

Record Mirror

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No. 274 Every Thursday. Week ending June 11, 1966



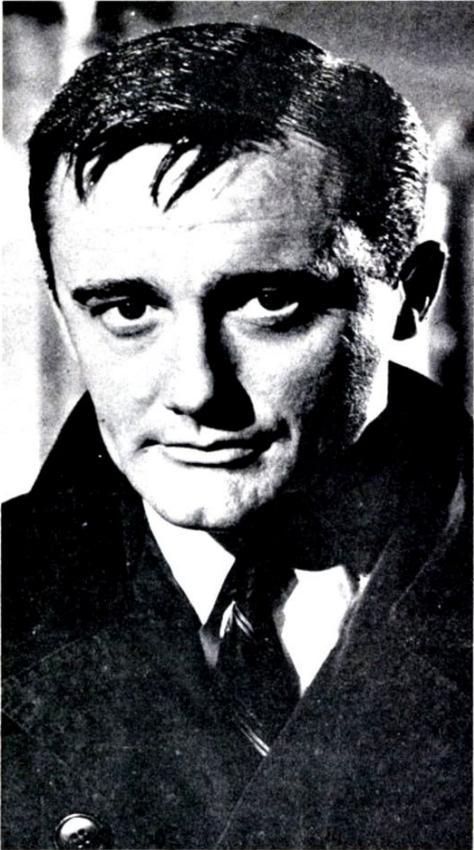
DAVE DEE, DOZY, BEAKY, MICK AND TICH (RM Pic)

INSIDE THIS WEEK:
The Fan Clubs racket
DYLAN, PHIL SPECTOR FEATURES
Sandie Shaw colour
BEATLES IN COLOUR
Jeff Beck sensation

YOUR PAGE

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

DON'T WORRY, SAYS A READER, ELVIS PUTS HIS FANS FIRST



ROBERT VAUGHN as Napoleon Solo in MGM's TV series "The Man from U.N.C.L.E."

A FEW weeks ago you printed pictures of David McCallum, as he arrived in England. I waited patiently for pictures of Robert Vaughn, when he arrived in England, but you did not print any. Now, in this week's edition of Record Mirror, I see that you have again printed pictures of David McCallum, but there is still no sign of even the smallest picture of Robert Vaughn. Are we ever going to get one?—Anne Hubcock.

LETTERS IN BRIEF . . .

JOHN Howlan, 15 St. Norbert Road, Brouley, London, S.E.4: Knockers of Elvis must be silenced having seen his performance in "Love Me Tender" on television. He acted well and his movements while singing made the so-called "wild" groups look tame by comparison.

C. N. Addy, 84 Barnett Gate Lane, Arkley, Barnet, Herts: I'll pay any price, literally, for the following old Jan and Dean discs: Jennie Lee; Baby Talk; Clementine; Heart and Soul; Honolulu Lulu.

Leslie Gaylor, 114 Medina Avenue, Newport, Isle of Wight: New honour for the King, Bing Crosby. The Longines Symphonette Society of America asked him to choose 84 songs that he thought best represented the times when "melody was king". Now all have been released on a superb seven-album set — "Bing Crosby's All Time Hit Parade—The Songs I Love."

Miss Maria Brzezinska, 42 Warsaw, 25 Kasprzaka Street, Poland: Since you printed my picture in Reader's Club, I've received about 450 letters from all over the world, but almost all from boys—only three girls. Why? I would like girl pen-friends, too. I'm 18, collect records, macarines—and Record Mirror is the best pop paper in the world.

Jolly Larson, 81 Van Rose Drive, Hamden Conn., U.S.A.: I'd like to correspond with English girls and boys. About 17 or 18. I like the Stones, Animals, Paul Revere and the Spoonful. For kicks, I enjoy motor-cycling and wandering round Greenwich Village.

William Baker, 286 Tobermory Road, Cathkin, Rutherglen, Lanarkshire: Could any readers give me information on The Mar-Kays—last heard their "Night Before"—"Last Night" and it's devastating, brilliant and fantastic.

Pauline Thomas, Oakdene, Sevenoaks Way Orpington, Kent: Saw The Move at the Marquee recently. They knocked me out. Unlike most groups who just set up and perform,

ABOUT reader Don Rawson's letter about his ambition to meet Elvis in Memphis, I think I may be able to put his mind at rest. I travelled to Memphis in 1964 and spent the Christmas season there. The whole purpose of going was to try and meet Elvis, which had been my ambition for many years. Believe me, if Elvis gets to hear of Don's plans, then he won't have any trouble getting to see the king. Everyone in the Elvis camp is so friendly it's almost unbelievable. El's buddies made it possible for me to meet Elvis not once but four times. It was a holiday I'll never forget. Elvis puts his fans first and everything else second.—Tony Fletcher, 37 Borrington Road, Comberton Estate, Kidderminster, Wores.

SHOOT BRIAN ?

WHY doesn't someone shoot Brian Poole? Just because he's started writing songs doesn't mean he can knock such a great song-writer as "Sonny". He says he'd be ashamed if he had written "Bang Bang"—and objects to songs which take musical phrases from the classics. Since when has Gypsy music been classical? If Brian had recorded "Bang Bang" it would have stood out in the charts, not because it was sung by him, but because it was a great song. Is Brian trying to be another Crispian St. Peters—trying to be recognised by knocking great discs?—M. Taylor, Newchurch, Rossendale, Farnes.

DRIFTER MIX-UP

HOW many people who rushed to see the Original Drifters on their recent tour realised it is not the group who made such hits as "Under The Board-walk" and the recent "Memories Are Made Of This"? There are two members of the 1957 group in their line-up which gives them the right to the name. But as no member of the group has recorded as The Drifters since 1958, and as the Drifters' popularity here is based on recording success, the situation becomes rather complicated and misleading. In all fairness to The Original Drifters, they work hard and are very professional. But one wonders if the clubs and

STOP THE KNOCK

ballrooms would have been so crowded if all concerned had made the identity of the group clear before the tour.—R. M. Peacock, 114 Norwood Avenue, Rush Green, Romford, Essex.

I DO think it's a pity we fans can't enjoy our various choices in the recording and film industry without all this interminable stalling and ill-feeling. It's only entertainment after all. Why not simply enjoy it, without this endless bickering about who is greater than who. I enjoy Elvis best, but also like many others. Others feel differently—why shouldn't they? But all this stalling is just tedious.—Elizabeth Harwase, Lewes, Sussex.

COMET COMEBACK

ABOUT Tony Grinham's letter concerning gunshot sounds on records. But he didn't include in his list the greatest of all

records in this category. I refer to a recent single by William Haley and his Comets, "Tonsue Tied Tony", which was released in the States on the Apt label. If this raving, fast rock 'n' roll platter had been issued in this country, it could have given Bill a really big hit.—Rockin' John Waterfield, 140 Tower Road, Boston, Lincs.

What's Viv up to?

NOVEMBER 14, 1965 and Viv Prince left The Pretty Things. Since that time no one has quite figured out what he is doing—apart from being in a multitude of places. Almost everyone in London sees Viv about 50 times a day. Everyone you see has just been with him, are off to meet him or have just talked to him on the 'phone. If you go into a pub, a club, an office, or even on the street you will bump into Viv. He also has a remarkable "bush telegraph"—mention to anyone you are looking for him and within five minutes he'll be at your side.



VIV PRINCE as seen in New Zealand when he was a member of the Pretty Things.

I was in a club with Richard Green and mentioned that I would like to do a Prince interview—and within two minutes he appeared at the door.

Unmistakably Viv Prince. No one sports a hat with such character—his hats are highly individual and perch on his head like some living thing listening to the conversation.

Says Viv: "I've made my own record which Pye will release—I don't know when. If it takes off and I get the right kind of work which is fitting to my image, receive cash on the night—then I'll go out on the road. I mean, I'm having no messing about with promoters. I've talked with Dave Sutch on the 'phone today and he's owed money right, left and centre. This is money you've worked for. Promoters looting off with the bread. This doesn't apply to all promoters—but I hate these difficulties with out-of-date contracts which don't move with the times. These are contracts which promise you cash in seven days—and then you have to wait months for your money."

"Yes, I'd like to be back on the road under the right conditions—not too much schlappping about from London to the Isle of Wight to Edinburgh. This is a big bugbear with groups. I don't see why they should travel such long distances for a few extra bob."

When he speaks, Viv sounds more like George Harrison than George Harrison.

"This year's going to be my year" he says, with unshakable conviction. "It's going to be very exacting, but very profitable for me because I've been in this biz for years now and I've got a little bit of 'know how' of what's right and what's wrong with this business—obviously, through experience."

What exactly does the Batman of Beat intend to do?

"I'm working on management and publicity—and if London County Council give me a licence—agency. This biz is where money is to be made—for me, I don't want to go back to being a civil servant or something."

"I do stuff for The Deep Feeling and I've got two groups in Leicester. They

play regularly at a club of a friend of mine, a coloured boxer. One's called The Chelsea Set and the other is a coloured group who haven't got a name. I wanted them to be called The Rass-Cotts.

"I'm currently working with this group called The Bunch of Fives who do a lot of society do's for Debby's. It's lots of fun. Had a letter from a Deb who thanked us very much for a remarkable show. This was when we brought Johnny Banks along and we also had members of a Military Band play with us. The group are going to record for Immediate with Jimmy Paige."

"What are the Debs like? At one time they used to come up with an 'oh, you're a GROUP' expression—but now they've got used to it and they treat groups as old hat. At parties you get little knots of people in evening dress around each member of the group. Also, groups usually play for 4½ hours. You play these hours for Debs because they expect it—you play for them and just have a good time. Yes, I play correctly for the Debs and they appreciate it."

"I may be going to Holland with Sutch. I'm well known there from when I was with The Pretty Things. At one TV show we appeared on—all the lads (♂) in the audience rushed the stage and there was a riot. Parents wrote into the show and complained. We got banned."

At least a hundred people who read this article can turn around now—Viv will be somewhere near.

BILL HARRY

be there

Where

EARLS COURT

What's on

B.G.

B.G.

