Beetles beware!  
—foreign tours may lose you British fans

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 sounds 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, 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 of all 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 Stubbins, Cheshire Drive, Hounslow.

James Craig: You must remember, though, that the Beatles are truly international and have only limited time. They've worked non-stop virtually for two years. Now, you have got a point.

Blues Bore

It's a laugh to compare this talk of English boys with the latest rockers becoming a cracking success here. Practical every week there are at least two or three articles in terms of which they can be measured. There are also record breakers and disc jockeys. There's no need to go abroad for a good record, and the background of the well-known is only that I'm sick to death of the embroidery fields, the embroidered flowers, the embroidered flowers, and the embroidery fields. I have no time for embroidery. I'm not interested in embroidery. I don't want to see embroidery. I want something different. I want something fresh. I want something exciting. I want something new. 

PETER JONES
The headline was: "Eric Burdon Knocks U.S. Arts" and it was an eye-catching headline and two of the eyes it caught belonged to the magnificent Dusty Springfield. With a snarl and a holler, Dusty came along to express the view that Mr. Burdon's attitude and that she could hardly believe those eyes.

Let's re-take 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 that was very good. He said they wouldn't do what English artists do, and that is go on and -- "just C.O.S."

Dusty differs. "Eric gets very bitter about some things," said she. "He's a very good ad-libber."

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. Otis Redding, Joe Tex, that's two who can do it and I watched 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 and the Platters -- 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."

I have never seen one of those duit acts 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 thick and fast and it's a matter of team work and professional approach.

"Eric is able to turn on different things in his act, but he has the same people working with him. The members of the Animals know what to expect. If you have a regular group, you are more settled, more easy to be adapted. Take me. If I work with a group I don't know, and I want to change something -- well, it's two minutes before they get the music organized. And most of the Americans who come here are working with different people. Maybe that's how Eric judges them. But give them their own backings and they can ad-lib beautifully.

N OT 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 & B scene. Well, I'm not really interested in John Lee Hooker, for instance, and I'm really for Tamba Motown -- that kind of thing. But the same holds good. I believe the Americans do take chances in performances, given the right circumstances. And I also agree with them to try to work things out basically in a professional way.

Dusty paused for a 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 Grand Canyon, 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 all American artists and see how really great they are. And an anonymous character from London said: "The Americans DO rehearse, but this is the hallmark of professionalism."

There you go. A controversial situation.
you'll be missing out on something if you miss Recorder Mirror

more albums reviewed

T O N Y B E N N E T T  "SONG OF THE SILENT" (Columbia)

W H A T can you say about this one? Well, it's a vast improvement over Tony Bennett's previous efforts. It's not particularly inspired, but at least the music is well produced and the arrangements are adequate. The vocals are competent, if not outstanding. It's a decent album, but not one to rush out and buy. Recommended for fans of Tony Bennett's earlier work.

S E B E R I N G "THE WALL" (Geffen)

Y E S, as expected, this man who hit the scene via the power of the video, has the style, talent and audience to make a mark. "The Wall" is a relatively pleasant album, with some memorable tunes. The production is clear and crisp, and the vocals are generally good. It's not a great album, but it's worth a listen if you're a fan of Sering's earlier work.

D A N H A L F E N D E R "AS I WANTED IT" (Columbia)

D r u g d r i v e n , h a n g o u t e d in a s o c i a l r e d e e r t a i l e r g r o u p in the 60s, Dan Halfender has emerged as a solo artist. "As I Wanted It" is aSolid effort, showcasing Halfender's songwriting and vocal talents. The production is top-notch, and the arrangements are well-crafted. It's a solid album, and one that should not be missed by fans of Halfender's earlier work.

R&B invasion set for many months to come

R&B smashes and the hits will roll on. Suddenly, soul is back in a big way, driving the 60s look, style and sound. And it seems that everyone is getting into the R&B groove.

Arnold's return trip set

Arnold is back to add his charm and charisma to the New York scene.

The trio will include: 
1. souvenir
2. Arnold
3. Mr. T

R.G.

Sinatra back ing offer for New DC5 film

A SHANNON'S company has offered to put up the money for Mike Clarke's next film at Paramount. This is a significant development, as Paramount have a million dollars to give away and will be moving shortly.

