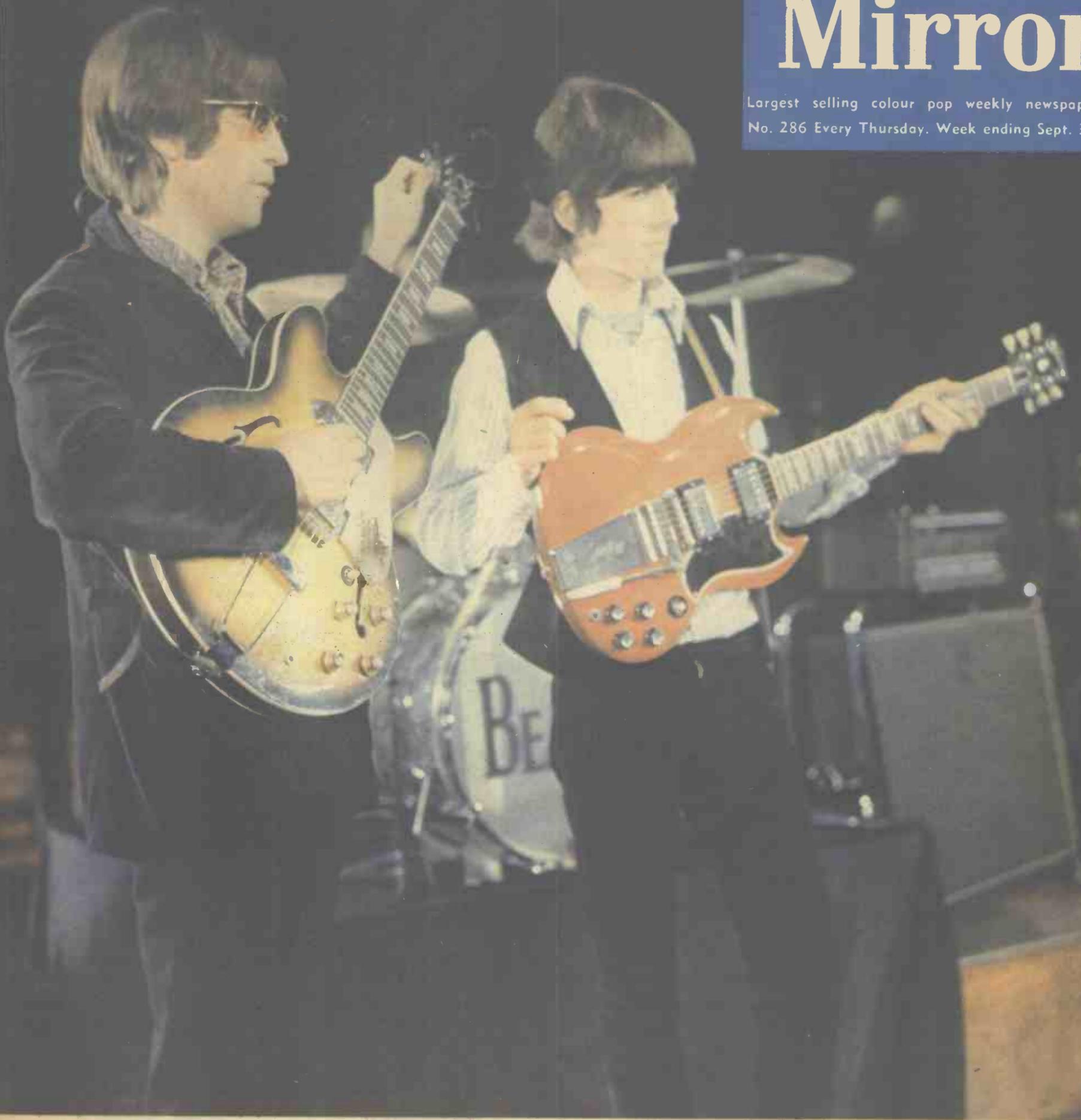


Record Mirror

Largest selling colour pop weekly newspaper 6d.
No. 286 Every Thursday. Week ending Sept. 3, 1966



JOHN LENNON AND GEORGE HARRISON

INSIDE THIS WEEK
Sonny & Cher winners
BOB DYLAN COLOUR
Great chart survey!
WHO COLOUR PIC
Elvis Presley mystery



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

'TAMLA MOTOWN DOESN'T NEED THE 'IN' FANS' SAYS A READER



THE ANIMALS (or Eric Burdon and the Animals as they're now called). An R.M. reader praises them in the letter below (R.M. Pic.).

SOME readers have said we don't want "live" shows on television — that we'd rather see miming. Surely if you wish to hear the identical sound of the record, you listen to radio. On television we are given the chance not only of hearing our favourites but also of seeing them. If they are merely going to mime, we might just as well see a photograph of them. Artists with no talent are shown up "live", but say Eric Burdon and the Animals appear "live", we have all the added excitement that Burdon packs into his performance. Those of us who live in country districts aren't often given the chance to see our favourites appearing on stage. — Roger Hurn, 62 Manor Road, Caddington, Beds.

SO once again, Tamla-Motown is becoming the "in" thing. With the chart entries of the Tops and the Temptations, so-called fans are falling over themselves to get a copy and be "in". But where were these fans during the last few months — and especially when Tamla artists toured as a revue. Oh, of course, I was forgetting. Motown music was the "in" thing to slate at these times. Such "fans" make me sick. I suppose that if Motown is still in favour by the time knock-out groups like the Tops and Junior Walker come over to tour, these tours will be the huge success the revue deserved to be. In future, will these fans remember Tamla doesn't have to depend on you for temporary support as it has enough true fans to keep it forever popular. — KATHY THOMPSON, 55 Humphrey Road, Old Trafford, Manchester, 16.

ROCK IT, GENE!

SAD but true — great American rock artist Gene Vincent is being slowly forgotten in this country. Only Gene himself can sustain his name for all time — by stepping back into his old recording style and cutting out-and-out rock numbers with rock musicians such as the Crickets or Champs. His days with Capitol gave him a big reputation and multi-million sellers. His reputation suffered when he cut things like "Humbly Dumpty" and "Temptation Baby" on Columbia. Contributing also to his decline were bad management and inferior musical accompaniment on stage and disc. Backed by Sounds Inc. or the Outlaws wasn't too bad but when the Londoners and the Shouts took over people lost interest. I hope he will now record home-grown material from the States like "Lotta Lovin'" and "Blue Jean Bop" — that's what the ravers want. — Alan Wheeler, 6 Newbury Gardens, Harold Hill, Romford, Essex.

ELVIS' & FAMILY

LIGHT is shed on the Elvis phenomenon by your reader's statement that his fans would stand by him if he resigned himself to cabbage growing. The star and the idol are secondary; first and foremost Elvis to his fans is a person and part of the family. The family is drawn from divers races, nationalities, backgrounds and ages, eight to eighty being no exaggeration. Its members correspond and meet regularly and have grown to share not only the appreciation of Elvis that brought them together but an understanding of and respect for each other. This is the distinction. And because human values matter most, in this lies Elvis's and his fans' greatest cause for pride. — B. Sandford, 24 Tany's Dell, Harlow, Essex.

In brief . . .

Roger Arthur, 37 Chamberlain Way, Pinner, Middlesex: I'd like to get books and material on the old rock stars. Incidentally, did you know that Sonny Bono co-wrote "High School Dance" and "You Bug Me Baby", flips of Larry Williams' "Short Fat Fannie" and "Bony Moronie" respectively?
Ron Turnbull, 57 Paisley Drive, Edinburgh 8: Any group looking for numbers with a good chance of getting hits should dig up some of the "B" sides on Del Shannon's records — like "Jody", "Kelly", "You Never Talked About Me" and "Broken Promises", all too good to spend their days as just flip sides.
John Gunner, 2 Trevoze Road, Waltham Forest, London, E17: All who like Tamla-Motown, please write to Radio City — if there's a big enough response they'll do an hour of Tamla every night.
Teresa Nolan, Milltown, Dunsany, Co. Meath, Ireland: What a shock about Eric leaving the Hollies — I just cried and cried. But I must say to Eric: If it makes you happy, that's all that counts. I wish you and Pam all the luck in the future.
Michael Stephenson, 37 Campbell Road, Lower Walmer, Deal, Kent: I have 135 different recordings by the Beatles, including them singing "She Loves You" and "I Want To Hold Your Hand" in German — the records by them are from America, France, Australia and Germany.

Record Mirror

EVERY THURSDAY
116 Shaftesbury Avenue, London W.1.
Telephones GERrard 7942/3/4

U.S. EXPLANATION

DEAR British Readers: I am 16, an American girl. I saw that letter about U.S. pop fans being juvenile and unprogressive. Your reader is wrong. The records in our surveys are nearly all the same as on your charts. Also, we like the Beatles because of their music, not only because of their hair. I'm not knocking the British, we all love their sound. But don't knock us because of wrong opinions of some Britishers. — Carol Magers, 8020 Manor Road, Leawood, Kansas, 66206, USA.

BRENDA POLL

RESULTS of that recent Brenda Lee song-popularity poll have shown some interesting selections. Here they are: Five best records, single or LP track; 1, I'm Sorry; 2, All Alone Am I; 3, As Usual; 4, Too Little Time; 5, Too Many Rivers. Three best beat ballads: 1, All Alone Am I; 2, I'm Sorry; 3, As Usual. Three best beat records on singles: 1, Is It True; 2, What'd I Say; 3, Let's Jump The Broomstick; Best LP tracks: 1, I Left My Heart In San Francisco; 2, Funny How Time Silps Away; 3, All The Way and My Colouring Book; Best double-sided single: Is It True/What'd I Say. Best LP: All Alone Am I and The Versatile Brenda Lee. Many thanks to all concerned. — Mark Aiken, Secretary Brenda Lee Fan Club, Hilldrop, Bio Norton, Diss, Norfolk.

MEANINGLESS

SURELY now, after "Blonde on Blonde", people will stop kidding themselves that the lyrics of Bob Dylan's songs have any deep meaning attached to them. Although the new LP is very good indeed, one has only to listen to it to realise that the lyrics of the majority of the songs are blatantly meaningless and I defy absolutely anybody to tell me otherwise. — S. Giles, 7 Wyndham Avenue, Melton Mowbray, Leics.

CLAPTON & KEITH

I WAS surprised and disgusted to read Eric Clapton's comments concerning Keith Relf, the Yardbirds and their new LP. For a musician of such repute to indulge in disparagement of Keith is beyond my comprehension. Not only is he that rare bird, a singer of complete sincerity, but also a fine exponent of the harmonica. It might also be mentioned that he often has to fight bouts of illness which would keep many others out of the business completely. — F. L. Crawford, 4 Park Hill, Carshalton, Surrey.

INFERIOR VERSIONS

WHY is the pop scene beginning to stagnate? Because radio stations persist in playing inferior versions of songs just because the artists have a bit of status. An example: three versions of the Beatles' "Good Day Sunshine" and the stations play Glen Dale or the Tremeloes. Yet a far superior version is by the Eyes . . . yet new groups don't even get a mention any more. We're sick of hearing the same old artists again and again. — Miss B. Sadler and other Fuming Fans, 491 Whitton Avenue West, Greenford, Middlesex.

GROOVY . . .

READER Jimmy Baker asks why LP's are quieter than singles. It is simply explained. The sound of the record is produced by the needle travelling along the groove and vibrating from side to side in the groove and the greater the vibrations the louder the sound produced. It follows, therefore, that wide grooves will play louder than narrow grooves and the groove on an LP is narrower than a single to give longer playing time. Hence, LP's and some EP's are quieter than singles and you're getting your money's worth in time rather than volume. — John S. Cottis, 22 Athelstan Road, Harold Wood, Essex.

BING ON T.V.

IN a letter just received from Bing Crosby, there are one or two interesting points. Though an attack of bursitis put him out of the film "Rocket To The Moon", he is likely to visit Britain again in connection with a racehorse he owns which may be ready for running in September. He tells me he may do a little work here, too. He also mentions the 40th anniversary of his advent into the disc business. I wonder if this means he might record in London. Recently he has done a couple of Hollywood Palace TV shows in colour for screening later — he has eight more to do. And he duetted with Andy Williams on another show, on "In A Little Spanish Town", backed by the Tijuana Brass. — Leslie Gaylor, 114 Medina Avenue, Newport, Isle of Wight.

Rod Emerson, 264 S.U., RAF Pergamos, BFPO, 53: Anybody tell me why Jan Traynor, of Jay and the Americans has suddenly become Jay Black?

G. Breeze, Greengates, Manor Avenue, Deal, Kent: Anyone want my collection of NRM charts from 1957? — if not I'll burn them.
Roger Arthur, 37 Chamberlain Way, Pinner, Middlesex: Anyone with any photographs, snaps, books, magazines and so on about rock stars like Lee Lewis, Perkins, Haley, Vincent etc? For sale or exchange.

Judy and Mandy, 7 Louis Avenue, Bury Lancs: Please print our address as being the headquarters of the Wheels' Official Fan Club.

Lars Gillberg, Linnegatan 7, Gothenberg, SW, Sweden: Reader Ron Turnbull first says U.S. fans are juvenile and unprogressive. Then he says musical snobs should be stamped out. His generalisation about American fans is snobbishness. Controversy hasn't hitherto meant the same as stupidity.

J. Jones, 3 Porchester Street, South Shields, County Durham: I'm trying to get all, yes all, of the Beatles imported singles or EP's or LP's. Could you put me in touch with people who might help?

RAYMOND YOUNG, Flat 2, 46 Wesley Park Road, Birmingham, 29: Hope that Parker's "Barefootin'" will climb much higher. That "RSG" finale with Alan Price's version and the dancers hoppin' around barefoot-fabulous. I think shoeless dancing is gear and this record could help it become popular.

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THESE AND MANY OTHER MARBLE ARCH LP'S ARE ON SALE NOW.

The secret of Elvis' mystery room

DID you know that Elvis Presley has his own special "mystery" room? — and that it's a room he takes round with him, whatever studio he's working in? He never invites any guests inside and the almost permanent notice on the door reads simply: "Elvis sleeping—Do Not Disturb".

It is, in fact, his own portable dressing-room and I learned about it from the fascinating, fact-packed, picture-laden New Radio Luxembourg Record Stars Book.