BILLY GRAHAM

Who's he

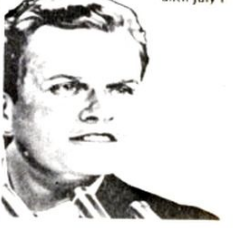
Come and see

Down at Earls Court, Billy Graham the world famous evangelist is making religion a real-live, switched-on thing.

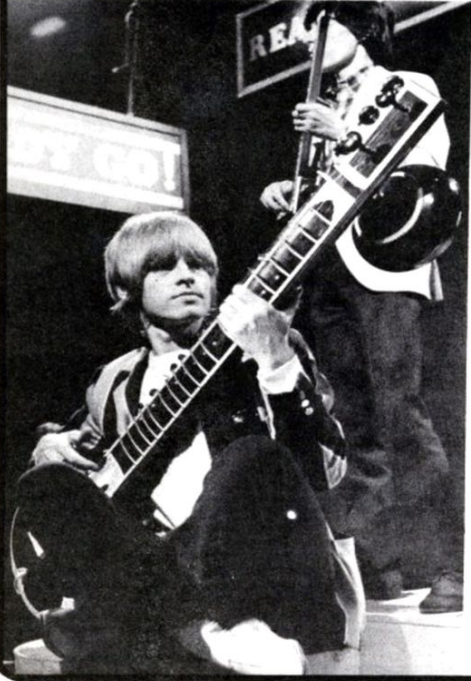
Don't miss an evening you'll never forget. Hear Billy Graham speaking to 20,000 young people on the things you care about, love and sex, money, war and peace, getting the most out of life. You'll rave about the lively Gospel music too!

There are lots of well known quats too on every Monday and Thursday, the special evenings for people like you. Come along and bring a friend (bring two friends).

Admission Free 7.10 don't forget until July 1



Are fan clubs a racket? Some may be but most are **DEDICATED!**



FAN-CLUBS—are they one rampaging great racket? Or are they generally organised as well as possible, bearing in mind that costs are going up every month and that most of the officials are part-timers just coping with the job as and when they can?

Well, we asked YOU, following a letter from disgruntled Ann Kennedy, of Weymouth, who hammered away at the Walkers' fan-club and the Stones' set-up. For a start, I must say that the majority of subsequent letters were in favour of the way clubs are run.

And Carole, secretary of the Walkers' club, tells me: "We're proud of our reputation of being one of the best fan-clubs. Every letter is dealt with by myself or one of our 20 branches. Sometimes there is a little delay on despatching T-shirts, photographs, records or pens, etc., but nothing takes three months. Ann Kennedy should get on to the GPO. Some eager members send in their 'Where's My...' letter after only a few days and by the time I check they've got the goods. The Walkers themselves are more than pleased with their club..."

BETTER SERVICE

For the Stones' club, member Marilyn Fire reckons she's been enrolled for three years and that the service gets better each year. This year she's had two newsletters, a record sleeve, pictures and even a ticket for "R.S.G.". And she stresses that the Stones themselves DO care a lot — there's almost always one of them in the office when Marilyn visits. The Stones, too, send Christmas gifts to some of their fans. Take the Gene Pitney scene. Kathy Harris and Denise Smith are full of praise for the club, setting newsletters, TV dates, competition and autographed pictures. But G. Abbro knocks the club: "Increased membership to 7s. 6d., two changes of secretary, newsletters too late for four dates and TV shows... but I've had similarly bad service from clubs other than Gene's."

Shirley Stutt, generally speaking in favour of the Bachelors' club, agrees that sometimes good "stunts" misfire because of lack of interest from the artists. "One part of a secretary's job seems to be to cover up the clangers dropped by the artists and managements. So if she is kept waiting for information, how can she pass it on?"

Then there's Morris Rowland, of the Impressions' fan club. He set a fee of 7s. 6d. His trouble is that he just can't get pictures of the group, despite writing to the record companies. He's also convinced the Impressions are totally ignorant that our club exists. He's written many times, received "only the sounds of silence". "But some of the clubs have little to work on but still do an excellent job."

David Browne and his sister had trouble with the Stones' club from July 1964, then in May last year sent five bob to the 'Pretty Things' club

BRIAN JONES seen with his star. The Rolling Stones fan club doesn't come off too badly at all in this feature.

and got no reply. And John Austin says he sent money, followed by a telegram, to the Beach Boys' club in the states — still hasn't heard... "Though I still like the Beach Boys". More complaints, including the non-acknowledgement of a 7s. 6d. postal order, from Lloyd Morgan and his membership of the 'Crickets' Fan Club. He says he'd sent off for a copy of their single "He's Old Enough To Know Better". Gillian Taylor is disenchanted with the Byrds' club — says she sent a five-bob P.O. eight months ago and heard nothing.

SATISFIED CUSTOMERS

So the complaints exist. Against that, there are the satisfied customers. Thoroughly enchanted were the following readers: Margaret Everett (Hollies), Margaret Axtell (Dusty), Christine Proctor, Nora Harwood, Sheila Trasser (Elvis Presley), C. A. Gully (Hollies), Christine Stevens, Chrissla and Monika Allen, Paula Narayan, (Who), Miss K. Topping (Comie Francis), Alice Black, George Morrow, (Roy Orbison); Judy Booth (Madeline Bell); J. Pope (Ray Tomiff); Linda and Valerie (Dusty); Kathleen Lambert, Yvonne Keeler, Barbara McNeill, Lesley Bradshaw, (Animals); Jack Evans (Marianne Faithfull); Rita Firman, Chris Place (Walker Brothers); K. Crane (Ruby Murray); Brenda Tann (Dave Dee etc); Shakin' Tony Papard (Jerry Lee Lewis); Jeni Crooks (Animals); Carole Cockett (Dusty); John Colman (Friends of American Rhythm 'N' Blues).

Other satisfied customers have written — but I've just listed the most speedy replies. We heard from the much-praised Maureen, Headkeeper of the Animals' club; from Pauline Corcoran (Small Faces' secretary); Judith Rathbone (Freddie and the Dreamers' secretary); Sandra Fernando (Fourmost secretary); Harry Dodds (Gene Vincent) — all listed the many things they provided for fans... All for a few mere shillings a week.

Obviously there must be breakdowns. When pressures are too strong on part-time secretaries. But can it be a money-making racket? Hear Geoff Newland, of Edgeware, Middlesex: I've been connected with several clubs and it's practically impossible to make a profit. The costs are far too high. For a large club, the secretaries are usually paid and it is then their job to cope with all the artists' fan mail — a hectic job, and expensive for few fans enclose postage. For a small club, printing costs can be fantastically high—Secretaries answer queries, which often entails contacting other people for the answers. It's time-consuming. Time is valuable. There are photographs, enrolment forms, newsletters. In big clubs, secretaries are paid by the hour; smaller ones are either at school or have full-time jobs. The best example is Mrs. Goodrich who runs her daughter's fan-club and a household as well. Nothing to it. Her daughter is Sandie Shaw and her fan-club is one of the biggest!

MORE PATIENCE

A little more patience from fans, then, is the main cry from the organisers. There ARE slip-ups. Some clubs and artists just don't bother much. But the general picture is one of amateur (in the nice sense!) enthusiasm.

And if there are any other complaints... well, here's J. A. Finch, 21 Daventry Gardens, Harold Hill, Romford, Essex: "These complaints should soon be rectified. We are forming an association of Fan Clubs with a view to setting a standard of operation and for dealing with complaints. It should be functional in a few months. It has the immediate backing of first-class clubs i.e. Roy Orbison, Gene Pitney, Wayne Fontana. Certainly some clubs do issue regular newsletters or magazines and conduct their clubs' members interests at heart."

JAMES CRAIG



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RECORD BAZAAR. 50,000 from 2s. Write for lists 1142/6, Aryle Street, Glasgow.

ROCK, ROCK, ROCK. Esquerita, Mickey Gilley, Carl McVoy, Sun label. Imports, Deletions S.A., Regent, 35 Summerlands Avenue, Acton, London, W.3.

AUCTION OF ROCK DELETIONS and Imports. Also Discs exchanged. S.A. for lists—2 Field House Cottages, Fleet, Spalding, Lincs.

RICKY NELSON 45s and other artists. Send stamp for lists. Goddard, 12 Winkley Street, London, E.2.

RECORDS FOR SALE. S.a.e for lists, Heaton Lodge, Marshdale Road, Bolton, Lancs. C. & W. RECORDS for sale, Send s.a.e to W. McFarlane, 51 Catherine Street, Jarrow, Co. Durham.

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RECORDS BOUGHT. Post to us. Cash by return. Silverdale, 1142/6 Aryle Street, Glasgow.

penfriends

PENFRIENDS at home and abroad. Send s.a.e. for free details—European Friendship Society, Burnley, 504

JEANS INTRODUCTIONS. 16 Queen Street, Exeter, 17 to 70. Worldwide successful romances.

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PEN PALS FROM 100 COUNTRIES would like to correspond with you. Details and 150 photos free! Correspondence Club, Hermes, Berlin 11. Box 17-M, Germany.

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TEENS / TWENTIES. Penfriends. Home/abroad M.F.C. 9 The Arbour Farmhill, Keston, Yorkshire

MALE PENFRIENDS WANTED. Roy Howson, 41 Kings Court, Plaistow, London, E.13.

fan clubs

KENNY BALL APPRECIATION SOCIETY. — S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.

GEORGIE FAME fan club. Secretary, 47 Gerrard St., W.1. 1029

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

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

D.D.D.B.M. & T. Official Fan Club. 5 to Candy Jones, Suite 10, 113 Finchley Road, London, N.W.3.

"DADDY". TIMI YURO IS A GAS. APPRECIATION SOCIETY — 10 Leinster Square, W.2.

"HURTT". THEN JOIN THE TIMI YURO APPRECIATION SOCIETY—10 Leinster Square, W.2.

LITTLE MISS SOUL-TIMI YURO—11 here, soon—club—10 Leinster Square, W.2.

DON COVAY. S.a.e. 46 Slades Drive, Chislehurst, Kent.

THE WIERD FAN CLUB. Join now. S.a.e. 24 Darrell Road, Addiscombe, Surrey.