ARNOLD KEN

The New All-Star Club

by Mike Clarke, Streetmen, Steamin' Southend

Music

Clarence Morgan, Henry Morgan

Saturday, March 3

4 THE SOUL PUSHERS ASTRAL SPACE

5 CLIFTON HICKETT

6 DONNY CHILDE

7 RICKY MASTERS & BLUE PACKAGE FEATURING THE SUNSHINES

8 ADRIAN KAY

THE ANIMALS' OFICIAL FAN CLUB

9 BARRY KEN

10 BASS PLAYER

11 BOBBY DEE, DOUG, DIANA, MARK AND TITAN OFFICIAL FAN CLUB

12 THE ANIMALS FAN CLUB

13 LITTLE BRITAIN

14 LITTLE BEAKERS OFFICIAL CLUB

15 EDDIE COCHRAN, B.S.O.C., INC.

16 AMERICAN OFFICIAL CLUB

17 Details of membership and practices of each club can be had by writing to the above addresses.

R.G.

Arnold's return trip set

Arnold is due to return to the States at the beginning of next month. He will be appearing at the following venues:

1. Arnold's return trip set

2. Arnold's return trip set

R.G.

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R.G.
‘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 Salvadore, 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. Trumpet, 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 suite at the Savoy, are interesting, and no doubt, his views are important in the sense that the Bebop revolutionaries who killed themselves off by forgetting about all the best. They got bound up in adding more trumpets, more trombones. They forgot about the most important thing — the beat. They added vocals so they 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 “Singin’ In The Rain,” 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 — same 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 want to work certain rules and that would kill off their improvisation and their sheer zest.

Camarata indicated that though part of the entertainment industry, most of the groups were not part of the music business. “It’s just where 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 big-band orchestra, last year — we called it ‘Think Young’. The world went bonkers. But it was quite unsurprising. It was nothing new, just what we had heard from the likes of Andy Williams from London, the Jordanaires from Nashville. We had a teeny-weeny kind of a sound. But it would be better if the young people knew what the music was all about.

We talked at length about the idea of the group sound. Especially the Ronettes Herman Herli, now on Decca, a great team sound,” said Camarata. “You’d be surprised at the number of like, new, young trumpeters in the Stars.

Camarata was here to produce a “story-tells” album of “sound of the States” with Mary Martin as the narrator. He’s also interested in a “Chet’s Troubadour” album which he looks forward to in the States. And he’s also interested in the latest “people” of the new wave of instrumentalists like Miles Davis and Charlie Parker and re-affirming that it is all about the business.

A bizarre, free-thinkin’ man in Camarata’s it. He’s seen the whole pop scene change since Sinatra. He today, thinks it’s all a bit silly, and still looks for a brand-new hero to do in the business."

PETER JONES

Solid action makes Beale film a smash

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

“THE BEATLES AT SHEA STADIUM” opened and closed the same way — with the rating “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 Saturday.

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., off-beat shots in the Beatles’ dressing room, views of New York from 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 television. Don’t waste if you missed it, though. It simply must be shown again and again.

R.G.
Hollies find complicated disc is easy to perform

BROWN'S LP

LACKS 'LIVE' EXCITEMENT

Opines TOM JONES in this exclusive feature

'In a way, Tom Jones and Jimmy Brown have a lot in common. They both have a 360-degree approach to life. And they're both entertainers.'

Through long corridors and by white-coated servants through carpeted rooms, I travelled until finally I encountered a white door bearing the legend 'Hollies.'

Todd's Leaves of Grass and the American swastika:

The record strikes me as being rather complicated.

'NO SOUL'

COMPRRESSOR

'Too long' and 'Too heavy' were the words used by the Hollies' press agent, Harry Millar, when I asked him what they were feeling like these days.

'Public Enemy'

dave dee, dozy, beaky, mick & tich TF 671
Polished albums from two top U.S. stars

ANDY WILLIAMS: "May Each Day"—Canadian Sunset; I'll Remember You; Silhouette Song; Don't Go To Strangers; Quiet Nights Of Quiet Stars; May Each Day; Dust You Believe In; And Roses and Roses; Loved One; Village Of St. Bernadette; Lonely Street; How Wonderful To Know (CBS 44883).

JERRY LEE LEWIS: "Country Songs For City Folks—Green Grass Of Home; Watermelon Moon; New York, New York; Carolina; Little Girl Blue; White Christmas; It's Only Rock 'n Roll; House of the Rising Sun; Jailhouse Rock; Stayin' Alive; Whole Lotta Shakin' Goin' On; Whole Lotta Shakin' Goin' On" (Epic LP 83165).


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BYRDS’ TALENT IS IN THE BEATLES’ CLASS

STEVENS. STEVENS. BEDFORD. RANKINE. FREE. FREDDERICK. STEVENS. 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, as the late Sir Harry Smith (who, with Lee Perkins, was first-rate) Now, Nor Harwood 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 Swindlehurst at CBS. He constantly earns my respect. Always sending records with cryptic notes like “You didn’t ask for this one — too silly” or “It’s a knock-out!” Often I disagree and rather than “Knock-out.” I don’t mention. Roger explains why the Bee Gees, on Bee Gees 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!” (Columbia).