Elvis reveals: "I have the room tucked into one corner of any movie sound stage. I call that flimsily constructed room 'home'. It's really my only private place on the set. It's where I make my telephone calls, change my clothes and take it easy.

"No movie director has ever been inside . . . not even my manager, Colonel Parker. It IS known as a mystery room, but it's no mystery to me. Making movies is a serious business for me so I need somewhere that's mine alone. I can have parties in Memphis, or at the house in Bel Air, or even in my own dressing-room, but this room is meant strictly as somewhere to relax and concentrate.

"I keep two signs in the room. One is white and I use it when I really intend to catch some sleep. The other is yellow and is a signal to the boys who look after things for me that I don't want anyone but them allowed into the room.

"Yes, I also have another dressing-room. This has two rooms, plus a bathroom and a kitchenette. It's luxurious, but too far from the sound stage to do me much good.

"I lunch in this dressing-room and I've even slept there overnight when I have an early call. One morning when I was on call early, the boys and I sat around and played cards, went to bed around nine o'clock and got up at 5 a.m. Luckily this room has two couches and the boys slept on the floor and it was just like camping out.

SUPPLY OF SOFT DRINKS

"My mystery room barely holds three people. There's room only for a couch, a closet, a make-up table and a mirror, a bench and a small wall shelf. There's also a supply of soft drinks. There's always a pile of sheet music on the shelf, several paper-back novels, a book of poems and pictures of Mom and Dad taken just before my mother died. It's painted in one of my favourite colours—a soft blue-green.

"It looks like a hurricane has hit it sometimes. Cousin Gene, who is my wardrobe man, always has the clothes I need laid out neatly on the couch. My change of shoes are ready on the shelf nearby and the slippers I always wear to relax in are tucked near the couch.

"I have this habit of throwing clothes around when I'm in a hurry. Guess I should go back in the Army for a while and learn how to be neat all over again. I phone a lot. Who? My Dad in Memphis, or friends. But I'm not naming my friends. My private life is my business.

"I have no need of bodyguards, in spite of what you might have heard. But I do need assistants, such as someone to handle travelling, and make reservations, a wardrobe man, a confidential aide, a man to handle security in crowds. As to those people who spread untrue stories about me and criticise me . . . well, that's the way the mop flops.

DRIVING A TRUCK

"I always wanted to be somebody and feel like somebody but I never expected to be anybody important. I just fell into success and my Daddy and I were laughing about it the other day. He said to me: "What happened, El? Last thing I remember is that I was working in a canning factory and you were driving a truck.

"And I remember how, after something big happened along the way, I was sitting at home and found my Mama staring at me. I asked her why and she just shook her head and said: "I don't believe it".

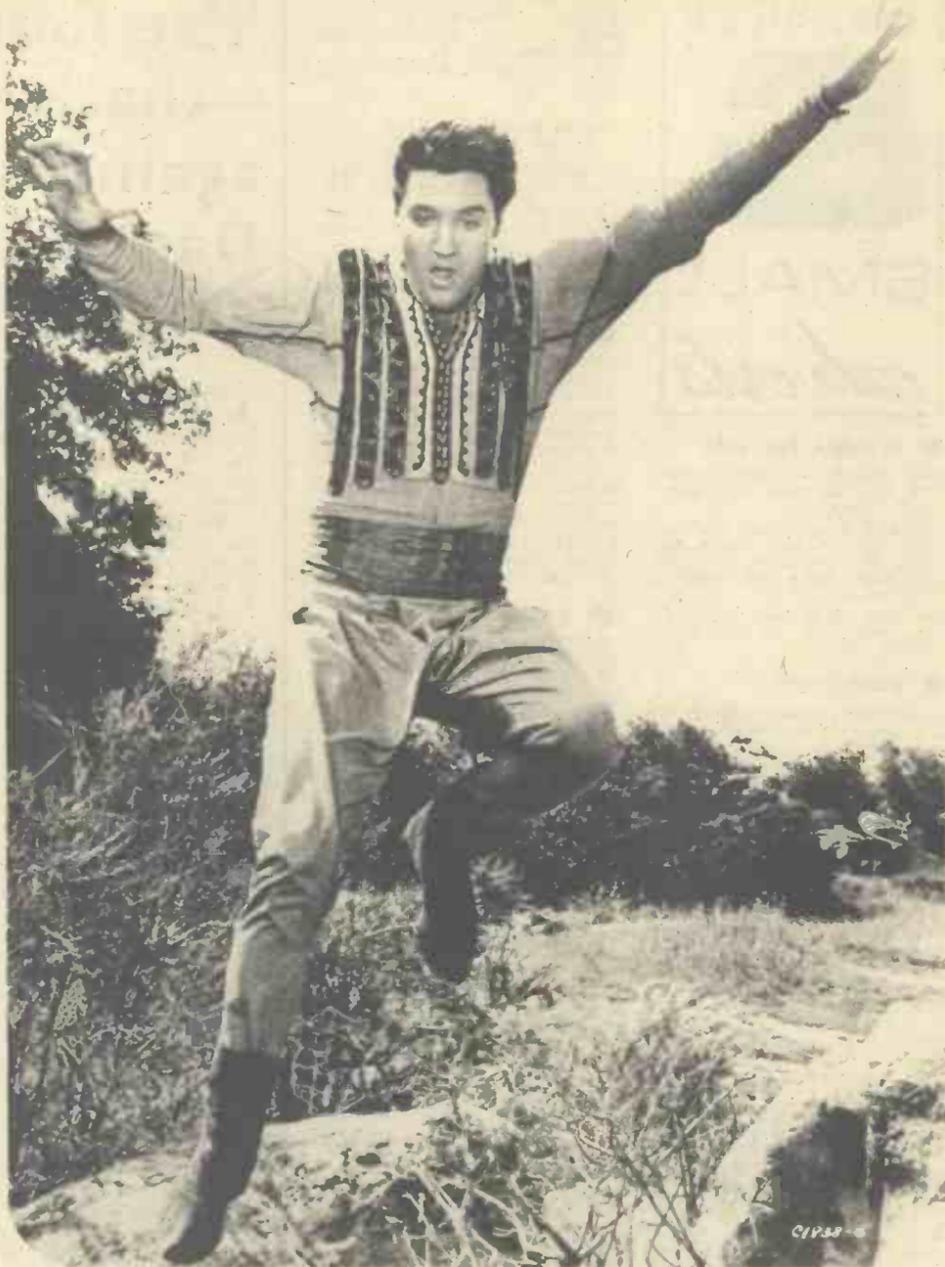
"We feel the same about it still. It just . . . caught us up. But I sure hope it doesn't stop."

But there's so much more in this splendid publication, full of interest for pop fans. Nancy Sinatra writes about her father and his friends; Sonny and Cher deny they are weirdies; there are bits by each of the Beatles; and all the big names, Stones, Seekers, Pitney, Cilla, Sandie, Manfred Mann, Yardbirds, Dylan.

Well worth the price of admission to all this material.

* Radio Luxembourg "Record Stars Book", Number Five, edited by Jack Fishman, published by Souvenir Press Ltd., 95 Mortimer Street, London, W.1., price 15s. OUT NOW.

PETER JONES



ELVIS seen in "Harem Holiday" one of his most recent films. Some interesting and hitherto unknown aspects of El's life are revealed in this feature (Pic. courtesy M.G.M.).

FARLOWE

FINDS SUCCESS AS A SONGWRITER AS PERCY SLEDGE RECORDS HIS COMPOSITIONS

CHRIS Farlowe has been writing songs with his guitarist for some time now without any big names snapping them up. But it looks as though the turning point has been reached with the news that Percy Sledge had taken two of their numbers.

Chris was pretty pleased about the whole thing when we met for afternoon coffee. He told me: "The publishers sent him some numbers and he did two of them. He cabled and asked which guitar we were using on the tape. His next single could be one of our numbers."

America is figuring in Chris's life in another way at the moment. "Out Of Time" has been issued there and if it is a success, he could be off for a two-week promotional visit there ere long. He's also got a Dutch visit, a British package tour and a visit to Australia in February lined up, so things are coming on nicely for him.

I asked Chris what kind of material he liked singing most and how he planned his stage presentation.

"I like Lambert, Hendricks and Ross type of thing, unusual numbers," he replied. "I first heard 'I Who Have Nothing' by Ben E. King. It goes down a storm when we do it.

"I change the act according to the mood of the audience. If they're just sitting down and not raving, I can't do a wild act, I have to calm

it down. I've put the amps behind me now because it's easier for the band to hear me. Sometimes I ad lib in the middle of numbers and if they can't hear what I'm singing, they go wrong.

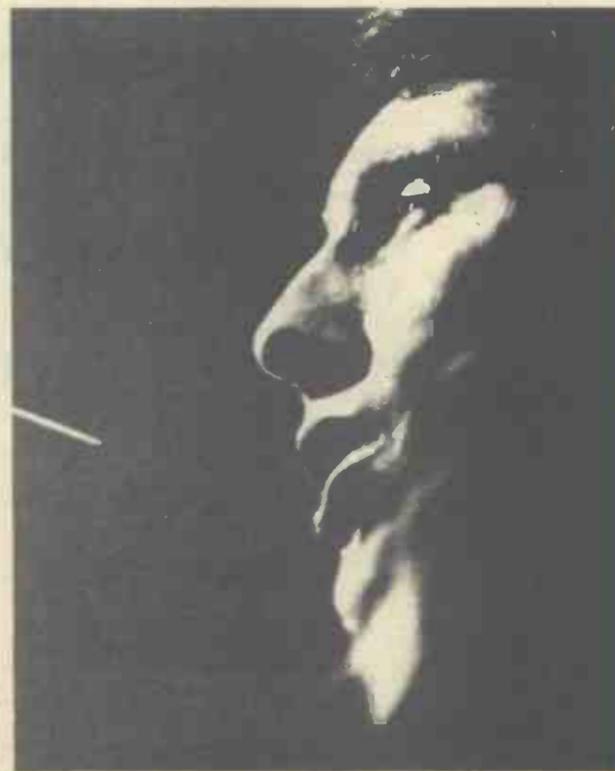
"People seem to be coming to see us now that we've had this hit. At the Il Rondo in Leicester, a lot of people always come to see us but last time there were great queues and they had to open the doors early. People want to come up to the stage and shake hands."

Taking a few evil minutes off from his enforced diet, Chris ploughed his way through an enormous helping of fruit trifle, topped with even more blackberries and a mass of cream, Chris seemed to be having a great time. Thing is, loads of pop stars are equally pleased that Chris has made the big time at last.

One of Chris's big idols is Ray Charles and it seems that the American had had quite an effect on Chris.

"He was a big influence on me at first, then I went through the Jerry Lee Lewis and Little Richard stage," he said. "Eric Burdon thinks Ray Charles is the gov'nor. The Raelettes aren't with him any more, you know. He was a year in a home and I suppose they had their career to think about so they went and did something else without him."

So with "Out Of Time" now making the descent of



CHRIS FARLOWE talks to R.M.'s Richard Green.

the charts and Mick Jagger and Keith Richard writing the follow-up, Chris has only got one self-admitted worry. "That 'Just A Dream' was recorded three years ago," he revealed. "It isn't representative of my current style. EMI said they wanted to

issue it, so I couldn't stop them. They just want the bread. I won't plug it and if people come up to me in dance halls and ask me to sing it, I'll pretend I don't know anything about it."

RICHARD GREEN

classified & SMALL adverts

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● fan clubs

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ROLLING STONES' FAN CLUB. S.a.e. Annabelle Smith, 1 Little Arxyl Street, W.1.

THE ANIMALS' OFFICIAL FAN CLUB. S.a.e. 39 Gerrard Street, W.1.

STEVIE WONDER Fan Club. S.a.e. 7 Hill Top, London, N.W.11.

VAGABONDS Fan Club. S.a.e. Wendy Young, 92 Offord Road, N.1.

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August 31, 1965. In memory of Mick Page. Sadly missed, but remembered with affection.

● clubs

THIS SUNDAY (September 4th): 8-11 p.m. Mike and Mandy Raven invite you to their Flamingo Rock 'n' Roll party. Callin' all Rockers to support this rock rave-up. All the great rockin' sounds—(Needed S.O.S.—Girls who can live!). Guests welcomed at Flamingo Club 33-37 Wardour Street, W.1. Next Thursday (September 8th) 8-11 p.m. Mike and Mandy Raven present the best R & B night in the West End. Hear the very latest R & B sounds HOT from the States for the first time. At the Flamingo where all R & B fans and their guests are welcome—33-37 Wardour Street, W.1. Support R & B music at the Flamingo.

The price for classified advertisements is 9d. per word pre-paid for all sections.

Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

'I've found 99% of people are insincere—that's why I'm totally on my guard against people...I do think that Danny La Rue's impersonating me is very flattering'—Dusty Springfield

THERE she stood, a lone figure, precariously balanced on a pint-sized chalk mark in the middle of the studio floor, surrounded by a vast entourage of technicians and musicians. The lady in question was Miss Dusty Springfield and the entourage a vital part of the mechanics behind Dusty's new TV series currently being shown on B.B.C. 1.

"Break for tea," someone said. People started drifting off the set in the general direction of the canteen. I headed for Dusty's dressing room, where I found her peering anxiously at herself in the mirror and industriously spraying herself with hair lacquer.

How big a part did her wardrobe and make-up, with particular reference to wigs and mascara, play in building up her confidence on stage?

"Wigs I don't wear a great deal. I wear false pieces at the back a lot, or occasionally a short wig when things are desperate underneath!" She grinned. "But it's mostly my own hair. Mascara and stuff I wear all the time anyway. I just plonk the eyelashes on for television or live performances."

Dusty, looking very striking in a vivid orange trouser suit, swiftly applied a touch of lipstick and a final spurt of lacquer.

She then went on to talk about her wardrobe and stressed that it was "terribly important". Her attitude towards her clothes was "psychological" in that, if she didn't feel "right" in a dress, this was liable to upset her performance. And with Dusty being the perfectionist she undoubtedly is with regard to her work, one can appreciate just how vital her choice of clothes must be to her.

Now that she had attained international stardom, did she see herself ever becoming a sort of Marlene Dietrich "mobile relic" star?