ELVIS PRESLEY LOYALTESSES FAN CLUB. 108 Thornley Drive, Whitley Bay, Northumberland.

"JEEPS". FAN CLUB. Anne Flaherty, 135 Landor Road, Stockwell, S.W.9.

THE ROCK 'N' ROLL APPRECIATION SOCIETY. S.a.e. to 22 Elmfield Mansions, Elmfield Road, Ham, S.W.17.

CHRIS FARLOWE Fan Club, 41 Gerrard Street, W.1.

songwriting

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TRACING G.C.E./C.S.E. professional examinations? Model Answers will help. 7s. 6d. per subject. C.E.S., "Celtic House", St. James's Gardens, Swansea.

WHERE HAVE ALL THE young girls gone? To Ritz Dancing, every evening. Ritz, Bournemouth.

WANTED. OLD and new press cuttings of "LULU" with dates if possible. Mr. Page, 26, Elliott Road, Chislewick, W.4.

MEMPHIS. Five features on SCREAMIN' JAY, CASH, RICH etc. 1s. 3d. to 9 Plough and Harrow Road, Birmingham, 16.

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FOR SALE. Newest Real Pies — on stage — of Who, Kings, Walkers, Them and Pretties. Send s.a.e. to N. K. Duns, 11, Rue Colbert, Chateaux Maltry, 023, France.

WHERE HAVE ALL THE young girls gone? To the Ritz Dancing, every evening. Ritz, Bournemouth.

Just before going to press, the Record Mirror received the tragic news of the death of Roy Orbison's wife, Claudette.

She was killed just outside of their home town of Nashville, Tennessee as the couple were returning from a motor-cycling holiday. They were on separate bikes when a lorry came out of a side turning making collision unavoidable.

Claudette died several hours later in hospital. The couple had been re-united for several months after their separation.

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Fortune Glen quits group

GLEN DALE, co-lead singer of the hit-making Fortunes, has left the group. He told RM "This week: 'You can put it down as a difference of opinion over policy. In fact, I honestly felt I was being squeezed out'." The Fortunes, originally a trio sharing vocals, augmented to five and scored big hits with "You've Got Your Troubles" and "Here It Comes Again". But the current row blew up over the arrangement of "Silent Street", the group's new record, due for Decca release on June 24.

Said Glen: "I just got cheesed off—on both sides of the record I ended up as just a backing voice, with Rod Allen taking lead. I've been in this business for six years as a vocalist and it just seemed ridiculous for me to end up just one of a backing group."

The Fortunes have been going for three years. It was agreed when we started that the vocal work would be shared—otherwise I'd never have joined a group having always been a solo singer. It's a final, definite split. I just feel unsettled now, but I'll probably try going out again as a solo singer and try to set my own records. The rest of the group have gone to Germany with a deputy. But I'm definitely out of it."

And he added again: "I just felt I was being squeezed out."

BEATLES TOP BILL OF LAST LUCKY STARS

The Beatles star on the last edition of ABC-TV's "Lucky Stars" on June 25. Gene Pinesy, Herman's Hermits, the Ivy League and Roy 'C' are also in the line-up. Jim Dale is joined by fellow comedians Keith Fordyce, Peter Murray and Brian Matthew on the show and Janice Nichols makes a return appearance.

This week (June 11), Billy Fury, Marianne Faithfull, the Kinks and Jay and the Americans are booked. The following week (18), Cilla Black, Georgie Fame, Dave Dee, Dozy, Beaky, Mick and Tich and Julie Rogers appear.

Some of the more celebrated members of the City of Liverpool are gathered together in this. They are the Mayor and Mayoress (seated), MP Bessie Braddock and popular group The Charts. And of course, John, Paul, George and Ringo.



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Jay's musical tastes

"PEOPLE buy records to escape from the troubles of the world, they don't want to hear about war or Vietnam. I don't like Barry Sadler's records because they bring fighting and death into records. There's another one who did that, Barry McGuire—"Eve Of Destruction" was the same thing."

"I like violins on records, orchestral pieces and records that are pleasant. I admire the Stones for what they've done, but I don't like the loud jarring guitar. The Beatles are different altogether, their music can be listened to."

Jay Black, leader of the Americans, on his taste in music.

tee-shirts advertisement featuring 'ROCK & ROLL FOREVER' and 'RHYTHM 'N' BLUES IS WORTH STAYING' designs.

NEW DISCS FROM HOLLIES, HERMAN AND GEORGIE FAME

THE HOLLIES' new single, "Bus Stop", is issued by Parlophone on June 17. It was penned by Graham Gouldman. Out the same day is Herman's Hermits' latest on Columbia—"This Door Swings Both Ways".

Georgie Fame plays "Getaway" (Columbia), the Swinging Blue Jeans sing "Sandy" (HMV) and the Four Pennies re-tur with "Keep The Freeway Open".

On Decca, the Cryin' Shames sing "Nobody Waved Goodbye" and the Quiet Five (Parlophone) play "I Am Waiting".

Other June 17 releases include: COLUMBIA—Pat Wayne's "The Night Is Over"; Richard Anthony's "Cloudy"; Cloda Rogers's "You'll Come Running"; the New York Public Library's "I Ain't Gonna Eat My Heart Out Anymore"; and Lisa Shane's "Miss Nobody".

PARLOPHONE — Derek Lee's "Girl the Sullivan James Band"; "Goodbye Mr. Heartache"; and the Ram Holder Brothers' "Just Across The River (CAPTOL) — Al Marano's "Wedderburn"; the Outriders' "Girl in Love"; and Wayne Newton's "Stagecoach To Cheyenne".

MGM—Robbie Porter's "Either Way I Lose"; UNITED ARTISTS—Samantha Jones's "That Special Way"; LIBERTY — Gary Lewis's "Green Grass".

DECCA—Law Bravos' "Black Is Black"; Laurie's "I Love Oris"; and the Zombies' "Indication". LONDON—the Love's "My Little Red Book"; and the Association's "Alone Comes May".

FUNTANA — Wimple Wimen's "Save My Soul"; and the Chamees' "Come Back And Get This Loving Baby". MERCURY—Robbie Royce's "I Don't Need You"; and Marc Grey's "Green Grass". TAMLA—the Temptations' "Ain't Too Proud To Be"; STATENSIDE — Mitch

Eric wins top pop award

Eric Burdon has been named best vocalist in the foreign section of a poll held by Denmark's "Beat" magazine. He has received a bronze award as a result of his victory.

Sandra Shaw won the best female vocalist award and the Beatles were named best pop group. Other British winners were Donovan and the folk singers, and the Spencer Davis Group (most promising new talent).

The Rolling Stones' "Satisfaction" was named best pop song and the Beatles' "Rubber Soul" the best record.

Ryder's "Breakout" and the New Colony Six's "I Lie Awake"; FLYING DUTCHMAN and Smith's "Party '66"; ATLANTIC—Hobby Darrin's "Mama"; and Esther Phillips' "When A Woman Loves A Man"; PYE — Marco Petrassi's "Mynah Bird"; PICCADILLY—Tommy Rich's "It's All Up To You Now"; and John Carter and Terry Kennedy's "Doesn't Anybody Make Short Movies Anymore".

CHERRY—K. K. Taylor's "Wang Dang Doodle"; JIVE—Hob Moore and his Orchestra's "Parade Of The Matadors"; VEGAS—Francoise Hardy's "La Maison Ou J'ai Grandi"; PURITIM—Little Tony's "Let Her Go".

Donovan—new single

Donovan has signed a recording contract with CBS, but the company will not issue his records here — only in America, Canada and the remainder of Europe. At the time of going to press, a contract for this country was being negotiated with a major label.

His next single will be "Sunshine Superman" in America and Britain. An LP of the same name will follow shortly. The LP of Donovan's compositions includes backing from sitar, tabla, lute and harpsichord.

EVERLYS RECORD HOLLIES SONGS

The Everly Brothers have recorded five songs by Hollies' Graham Nash, Alan Clarke, and Tony Hicks for use on EPs and LPs, and Donovan is cutting another shortly.

The Hollies return to England next week and begin a series of dates for their new record, "Bus Stop". They appear on Radio 1's "Ready Steady Go" (June 17), "Five O'Clock Club" (21), "T.W.U." Now (22), BBC Light's "Easy Beat" (26), BBC 1's "Hey Presto! It's Rolf" (29) and BBC Light's "Saturday Club" (July 2).

Barry Fantoni to form his own show

Barry Fantoni is forming a ten-piece backing group to go out with him as the Barry Fantoni Show when "A Whole New Thing" finishes its run. The line-up will consist of three squarers, drums, organ, two saxophones, two saxophones and a trombone.

Fantoni will undertake a series of Sunday concerts and ballroom appearances with the band and will be recording with them. The band has an independent recording contract with Pete Eden.

Wendy Varnals, the co-host of "Whole Scene" on radio, reviews several offers, including the part of a pop singer in a new West End theatre production.

UNION FILM

The St. Louis Union, fly to Geneva on August 3 for eight days of concerts in Switzerland. While there, they will shoot a six-minute film of their act for showing in Swiss cinemas.

They move on to Austria on August 12 for two days of TV work. To promote themselves in Germany and France, the group are recording EPs in German and French this week in London.

BRAND NEW MAGNETIC RECORDING TAPES! advertisement with pricing table for Standard Play and Top Quality P.V.C. tapes.

Heading for the Charts advertisement for Chris Montez and David Garrick, featuring "THE MORE I SEE YOU" and "LADY JANE".



Lisbeth Johansen, 16, Ulrovelen 35, Torodpa, nr. Tonsberg, Norge. Stars — Beatles, Stones, Kinks. Hobby and interests — Swimming, horse back riding, sailing, dancing, parties.



Barbara Grunwald, 15, 52, St Austells Drive, Prestwich nr. Manchester (Lancs.). Stars—Bob Dylan, Joan Baez, Peter, Paul and Mary, Pete Seeger, etc. Hobby and interests—Folk music, theatre, writing poems, travel.

