with the girls. They're thrilled to be with Atlantic. And are longing to come to England. Bert said they're one of the most exciting visual acts in America. Paul, Cindy, Sara and Nona are great lookers, and nice people. I'm

10

swayed. She and a very talented skid named Laurie Burton make a fantastic team. They wrote Lulu's "Try To Understand" and also have a song out on Pye by Jani Hunter. They took me off to the rehearsal room to sing me two versions of their songs. These have been such a success that practically every important record company here was bidding for them. The Rascals. Watch out for their first record. It sounded a smidge to me. They're working at a discotheque called Harlow's. Packing the place every night. By the way, Laurie Burton is one of the most impressive sinners I've heard here so far. She's a real "mean" girl. Knockout! But she'd rather write. The girls say they believe Presley's gonna to record one of their

Lots of well-known names were in the band backing the Bluebelles, including the great Gary Chester on drums, ex-Basie's Benny Powell (trombone), Ernie Royal (trumpet), and reedman Artie Kaplan, who I last met in London when he came over with Little

The Atlantic people all of them I did very much indeed - played me new sides by Wilson Hickett and Solomon Burke. Solomon looked through while I was there and I was very glad to see all his friends in England. Oh, and there's a was LP by Otis Redding. Really something else! Another big thing being in New York was Jack James' opening at the Persian Room at the Plaza. This was the personal guest of Jack's - I was being invited to the party. I was present at the opening and he reception afterwards were so much great. Harry Foster, Paul Simon, John McVie, Richard, and I think I saw Burt Jr. (twice, too). I'll Burton and her new, young, young - her husband, New and New, John Collins, Judy and David's daughter, Lisa Minelli, Tim Lapez, George Michaels and Henry Fonda. And also the Jack James' was the best new really since - wow!

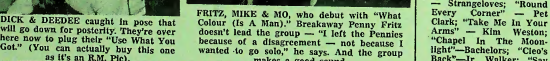
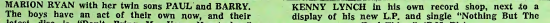
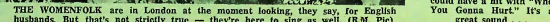
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I spoke with Doris Troy the other day. She sends her love to all her friends in Brillion. She's due to come over in January for promoter Roy Tempest. Doris told me she ran into Eric Burdon the other night. They had a great time together and I gather Eric spent a lot of time at The Apollo up in Harlem. This week's bill featured J. B. King and the Vibrations, who did the original version of

There's so much more to tell you. But my space is up. So I'll carry on next week. Till then, take care!



ERIC BURDON seen with CHRIS FARLOWE singing "The Fool" which is Chris's latest disc, recorded for Andrew Oldham's Immediate label and produced by Eric. The photo was taken at London's Flamingo Club in Wardour Street.



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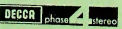
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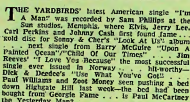
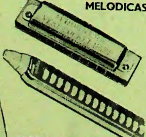
A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"Cara-Lyn"—Strangeloves; "Round Every Corner"—Pet Clark; "Take Me In Your Arms"—Kim Weston; "Chapel In The Moonlight"—Bachelors; "Cleo's Back"—Jr. Walker; "Say

Something Funny" —
Fatty Duke; "I Hear A
New Sound" — Supremes;
"My Girl Has Gone"
— Miracles.

New U.S. releases in-
clude — "Just A Little
Bird" — Roy Head (Seep-
ing); "Turn! Turn! Turn!"
— Byrds; "Turn! Turn!"
— Byrds; "My Baby"
— Temptations; "Boys"
— Kansas City; "Love Me
Tender" — Minus Zero —
Eddie Hodges; "Held"
— Horst Jankowski;
"Happy To Be Here"
— Johnny Rivers; "Sloopy"
— Gonyou Hang On —
Debs; "Follow The
Music" — Cannibal and
the Headhunters; "Papa's
Got A Brand New Bag"
— James Brown At The
Organ; "Hua To My
Lovin' Arms" — Lenny
Warren; "The World"
— Ernie Maresca, N.C.

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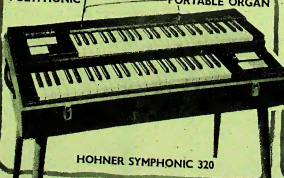
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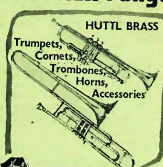
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