"It's that far away, Jim," she replied, in her Goon-like voice. Then, in a more serious vein:

"I'm not truly international yet, because an international star doesn't just mean selling a few records here, there and everywhere. I've got a lot of things I want to do in the States yet."

She was full of praise for the high standard of musicianship to be found in the States, from Tamia Motown to the big Hollywood "specials" such as the "Andy Williams Show".

"The pace is harder, because the rewards are greater, because everything is more. When it's bad it's much worse than ours, but when it's good it's so much better. Things like the actual backings are so glorious over there and you are influenced by much better material. They paid their artists. Everyone around them is competent. You've got every advantage if you work in that sphere, but if you don't it can be really awful and

by VERONICA GROOCOCK

exasperating. I've worked with some terrible bands in the States—wicked!"

Dusty is a great admirer of the work of songwriting teams Goffin and King and Bacharach and David. She is hoping at some stage to do an LP, one side completely of Goffin-King songs, the other side completely of Bacharach. Her current single, "Goin' Back", is a Goffin-King number and one I know she has been wanting to record for some time.

With all the necessary "plugging" that is entailed whenever a new record is released, I am sure it must be a constant source of surprise to many people that pop stars' vocal chords can stand up to the strain. Dusty's remedy for a croaky voice is onion juice, but mostly she says, "I just hope for the best—and eat throat sweets!"

It was this "hoping for the best" which prompted me to ask Dusty what her first reactions would be if she was ever faced with the reality that her career was crumbling.

"Disappointment, I suppose. I would have to face the inevitable eventually—after all, everyone has to. But I would still stay in music—probably on the production side." Dusty hastened to reassure me, however, that she had absolutely no intention of retiring from the pop scene yet awhile. I need hardly add that there seems little likelihood of this happening to someone like Dusty, who has such a huge following in the country alone.

Her secretary, Pat, besides accompanying Dusty on all her personal appearances, TV shows, etc., also runs the fan-club and deals with all Dusty's fan mail, a mammoth task in itself.

"I can't reply personally," explained Dusty. It would be absolutely impossible for Pat to do it and she has four branch secretaries to handle.

"It's very flattering, but it can be a bit trying because people do ask a lot of things which I am incapable of answering, and they seem to look up to pop stars for some unknown reason."

Judging by some of the letters she receives, Dusty reckons she qualifies for a problem page in a women's magazine!

Small wonder that whenever



DUSTY SPRINGFIELD — a new album containing all of her hits is shortly to be issued by Philips (R.M. Pic.).

Dusty has the chance to escape from all this mass adulation she prefers to stick with her own close circle of friends than to mix with all and sundry in the so-called "in-clubs". She admits she has to be totally on her guard with people.

"I am very suspicious and a lot of people turn away from me because they can't be bothered to break through this suspicious barrier, but it's only because I've found that 99 per cent of people are insincere."

In her position and with her religious background (she is a Roman Catholic with a convent upbringing), it would surely be easy for Dusty's own personal values and ethical beliefs to clash with the heavy demands, made of her through constant exposure to a vast audience.

"It's terribly hard. If I took my life apart now and balanced it against the values I was taught to believe in, then it would be an absolutely useless sort of life and very wrong. But I have never actually trampled on anyone else at any time in that way, and I very seldom bear other people a great deal of ill-will."

"On the other hand, your values do change in this business. You can be influenced by all sorts of things. But I don't think my basic sense of values has changed at all, and that is mainly because I've got very decent parents. I don't see a great deal of them, but what they did do was to give me a reasonable moral sense. At least if I do wrong I know I'm doing wrong!" She added, laughingly, "It's still no excuse though!"

At this point in our conversation the serious, philosophical side of Dusty made way for the zany Dusty with the Goon-like sense of humour and love of practical jokes. This sense of humour is an integral part of Dusty herself and completely separate from her public image.

"Thank God I'm blessed with a

reasonable sense of humour and a sense of the ridiculous—that's because I'm Irish! Sometimes when situations just become intolerable they become funny after all."

Finally, I asked Dusty why she thought she had become the subject of an impersonation by that well-known "drag" artist Danny La Rue.

"Well, I think it's very flattering, because Danny doesn't usually impersonate people unless they have "Arrived". I fail to see it myself, but if I actually sat down and studied myself for a long time, I might see there are various characteristics—the black eyes and everything—that are distinctive. Thank heavens they are, like them or not, various people have them. Look how Shirley Bassey's gestures have been constantly imitated."

Just then there was a knock on the door, followed by a high-pitched squeak: "It's me!"

"Who's 'me'?" enquired Dusty. The door opened and in came Madeline Bell to remind Dusty that she was due back in the studio for rehearsals. Dusty jumped up quickly glancing at herself in the mirror. Another spraying session, a quick flick of the false eyelashes and she was rarin' to go.

I followed her out of her dressing room and into the studio, where I sat and watched her in action. "Action" was certainly the operative word. The shy, almost subdued Dusty whom I'd been speaking to just a moment ago turned into a bouncing livewire with a fiery, Celtic temperament to match. My final recollection was seeing her crashing into the orchestra pit like a smouldering tigress and pointing an accusing finger at a quaking musician!

Dusty isn't one to be easily satisfied and she may succeed in fraying a few tempers in order to achieve the high standard she sets herself, but the end result, in terms of sheer quality and professionalism, is invariably unique.

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IN BRIEF

Sally Myers, 121 Malden Road, London, N.W.5: It's virtually unprecedented for the laconic crowd at the Marquee in London to actually dance to a group. That any group could make this happen is a reflection of their musical personalities. The group are five young men from Birmingham... the Move. Their music is unique but there are recognizable influences—R and B and Classical Indian themes for instance. I'm forming a fan club for this exciting new outfit.

ROBERT EWING, 115 Colebrook Lane, Loughton, Essex: Dusty Springfield once protested at the small amount of record promotion she got in the States. Same applies to Cilla as her version of "Alfie" was out in the States at the same time as Cher's, which is already in the charts. Yet Cilla's version is clearly better.

The Eternal Triangle, 228 Doxey, Stafford: We're starting a "Brink Back Doris Troy To England" petition. We're surprised that her singing and writing talents haven't been recognised by the general public—but we hope her next visit will do just that.

Disconnected jottings, alias Bill Harry's 'Down South'

FLINTLOCKS off to Jamaica in December... "Make It Easy On Yourself", "You've Lost That Loving Feeling" among the tracks on "Take A Look At Long John" album to be released by United Artistes next month... ROD HARROD managing actress-model ELEANOR POWELL... Unknown person dressed in gorilla suit joined D.J. MIKE QUINN on stage at TILES recently... MADELINE BELL, LONG JOHN BALDRY, MIKE WILSH, VICKY WICKHAM, CHRIS CURTIS, LIONEL BART among the celebrities at SONNY & CHER reception last week.

New booking agents for London clubs—LAURIE JAY and JOHNNY TWOGOOD now handles TILES, TERRY OATES PRODUCTIONS now handle FLAMINGO... Decca recording artistes THE BLUES SYNDICATE have now become THE GUY DARRELL SYNDICATE and permanently back the CBS artiste... Fans send three bouquets of flowers each morning to HUBERT THOMAS, leader of Gibraltar group H.T... Over 6 dozen Gonks which have been sent to THE SMALL FACES are now residing in TONY BRAINSBY'S office—Children's Homes wishing to obtain them should write to him at 23a Motcomb Street, S.W.1... ARTT SHARPE OF THE NASHVILLE TEENS holding an exhibition next month of 75 of his Mod Art paintings... PAUL SAMWELL SMITH recording PATRICK KERR... ADRIENNE POSTA making Cabaret debut next week... BURL IVES stopped off in London last week on way to Ireland where he is filming... First record from Birmingham's FINDERS KEEPERS released on September 2. Entitled "Light", the number was written by JOHN STEWART and the group were recorded

by SCOTT ENGEL... Hear that GEORGIO GOMELSKI is launching new disc label "Marmalade" next month. First release is likely to be by THE DEEP FEELING.

VIV PRINCE sat in with THE CREATION at TILES recently and KENNY LEE drew a sketch of him and ripped it up on stage... Liverpool artist MAL DEAN painting sensational murals at FLAMINGO... "The Baby Song", first disc by BOZ to receive unanimous good reviews, also first disc which suffers lack of plugs by the ships... MERSEYS in recording studios last week... DAVE BERRY recording on Friday, September 2, but probably won't have new single release until mid October.

KOOBAS have received better billing and longer act on Radio London show due to popularity—the group commence filming during the first week in September and will be wearing Edwardian gear in the movie... NADIA CATTOUSE in Edinburgh Festival... CHER's attractive 15-year-old sister G (for Georgie) with the dynamic duo on current British visit.

THE THOUGHTS will discontinue backing JOHNNY & JOHN in a few weeks time. This week the group record the RAY DAVIES composition "All Night Stand" for rush-release on Planet on September 9 to coincide with the release of the book of the same name.

THE CLAYTON SQUARES disbanded on Tuesday of last week. The boys were dissatisfied over several matters and decided to call it a day. Two of the members have returned to Liverpool, the rest remain in London seeking jobs with other outfits.

THE THOUGHTS have two agents: ARTHUR HOWES and ALAN ISENBERG. Alan will solely represent the group in the ballroom field. THE CHANTS will be appearing on television in Madrid and Germany in October. The group, very successful in the Cabaret field, have tele-recorded for a September "Dick Emery Show."



THE KINKS are top at the moment, but they could soon be beaten by the Beach Boys (R.M. Pic.).

Two thirds through 1966 & the chart survey shows some surprises

BRITISH CHART

- 1 KINKS 1091
- 2 BEACH BOYS 1050
- 3 CILLA BLACK 998
- 4 DAVE DEE, DOZY, BEAKY, MICK and TICH 982
- 5 DUSTY SPRINGFIELD 897
- 6 KEN DODD 891
- 7 WALKER BROTHERS 869
- 8 CRISPIAN ST. PETERS 845
- 9 GENE PITNEY 792
- 10 HOLLIES 775
- 11 BEATLES 773
- 12 SPENCER DAVIS GROUP 748
- 13 MAMAS and PAPAS 747
- 14 SMALL FACES 739
- 15 ROLLING STONES 718
- 16 HERB ALPERT 686
- 17 CLIFF RICHARD/NANCY SINATRA 674
- 19 BOB DYLAN 663
- 20 TROGGS 652
- 21 HERMAN'S HERMITS 649
- 22 ELVIS PRESLEY 642
- 23 MINDBENDERS 636
- 24 YARDBIRDS 612
- 25 PET CLARK 609

AMERICAN CHART

- 1 BEATLES 1357
- 2 ROLLING STONES 1304
- 3 MAMAS and PAPAS 1121
- 4 SIMON and GARFUNKEL 1032
- 5 LOVIN' SPOONFUL 1016
- 6 HERMAN'S HERMITS 834
- 7 GARY LEWIS 774
- 8 RIGHTEOUS BROTHERS 753
- 9 BEACH BOYS 743
- 10 HERB ALPERT 711
- 11 PAUL REVERE 701
- 12 BARRY SADLER 688
- 13 DAVE CLARK FIVE 687
- 14 PETULA CLARK 655
- 15 STEVIE WONDER 641
- 16 LOU CHRISTIE 605
- 17 SUPREMES 602
- 18 NANCY SINATRA 580
- 19 FOUR SEASONS 567
- 20 RAY CHARLES 564
- 21 YOUNG RASCALS 550
- 22 FRANK SINATRA 536
- 23 VOGUES 493
- 24 JOHNNY RIVERS 478
- 25 B. J. THOMAS 475

THE KINKS have made a giant leap this year and with only four months to go before the final points table, they are in the lead. At the end of 1965 they were ninth.

The BEACH BOYS are disputing the Kinks' lead, though, and should overtake them within a few weeks, due to the current success of "God Only Knows".

Close behind those two groups, come CILLA BLACK and DAVE DEE, DOZY, BEAKY, MICK and TICH. Cilla has made a wonderful recovery after disappearing from the survey last year, and with only three records this year, Dave Dee etc. have grabbed fourth place.

DUSTY SPRINGFIELD and KEN DODD are having a battle for fifth place and the WALKER BROTHERS have reached No. 7 and are bound to do a lot more before the final points survey at the end of the year.

Another newcomer to the list is CRISPIAN ST. PETERS who has quite a good lead over GENE PITNEY immediately behind him. Crispian's new record should add to his position. The HOLLIES are just two points ahead of the BEATLES who finished fifth last year and SPENCER DAVIS is easily placed to gain many more points with his new release.

The ROLLING STONES are currently eleven places down on last year's position and CLIFF has to make up 15 places to retain his former No. 2 spot. BOB DYLAN has slipped, too, along with HERMAN'S HERMITS, and ELVIS PRESLEY.

Last year's toppers, the SEEKERS, are not yet in sight and SANDIE SHAW shares that unhappy position. PETER and GORDON, the BYRDS, the ANIMALS, SONNY and CHER, MARIANNE FAITHFULL, TOM JONES, P. J. PROBY, JIM REEVES and the YARDBIRDS will need to gain quite a few more points to finish as high as they did last year.

The BEATLES topped the American points survey list last year and are still in the lead this far into 1966. Their nearest challengers are the Rolling Stones, 53 points behind and five places up on 1965 to date.

Three new groups have crept into third, fourth and fifth positions — the MAMAS and the PAPAS, SIMON and GARFUNKEL and the LOVIN' SPOONFUL respectively.

HERMAN'S HERMITS have slipped to No. 6 from second and GARY LEWIS is down one. The RIGHTEOUS BROTHERS, last year's No. 11, are now up three places, ten points ahead of the BEACH BOYS who are up three.

HERB ALPERT has crashed in for the first time at No. 10 and a resurgence in interest in PAUL REVERE and the RAIDERS puts that group a close eleventh. The DAVE CLARK FIVE are not yet as high as they were last time, but BARRY SADLER has done very well for himself with his two army songs.

PETULA CLARK is at No. 14 — the same position she occupied at the end of last year — but the SUPREMES have slipped fourteen positions. The FOUR TOPS and ELVIS PRESLEY, both very high last year, seem to be having a lean time of it, while NANCY SINATRA and STEVIE WONDER have done very well.

SONNY and CHER will need to do a lot to get back into the final charts, but SAM the SHAM'S current hit could put him back there. The SEARCHERS and PETER and GORDON are two British acts not to figure yet this year and the KINKS haven't shown either.