READERS' CLUB



Yvonne Gustavsson, 19, Ekebergsatan 17, Uddevalla, Sweden. Stars—Stones, Kinks, P. J. Proby, Beatles, Cliff Richard, Bob Ashtof. Hobby and interests — Pen-friends, play records, travel, movies.



Margaret Thomas, 19, 74 Taff Embankment, Grange-town, Cardiff, Glamorgan. Stars — Lazy Lester, Stones, John Mayall's Blues Breakers and Ken Dodd. Hobby and interests — Dancing, weight-lifting, boys, Tuna fishing, mods.



Roger Hayley, 20, 238 Bexley Road, Eltham, London, S.E.9. Stars Vicky Carr, Pat Clark, Mat Monroe, The King Bros. Hobby and interests — Travelling, tennis, meeting people. Tall girls.



Bogdan Listowski, 17, Krakow, Jozentowis/7, Poland. Stars — Beatles, Stones, Donovan, Seekers, Herman's Hermits. Hobby and interests — Records, girls, driving car, dancing.



Colin Sett, 20, 617 (D) Promer Road, Kamayut P.O., Rangoon, Burma. Stars — Elvis, The Searchers, Beach Boys, Ventures, Buddy Holly. Hobby and interests — Dancing, listening to records, I like to study the pop charts.



Mr. Alan Clarke, 20, 4 Artillery Bks, Folley St, John's Green, Colchester, Essex. Stars—Rolling Stones, Shadows, Kenny Lynch, Beatles, Bonnettes. Hobby and interests—Collecting records, like getting star's autographs, playing piano and bass guitar.

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Chelsea

(THE FOOTBALL TEAM)

versus

Crispian

STRANGE beating noises from the rear of a Comet, vague attempts to chat up the stewardess and an almost non-stop barrage of olives and pieces of cheese was the great "Welcome Home" Crispian St. Peters, his manager and I received from Chelsea football team at the end of our three day trip to Barcelona.

Don't get the idea that the team had come all the way to greet us, it was just that they were on the same return flight from Spain. The only difference was that they had been beaten 5-0 in a match and Crispian had scored an undoubted success on Spanish TV.

"Gis a song, Crispian," "get ya 'air cut", "on sines on your records" and similar compliments were voiced in our direction during the two-hour flight. Pity the footballers didn't notice that Crispian was fast asleep most of the time.

Not a bad ending to the working holiday which had begun late on Monday evening with Dave Davies wandering round the passenger enclosure at London Airport inviting me to "die the confetti, man". As we weren't quite certain of his intentions, we fled to the Customs area where Crispian treated the officers with a few blues numbers. I'd never seen a Customs man smile before then.

PABLO PICASSO

Someone had booked us into one of those hotels which frown upon anyone less than forty years of age, so we made tracks for the nearest bar as soon as possible. For reasons best known only to himself, Crispian launched into an explanation of Picasso's work.

"The last good thing he did was of a woman, a prostitute I wish to God I could paint the way he did first of all. He's some through so many periods. He did an abstract form for one hour with a long nose and eyes everywhere. What changes a man like that? I think it was a woman, this prostitute. The picture he did of her was beautiful. She was wearing a bonnet. Now, he's no good at all."

Then he went straight on to the subject of the Small Faces with: "Their organist, that's who makes the group. Why do girls scream at Steve Marriott?"

As it was approaching 5 a.m., we wandered into the Underground railway (there's no logic in that, really) and found a bar full of strange men wearing make-up and even earrings. Crispian managed to convince me that he was Keith Moon, someone else decided that I was Eric Burdon and we spent a few minutes signing bogus autographs before emerging into daylight and tracing our way back to the hotel.

At the TV studio later that day, it was pointed out that although he had been called for 1.30 p.m., Crispian wouldn't be needed until 10.30 that evening. Fortunately, the studio was on top of a hill overlooking the sea and we located an open-air bar in which to while away the hours.

BULL FIGHTING

In between glasses of Bacardi and Coke, Crispian told me: "Mick Jagger is from the best area of Dartford, it's the best area for ten miles around. The Mayor lives there, it's very posh."

He broke off to laugh at his manager, Dave Nicholson, who was rambling on about Barcelona On Sea and not noticing that an army of ants was creeping up his arm in the general direction of his drink. When he did spot them, he dropped the glass and ordered an ice cream—something that the waiter insisted was pronounced "ice knee".

Veteran American jazz pianist Earl Hines, who was also on the show, came over to our table with his wife and two daughters and sent Crispian into raptures. He is, apparently, a great jazz lover. He spent ages chatting to Earl and only broke off to try to date 19-year-old Ivana, a new Spanish circle singer from Malaga.

Spain's pride and joy in the shape of El Cordobes was on TV hitting a bull when we went back into the studio and Crispian sazed intently at the screen throughout the rather one-sided contest.

I asked him what he thought of the "sport" and he replied: "It was great, but very cruel. The bull doesn't stand a chance." Cabaret star Josephine Baker, who was standing nearby, nodded in agreement.

After three numbers, Crispian was released just after midnight. Dave went back to the hotel to go to bed, and Crispian and I set out on a round of nightclubs. That little jaunt ended in orange juice and chicken sandwiches in bed at half past five in the morning.

An amiable taxi driver took us 15 miles to a beach later on and



CRISPIAN examines some caged budgies in Barcelona (RM Pic by none other than RICHARD GREEN!)

we thought that all was well. We had reckoned, without the slim-bronzed layabouts who didn't approve of tan our white bodies (by our haircuts (c) the fact that we walked to the far end of the beach, and (d) my T-shirt bearing the word "hop" in huge red letters.

It took some time for Dave to persuade Crispian and I that the sea wasn't, in fact, itchy over, then it took ages to dissuade Crispian from spending three days in the water. We bought an English paper and turned to the charts page. I read the top ten aloud and Crispian commented: "Troops at number two." How did they get there? It's a stupid name, it doesn't mean anything. Wild (am) you make my shoes sing.

Sinatra's at number three? I've heard that name. He's got a famous daughter. Of course, she was number one. People will hear his record and say "Oh, that's Nancy's father."

CHINESE THEORIES

The odd thing about Crispian is that it is very difficult to tell when he's being serious about things. Another incident like that cropped up when he discovered I was reading one of the "Gunter Asch" novels.

"I think books are a load of rubbish, apart from a few," he said. "Black Beauty was a good one. They're just stories and you read them and you're none the wiser. It's just a waste of time. I wouldn't say the facts of life are very interesting. A film or a book about London is interesting. If it's just Fred tried to kill Bill and everything that's no good either. You just read because you can't sleep at night, that's your trouble. Don't argue, Richard."

Later at the airport I found Crispian lurching to himself. He had found the notes of our conversation and when I got them back, he said: "Black Beauty? I was joking, you fool."

Dave Nicholson prodded Crispian and urged him: "Tell Richard your theory about Chinese restaurants. Go on, tell him."

Obviously, Crispian spotted "Some of them are good, the food is good in some of them. The food in ninety-nine and a half per cent is rubbish. Half the food is sent back and they use it again. Because the British public support them, they get going."

They make so much money, they can make new bombs. In every little town there's a Chinese restaurant. I went to one and I asked for English tomato soup and it was tomato ketchup watered down.

They send the money they make back to China to make all the bombs. I think Red China is just besting to make it. They make it look as though both halves of the country are enemies, but they're not. What have they got to be enemies about?"

A quick dash to have a fast cheap drink before take-off and we found ourselves amid the foxtailing continent. Pleasant enough chats, it must be that planes don't agree with them.

RICHARD GREEN

'I LIKE THE LIFE. WE'RE ALWAYS DOING SOMETHING DIFFERENT!'

—says 21-year-old Arthur Underwood from Newport, Mon. He's a lance-corporal in the Welch Regiment.

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RAVE HOLIDAY GEAR*

rave

This month's issue of RAVE has had a touch of the sun — and comes up with 12 terrific pages of the latest in fun, fashion and sport.

See the latest gear, for Karting, sailing, skin-diving this summer's coolest casuals. See what to wear when. See where to buy, what to pay. See it all happening

IN THE JUNE ISSUE OUT NOW 2/6



GUESS WHAT!

'I can't play a sitar properly' says Jeff Beck

NOW that Mr. Ravi Shankar is actually in the country, all those funny little Indian shops that flog sitars are in for a good time. But if you're thinking in terms of rushing out with a handful of money and doing a Jeff Beck—forget it. For Jeff doesn't play the sitar.

"I've messed around with one, but I can't play well enough to play it commercially," he told me. "I haven't got one of my own. I play Jimmy Paige's sometimes."

"We started off all this Indian thing with 'Shapes Of Things' and all the other groups have hyped it off us. They reckon it's the big thing to use a sitar on their records, but we don't. We've been using the sound about two years now. I didn't listen to Indian music or anything to get the idea, I got it when I was out of my head with the music in Chicago."

"It happens like that sometimes. I was just playing and the whole thing happened. Anyone who can play a guitar could learn the sitar, it's quite easy really. You only play one string and the other strings echo it. It's a kind of fuzzy sound. We could never have got the sound that's on the record with a sitar, it wouldn't play that sharply."

"There are 16 sympathetic strings and lots of little pegs on the neck. It's all a bit complicated, but once you've got the knack, you're okay. The thing is to play one of the main strings and pluck a couple of the others."

No doubt someone will be able to understand what that's all about. Perhaps, though, it would be easier to try and get a Jeff Beck sound out of your guitar.

I was talking to Jeff at a West End recording studio where the Yardbirds were trying to complete their next LP. Manager Simon Napier-Bell was sitting coolly in the corner licking a pineapple-topped ice cream and occasionally conferring with Paul Samwell-Smith who had taken over the supervision bit.

EVERYTHING DIFFERENT

Jeff returned to his seat on the table and added: "On the record, I'm playing lead, bass and rhythm. Chris is singing with Keith and Sam is in the control box. This thing they're doing now has got everybody doing different things."

To demonstrate, I was allowed to listen to the playback of one of the tracks. It was supposed to have an African sound and included a wobble board and someone bashing a teacup with a spoon.

"We don't want that bit going on so long, we ought to fade it out or something," Paul told the engineer. "What can we put over it to get a different sound?"