NEGLECTED ARTISTS

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 interesting group of their kind in the world after the Beatles. Before the Laos, especially Brian Wilson, but the Byrds have added another dimension. They knew they were pretty talented when they toured Britain. There were many reasons why. There wasn’t time to go into those reasons now. But I saw them work in Beverley Hills. And they were fantastic. Their music handles is far superior to the other groups. And this LP captures much of their magic.

One of the most outstanding tracks — “I Won’t be Wrong” — would have been omitted on their new CBS single. After the disastrous war in which Branch, record-buyers turned these tracks to some extent, the Byrds’ music took a nosedive. But who cares. Because both sides — and being — are extremely interesting. And I want to hear them. I want to see them. I want to meet them. They are one of the major white groups and a wonderful record.

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
SHU 8279

LONDON
Stereo or mono LP record

RECORD MIRROR, Week ending March 5, 1966

LATEST GREAT LP BY

Roy Orbison

THE ORBISON WAY

ADAM, MIKE (AND TIM) (above) met while working in one of the world’s largest advertising agencies. They found they had a natural interest in pop music, though none of them thought of taking any serious steps in that direction. Lunch time jam sessions, with guitar and banjo 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 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.

JIMMY JAMES AND THE VAGARONIS (above) have one of the most exciting acts in the country — 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 Daltry claims to be their number one fan. Now they’ve become the first non-American group to make the E.M.I. 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 Vagaries next! Could well be Apart from Jimmy, the group consists of the colourful Count Prince Miller, who acts as compere 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 You Run Away From You” become her first hit. Already Tony Hall and Kathy 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 covered by Tony Hartwell, a Philips representative now the Manchester area. He got her an audition with Fontana man Jack Hawkes, 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 Festival, Kiki achieved the considerable feat of coming second. “All the other girls were wearing very little,” says Kiki. “I wore a simple strawberry dress. It worked. TV executives 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.”

THE ORBISON WAY

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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
SHU 8279

LONDON
Stereo or mono LP record
THE FACADE acting as technical adviser to the new Danish TV pop series
Gene Clark ... Sonny looking to rice 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 Gingerbread has formed her own group in Hollywood ... romance between Jeramy Crave and Jackie of Jackie and Galore surfing duo.
Herb Alpert and the Tijuana Brass play Carnegie Hall April 12 on a new LP sleeve.
Roy Orbison's talent com pared to that of Willie Mays and Johnny Unitas who both marked similar similarities between Jimmy Tarbuck and his friend Chelsea inside leftinho.
Carly Simon at Thursday's Champions suggests the Electric Bananas to follow the Clockwork Oranges ... Ringo seen on Gary Lees's solo disc. Pete's phone bill to the RM alone must be astronomical.
Brian Sommerriell doing with Ricki Hodwell's pants ... Cher's new U.K. 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 describes a big hit with "Ain't God No Home?" why do people keep ringing the RM asking for "Maison Fleau" publicist Dee Brown, shorty to invite Swedish responsive former Mark Leeman Fleau member Terry Goldby lecturer in the immedi ate's Ray Tadid says this is the next best thing to rock and roll.
El Peronada lives!... Dave Dee and Beaky claim to have seen a ghost... Carl Alan award for Len Berry's "1-2-3" (best dance disc). Stones (top group) and Seekers (best new group) in Whinnycamper's "Battle Of The Fairies", Zombies (331) overwhelmed Fortunes (31).

Dave Clark Five's new "B" side sound into the rave rama category ... Van Dyke Parks based "Number Nine" on Beethoven's Choral Symphony. A new solo van and £2,000 worth of equipment from The Movement in London... Pat Boone left the US to become an professional manager of Mill and Music Magazine. unveiler and commentator with an independent organisation to the Beach Boys always get "caned" at the annual road in Newcastrians and Alan Moorhouse attended Byrds recording session in Hollywood.

A TAPPIE'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 tagging 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.

"It's just on the lefthand," instructed Hilton "as we sped eastwards from the West End. We came here in the car, but we should have the horse van after all and then try and acquire us to the wheatsboots of a certain kind of concentrates."

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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. Since he's been with the Animals, Tappy has been everywhere all round the world. I've been on a recent trip to Brixton and been married to a trip to Brixton's daughter... it's a bit of a drag at times, and it's no secret it can't be done at any time. Next week we'll have a couple of days in London, but before that we set up a couple of shows in the City. All sorts of things go wrong, and you have to keep your wits about you and deal with whatever comes."

TAPPY watching Eric perform at Brixton's Ram Jam Club (RM plc).

Great New Roger Miller Release

"HUSBANDS AND WIVES" recorded on Philips B.F.1475


Registered at the G.P.O. as a newspaper