But there are still four months to go and with new singles expected from all the top artists both in Britain and America, the competition is going to become very keen.

In America, the BEATLES and the ROLLING STONES are almost certain to grab the two top spots with a lot of competition from the MAMAS and the PAPAS. At home, the KINKS and the BEACH BOYS could well be the final leaders, but CILLA BLACK and DAVE DEE and co. are in with a chance.

RICHARD GREEN

YOU LUCKY PEOPLE!

Here are the results of our Sonny and Cher competition . . .

SONNY held the microphone of my tape recorder next to his friend's ear and pronounced: "Umm, you have a bad infection there. Open your mouth wide, say 'aah'. You just spat on my microphone, what do you think this is, a stethoscope?"

From an armchair, Cher yelled: "A stethoscope? What do you mean? Ha, a stethoscope."

That was the general reaction to my handing Sonny a tape recorder and asking him to call the five Record Mirror readers who had given the best reasons for wanting to speak to him and Cher.

The pair of them wandered in, dressed in lime green outfits, followed closely by Cher's little sister. Sonny played me "Little Man" which he hoped will be their next single.

It's very gypsy-sounding and a complete change from anything they've had out for ages. He finished making it in London and decided to bring the voices out more, then it would be perfect.

After three plays of the record, a discussion on the Small Faces' progress since Sonny and Cher's last visit and a general swapping of views on the current pop scene, we got down to the real business in hand.

First off, we called Ian Henry of Halifax. When he got on the line, Cher spoke to him first and he couldn't really believe his luck. He finally settled himself and apologised for not being at their concert and explained that he had to save his money to go to college.

When he mentioned that he was training to be a baker and hoped to go to America in two years' time, Sonny grabbed the 'phone and told 17 year-old Ian he'd be able to get some work out there with that sort of qualification. He ended by hoping they'd finally meet when Ian went to the States.

Sonny's next call disturbed Mrs. Jean Wheal in the middle of feeding her baby at home in Harrow. The baby is only three weeks old and Jean said it was to be christened that following Sunday and named after Sonny.

"I'm very flattered, that's terrific," Sonny beamed. "We'll send him something, do we have your address here? We do? Good, okay we'll get him something."

Jean (17) wanted to know if Sonny was his real name.

"My real one's Salvatore," he replied. "My mother gave me that one — Sonny. I thought Salvatore was horrible and so did she."

Jean told Sonny that the baby was being christened on their first wedding anniversary, then she had a chat with Cher about marriage dates and said: "If we'd have had a girl we were going to call it Cher. I had the baby the day after my birthday."

Eighteen year-old Lynne Macbeth of Leeds was next on the list. She told Sonny she'd be watching "Ready Steady Go" and "Top Of The Pops" as she couldn't make it to London for the show.

"It was a lot of fun doing the film. It's a cute movie and it's a nice movie," Sonny said. "I hope you like it."

Lynne said she'd like to make films and Sonny told her: "You really ought to go try that, you could become a big movie star."

Next, Sonny phoned a Euston number and asked to speak to Miss T. C. Hunt from Middlesex, but she was at lunch. So Sonny and Cher decided to send her a specially-autographed photograph as a consolation.

Only one more call to go, so I retrieved Sonny and Cher from their dangling position half in and half out of the window. The last lucky winner was twenty year-old Ruth Pearson of West Wimbledon.

She told Sonny that she was a dancer in a group called Tomorrow's People, and he replied: "Oh, well that's a fine thing to do. You know we have lots of girls dancing on our TV shows in the States. Maybe you'll become one of them one day."

"Is that all?" Cher asked when Sonny replaced the receiver. "That was nice."

ENTHUSIASTIC

Sonny singing to Cher and Cher singing to Sonny kept an enthusiastic audience happy for over half an hour at Finsbury Park Astoria on Friday. Those two really do use their romance to maximum effect.

Cher wore a yellow sleeveless trouser suit with bell bottoms and masses of sequins, and Sonny chose a tight-fitting red, white and grey striped suit with a black polo neck sweater.

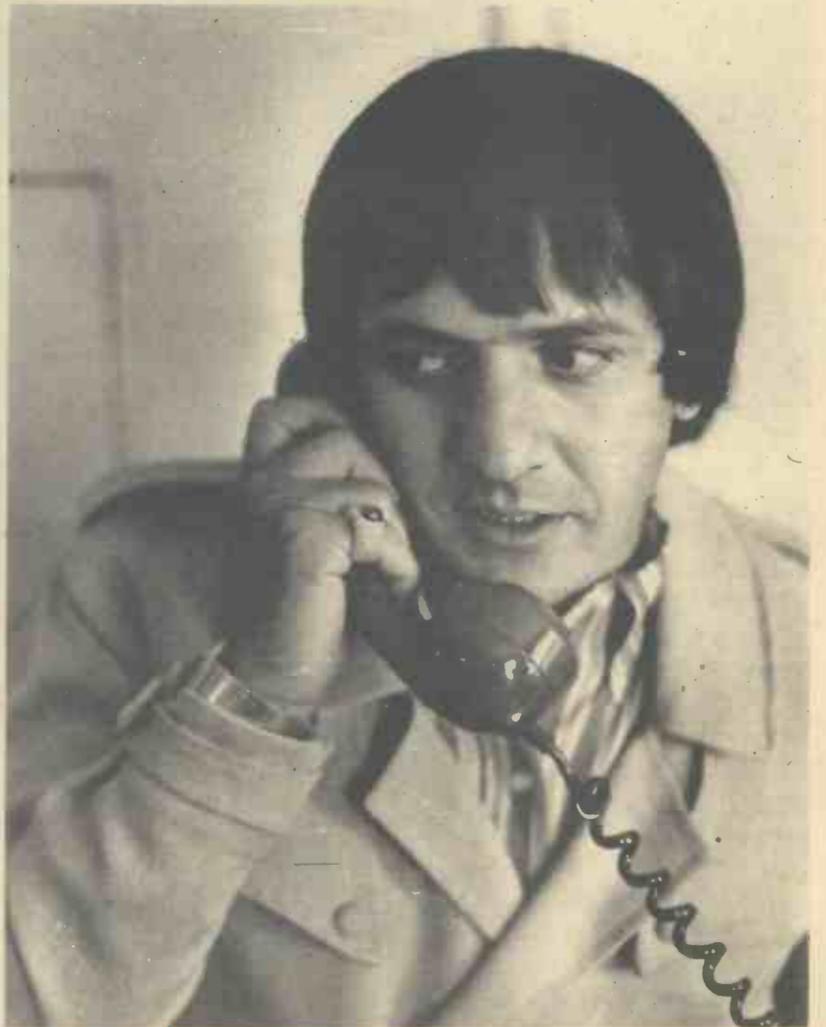
Right from the off with "Walkin' The Dog", they wandered round the stage using hand mikes, bending, swaying and often standing staring straight into one another's eyes. The eight-piece band included two drummers.

There was a light-hearted exchange of wits with plenty of "sweetheart's" and "darling's" before an unusual version of "Something's Got A Hold On Me". "Baby Please Don't Go" came next, then Cher played tambourine while Sonny solo'd on "Laugh At Me" to lengthy applause. They swapped roles for Cher's "Where Do You Go", then united for the fantastic "What Now My Love".

Cher received bags of encouragement from the audience on "Bang Bang" which followed "Just You". But the fans saved the mighty enthusiasm for the final number—"I Got You Babe". Yells, screams, whistles, stamps and claps greeted the number and went on long after Sonny and Cher had left the stage. Nobody could have followed them. Nobody.

Jimmy James and the Vagabonds gave a polished performance which included "You Don't Know Like I Know", "My Girl", "Sock It To 'Em JB" and the soulful "Amen" which had the kids raving for more. No doubt about their popularity.

RICHARD GREEN



SONNY (above) busy phoning one of our lucky winners while below, CHER waits for her turn at the telephone (R.M. Pix by Feri Lukas).



THE SECRET FOLK ADDICT



THE HOLLIES — seen here with new member Bernie who replaced Eric Haydock.

Richard Green talks to the Hollies

YOU'D better get the interview done quick because I'm getting stoned." That was Alan Clarke's greeting when I met him and Tony Hicks in Soho's famed French pub.

Tony was leaning against the bar looking pretty free, so I asked him about his alleged love of folk music. I had been told by the Hollies' publicist that even before Donovan and the Seekers hit the British scene, Tony had wanted to make folk records.

"I think the first folk record I heard was probably Peter, Paul and Mary singing 'Don't Think Twice It's Alright,'" he said. "I hadn't really heard any folk stuff before then, but now I've got all their records."

Is Tony a Bob Dylan addict. No, not really, I don't think he sings so much folk music as things he sings just for himself," Tony opined.

Over to Alan, who had by this time wandered round to our little group (interviewer, group representatives, publicist and dancer girl). Continuing the Dylan theme, I asked Alan if he regarded Bob as a great artist.

"Dylan writes what is inside himself," he replied. "I can't understand him because he writes about broken clarinets and things. I don't like any jazz."

"I like some of the classics, things like 'Hall Of The Mountain King' and the 'Water Music', stuff like that, the sort of standard classics."

With Ken Dodd climbing the charts with an adaptation of a classic, I asked Alan if he liked that particular record.

"He's a great comedian—I like Northern humour," said Alan. "He's the greatest. He records for the older people. We wouldn't do that sort of thing, we're supposed to be progressive."

The Everly Brothers' next LP is largely made up of compositions by the Hollies. Tony told me how they came to write the material for the Americans.

"The Everly Brothers phoned us at the Palladium when we were doing the Sunday night thing and said they hadn't anything to do for their next LP and could we help them. We went to see them during rehearsals and later did some stuff for them. We've got most of the next LP."

Back to Alan and words about the forthcoming American tour.

"We've had three number ones in Chicago," he told me. "We're bigger than the Beatles there."

"Oh, we're not," Tony protested.

"We are, you know. They've never done as well as that," he insisted to Tony, then went on to me: "We got into the top fifty in America before the Beatles, I don't think anyone's said that before. It's like it was in England two and a half years ago now in America, they're just beginning to like us."

‘Revolver — absolutely useless’ say Overlanders

"Absolutely useless . . . well below their normal standards". That, believe it or not, is what The Overlanders say about The Beatles' new LP, "Revolver".

Which you might think sounds a bit ungrateful, putting it mildly. After all, The Overlanders got to number one in the charts on the strength of a Beatle composition, "Michelle", and that was as recent as January this year. But at least it is their honest opinion.

"There's not one single track worth re-recording", said Overlander Laurie Mason rather amazingly. "We were absolutely stunned It's just mediocre."

More to come. "If any other group had released this, it would have got absolutely nowhere, but the Beatles have got it made. Nothing they do is wrong."

Yet more. "They're so lucky to be in that position and no matter what other groups may say, those groups are jealous. They MUST be. It's only natural."

And yet another helping. "Of course, we envy



THE OVERLANDERS have a grand slam against the Beatles "Revolver" album . . .

their success as much as anyone. But I'd be embarrassed to say that I had written some of the numbers on this LP. After our success with 'Michelle', we felt another Beatle song might be successful for us. With 'Michelle', we were not trying, as everyone suggested, to jump on the Beatle band-wagon. We feel that we did ourselves a lot of good with the song, but we also made a lot of money for The Beatles. People seem to forget this.

"So we had a look round for something else and came up with

'Go Where You Wanna Go'. We didn't know who had written it until about two weeks after we had done the first demo disc, when one of the boys heard it on the Mama's and Papa's new LP.

"It's a much more suitable number for us. I think it has a lot of appeal. We did our own arrangements and, with a bit of hard work, we've got what we, along with other people, think is a first-class record. And we've been getting quite a lot of television and radio exposure."

"Though we haven't been in the charts of late, we've been very busy all over Britain. We're just back from a Scottish tour which went down very well, then Belgium, then back for the release of this record!"—P.J.

Quote: From Harry Secombe at a meeting of Philips' Records Sales Representatives: "Thanks to all of you for the way you sell my records — I hear we did three again last week . . . You keep on selling them, fellows, and I'll keep buying them . . . the only chart I've ever been in was 'Treasure Island' . . . my gratitude to you salesmen for putting 'If I Ruled The World' where it is, which is in an ash-can at the back of the London Palladium . . . But DO buy the new LP called 'Stars Charity Fantasia'".

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Q 72485

BOB DYLAN — a Record

THE NE
Today

THE M
Saturday

PAUL
AND

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Record Mirror Photograph



JULIE FELIX — "I Can't Touch The Sun" was inspired by the English weather, she says.

'I am in love with England and its young people—I've worked out my own philosophy in life but it's not original'

SEEING Julie Felix again — and this time it was at a slick, lavish publicity party to launch her first single on the Fontana label — I had the feeling that everything was going according to plan for her. Not so long ago she was an attractive American girl who was thinking of making London her base, a talented folk singer and guitarist hoping to make enough from singing her pungent songs to enable her to stay solvent.

Now, she's still an attractive American girl and talented artiste but no longer worried where the next few bob are coming from. She's appeared often on TV (notably on "The Frost Report") and her Fontana disc, "I Can't Touch The Sun" (inspired, she says, by the British weather), is widely tipped as a hit.

Julie, like others in the folk field, is moving steadily into the big money commercial mainstream. Here — in other words — we go again. We've seen it all before with trad jazz: dedicated, anti-commercial semi-pros began by playing for love and ended up chasing each other into the charts, making fortunes. And as soon as they — such as Chris Barber and Acker Bilk — did achieve this success they were knocked, even reviled, by many former fans who thought their idols had sold out. We've seen it with r & b. We are just witnessing the same process with with folk. In particular, Bob Dylan, once the biggest of folksy wheels, is being denounced and booed for embracing rock 'n' roll.

So I sidled over to Julie (who was being told she was great by so many well-wishers that she said she was likely to melt if she

received any more compliments) and asked how she felt about her involvement in the commercial scene and about the increasing tendency of folksters to join the pop business they once voiced a certain contempt for.

"It's hard for me to analyse my feelings," admitted Julie. "When I left America and came to Europe I had only had a formal education at university. My two years on the Continent was my informal education. I arrived with only what I had learned out of books. California, where I grew up, is rather culturally isolated. Its culture is Instant Culture, like its coffee. Nothing wrong with that, it's fine, but it made me confused. There was little reality, as far as I was concerned, about the philosophy I had picked up.