The engineer suggested a harmonica, but Paul decided that wasn't a good idea. Nevertheless, Keith took to it and happily proclaimed: "I could play a bit..."

"No, Keith!" Paul boomed. And that was the end of that.

In the actual studio, Jim and an unidentified person were chasing each other about. Keith went in, donned a pair of earphones and began singing. Paul called for order and the trio lined up in front of the mike.

"Can you get me an ice cream?" Jeff asked of a girl.



JEFF BECK — the Yardbird who makes the weird guitar sounds—with about a quarter of Keith Relf showing up on the photo.

"Send some in here," Keith called, not knowing that the tape was still running. "Jim, clear off and get your own."

When the tape was played back, the ice cream comments came out loud and clear over the music which had been pre-recorded.

"Hey, leave 'em on, man. That's great. We'll have an African ice cream song."

Nobody lifted a finger to erase the argument from the tape, so it may well have been left on to be included on the LP. Maybe that's what Keith means by the Yardbirds' custom of featuring something different every time.

RICHARD GREEN



IKE AND TINA TURNER — their first hit with "River Deep Mountain High" here. Tina looks very wild, don't you think?

More Spector magic out of the hat . . .

PROBABLY, Phil Spector was the only person in the world who could have produced a record for Ike and Tina Turner that could make the charts in Britain. Just as Ike and Tina were slipping into relative obscurity here, and Phil lost the Righteous Brothers, the news of the combination came through and everyone wondered what the finished product would be like. Phil signed Ike and Tina Turner for a contract some months ago when news of the Righteous Brothers dissatisfaction leaked out. The reason for the Brothers leaving Phil isn't yet known but most probably they weren't happy about the fate of other artists who had recorded for Phil.

The usual Spector policy is just to forget about any artists if his happy with whom he can't produce satisfactory records (up to his own standards). So far the careers of Bob B. Soxx, Darlene Love, the Crystals (although they moved to another label when their contract expired) and the Ronettes have all been stopped in mid stream, as far as records go at least.

TEDDY BEARS

Phil's musical career started with the Teddy Bears (remember that picture last week?). There were originally four of them, and their careers have progressed—or retrogressed in interesting ways. The girl singer Annette Bard (real name Kielbard) was 16 when the group cut "To Know Him Is To Love Him"; and that was in 1958. After making a few more Teddy Bears records, Annette slipped into relative obscurity but did some studio session work. But a couple of years ago she co-wrote, with her 15-year-old brother, a song called "Little Cobra" which was the biggest hit for the Rip Chords; who consisted then of Bruce Johnston (now a Beach Boy) and Terry Melchor (Doris Day's son, and a record producer).

Marshall Leib (19), was the other Teddy Bear in the photo, and he worked in various studios after the Teddy Bears broke up. He was used by Imperial, and A & M (in fact he produced the Rip of Chris Montez's "Call Me") and came to Britain in May last year as the Everley Brothers bass guitarist when they were plugging "The Price Of Love".

Harvey Goldstein wasn't in the picture but he now works for Liberty records. All four of them came from Fairfax High School, and all were of Jewish descent—others who later went to that school were Lou Adler—he runs Dunhill records, P. F. Sloan and Steve Harris, the songwriter.

Phil was 18 when they cut "To Know Him Is To Love Him"/"Don't You Worry My Little Pet" (London-Dore HLN 8733), "Oh Why"/"I Don't Need You Anymore" (London-Imperial HLP 8836) and lastly "You Said Goodbye"/"If You Only Knew" (London-Imperial HLP 8889). All six sides were written by Phil, but when Phil visited Britain a couple of years back he told me that he wasn't a member of the singing group after the first record.

Strangely enough, "River Deep—Mountain High" isn't even in the top hundred chart in the States—usually his records do better there than here. A lot of the credit for the success of this song must go to the pirate radio ships, without whose plugging it couldn't possibly have been a hit. Ike and Tina have been around for almost as many years as Phil Spector. They have had a travelling review going for nearly six years in America, and their first hits were on the American Sue label with such songs as "A Fool In Love" (revived this week by Karol Keyes), "It's Gonna Work Out Fine", "Poor Fool" and "Tra La La La". All of these were far too way-out to click here and except for "Work Out Fine", Ike was only present instrumentally. Then they moved to other labels where their hits included "Can't Believe What You Say" for the Kent label, and the fantastic "Finger Poppin'" for Warner Brothers. Two LP's have been issued here but many more in the States.

Ike was born 27 years ago in Clarkdale, Mississippi, just east of Arkansas. He began playing piano and guitar and in his teens formed his own band which became well known locally. He was playing at a dance when Tina began to ask him for a chance to sing with the band. After much persuasion Tina was led into a recording studio to hear a record that Ike was cutting with a male singer. It was "A Fool In Love" which he wrote, and when the singer didn't turn up, Tina's big chance arrived. She sang the song, and the record was a massive hit. The couple married and continued professionally—they also signed up three girls, and called them The Kletles—they also had some solo hits like "I'm Blue", "Peaches and Cream" and "I'm So Thankful".

NORMAN JOPLING



A 'before and after' story...

QUOTE FROM:

ALEXIS KORNER: "What I want is a new group name. We started as Alexis Korner's Blues Incorporated in 1962, but on our new record, "River's Invitation", the group gets no credit. Blues Inc. was a good name but it focussed too much attention on me. Now we want a new name, which doesn't give credit to any one person. We don't want any stars. We know exactly what sound we are looking for. It's a cross between Fats Domino, Percy Mayfield, Joe Tex, Junior Walker, with African drumming."

"People used to be scandalised when I played blues to amplified guitar accompaniment. I am still trying to prove that the blues is not a mysterious musical form appreciated by a dedicated few but something which everybody can enjoy. For me, blues are a commercial proposition and can be made intelligible and that is my responsibility as a singer and a musician."

"Somebody asked me recently if I was the original Alexis Korner. It could have been because I no longer have the moustache. It got smelly, like an old sock, and had to be changed. Also it started going its own way and I became deaf when it grew into my ears. I asked the barber to trim it and fell asleep in the chair. When I woke up I had an Adolph Hitler and so I went home and shaved it off completely."

ALEXIS KORNER — before (long before) and after the great shave. The after picture is an RM Pic.



IN YOUR SHOP

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I love him F 12415

THE FALLING LEAVES

Beggars parade F 12420

MICK LUVZIT

Long time between lovers F 12421

JOY MARSHALL

The more I see you F 12422

THE TREMELOES

Blessed F 12423



45 rpm record

THE DECCA RECORD COMPANY LIMITED, DECCA HQ



the beatles



BOB DYLAN seen at one of his concerts recently, looking almost as wild as Tina Turner (above).

WITH A MIXTURE OF FOLK, ROCK & COMEDY, DYLAN SHOWS HE CAN TAKE EVERY INSULT BUT NOT A COMPLIMENT

EQUALITY, I spoke the word, as if a wedding vow, ah but I was so much older then, I'm younger than that now . . . " Bob Dylan thus changed. It all began with a song called "My Back Pages", recorded some three years ago on an LP and reached its probable culmination at the Royal Albert Hall the other week when he performed his last British concert.

As always, Dylan is logical and compromising. A full half of his concert is given purely to his "folk" image in which he accompanies himself on guitar and harmonica. He sang songs like "She Belongs To Me" (nothing like the record) "It's All Over Now Baby Blue", "Desolation Row" and "Mr. Tambourine Man". No songs of protest—of course—although a few of the tuning up sounds were suspiciously reminiscent of the intro of "With God On Our Side". (Not the Rolling Stones hit . . .).

If any of the Beatles were in the audience they may have been embarrassed—or flattered—by Bob's version of "Norwegian Wood" which enlarged and coloured upon the original theme by (Lennon-McCartney).

He also sang "Visions Of Johanna" which he hasn't recorded, and another tune, beautiful and nameless, which proves his talent in this field is unblemished and unaffected by his rock exploits. But before he sang one song he had something to say.

"I'm not going to play any more concerts in England." (This was greeted by a loud silence, which was obviously greatly appreciated by Bob Dylan who crouched even more elf-like over the microphone like some Uriah Heep).

"I'd just like to say that this next song is what your English musical papers would call a 'drug song.' I never have and never will write a 'drug song,' I just don't know how to. It's not a 'drug song.' It's just vulgar."

These brave words were greeted by loud cheers, even

though "Rainy Day Women" (he didn't plug that one) is supposedly an American term for Marijuana cigarette. After the interval he returned with his group and launched into an ear-splitting cacophony which he hadn't recorded. The sound, despite being electrical and groupy, was still so far removed from conventional group music as to be still strictly Dylan.

Then the old guard started walking out. The people who had been secretly hoping that Dylan would reform and make a full confession of his musical sins realised that he was enjoying taunting them as much as ever. Before the end of the concert, about 25 per cent of the total audience had walked out. Another 25 per cent stayed under sufferance and didn't show overmuch enthusiasm.

"I like all my old songs," he said. "I never said I didn't like my old songs." (his pronunciation when saying this was unbelievably funny). "It's just that things change all the time. Everybody knows that. I never said they were 'rubbish.' That word isn't in my vocabulary. I wouldn't use the word 'rubbish' if it were lying on the street and I could pick it up.

The hecklers were in full force by now and just about everything possible was hurled at Bob (verbally, no missiles were seen). He coped very well with them, like "The music you are hearing — if you have any suggestions on how it could be played better or the words could be improved?" He ploughed through "I Don't Believe You," which was originally a folk tune

and which he's now rocked up. Others included "Everybody's Down" and "I See You've Got Your Leopard Skin Spotted Pill Box Hat."

"This is not English music you're listening to. You haven't really heard American music before. I'm sick of people asking what does it mean. It means NOTHING." He then launched into "Just Like Tom Thumb's Blues", amidst shouts of 'Rubbish' and 'Rock and Roll for ever.'

The highlight came when Bob sat down to the piano and did "Ballad Of A Thin Man", which silenced even the folksier elements. He ended up with "Like A Rolling Stone," jumping and yelling all over the stage and looking (as all the girls said) very sweet.