"In Europe, I not only got a good look at other people and the way they live, I also got a good look at myself, a look I'd never been able to get back home in America. Finally, I worked out my own, original philosophy of life. Of course, I know it's not original — I've taken bits from everywhere, particularly existentialism — but at least I made the decisions on what I would accept for myself.

"The result is that I am, in my own little way, trying to affect the lives of others. I'd always intended, after a couple of years of travelling, to go back to America and join the rat race in some form or other. Perhaps I could have achieved more by going back, I don't know. Because I chose to stay here and entertain. That's mostly what I hope I can do — entertain. But I also hope I can do a little more than that, I want to help people be more sure of themselves so that they don't act out of fear."

Miss Felix feels very strongly about the way fear can ruin people's lives and she believes that the British young are the most likely to show the world's youth how to live with happy courage. In fact, she gushed on so much about Britain and its youth that I asked just how strong her enthusiasm is. "I am in love with England and the young people here," she said. Which seemed a trifle odd: I had a go at mentioning our teen riots, vandals, and the often dismal uniformity and superficiality of youthful tastes but I was cut off in mid sneer.

"Kids in England are starting on the right foot. In America, they've been on the wrong foot for a long time, too long. Lots of Americans are flocking to Britain and maybe they'll learn something!"

DAVID GRIFFITHS

WOLFO
F 12482
MIDNIGHT SHIFT
ay jump F 12487
AND RITCHIE
THE CRYING SHAME'S
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BRIAN COLL AND THE PLATTERMEN
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GENERAL

new albums reviewed by Norman Jopling and Peter Jones new albu



Sandra Johnstone, 18, 16 Bylands, White Rose Lane, Woking, Surrey. Stars — Drifters, Impressions, Tama, Lovin' Spoonful, Mama's Papa's, Beach Boys. Hobby and interests — Records, clothes, driving, dancing, watching football.



Yvonne Burer, 16, Castoustraat 10A, Delfzijl, Holland. Stars — Guy Doleman, Elvis, Sean Connery, Tom Jones, Sandie Shaw. Hobby and interests — Reading, records, films, listening to Brian Matthews on Radio Luxembourg.

READERS' CLUB



Neil Anderson, 17, 7 Bannister St., Lytham, Lytham - St. Anne's, Lancashire. Stars—Cher, Sandie, Nancy, Yardbirds, Stones and Lovin' Spoonful. Hobby and interests—Riding scooter. Would appreciate foreign pen pals.



Dick, S. C. Albers, 19, Kerkstraat 21, Ouderkerk A/D Amstel, Holland. Stars—Rolling Stones, Beach Boys, Donovans, Adam Faith. Hobby and interests—Photography, car racing, to learn English, travelling.



Simi-Marjut Saralvoma, 19, Kirkokommentie 37, Laajalahti, Finland. Stars—All good stars. Hobby and interests — Dancing, music, literature, travelling.



Irene Pirie, 19, 9 Birkin Terrace, Leeds 11, Yorks. Stars — Big fan Eric Burdon & Co., Otis Redding, all R & B Greats. Hobby and interests — Pen pals, travel, R & B, pop papers, films, books.



Jimmy Murphy, 25, 8 Oak Villas, Bradford 8, Yorks. Stars — Barbra Streisand, Seekers, Val Doonican, Cliff Richard. Hobby and interests — Music, photography, films and driving.



Clive Davies, 16, 17 Limbridge Road, Broxstowe, Nottingham. Stars — Kinks, Stones, Beatles, Yardbirds, Animals, Dylan. Hobby and interests — Gardening, records, horse riding, camping.



Judith Gurr, 15, 1 Meadow Terr., Crewe St., Shrewsbury, Salop. Stars — Beatles, Donovan, Manfreds, McCoy's Small Faces. Hobby and interests — Dancing, horse-riding, letter writing.



Lee Fuller, 20, 84 Laleham Road, Catford, London, S.E.6. Stars — Fabian, Brigitte Bardot, James Dean, Elvis, Jerry Lee Lewis, Little Richard, Dylan, Rick Nelson. Hobby and interests — Rock 'n' Roll, My Group, Wild West and cowboys, travel, girls, Hell's Angels.

WITH HIS NEW LP, WAYNE COULD JOIN THE RANKS OF QUALITY SINGERS



WAYNE FONTANA: "Wayne One". — Fascinating Rhythm; Please Stop The Wedding; My Friend And I; Star Of Eastern Street; My Eyes Break Out In Tears; Come On Home; Always Something There To Remind Me; The Entertainer; Perfidia; It Was Easier To Hurt Her; You Made Me What I Am Today; Internal Circle (Fontana TL 5351).

ANYONE in doubt about Wayne's vocal talents away from the old beat-group stamping ground should sample this little lot. Give him a Gershwin song, like "Fascinating Rhythm", along with a massive swinger of an arrangement by Les Reed... and the result is rhythmically fascinating. He powers along, sometimes roaringly, sometimes delicately... it's a professional job. He's emotional on "My Eyes Break Out In Tears", Orientaly constructive on "Star Of Eastern Street", highly imaginative on "Always Something"... and that excellent, but underrated song "The Entertainer" is darned well done. Wayne, in short, is perfectly happy with a big-band backing — and reveals unsuspected depths of vocal artistry. "Perfidia" may be makes the strongest point. My summing-up: If Wayne trimmed those locks, just a minor visual change, he could step up right now in the ranks of quality singers. If you think I exaggerate, hear this debut solo album.

★ ★ ★ ★
WAYNE FONTANA seen with actress LAYA RAKI after Laya had unfortunately fallen in the water... (R.M. Pic.).

Newies from Dusty, Dave Dee etc, Peter & Gordon and the Searchers

DUSTY Springfield has a quick follow-up to "Goin' Back" with "All I See Is You (Phillips) on September 9. The new Dave, Dee, Dozy, Beaky, Mick and Tich single is out the same day on Fontana titled "Bend It".

A track from John Mayall's best-selling LP "Bluesbreakers" is issued by Decca — "Parchman Farm" and on Columbia, Peter and Gordon sing "Lady Godiva".

The Searchers' new Pye single is "Have You Ever Loved Somebody" and the Surfari's old hit "Wipe Out" is being reissued by Dot to its current American success.

Three records which are hits in America are out here on September 9 — Little Anthony and the Imperials' "Gonna Fix You Good (Ever-time You're Bad)" (United Artists), the Syndicate Of Sound's "Rumours" (State-side) and the Outsiders' revival of the former Isley Brothers hit "Respectable" (Capitol).

Other September 9 releases include: COLUMBIA—David Houston's "Almost Persuaded", Fingers Lee and the Upper Hand's "Bobby Boff" and Tony Merrick's "Wake Up". PARLOPHONE—Ron Goodwin's "The Trap" and the Convairs' "Tomorrow Is A Long Time".

CAPITOL — Matthew Moore's "Face In The Crowd". POLYDOR—Georgio and Marco's Men's "Run Run", Johnny Rebb's "From This Day On", the GTO's "She Rides With Me", Jennifer and Carol's "Will You Still Be Mine".

ATLANTIC—the Mad Lads' "Sugar Sugar" and Barbara Lewis's "Make Me Belong To You". CBS—Andy Williams' "In The Arms Of Love", Two

and a Half's "Midnight Swim", Guy Darrell's "My Way Of Thinking", Kim Fowley's "Lights The Blind Can See" and Tony Phillips and the Hayseeds' "Shropshire Lad".

LONDON—Flip Cartridge's "Dear Mrs. Appleby", the Association's "Cherish" and the Kit Kats' "That's The Way". DECCA—the Rothchilds' "Artificial City" and Truly Smith's "You Are The Love Of My Life".

MERCURY—Keith's "Ain't Gonna Lie". FONTANA—Mille Small's "Killer Joe". PYE—the Tony Hatch Sound's "Crossroads" George Zambetas and the Group Ten's "Moussaka" and Doc Carroll and the Royal Blues' "Far Away From You".

PICCADILLY — the Spectres' "I (Who Have Nothing)" and David Garrick's "Dear Mrs. Applebee". PYE INTERNATIONAL—Pebbles and Bamm Bamm's "Daddy" and Chuck Jackson's "Chains Of Love". DOT — Billy Vaughn's "Somewhere My Love".

SHIRLEY BASSEY: "I've Got A Song For You"; I've Got A Song For You; I'm Glad There Is You; Johnny One Note; The Shadow Of Your Smile; Kiss Me Honey; Honey; You Can Have Him; You're Gonna Hear From Me; All Or Nothing At All; Shirley; Strangers In The Night; Let Me Sing and I'm Happy; The Sound Of Music (United Artists ULP 1142).

WITH arrangements from Ralph Burns, who is tremendous, and Arnold Goland only slightly less so, Shirley drums up another peak show of emotional chanting. Our one true international girl is here in wonderful form. Every worthwhile lyric gets full value; every note is caressingly comforted. "Strangers In The Night" is excellent, losing nothing by obvious comparisons, and "All Or Nothing At All". Still think "You Can Have Him" goes on a bit too long, but it's a proven show-stopper for this vibrant little lass.

★ ★ ★ ★
JACKIE EDWARDS: "The Best Of..."; Hush; He'll Have To Go; My Love And I; I Don't Know; Since I Met You Baby; Royal Telephone; Ain't Got No Home; That Lucky Old Sun; Come On Home; Do You Want Me

Again; A Little Smile; My Desire (Island ILP 936).

THE tribute is simply this: he's as good a singer as he is a song-writer. Actually six of the songs on this set are by Jackie and of the rest his readings of "Lucky Old Sun" and "My Desire" are stand-out examples. He has such a warm, yet dramatic, voice that it's a mystery why he isn't higher rated as a performer.

★ ★ ★ ★
GOLDEN SONGS OF THE 50's: Goodnight Irene (Les Paul and Mary Ford); Too Young (Frankie Laine); The Wheel of Fortune (Carmen McRae); The Song From Moulin Rouge (Michel Legrand); Young At Heart (Rosemary Clooney); Cry (Johnnie Ray); Love Is A Many Splendored Thing (Four Lads); Moonglow (Doris Day); Around The World (Andrew Previn); Volare (Kirby Stone Four); Mack The Knife (Les Brown); Harbour Lights (Sammy Kaye).

EXACTLY what it says. A cheap-price collection of reminders of the songs of the fifties. A stack of good stuff, including the now historic Johnnie Ray "Cry" — ing bit.

rapid reviews

"THE Best Of JO STAFFORD" (CBS Realm 52334) recalls hits like "Shrimp Boats", "Make Love To Me", "If", "Teach Me Tonight" — as the sleeve-notes say: a panoramic view, in sound, of one of the best-selling careers in popular music. Soundtrack music from "Shakespeare Wallah" (CGS 62755) — composed by SATYAJIT RAY, with flute solos and Eastern tones and obviously of interest because of the current Indian trends. Lovely CAROLYN HESTER, on "This Life I'm Living" (CBS Realm 52338) tackles a wide range of her simply little folk songs, from "This Life I'm Living" to the semi-Gospelish "I Want Jesus" — with "Brave Wolfe" a stand-out. PETE MOORE'S Orchestra and Chorus on "More and Moore" (Pye 18146) is a lavishly presented, cleverly arranged, set of experiments in sound. JOHNNY HORTON has many followers here and the Realm collection "The Spectacular" recalls some of his big hits — though it doesn't include "Battle of New Orleans" — a good tribute to a star tragically killed in November, 1960. "Music To Spy By" (CBS BPG 62532) is a good-humoured spasm of orchestral music by the DAVID WHITTAKER outfit, with sleeve notes of originality to help the musical story along. That brilliant score from "Who's Afraid Of Virginia Woolf?" bears over-and-over listening (Warner Bros. 1656) and you get the added impact of spoken scenes by Mr. and Mrs. Burton. Super-tough organ stylings from BILLY PRESTON on "The Most Exciting Organ Ever!" (Sue ILP 935), mostly self-penned swingers and well worth buying. And for devotees of CHARLIE PARKER "Volume Three" in the Saga series (ERO 8007), featuring standards like "Ko Ko", "Round Midnight", "Groovin' High" and the emotive "White Christmas".

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

TONY MERRICK on "Wake Up" (Columbia DB 7995) presents a pleasant, slightly obscured, voice, over a fine Johnny Scott backing. Singing for a change: **LOU RAWLS** and "Love Is A Hurtin' Think" (Capitol CL 15465), but it's a rather dreary song of sad love. Classical theme, dressed up in reasonably modern-but-sympathetic mood: "Theme From Scheherazade" (Fontana TF 742), by **TILLEY ORCHESTRAL**. Those **CHECKMATES** turn up again with another commended effort, "Every Day Is Just The Same" (Parlophone R 5495), amiable good-time music. Otis Redding song, "Baby Cakes", well performed by lilting and dynamic **LORETTA WILLIAMS** (Atlantic 58403), very fiery indeed. **TONY'S DEFENDERS** are briskly efficient on "Since I Lost You Baby" (Columbia DB 7996), a soft-edged and clever vocal arrangement. **Commented:** **HOWARD TATE** and "Ain't Nobody Home" (Verve VS 541) produces high-pitched enthusiasm in the Tamla style — a specialist job.

Promising performance: **PETER NELSON** and "A Little Bit Later On Down The Line" (Pye Piccadilly 35338), with folksey backing and expressive singing. **SLIM WHITMAN** tries again with "A Travellin' Man" (Liberty 66181), smoothly arranged — but the flip is a yodelled "I Remember You" a la field. **THE HIGH AND THE MIGHTY** (HMV Pop 1548) tackle "Tryin' To Stop Cryin'" with a raw-edged enthusiasm and the double-speed vocal bits are most effective. Another contender on the "Guantanamera" battle is **DIGNO GARCIA** (Pye 17172), continental-styled and stylish. **TOMMY VANCE**, with the Deep Browne Brass, sings the Rolling Stone number "You Must Be The One" (Columbia DB 7999) with almost violent attack, double-tracked technique. "Just The Same As You" sing **THE SOUTHERN SOUND** (Columbia DB 7982), group-arranged, with a pounding Dave Clark sort of beat. **THE GALACTIC FEDERATION** move with sound-effects plus through "The March Of The Sky People" (Polydor 56093), an electronic instrumental.