But the only thing he couldn't do was take compliments. When anyone yelled out in favour of him, all he did was give a sheepish embarrassed smile and a little condescending wave.

NORMAN JOPLING

SHAMES FOR 'CURTAIN' TOUR

The Crying Shames are being negotiated for a tour of Poland in late August or September. This would follow an Irish ballroom stint from July 30 to August 6. The group spend three days in Paris from June 3 doing TV and radio work and appearing in clubs. Later that month (22), they fly to Frankfurt for two days of TV shows, then move to Vermeilly in France for more TV and another club engagement lasting six days.

DPS TODAY

ROY ORBISON Lana HLU 10051

JEANNIE SEELY
Don't touch me HLU 10052



THE WOMENFOLK
The last thing on my mind RCA 1522



WILMA BURGESS
Don't touch me 05961



DECLAN RYAN & THE ARRIVALS
My wishful dreaming MD 1050



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

One rock track on Walker E.P. & Spoonful U.S. hit also on E.P.

BARBARA LEWIS "It's Magic" — It's Magic; The Shadow Of Your Smile; Let It Be Me; Quiet Nights; Since I Fell For You; Don't Forget About Me; I Only Miss Him When I Think Of Him; Yesterday; He's So Bad; A Taste Of Honey; Sorrow; Who Can I Turn To (Atlantic 38792).

THE mellow blues tinged style of Miss Lewis is put to good effect here on a collection of pop standards with a few new songs. Much more adult than most blues-oriented girl singers—in fact this would make an impression with the Peggy Lee, Ella Fitzgerald market if it was played enough. The only heavy track is her single "Don't Forget About Me". A beautiful album.

★ ★ ★ **MOSE ALLISON** "Mose Alive" (Atlantic 38707).

THE relaxed, swinging style of Mr. Allison as recorded at the "Lighthouse" in Hermosa Beach, California. It's such great light music, with Mose's piano seeming to have a mind of its own yet blending in perfectly with his relaxing vocals. But it's all quite exciting and contains many of his favourite tunes such as "Seventh Son", "Baby Please Don't Go" and "I'm Gonna Get Myself A Farm". Two non-vocals included.

★ ★ ★ **CHRIS KENNER** "Land Of 1000 Dances"; Come Back and See; How Far; Time; Come and See About Me; Packing Up; Something You Got; I Like It Like That; Part 2; Go Thru Life; A Very True Story; That's My Girl (Atlantic 38708).

CHRIS Kenner is one of the greatest Rhythm and Blues talents in the States. This album reflects some of the facets of that talent. He wrote every selection here, which range from the hypnotic "Land Of 1000 Dances", the raunchy "A Very True Story", and the soulful "Something You Got". The brass backings are dramatic and effective, and his voice, which at first hearing may seem drab, can later be found to be subtle and responsive. All of this material was recorded for his previous label, Instant, and sold to Atlantic.

PATTI LA BELLE & HER BELLES "Over The Rainbow" (Atlantic 38701).

PATTI'S single of "Over The Rainbow" wasn't everybody's favourite record. This LP is less strident than that, but it's all much in the same vein. These girls have a lot of feeling and power as they show in "All Or Nothing", probably the best track here. But one gets the feeling they have not yet found the type of material most suitable for them.

★ ★ **JAN & DEAN** "Folk 'n' Roll" (Liberty LBV 1304).

SOME folk-rock hits given a near as possible treatment to the originals by Jan and Dean. There's a slight tongue-in-cheek "Folk City" and a rather sickeningly patriotic "Universal Coward". How they can sing that, and "Eve Of Destruction" on the same LP is beyond comprehension.

★ ★ **FRANK SINATRA** "Moonlight Sinatra" — Moonlight Becomes You; Moon Song; Moonlight Serenade; Reaching For The Moon; I Wished On The Moon; Oh, You Crazy Moon; The Moon Got In My Eyes; Moonlight Mood; Moon Love; Moon Was Yellow (Reprise R 1018).

WITH Nelson Riddle, lavished imaginative in his arrangements, the suv'nor pays tribute to the moon and these standards, mostly at gentle mid-tempo, come up with superior professionalism. A stand-out Sinatra set. "Nuff said".

★ ★ ★ **DEAN MARTIN** "Matt Helm Sings Songs" From The Silencers" (Reprise R 621).

FOUR instrumentals but the rest features old drawly voice in the specially adapted numbers from his money-spinner of a spy film. Numbers include "Last Round-Up", "Side By Side", "Sunny Side Of The Street", "Glorio Of Love". Good souvenir, also good singing, and well arranged by Ernie Freeman and Gene Page.

FRANKIE VAUGHAN "Return Date" (Philips RL 7795).

THIS is Frankie at the "Talk Of The Town" singing many of the songs which are associated with him. It's a live performance, so there's audience participation and plenty of atmosphere. Songs: "Green Door"; "Tower Of Strength"; and of course "Give Me The Moonlight". He's "Mr Show Business" all right.

★ ★ ★ **PETER COOK AND DUDLEY MOORE** "Once Moore With Cook"

—Dud and Pete On Sex; Father And Son; The Frog And Peach; Six Of The Best; The Music Teacher; A Bit Of A Chat; Dud And Pete At The Zoo; The Psychiatrist (Decca LK 4785).

THIS is a hilarious record. There's not much to say about it without actually repeating the jokes. Adapted from the BBC TV series "Not Only But Also," this features several "Dud and Pete" tracks perhaps the funniest though is "Father And Son" which owes much of its humour to real life situations.

★ ★ ★ **ANTHONY NEWLEY** "Who Can I Turn To?" (RCA Victor RD 7727).

A COLLECTION from the successful "Roar Of The Greasepaint", second hit musical from Tony and Leslie Bricusse. Title song is an obvious stand-out, but so many of the others are worthy of that status like "Where Would You Be Without Me", or "Beautiful Land", or "My First Love Song". All delivered with that high-charged individuality of phrasing and pronunciation — Tony still breaks the accepted rules.

★ ★ ★ **J. R. WALKER & THE ALL STARS** "Soul Session (Tamba Motown TML 11029).

A PURELY instrumental LP, as opposed to his last which was a mixed bag. Very bluesy mood music all the way through, but with the beat never letting up. This is how the sax should be played — really gorgeous funky sounds all the way through.

THE LOVIN' SPOONFUL "Did You Ever Have To Make Up Your Mind" — Did You Ever Have To Make Up Your Mind; Blues In The Bottle; Younger Girl; The Sporting Life (Kama Sutra KEP 300).

FIRST from the new label shows that they aren't going to release the rather ancient title track as the follow-up single to "Daydream." Nice pleasant sound on "Younger Girl," and of course there's the phenomenally different "Blues In The Bottle".

★ ★ ★ **THE WALKER BROTHERS** "I Need You" — Looking For Me; Young Man Cred; Everything's Gonna Be Alright; I Need You (Philips BE 12596). Three typically smooth and sophisticated Walker tunes, plus Willie Mitchell's "Everything's Gonna Be Alright" which they rock up better than one might expect.

★ ★ ★ **JIMMY DEAN** "The Best Of Jimmy Dean" — Striker; Hell; When I Grow Too Old To Dream; Big Bad John; First Thing Ev'ry Morning (CBS EP 6675). Country flavoured EP, which includes that ultimate tear-jerker "Big Bad John".

★ ★ ★ **ANDY STEWART** "Donald Where's Your Trousers?"; Dancing In Kyle; The Battle's O'er; Tunes Of Glory (HMV ZEG 8950). These titles, with the grinning face of Mr. Stewart on the cover speak entirely for themselves.

★ ★ ★ **WOUT STEENHUIS** "Hawaii — Land Of Romance" — Hawaiian Wedding Song; Moon River; Paradise; Hawaiian Twilight (Columbia SEG 8487). The adaptable guitar of Mr. W. is put to the not too stringent test on these pleasant but not too far out South Sea type melodies. Very nice.



THE WALKER BROTHERS—not a bad EP at all from them. (RM pic.)

CLIFF RICHARD "Love Is Forever"—My Colouring Book; Fly Me To The Moon; Someday; Everyone Needs Someone To Love (Columbia SEG 8488). An extremely pleasant and adult EP from Cliff. Lots of variety with all the tracks sounding different.

★ ★ ★ **THE BAJA MARIMBA BAND** "Brasilia"—Brasilia; Guacomole; Majores; Hecho En Mexico (Pye Int. NEP 4402). Another group from the Herb Alpert stable, with four latin items taken at an amusing and interesting pace.

★ ★ ★ **THE HOLLIES** "I Can't Let Go"—I Can't Let Go; Look Through Any Window; I've Got A Way Of My Own; So Lonely (Parlophone GE 351). Four familiar tracks, wonder why they didn't include "I Needed Someone"? Instrumental **MANFRED MANN** "Sad; My Generation; Satisfaction; I Got You Babe (HMV TEG 8949). Although this is a very clever EP, it's hard to see "Do Wah Diddy" fans buying it. The musical progression on their "Satisfaction" is tremendous.

There are groups and there are people and there are groups of people this group is people who are real and different because mamas are different from papas and mamas and papas are different from everybody

The Mama's and The Papa's LP

RD 7803



RCA Victor Records product of The Decca Record Company Limited Decca House, Albert Embankment, London SE1

IF YOU CAN BELIEVE YOUR EYES AND EARS THE MAMA'S AND THE PAPA'S



INCLUDES CALIFORNIA DREAMIN'

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

STARTING with "Get Down With It and running, same side, into "Satisfaction". This "N" that gets a bluesy sound...

rapid reviews

"Deegars Parade" (Decca F 12420), a good song with strong commercial appeal Brian Poole's outfit...

Two discs, on different labels, from LISA SHANE, who takes her hit "Fanny Girl" from Barbara Streisand...

THE FLINTLOCKS tackle "What Goes On?" (Decca F 12412) in a truly melodic and professional fashion...

THE STANDELLS: Dirty Water: Rari (Capitol CL 15446). Story-line bit hoarsely yelled—a hit in the States...