THE RARE BREED, in "Beg Borrow and Steal" (Strike JH 316) get a distinct hit sound most of the way — nice blend of beat, and rolling vocal arrangements. More specialists: **DARREL BANKS** and "Open The Door Of Your Heart" (Stateside SS 536) — we already have reviewed this when it came out on the London label a few weeks back. **THE CYMERONS** (Polydor 56098) work over "I Can See You" with a rich group vocal sound and twanging guitar backing — but a probable miss. **SHEIL** (Otherwise Sheila

rapid reviews

Hancock) adds to her earlier cigarette-smoking comedy-disc with "I'm Reformed" (Eyemark EMS 1007), a very funny performance — and knocks at Sonny and Cher with the "I Got You" flip, also good . . . could click.

And there should certainly be big sales for **PHILIP GOODHAND-TAIT** with the Stormville Shakers on "No Problem", a self-penned cpus (Parlophone R 5498) of unusual power.

THE CORRIES are on a melodic folksey kick with "October Song" (Fontana TF 738), a pleasant but not too commercial sound all the way. **AL MARTINO**, still unable to repeat here his American successes, nevertheless could pull older sales on "Just Yesterday" (Capitol CL 15464), a tuneful ballad. Another "Beatle" contender: **WAYNE GIBSON** and a quite outstanding reading of "For No One" (Columbia DB 7998), boosted by a fine Arthur Greenslade backing. Lots of interest around "Anxelia" (Capitol CL 15463); and this version by the composer (**BARRY MANN**) must stand chances of cornering sales. Also interesting: **THE SANDPIPERS** version of "Guantanamera" (Pye International 25380), girly voices blending over a strong skitar-plus backing. Eminently listenable: the Greenaway-Cook song "Man Of The Moment", sung meaningfully by **FREDDIE RYDER** (Mercury MF 935) — a stylish production of a big ballad.

MARIA ANDIPA shows off a smooth soprano voice on "Once In A Lifetime" (Decca F 12486), alongside a useful chorus and continental type backing track. Sad sake of life in a typical office for **RICHARD KERR** (Decca F 12478) on "Concrete Jungle" — a distinctive and unusual song. Gentle, nostalgic sort of vocal performance on "Mr. Dingly Sad" (London HLR 10071), featuring **THE CRITTERS** — soothingly sad.

MABLE JOHN on "It's Catching" (Atlantic 584022) works well with an organ-dominated pushing backing — yet the flip "Your Good Thing" is actually the biggie in the States. Another former group member now branching out: **CHIPPY** and "Another Time Another Place" (Polydor 56102), but it doesn't really have anything new to say. Excellent ballad-reading by **KENNY DAMON** on "World Of No Return" (Mercury MF 936) — a lovely song.



THE SEEKERS (R.M. Pic.)

Long-awaited singles from the Who, Seekers, Crispian & Supremes, Bravos strong follow-up, & off beat outsiders We Talkies & New Vaudeville Band plus a U.S. hit from Little Anthony

THE SEEKERS: Walk With Me; We're Moving In (Columbia DB 8000). A Tom Springfield composition — he also produced this slower-than-usual but thoroughly charming performance. Not the usual instant impact of a Seeker record, but it grows on us fast. Must be a hit, possibly in the top five. Excellent singing from Judith Durham. Flip is a fast treatment of the old tradition song, with more Judith. **TOP FIFTY TIP.**

NORMA TANEGA: Bread; Waves (Stateside SS 537). Compelling lyrics once again, but the melody isn't really hit material. Well-sung, with excellent guitar passage, and harmonica and big vocal backing. Good, in fact. ★★ ★

NANCY WILSON: You've Got Your Troubles; Uptight (Capitol CL 15466). Old Fortune hit is the stand-out of this double-A production — Nancy sings beautifully and punchily and jazzily. ★★ ★

LONDON JAZZ FOUR: Norwegian Wood; I Feel Fine (Polydor 56092). Piano, vibes, bass, drums — small group jazz really getting the best out of two top Beatle compositions. Tracks from an upcoming album of excellence. ★★ ★

MARVIN GAYE: Little Darling; Hey Diddle Diddle (Tamla Motown TMG 574). Might pick up sales, but it's nowhere near the best of Gaye. Routine sort of song, with curious yacking from girly chorus. ★★ ★

NEW VAUDEVILLE BAND: Winchester Cathedral; Wait For Me Baby (Fontana TF 741). Old-fashioned, slightly off-beat, with a whispering Paul McDowell sort of vocal, but so darned catchy and easy-to-remember that it should be a sizeable hit. Basson, or possibly oboe, adds interest to the theme-stating — and it starts off with a whistling solo on the melody. Almost in the novelty class, but a hit.

TOP FIFTY TIP



CRISPIAN ST. PETERS

CRISPIAN ST. PETERS: Changes; My Little Brown Eyes (Decca F 12480). A Phil Ochs' composition and very well sung by Crispian. Gentle opening in the normal vocal range, then he moves into the upper register, almost Orpison style, but the voice is true and distinctive. Vocal aid later on from group, and a jogging arrangement. A hit self-penned flip, also rather gentle. **TOP FIFTY TIP.**

THE FORTUNES: Is It Really Worth Your While; Am I Losing My Touch (Decca F 12485). Though a slow starter, this soon settles down to a typically strong vocal performance by the big-sounding group. More interesting harmonies, and a dramatic sense of urgency. A good lyrical song, but the arrangement is the key winning hit. Flip is brisk, almost as strong.

TOP FIFTY TIP

THE SUPREMES: You Can't Hurry Love; Put Yourself In My Place (Tamla Motown TMG 575). Positively their best in a long, long time — and a beautiful song, beautifully arranged. Excellent vocal lead and all the ingredients of a smash-hit. The words are unusual and good and there's nothing over-ambitious about the backing sounds. Highly recommended. Flip is remotely slower, but every bit as well performed. **TOP FIFTY TIP.**

WE TALKIES: I Wanna Walk In Your Sun; I Order You (CBS 202245). An off-beat, deliberately old-style, performance by a boy and girl. Banjo chugs along behind, first, the boy, then the girl comes in on a shivering sort of vocal performance. Party music, or good-time music, or whatever . . . it's darned catchy and should make the Fifty. Flip is much more straightforward and well sung. **TOP FIFTY TIP.**



THE WHO

THE WHO: I'm A Boy; In The City (Reaction 591004). Clever lyrics, appealing but hard-hitting way of selling them, and the usual Who instrumental brash crashing. An obvious hit — and already well-plugged on TV. Flip is well-varied, but doesn't have the same immediate impact. Top-deck is marked by ferociously biting phrasing and strong beat. **TOP FIFTY TIP.**

LITTLE ANTHONY AND THE IMPERIALS: Gonna Fix You Good; You Better Take It Easy Baby (United Artists UP 1151). Piano-intro then a Tamla-ish sort of vocal arrangement at a fast old pace. Anthony's rather weak voice still soars over a full chorus backing. It's a very catchy, pushing song and should at least make the Fifty. Flip is almost girlish, but also catchy. **TOP FIFTY TIP.**

LOS BRAVOS: I Don't Care; Don't Be Left Out In The Cold (Decca F 22484). Another strong song — group must make the Twenty at least. An exciting arrangement, with a stratospheric lead voice and some interesting backing sounds from the group. Song builds dramatically and it's a value-for-money flip to add to the sales impact. Danceable beat, top-side.

TOP FIFTY TIP

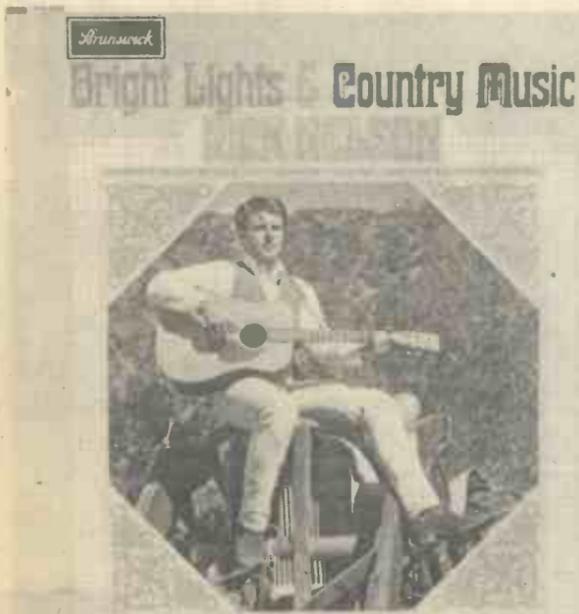
EDDY ARNOLD: The Tip Of My Fingers; Long, Long Friendship (RCA Victor 1539). Those who hate sentimentality had better steer clear of this Bill Anderson number. But those who've put Eddy in the charts will lap up his ultra-sincere way of putting across rather schmaltzy lyrics. A very simple, Country-styled backing, and a warm, worldly-wise performance.

TOP FIFTY TIP

TWO BIG LPS ON BRUNSWICK

Rick Nelson

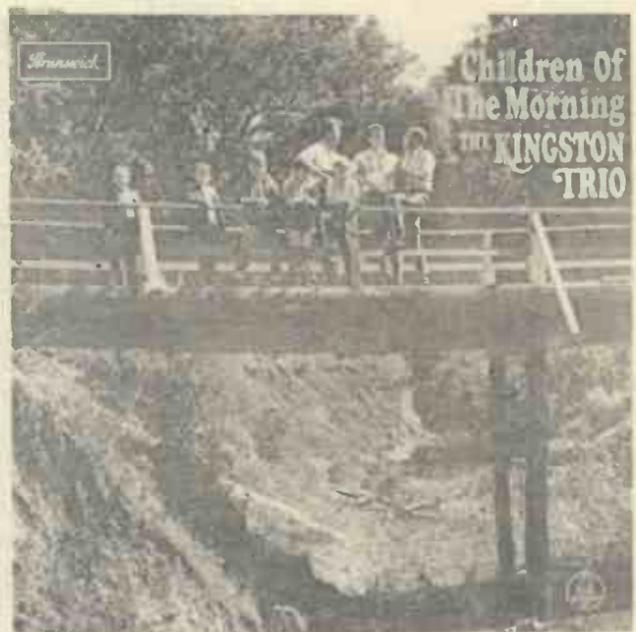
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Conversation piece: Moroccan style!

Dateline: Essouira, Morocco
HHEY, you realise your deadline's nearly up? What deadline? Pass me the sun oil and some more of that fantastic fresh orange juice. And shut up! Your R.M. column deadline, idiot. You've been in Morocco a week already and haven't even given it a thought. The Editor'll be screaming for your copy.

Let him scream! Man, it's too hot to write a column. Must be over 100 degrees in the shade... if you can find any. And anyway, what on earth can I possibly write about?

Well, for a start, there was the music at that Arab wedding thing the other night.

What's the point of writing about that? They'd never believe me back home. You know, about being practically the only man apart from the bridegroom and a lecherous old uncle among FIFTY beautiful Arab women. Talk about the Arabian nights! What a harem. Even the thought of it makes me feel tired!

Yeah! But you could write about the musicians... Oh, they were somethin' else! How 'bout that woman who played violin, cello-style. I've heard people swing in my life... but never like that! And it's impossible to describe the sound she got.

Well, didn't you say at the time that it reminded you of the sound on the intro of that Yardbirds record you didn't dig — apart from the intro? You know, "Over, Under, Side-ways, down"?

Yes, a little. She was tremendous. Then there were those tambourine players? Remember that tambourine with the special skin they heated over the fire? And the drummers... All women. And they were looked down on by the guests because they were smoking and drinking. Real 'loose women'!

At least, you caught a bit of it on tape. So you know it really happened.

That's true. And remember the next day, when we played the records we taped the night before we left England? That new batch of Tamla-Motowns... and those acetates Georgie Fame brought over? They were all pretty groovy. But, be honest, didn't ALL the sounds we'd brought with us sound so tame alongside those Arab musicians? And, think, they probably haven't any real musical training. Just doing what comes naturally.

Boy, it'd be great if guys like Jimmy Page, Jeff Beck and Jim Sullivan could have heard it. They'd have gone out of their minds. It was all 'just too much' (baby!).

Well, alright. Say I write about that. What else can I mention. I mean, they wouldn't really want to know about being stranded in the middle of nowhere in that terrible sand-storm. God, it was like a nightmare, or one of those unbelievable desert movies. A hired car with all the gaskets blown (whatever that means!). The temperature over 120°. And all those guys who appeared from nowhere and just stared, and didn't speak any French. No thanks! Forget it!

Let's see now. There were those records you bought...

Oh, you mean the Moroccan folklore ones? Can't wait to hear them when we get home. I know George Harrison'll want to tape them straightaway. What we heard in the record shop sounded wild. But that's still not enough for a column.

You could tell them about that ridiculous French newspaper piece on Tom Jones and that chick in Paris he calls "Pussy-cat"...

Boy, what a load of crap that was! You mean the headline about "The fan Tom tells everything to except those three magic words, 'I love you'!" Ugh! How anyone can believe all that rubbish. I don't know. Then there was that Johnny Halliday publicity stunt... where he rode all the way to this French Wild West settlement outside Paris on a horse... to be baptised as "the bison with the golden voice"! I ask you!

Listen, pal. Get yourself together. Take care of business. You'll get something down.

But I need a holiday, away from everything. Listen, we're going on to Marrakech next week. That's it. There'll be something to write about there.

Okay! Maybe you're right. Let's go and have another swim, then we'll sunbathe some more and then go and eat some of that marvellous couscous, Moroccan-style, with our hands!

Wow! Now you're talking. Wish we could take some back for the R.M. readers, too. Boy, what a life! I dig this place so much. But with the £50 travel bit, we'll never be able to come here next year. So, my friend, let's make the most of it. Let's go...



There was Batman, hovering around a defenceless London statue. And there was our old mate Zoot Money, lurking behind dark glasses, armed in the teeth with a hand grenade and toting a fast-firing machine gun. Batman looked apprehensive; so did our photographer; so did certain London policemen. Zoot won the battle. He usually does. But then he's a "Big Time Operator", as he husky-hustles through on his current hit record.

names & faces by PETER JONES



The Bunch of Fives are powered largely by one Vivian St. John Prince, drummer-publicist extraordinaire, and where the said Viv Prince is involved there's usually something happening. What's happening here is that they have made their first record, "Go Home Baby", for Parlophone, and they're backing up their solid sound by individual clothing that adds visual eye-crunching impact. Viv drums while Mike Docker sings lead, Dave Stuart plays electric piano, Mick Wayne plays lead guitar and Richard Dalling booms away amiably on bass.



Bobby Hebb's American chart-topper "Sunny", out here on Phillips, is currently being well-plugged on radio... so it could break big. Bobby (above) born of blind parents, has been singing since he was four; a native of Nashville, Tennessee, where a lot happens, musically. He was, at 12, the only Negro to perform in "Grand Ole Opry". Was with the Bobby and Sylvia act... is also a useful trumpeter. He wrote "Sunny" for himself, in between enjoying his deep sea and fresh-water fishing and skin-diving. He's 25 years old.



Bubbling towards the charts: The Alan Bown Set (left), via their "Headline News" (Pye). 'Bout time for their break-through, says I. In fact, Alan was one-time leader of the John Barry Seven, is a trumpet-player of excellence—and all the boys read music. Pet hates of Alan: those who spell his surname with an 'R' in it... those who mix them up with the Alan Price Set ("We took the name Set long before Alan Price")... and folk who think the Bown boys must be old because of the "Seven" alliance. In fact, Alan is 22, the oldest. Youngest is but 18.



Newish group making likely chart noises are M.I. Five, who turned professional about a year ago to tour the major cities in Germany. Their first disc, on Parlophone: "You'll Never Stop Me Loving You". Ex-male model Rod Evans is lead singer with the outfit, also plays kazoo. Rest of the line-up features bassist Eric Keene; guitarist Roger Lewis; piano-organ operator Chris Banham; drummer Ian Paice.

THE MAMA'S AND THE PAPA'S

IN THE CHARTS

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CASHBOX TOP 50



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- | | |
|--|---|
| 1 SUNSHINE SUPERMAN
3 (5) Donovan (Epic) | 26 TURN DOWN DAY*
35 (3) Cyrtle (Columbia) |
| 2 YELLOW SUBMARINE*
5 (3) Beatles (Capitol) | 27 BEAUTY IS ONLY SKIN DEEP
45 (2) Temptations (Gordy) |
| 3 YOU CAN'T HURRY LOVE
6 (3) Supremes (Motown) | 28 ALMOST PERSUADED
30 (5) David Houston (Epic) |
| 4 SEE YOU IN SEPTEMBER*
4 (8) Happenings (B.T. Puppy) | 29 HOW SWEET IT IS*
31 (4) Jr. Walker and All Stars (Soul) |
| 5 SUNNY*
1 (5) Bobby Hebb (Philips) | 30 THEY'RE COMING TO TAKE ME AWAY*
13 (7) Napoleon XIV (Warner Bros) |
| 6 SUMMER IN THE CITY*
2 (8) Lovin' Spoonful (Kama Sutra) | 31 GO AHEAD AND CRY
33 (3) Righteous Bros. (Verve) |
| 7 WOULDN'T IT BE NICE*
10 (4) Beach Boys (Capitol) | 32 SUNNY AFTERNOON*
48 (2) Kinks (Reprise) |
| 8 SUMMERTIME*
5 (5) Billy Stewart (Chess) | 33 MR. DIEINGLY SAD*
46 (3) Critters (Kapp) |
| 9 BUS STOP*
11 (5) Hollies (Imperial) | 34 THE JOKER WENT WILD*
29 (5) Brian Hyland (Philips) |
| 10 GUANTANAMERA*
18 (4) Sandpipers (A & M) | 35 MOTHER'S LITTLE HELPER*
23 (9) Rolling Stones (London) |
| 11 BLOWIN' IN THE WIND*
12 (6) Stevie Wonder (Tamia) | 36 SWEET DREAMS*
24 (7) Tommy McLain (MSL) |
| 12 LAND OF 1,000 DANCES*
16 (5) Wilson Pickett (Atlantic) | 37 ALFIE
32 (5) Ober (Imperial) |
| 13 I COULDN'T LIVE WITHOUT YOUR LOVE*
8 (7) Pgt Clark (Warner Bros) | 38 GOD ONLY KNOWS*
42 (3) Beach Boys (Capitol) |
| 14 WORKING IN THE COAL MINE*
22 (3) Lee Dorsey (Amy) | 39 SOMEWHERE MY LOVE*
36 (10) Ray Coniff (Columbia) |
| 15 MY HEART'S SYMPHONY*
15 (5) Gary Lewis (Liberty) | 40 7 AND 7 IS
— (1) Love (Elektra) |
| 16 WARM AND TENDER LOVE*
17 (6) Percy Sledge (Atlantic) | 41 THERE WILL NEVER BE ANOTHER YOU
— (1) Chris Montez (A & M) |
| 17 DANGLING CONVERSATION
19 (4) Simon and Garfunkel (Columbia) | 42 PIED PIPER*
26 (11) Crispian St. Peters (Jangle) |
| 18 WADE IN THE WATER*
20 (6) Ramsey Lewis (Cadet) | 43 CHERISH
— (1) Association (Valiant) |
| 19 RESPECTABLE
21 (4) Outsiders (Capitol) | 44 WILD THING*
37 (10) Troggs (Atco-Fontana) |
| 20 LI'L RED RIDING HOOD*
7 (11) Sam the Sham and the Pharaohs (MGM) | 45 BLACK IS BLACK*
— (1) Los Bravos (London) |
| 21 ELEANOR RIGBY*
43 (2) Beatles (Capitol) | 46 WIPE OUT
— (1) Surfari (Dot) |
| 22 SAY I AM
25 (4) Tommy James and Shondells (Roulette) | 47 SWEET PEA*
38 (11) Tommy Roe (ABC) |
| 23 BORN A WOMAN*
27 (4) Sandy Posey (MGM) | 48 PHILLY FREEZE
50 (2) Alvin Cash (Mar-V-Lus) |
| 24 OVER UNDER SIDEWAYS DOWN*
14 (9) Yardbirds (Epic) | 49 MAKE ME BELONG TO YOU
— (1) Barbara Lewis (Atlantic) |
| 25 OPEN THE DOOR TO YOUR HEART*
28 (5) Darrell Banks (Revlon) | 50 THIS DOOR SWINGS BOTH WAYS*
34 (8) Herman's Hermits (MGM) |

*An asterisk denotes record released in Britain

BUBBLING UNDER

Cherry, Cherry—Neil Diamond (Bang)
You Make Me Feel So Good—McCoy's (Bang)
Sugar And Spice—Cryin' Shames (Dest'nation)
World Of Fantasy—Five Starsteps (Windy C)
With A Girl Like You—Troggs (Atco/Fontana)
Satisfied With You—Dave Clark Five (Epic)
That's Enough—Roscoe Robinson (Wand)
Summer Wind—Frank Sinatra (Reprise)
What Becomes Of The Broken Hearted—Jimmy Rustin (Soul)
Suspicion—Sidekicks (R.C.A. Victor)

TOP L.P.'s

- 1 REVOLVER
1 Beatles (Parlophone)
- 2 SOUND OF MUSIC
2 Soundtrack (RCA)
- 3 BLONDE ON BLONDE
5 Bob Dylan (CBS)
- 4 PET SOUNDS
3 Beach Boys (Capitol)
- 5 AFTERMATH
7 Rolling Stones (Decca)
- 6 SUMMER DAYS
4 Beach Boys (Capitol)
- 7 STRANGERS IN THE NIGHT
8 Frank Sinatra (Reprise)
- 8 FROM NOWHERE
6 The Troggs (Fontana)
- 9 THE MAMA'S AND THE PAPA'S
9 The Mama's and the Papa's (RCA Victor)
- 10 GOING PLACES
10 Herb Alpert (Pye)
- 11 BLUEBREAKERS
12 John Mayall and Eric Clapton (Decca)
- 12 BEACH BOYS TODAY
14 Beach Boys (Capitol)
- 13 THE SMALL FACES
13 Small Faces (Decca)
- 14 HITS OF NOW AND ALWAYS
17 Ken Dodd (Columbia)
- 15 I COULDN'T LIVE WITHOUT YOU LOVE
16 Petula Clark (Pye)
- 16 WOULD YOU BELIEVE IT
20 Hollies (Parlophone)
- 17 SWEET THINGS
15 George Fame (Columbia)
- 18 PARADISE HAWAIIAN STYLE
11 Elvis Presley (RCA)
- 19 ANIMALISMS
23 Animals (Decca)
- 20 STRANGERS IN THE NIGHT
18 Bert Kaempfert (Polydor)

- 21 YARDBIRDS
21 Yardbirds (Columbia)
- 22 THE SOUL ALBUM
25 Otis Redding (Atlantic)
- 23 SHADOW MUSIC
30 Shadows (Columbia)
- 24 TAKE IT EASY WITH THE WALKER BROTHERS
19 Walker Brothers (Philips)
- 25 RUBBER SOUL
24 Beatles (Parlophone)
- 26 PORTRAIT
— Walker Bros. (Fontana)
- 27 HITS OF THE SIXTIES
22 Bachelors (Decca)
- 28 SWINGIN' SAFARI
29 Bert Kaempfert (Polydor)
- 29 MARY POPPINS
27 Soundtrack (HMV)
- 30 DAVE DEE, DOZY, BEAKY, MICK & TICH
28 Dave Dee, Dozy, Beaky, Mick & Tich (Fontana)

TOP E.P.'s

- 1 I NEED YOU
1 Walker Brothers (Philips)
- 2 BEACH BOYS HITS
2 Beach Boys (Capitol)
- 3 HITS FROM THE SEEKERS
3 The Seekers (Columbia)
- 4 DID YOU EVER HAVE TO MAKE UP YOUR MIND
4 Lovin' Spoonful (Kama Sutra)
- 5 NOWHERE MAN
6 Beatles (Parlophone)
- 6 SONGS FROM THE 'FROST REPORT'
5 Julie Felix (Fontana)
- 7 HOLD ON!
10 Herman's Hermits (Columbia)
- 8 JUG BAND MUSIC
9 Lovin' Spoonful (Kama Sutra)
- 9 WITH GOD ON OUR SIDE
7 Joan Baez (Fontana)
- 10 YOU'RE BREAKING ME UP
— Lee Dorsey (Stateside)

5 YEARS AGO

- 1 JOHNNY REMEMBER ME
1 John Leyton
- 2 WILD IN THE COUNTRY/I FEEL SO BAD
2 Elvis Presley
- 3 YOU DON'T KNOW
2 Helen Shapiro
- 4 KON-TIKI
7 Shadows
- 5 CLIMB EVERY MOUNTAIN/REACH FOR THE STARS
4 Shirley Bassey
- 6 MICHAEL BOW THE BOAT/LUMBERED
9 Lonnie Donegan
- 7 ROMEO
8 Petula Clark
- 8 WELL I ASK YOU
5 Eden Kane
- 9 CUPID
12 Sam Cook
- 10 MICHAEL
— Highwaymen
- 11 TOGETHER
— Connie Francis
- 12 AIN'T GONNA WASH FOR A WEEK
10 Brook Brothers
- 13 HALFWAY TO PARADISE
6 Billy Fury
- 14 HATS OFF TO LARRY
16 Del Shannon
- 15 JEALOUSY
— Billy Fury
- 16 THAT'S MY HOME
11 Acker Bilk
- 17 HOW MANY TEARS
17 Bobby Vee
- 18 SEA OF HEART BREAK
16 Don Gibson
- 19 DRIVIN' HOME
12 Duane Eddy
- 20 QUARTER TO THREE
12 U.S. Bonds

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|---|---|
| 1 YELLOW SUBMARINE/
ELEANOR RIGBY
1 (4) Beatles (Parlophone) | 26 STRANGERS IN THE NIGHT
27 (17) Frank Sinatra (Reprise) |
| 2 GOD ONLY KNOWS
2 (6) Beach Boys (Capitol) | 27 GIVE ME YOUR WORD
30 (5) Billy Fury (Decca) |
| 3 ALL OR NOTHING
5 (4) The Small Faces (Decca) | 28 LOVE LETTERS
19 (9) Elvis Presley (RCA) |
| 4 THEY'RE COMING TO TAKE ME AWAY HA-HAA!
4 (5) Napoleon XIV (Warner Bros.) | 29 I WANT YOU
18 (7) Bob Dylan (CBS) |
| 5 WITH A GIRL LIKE YOU
3 (8) Troggs (Fontana) | 30 I COULDN'T LIVE WITHOUT YOUR LOVE
26 (10) Petula Clark (Pye) |
| 6 MAMA
5 (10) Dave Berry (Decca) | 31 ASHES TO ASHES
45 (2) Mindbenders (Fontana) |
| 7 JUST LIKE A WOMAN
16 (5) Manfred Mann (Fontana) | 32 HOW SWEET IT IS (TO BE LOVED BY YOU)
43 (3) Jr. Walker & The All-Stars (Tamla-Motown) |
| 8 VISIONS
7 (7) Cliff Richard (Columbia) | 33 I CAN'T TURN YOU LOOSE
42 (3) Otis Redding (Atlantic) |
| 9 LOVERS OF THE WORLD UNITE
10 (9) David and Jonathan (Columbia) | 34 WARM AND TENDER LOVE
34 (5) Percy Sledge (Atlantic) |
| 10 SUMMER IN THE CITY
12 (8) Lovin' Spoonful (Kama Sutra) | 35 SUNNY AFTERNOON
31 (13) The Kinks (Pye) |
| 11 I SAW HER AGAIN
13 (6) Mama's and Papa's (RCA Victor) | 36 STOP THAT GIRL
47 (2) Chris Andrews (Decca) |
| 12 HI-LILI-HI-LO
11 (8) Alan Price Set (Decca) | 37 BLOWIN' IN THE WIND
35 (3) Stevie Wonder (Tamla-Motown) |
| 13 OUT OF TIME
15 (11) Chris Farlowe (Immediate) | 38 WHEN I COME HOME
— (1) Spencer Davis Group (Fontana) |
| 14 THE MORE I SEE YOU
8 (10) Chris Montez (Pye) | 39 HEADLINE NEWS
39 (3) Edwin Starr (Polydor) |
| 15 GOIN' BACK
21 (8) Dusty Springfield (Philips) | 40 HANKY PANKY
40 (7) Tommy James and the Shondells (Roulette) |
| 16 BLACK IS BLACK
6 (10) Los Bravos (Decca) | 41 LAND OF A 1000 DANCES
— (1) Wilson Pickett (Atlantic) |
| 17 DISTANT DRUMS
22 (3) Jim Reeves (RCA Victor) | 42 I'M A BOY
— (1) The Who (Reaction) |
| 18 WORKING IN THE COAL-MINE
29 (4) Lee Dorsey (Stateside) | 43 GET AWAY
28 (11) Georgie Fame (Columbia) |
| 19 BAREFOOTIN'
25 (5) Robert Parker (Island) | 44 RIVER DEEP, MOUNTAIN HIGH
35 (13) Ike and Tina Turner (London) |
| 20 TOO SOON TO KNOW
17 (3) Roy Orbison (London) | 45 I GUESS I'LL ALWAYS LOVE YOU
— (1) Isley Bros. (Tamla-Motown) |
| 21 GOT TO GET YOU INTO MY LIFE
23 (4) Cliff Bennett (Parlophone) | 46 THE KIDS ARE ALRIGHT
— (1) The Who (Brunswick) |
| 22 LOVING YOU IS SWEETER THAN EVER
26 (7) Four Tops (Tamla-Motown) | 47 THIS AND THAT
44 (3) Tom Jones (Decca) |
| 23 AIN'T TOO PROUD TO BEG
24 (8) Temptations (Tamla-Motown) | 48 NOBODY NEEDS YOUR LOVE
33 (13) Gene Pitney (Stateside) |
| 24 BIG TIME OPERATOR
32 (3) Zoot Money & The Big Roll Band (Columbia) | 49 WHEN A MAN LOVES A WOMAN
41 (17) Percy Sledge (Atlantic) |
| 25 MORE THAN LOVE
14 (5) Ken Dodd (Columbia) | 50 (BABY) YOU DON'T HAVE TO TELL ME
37 (8) Walker Bros. (Philips) |

A blue dot denotes new entry.