CLEO LAINE AND RAY ELLINGTON: We Should've Stabilemates (Fontana F 7841). Excellent pairing—clever enough, but more for older folk...

JULIE ROGERS: I Love Him; Lullaby For Lovers (Mercury MF 317). Super-stylish ballad, well-sung, but without that immediately catchiness...

THE CYMBALINE: Top Girl; Can You Hear Me (Mercury MF 318). Good social, but persistent and strong sound all the way...

VARIOUS ARTISTS: Paint It Black etc. (Top Six No. 29). Usual high standards but somebody said the girl sang too well...

MARY BYGRAVES: Always Together; Remember When We Made Those Memories (Pye 11216). Another catchy little song, full of sentimentality...

SANDY: Solitary Man; You'll Never Know (Columbia DB 7928). Neil Diamond song for one half of the old Rick and Sandy duo...

DOWNLINERS SECT: Glendora; I'll Find Out (Columbia DB 7929). May prove the SECT's most commercial single yet...

CLAIRE FRANCIS: I've Got My Own Thing Going; Here I Go Again (Polydor RM 54979). Self-produced, with a pipe, gimmicky enough...

LOUIS ARMSTRONG: Mame; When The Saints Go Marching In (Mercury MF 914). Musical show tune and Louis at catchy enough form...

Norman Jopling and Peter Jones new albums reviewed by Norman

SPECIALIST fans of the blues will be able to add more to their collection with "Bluebird Blues" (RCA Victor RD 7786) which features such stars as ARTHUR CHASE, PETER DINKEL, JOHN ESTES and others...

There are another two volumes of "The Country Music Hall of Fame" from London's Starline catalogue, which is a goldmine of country music (London HAB 82814)...

MARY ROBBINS has sung some different kinds of songs in his time, but his deep tones encompass a good collection of hymns and gospel songs on "What God Has Done for Me" (BPG 62689)...



THE SWINGING BLUE JEANS (RM Pic).

Mostly American biggies this week, but there are home-grown favourites like the Blue Jeans, and new wonder boy Oscar, and more yodelling from Frank

THE TOYS: Silver Spoon; Can't Get Enough of Your Baby (State-side SS 519). Another classical theme dressed up, mostly with lead voice and gentle piano going behind...

TOP FIFTY TIP: ROY ORBISON: Lana; House Without Windows (London HLU 10651). Curious growing sounds early on, then it's typical, but rather dated, Orbison. However his personality comes over well...

THE NEWBEATS: Crying My Heart Out; Short on Love (Hickory 1377). Those falsetto gimmicks a-pleanty and a forcing, dynamic beat—but not really different enough to make the grade...

FIVE'S COMPANY: Sunday For Seven Days; The Big Kill (Pye 17118). Highly original group on a semi-folkie, amusing item that could do well with the plus. Good harmonies, too, and a commercial sort of presentation...

THE GENTRYS: Everyday I Have To Cry; Don't Let It Be (MGM 1312). An old song (Arthur Alexander) and performed well enough to win spins this time round. Tinkling sort of sound. Lyrics well-treated...

LITTLE ANTHONY AND THE IMPERIALS: Better Use Your Head; The Wonder of It All (United Artists UP 117). Well-voiced Tony on a break-neck tempoed song of fair charm and lyrics. But perhaps too-oomuch for British tastes...

DANNY WILLIAMS: Since You Set Me Free; Baby; I Really Didn't Know What Hit Me (HMV Pop 1332). Definitely more teen-commercial than usual. Danny double-tracks through a goodly ballad. Builds well and clever use of chorus and orchestra...



JAMES BROWN (RM Pic).

OSCAR: Club Of Lights; Waking Up (Reaction 51403). A human tip for the Fifty this, but there's a massive publicity drive going on...

TOP FIFTY TIP: FRANK IFIELD: No One Will Ever Know; I'm Swaying All My Love (Columbia DB 7940). Rather a change of style for Frank. Double-tracked to start with, on a relaxed tempo song, with a distinct country feel to it...

TOP FIFTY TIP: JAMES BROWN: It's A Man's Man's World; Is It Or Is It Not? (Pye Int. 78 23711). Brown is probably the only performer who is both over-rated and under-rated at the same time...

SOUNDS ORCHESTRAL: Image; Letter Edged In Black (Pye Piccadilly 3322). Fine piano (Johnny Pearson) and good arrangement of a fair-enough theme. But not too immediately catchy...

CLIFF BENNETT AND THE REBEL ROUSERS: Hold On I'm A Comin'; Eyes For You (Parlophone R 5466). Massive sound and a chartworthy vocal from Cliff. Just missed a "Tip" but pluses could rate this right into the Fifty...

THE CONTOURS: Determination; Just A Little Misunderstanding (Tama Motown TMG 564). Repetitive and riffish sort of beat, but nothing too different about this one. Has an air of frenzy about it...

MARVIN GAYE: Take This Heart Of Mine; Need Your Lovin' (Tama Motown TMG 563). Takes time to get under way, but Marvin eventually gets going at a brisk tempo, with fair lyrics to help. But not a big hit...

GUY DARRELL: I've Been Hurt; Blessed (CBS 202982). Best in a while from Guy, who sings with urgency, style, and is helped by a big, big beat. Could easily be a bit of a chart-buster...

JEANNE SEELY: Don't Touch Me; You Tied Tin Cans To My Heart (London HLU 10052). Starting to move balladly hit in the States. Might do well here but it's a bit schmalzy. Not bad words...

AN OUTSTANDING UNION PICTURE ALBUM — UNITED ARTISTS RECORDS SULP 1139 STEREO ULP 1139



ORIGINAL MOTION PICTURE SCORE MUSIC COMPOSED AND CONDUCTED BY FRANK CORDELL. SINGLE RELEASE OF THEME BY FERRANTE and TEICHER ALSO ON UNITED ARTISTS UP 1138

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The
Tony Hall
Column



HOW I DISCOVERED Bob Dylan

I MUST own up. Unlike many of you, I've never really been exposed to Bob Dylan. Except for his hit singles. And one LP—"Highway 61 Revisited". Until the other Thursday, that is. At the Royal Albert Hall. I went with an open mind. Possibly I was a little apprehensive. After reading reports of his other concerts. About the boing. And the purists' protest walkouts. Strangely enough, I had a feeling I might even dig the second half—with the group—more than the first!

All I can say is that I found him absolutely fascinating. This little, frail-looking fuzzy-haired figure with his spastic-like stumble completely captivated me. And I thoroughly enjoyed both halves. Though I must admit, it took a lot of mental adjusting to accept the second after the first.

Virtually all the songs in his solo set were new to me. Except for "Mr. Tambourine Man". And even that had many more choruses than I'd ever imagined. As I write this, two weeks after the event, my memory is a little hazy about individual items. But I remember the one about Louise and her "hatful of rain" and Johanna . . . the one about "she makes love like a woman—but breaks like a little girl" . . . and, of course, the fantastic "Desolation Row". In many of them, there was this obsession with despair, death and dirt. On first hearing, it was difficult to grasp the full meaning of everything he sang. And I wondered how many of those in the packed-to-capacity hall who, unlike myself, had heard Dylan often, really understood his message.

SINCERE SEND UP

I loved his sound. The nasal way in which he bent his notes. At times, it seemed like a sincere send-up of himself. But what impressed me equally as much was his musicianship. His harmonica-playing was insane. Just great. There seemed a strong Indian influence to his phrasing at times. But all the time, his sound was sensational. He's a much better musician than everyone else in the box I shared gave him credit for.

Sound again was what impressed me most about the set with the group. Despite the catcalls of certain sections of the crowd and the bad national press reviews, it contained some excellent musicians. Especially the knockout drummer. And the lead guitarist. The patterns the group got going—especially when Dylan joined in on harmonica—were tremendous. Sounds! Sounds! Sounds!

My one regret about this second set, was that I couldn't hear Dylan's lyrics. Because I'd have liked to. But this was the only reservation I had.

Bear with me for only "discovering" Dylan so late in the day. But despite what others may say about something (and I'm sure this applies equally well to a lot of my personal "raves" in this column every week), it's only when one is personally exposed to it and personally feels it that one can really appreciate and enjoy. And I dug Dylan very much. Whether or not he's a nut (as some have said) I wouldn't know. I thought he was a genius!

Coda: There are five more Dylan LPs available on CBS. I've ordered them all.

INADEQUATE REVIEW

● On reflection, I feel that my "rave" in last week's RM about the Beach Boys' new "Pet Sounds" album was extremely inadequate. It has so much sensitivity. And so much subtlety. It's not a rave-up by any means. Not really one for the dancers, either. It's one to sit and listen to—and enjoy—quietly and serenely. Its main attraction is probably Brian Wilson's brilliant arrangements. He's dreamed up some sensational sounds. Every track has something different and new. And one hears something new at every playing. Apart from the instrumental sounds, the way Brian has voiced "The Beach Boys' harmonies is equally exciting. Their voices seem to climb on top of each other at times. A simply tremendous LP.

● At Indian sitarist Ravi Shankar's outstanding Royal Festival Hall concert the other night, I liked the way he thanked "George Beatie, The Rolling Stones and your other wonderful pops" (isn't that great!) for their help in popularising the sitars. He also expressed a fervent hope that this interest in Indian music would not die out overnight like "a passion". As Ravi said: "I've been playing for 36 years. And I've still got so much to learn".

In the audience (among others) George Beatie, Big Jim Sullivan, The Pretty Things and The Merseys.

● My record of the week? "Rain", the "B" side of the Beatles' new single. When you play it, turn the volume right up. Feel it. Get inside it. Enjoy it.



names & faces

by
PETER
JONES

CASS Elliott, of the Mama's and Papa's, is a folk person. Swathed in velvet and wearing white leather boots, she hums round Hollywood in a little red Renault with a sticker on the back that firmly states that "Paul Butterfield is Blue and Beautiful". Who could argue with her?

She is an ample, benevolent person with vibrant green eyes and long, glossy hair, and in many ways is the "sound" of the group. She is 22, lives in Hollywood via Baltimore, Maryland, and New York City. She used to sing lustily with some people called "The Big Three" and later with a rock 'n' roll band called "The Mugwumps".