BUBBLING UNDER

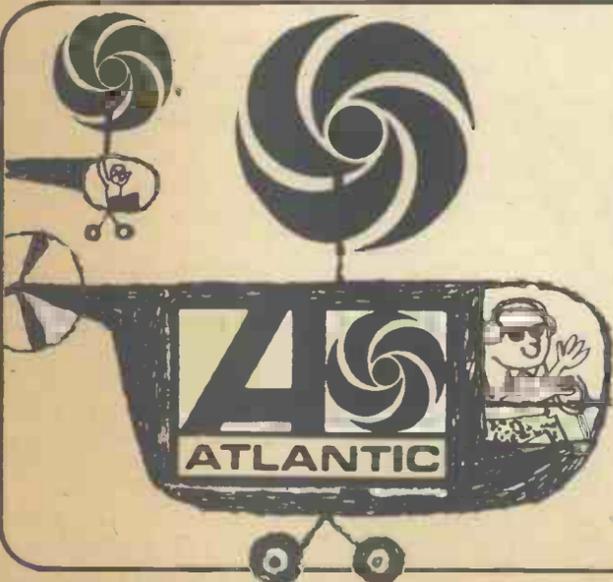
Highway Code—Mastersingers (Parlophone)
I've Been Wrong Before—Every Bros. (Warner Bros.)
Jake The Peg—Rolf Harris (Columbia)
My Heart's Symphony—Gary Lewis (Liberty)
Run—Sandie Shaw (Pye)
Step Out Of Line—Twice As Much (Immediate)
Summertime—Billy Stewart (Chess)
Sonny—Bobby Hebb (Philips)
Sweet Dreams—Tommy McLain (London)
Willy Nilly—Rufus Thomas (Atlantic)

BRITAIN'S TOP R & B SINGLES

- 1 HEADLINE NEWS
1 Edwin Starr (Polydor 56712)
- 2 WORKING IN THE COAL MINE
3 Lee Dorsey (Stateside 528)
- 3 BAREFOOTIN'
2 Robert Parker (Island 286)
- 4 HOW SWEET IT IS
5 Jr. Walker and the All-Stars (Tamla Motown 571)
- 5 LOVING YOU IS SWEETER THAN EVER
4 Four Tops (Tamla Motown 568)
- 6 I CAN'T TURN YOU LOOSE
8 Otis Redding (Atlantic 584030)
- 7 SOCK IT TO 'EM, J.B.
6 Rex Garvin and the Mighty Cravers (Atlanta 584028)
- 8 WILLY NILLY
7 Rufus Thomas (Atlantic 584029)
- 9 I GUESS I'LL ALWAYS LOVE YOU
13 Isley Brothers (Tamla Motown 572)
- 10 LAND OF A 1000 DANCES
— Wilson Pickett (Atlantic 584039)
- 11 BLOWIN' IN THE WIND
11 Stevie Wonder (Tamla Motown TMG 570)
- 12 SUMMERTIME
10 Billy Stewart (Chess CRS 8040)
- 13 IRON OUT THE ROUGH SPOTS
— Don Covay (Atlantic 584025)
- 14 YOU BETTER BELIEVE IT BABY
9 Joe Tex (Atlantic 584035)
- 15 YUM YUM
15 Coasters (Atlantic 584033)
- 16 IT'S BEEN SUCH A LONG WAY HOME
18 Garnett Mimms (United Artists 1147)
- 17 YOUR GOOD THING
— Mable John (Atlantic 584022)
- 18 CAN'T SATISFY
16 Impressions (HMV 1545)
- 19 TELL HER
12 Dean Parrish (Stateside 531)
- 20 KEEP LOOKIN'
17 Solomon Burke (Atlantic 584026)

BRITAIN'S TOP R & B ALBUMS

- 1 IKE & TINA TURNER—LIVE!
— Ike and Tina Turner (Warner Bros. 1579)
- 2 IT'S A MAN'S MAN'S MAN'S WORLD
2 James Brown (Pye NPL 28079)
- 3 SOUL '66
3 Various Artists (Sue ILP934)
- 4 RIDING HIGH
7 Impressions (HMV 3548)
- 5 THE SOUL ALBUM
4 Otis Redding (Atlantic 587011)
- 6 SOUL SESSION
5 Jr. Walker and the All-Stars (Tamla-Motown 11029)
- 7 OTIS BLUE
6 Otis Redding (Atlantic 5041)
- 8 ESTHER
8 Esther Phillips (Atlantic 587010)
- 9 GOT MY MOJO WORKING
9 Jimmy Smith (Verve 3123)
- 10 MOTOWN MAGIC
10 Various Artists (Tamla-Motown 11030)



SONNY & CHÉR

Little Man

584 040

MABLE JOHN

It's Catching

584 022

DON COVAY & THE GOODTIMERS

You Put Something on me

584 025

WILSON PICKETT

Land of 1000 Dances

584 039



WHO'S WHO?

OUT NOW — a sure-fire hit from the Who, the Pete Townshend composition "I'm A Boy", on Reaction. And also doing well, on the boys' old label Brunswick, is "The Kids Are Alright", an old recording taken from their album "My Generation".

This sort of situation, the old label vying with the new, usually causes caustic comment and heated words. Even Juke Box Jury panellists have been known to moan about it. But the Who, and the Who management, seem unmoved.

Said co-manager Chris Stamp: "We're not worried; just glad that both discs are doing so well — it underlines the popularity of the group. Our only grouse is one of timing. If 'kids' had come out mid-way between our new releases, it would fill the gap and sell more. It would have added continuity . . ."

But, somewhat naturally, the Who are concentrating on "I'm A Boy" for their television appearances.

FRANK SINATRA'S follow-up to "Strangers In The Night" will be "Summer Wind" . . . Johnnie Gustafson of Johnnie & John out of action with a broken toe, caused through being mobbed at Tiles . . . Paul Anka best man at a Caxton Hall wedding last week . . . Eddie Cochran "Summertime Blues" LP issued on new U.S. Sunset label . . . Marc Bolan's first LP will feature all his own songs . . . ask Richard Green about the "Win Don & Viv Competition" . . . Supremes music Co., Jobete being sued because another publisher claims "Baby Love" was largely copied from an older song called "I'm Afraid" . . . Four Seasons revive Cole Porter's "I've Got You Under My Skin" . . . Darrel Banks "Open The Door To Your Heart" now issued on State-side, and not London . . . Duane Eddy instrumentally revives "Daydream" . . . "Cashbox" ad. announces that Johnny Cash has been eaten by a snake. . . Donovan holidaying in Greece . . . Alan Bown Set begin a Monday Marquee residence on September 5 . . . why shouldn't Frank Sinatra get preferential airport treatment? . . . Gary Leeds' new single is cut, but he's worried that it might be too unusual . . . will Mercury singing duo This and That record "Tom Jones"? . . . David and Jonathan have written Johnny Kidd's next single . . . Ray Davies



wants to know if Brian Sommerville will be knighted if the Manfreds get to No. 1 . . . Moody Blue Rod Clark denies he is really Ron Charles . . . CBS exploitation manager Roger Easterby has resigned from the company . . . whatever happened to the Mudlarks? . . . Helen Shapiro tours Australia and America from September 28 . . . Pinkerton's "Colours" next single is called "Rocking Horse" . . . Ivy League set for visits to Austria, Stockholm and Yugoslavia in December . . . Settlers join the Dusty Springfield-Lovin' Spoonful tour . . . total playing time of both sides of the We Talkies' new record is three minutes and six seconds . . . Wayne Gibson's "For No One" should melt even the iciest hearts . . . as David and Jonathan entered the RM top ten it dropped from the Radio London chart . . . Bunch Of Fives making a short film . . . Cher's sister looks like former Mama Michelle . . . publicist Ray Williams has shares in the Classics' "Polyanna" in America . . .

Blue Jean Terry talks about girls, and Hollie Allan tells of early admiration for the Everlys

SOME people may mistake TERRY SYLVESTER for TONY CRANE, or even GARY LEEDS—but once you get to know him, he has an unmistakable personality. Talkative, enthusiastic, youthful, he seems to be awed by everything associated with show-biz.

He was literally knocked-out with his first visit to Sweden when he appeared with the S.B.J.'s there for a 10 day tour recently. "We mostly played around Copenhagen and appeared in the Hit House there for a three day residency. They've got the most beautiful women in the world—and fantastic blondes! . . . Germany was a fantastic place, too. The birds are fantastic in Munich. The ones I knew were all dark haired. I went to the open-air baths and the women had fantastic figures . . . it was too much!"

Terry's dialogue is littered with adjectives such as 'fantastic' and another pet phrase of his is that fine Liverpool term 'lar'.

"Last year, when I was with THE ESCORTS, we went for a whole month to Germany. Trouble was, we weren't a big name and we had to work all sorts of hours. Sometimes five ½ hour spots with a ¼ hour break in-between. The BLUE JEANS and HOLLIES were there at the time and we had a rave. This was in Munich. The Hollies were there for four days and we did one concert with them. When it ended they came on stage with us and had a big rave."

THE HOLLIES deserve to be pleased with themselves, for the fact that THE EVERLY BROTHERS have eight of their compositions on their next album and on both sides of their current single, is certainly something to be proud of.

By way of a celebration, all five Hollies, including new member Bernie, gathered for a drink at the Cromwellian. The occasion was something rather special, for, in their entire career, The Hollies had never had a full compliment of members in a club at the same time before.

Enthusiastic ALLAN CLARKE began: "About ten years ago in Manchester, Graham and I had an act known as THE TWO TEENS, which was regarded as 'Manchester's Everly

Brothers'. They were our idols. We'd always admired The Ev's and wanted to meet them. When they came over for their first tour they appeared at the Free Trade Hall—but we couldn't get tickets for the show. We'd heard that they were staying at The Midland Hotel, so we waited outside there. The Ev's had gone to a Cabaret Club and we had to stand outside for four hours.

"When The Ev's arrived, we barred their way and demanded autographs. We got them.

"Graham and I began to write songs and we wrote a number years ago for them called "Sad And Lonely", we were so much in love with their music. We never met them again until our London Palladium appearance a few months ago. While we were backstage, some chap came over and said that the Everlys were staying in London. We all jumped up and said 'Where?' and were told 'The Mayfair Hotel'. The fellow said that they were hard-up for numbers. We 'phoned them up and said we had some original songs and they asked us to come 'round. We took our book of songs and our guitars and played lots of numbers to them. They were delighted and said they'd use our material. Frankly, I didn't believe them at first, then, a couple of days later they had a recording session and completed two backing tracks of our numbers. Tony and Graham sat in on two sessions, then we didn't hear from them for two months, while they were in the States. We then heard that they'd release one of our numbers "I've Been Wrong Before", which they'd picked off our album. We also heard that they'd record eight of our numbers for their next album. Obviously it acted on our minds, it was the greatest honour bestowed on us. To our minds, The Ev's are the best ever vocally—even above the Beatles—and we're hoping to get a relationship in which we can be their sole writers. The fact of what they did also gave us great confidence.

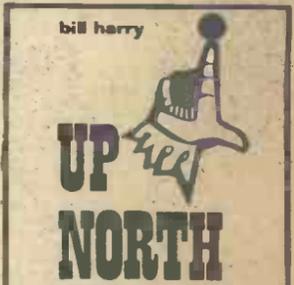
"Somehow, the numbers we write never seem to suit The Hollies. We could never release one of our numbers recorded by ourselves as a single. But we were amazed with the results that The Everlys got. They progressed with the songs—they didn't even sound like our numbers when they'd finished!

"Our numbers are written by Tony, Graham and myself. We don't set any times or limits during which we're supposed to write songs, they just come as inspiration comes. For instance, in Sweden seven weeks ago, we were driving in the car. A figure came into my head, a few lyrics, the first chorus of a number. I leaned over and said 'what do you think of this?' The boys liked it and we finished the number in our hotel.

"Tony works mainly by guitar. He sits with a guitar and works the main thing out and can do a number himself in a few days.

"Graham writes interesting stories like "Fit The Flea" and "The Clown".

"Altogether, we've written about eighty songs. They're published by our own music publishing company GRALTO (Graham, Allan, Tony), which is run in conjunction with Dick James Music."



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