Of the four Mama's and Papa's, one gets the impression that Cass is enjoying it more than the rest. That is to say that Cass has developed as a person as a result of it all. She always was warm, she is now warmer. She always was amusing. Now she's amusing-er. She always was full of the joy of life, even when it wasn't always her way. Now she is overflowing . . .

And so, behind her purple-tinted Ben Franklin specs, Cass surveys the world and in the light of her new-found success the world surveys her. Everybody knows Cass and everybody likes her. Should you mention the fact that you know the Mama's and the Papa's, people smile and say "Say hello to Cass". She revels in the weird, takes a delight in the ridiculous, has a passion for anything strange.

Her favourite singer is Englishman Paul McDowell, who used to sing with the Temperance Seven. People have a tendency not to have heard of "Whispering" Paul, which is unfortunate, because there are few people around who can sing "I Love My Chilli-Bom-Bom" through a megaphone and still maintain their cool. If "Whispering" Paul is one, then Cass is certainly another. A.W.



HERE'S lively blonde Karol Keyes with what looks like a new line in tattooing. In fact, she basks in a photographic slide of Messrs. Jagger, Richard, Watts, Jones and Wyman . . . a highly distinctive shot. It was part of a presentation idea from "Top Of The Pops" producer Johnnie Stewart. And Karol? Doing well in cabaret, etc. — her last disc was "A Fool In Love" (Columbia). Picture by Ron Howard.

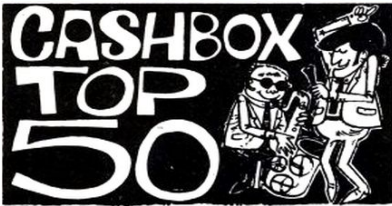


A DISC jockey who gets about quite a lot is 20-year-old Ray Peterson, who appears at the Marquee, the Big L. Discotheque and La Discotheque in Wardour Street, in London's Soho. Ray has been pro. for about six months and has built up a large London following. He likes fast cars, Tamla Motown, Cats and Cornish cream. Who doesn't . . .



HERE are the Carrolls, new Polydor group — they're the foursome who created "Surrender Your Love," a highly-promising debut disc. In fact, they're all related to each other, which is one way of keeping the royalties all in the same family! There's Irene Carroll, Dusty Springfield admirer and lead singer, and there is Michael Carroll, Leslie Carroll, Ronnie Carroll, who all play guitar. They formed up about a year ago in Liverpool, rehearsing for several months under manager Len Wady who kept them under wraps until their performance-standard was really good enough to capture all kinds of audiences.

RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 PAINT IT BLACK*
2 (4) Rolling Stones (London)
- 2 WHEN A MAN LOVES A WOMAN*
3 (8) Percy Sledge (Atlantic)
- 3 A GROOVY KIND OF LOVE*
1 (7) The Mindbenders (Fontana)
- 4 I AM A ROCK*
4 (3) Simon and Garfunkel (Columbia)
- 5 DID YOU EVER HAVE TO MAKE UP YOUR MIND*
7 (4) Lovin' Spoonful (Kama Sutra)
- 6 IT'S MAN'S MAN'S MAN'S WORLD*
4 (6) James Brown (King)
- 7 MONDAY-MONDAY*
5 (9) The Mamas & Papas (Dunhill)
- 8 STRANGERS IN THE NIGHT*
10 (5) Frank Sinatra (Reprise)
- 9 GREEN GRASS*
11 (3) Gary Lewis (Liberty)
- 10 COOL JERK*
19 (6) Capitols (Karen)
- 11 BAREFOOTIN'*
12 (5) Robert Parker (Nola)
- 12 RAINY DAY WOMEN NUMBERS 12 and 35*
8 (3) Bob Dylan (Columbia)
- 13 SWEET TALKING GUY*
16 (4) Chiffons (Laurie)
- 14 OPUS 17*
21 (5) Four Seasons (Phillips)
- 15 LOVE IS LIKE AN ITCHING IN MY HEART*
9 (7) Supremes (Motown)
- 16 HOLD ON, I'M COMING*
17 (6) Sam and Dave (Siz)
- 17 COME ON LET'S GO*
18 (6) McCoys (Bans)
- 18 MAMA*
24 (3) B. J. Thomas (Septers)
- 19 RED RUBBER BALL*
31 (3) Cyle (Columbia)
- 20 THE MORE I SEE YOU*
25 (4) Chris Montez (A & M)
- 21 I'M A ROAD RUNNER*
22 (6) Jr. Walker (Soul)
- 22 OH HOW HAPPY
22 (4) Shades of Blue (Impact)
- 23 DON'T BRING ME DOWN*
30 (3) Animals (MGMA)
- 24 GIRL IN LOVE*
28 (3) Outlander (Capitol)
- 25 AIN'T TOO PROUD TO BEG
32 (2) Temptations (Gordy)
- 26 YOU DON'T HAVE TO SAY YOU LOVE ME*
29 (2) Dusty Springfield (Philips)
- 27 MESSAGE TO MICHAEL*
13 (8) Dionne Warwick (Septers)
- 28 KICKS*
12 (8) Paul Revere and the Raiders (Columbia)
- 29 DOUBLE SHOT
28 (4) Swingin' Medallions (Philips)
- 30 DIRTY WATER*
42 (2) Standells (Tower)
- 31 HE
11 (1) Righteous Brothers (A&W)
- 32 SUN AIN'T GONNA SHINE*
12 (7) Walker Bros. (Smash)
- 33 GOOD LOVIN'*
15 (12) Young Rascals (Atlantic)
- 34 LET'S GET STONED*
45 (2) Ray Charles (A.B.C.)
- 35 HANKY PANKY
— (1) Tommy James and the Shondells (Rowletta)
- 36 PLEASE TELL ME WHY
— (1) Dave Clark Five (Epic)
- 37 THE 'A' TEAM*
29 (8) St. Sat. Barry Sadler (RCA)
- 38 MY LITTLE RED BOOK
— (1) Love (Elektra)
- 39 TAKE THIS HEART OF MINE*
49 (2) Marvin Gaye (Tamla)
- 40 COME RUNNING BACK
41 (4) Dean Martin (Reprise)
- 41 CRYIN'
— (1) Jay and the Americans (United Artists)
- 42 I LOVE 1,000 TIMES*
47 (2) Platters (Musicor)
- 43 YOUNGER GIRL*
— (1) The Critics (Kapp)
- 44 I LOVE YOU DROPS*
46 (12) Vicki Darnell (Tolton)
- 45 TWINKLE TOES*
49 (3) Roy Orbison (MGM)
- 46 BACKSTAGE*
26 (6) Gene Pitney (Musicor)
- 47 THE LAST WORD IN LONESOME IS ME
37 (4) Eddy Arnold (RCA)
- 48 NINETY NINE AND ONE HALF
— (1) Wilson Pickett (Atlantic)
- 49 YOUNGER GIRL
— (1) Bondells (Mercury)
- 50 PAPERBACK WRITER*
— (1) Beattles (Capitol)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

- Good Time Charlie—Bobby Bland (Duke)
Popsicle—Jan and Dean (Liberty)
S.Y.S.L.J.F.M.—Joe Tex (Dial)
Little Girl—Syndicate of Sound (Bell)
Hey Joe—The Leaves (Mira)
Loving You Is Sweeter Than Ever—The Four Tops (Motown)
When a Woman Loves a Man—Esther Phillips (Atlantic)
It's Over—Jimmy Rodgers (Dot)
Oh Yeah—Shadows of Knight (Dunwich)
Wiedersch'n—Al Martino (Capitol)

TOP L.P.'s

- 1 AFTERMATH
1 Rolling Stones (Decca)
- 2 SOUND OF MUSIC
12 Soundtrack (RCA)
- 3 THE SMALL FACES
3 Small Faces (Decca)
- 4 CILLA SINGS A RAINBOW
4 Cilla Black (Parlophone)
- 5 RUBBER SOUL
2 Beatles (Parlophone)
- 6 ANIMALISMS
7 Animals (Decca)
- 7 SWEET THINGS
8 George Fame (Columbia)
- 8 SHADOW MUSIC
4 Shadows (Columbia)
- 9 MANTOVANI MAGIC
1 Mantovani (Decca)
- 10 THE MOST OF THE ANIMALS
10 The Animals (Columbia)
- 11 TAKE IT EASY WITH THE WALKER BROTHERS
11 Walker Brothers (Philips)
- 12 BYE BYE BLUES
12 Bert Kaempfert (Polydor)
- 13 SONNY SIDE OF CHER
13 Cher (Liberty)
- 14 VOICE OF RICHARD DIMBLEBY
14 Richard Dimbleby (Music for Pleasure)
- 15 THE WONDROUS WORLD OF SONNY AND CHER
15 Sonny and Cher (Atlantic)
- 16 KINDA LATIN
17 Cliff Richard (Columbia)
- 17 BEACH BOYS TODAY
17 The Beach Boys (Capitol)
- 18 WHAT NOW MY LOVE
18 Herb Alpert (Pye)
- 19 MOONLIGHT SINATRA
27 Frank Sinatra (Reprise)

5 YEARS AGO

- 1 SURRENDER
1 Elva Presley
- 2 RUNAWAY
2 Del Shannon
- 3 TEMPTATION
11 Everly Brothers
- 4 PASADENA
7 Temperance Seven
- 5 THE FRIGHTENED CITY
1 The Shadows
- 6 HELLO MARY LOU/
TRAVELLIN' MAN
4 Ricky Nelson
- 7 YOU'LL NEVER KNOW
8 Shirley Bassey
- 8 BUT I DO
3 Charles Frogman Henry
- 9 POP GOES THE WEASEL/BEE-BOM
15 Anthony Newley
- 10 HALFWAY TO PARADISE
10 Billy Fury
- 11 I TOLD EVERY LITTLE STAR
9 Linda Scott
- 12 A GIRL LIKE YOU
— Cliff Richard
- 13 RUNNIN' SCARED
16 Roy Orbison
- 14 MORE THAN I CAN SAY
6 Bobby Vee
- 15 HAVE A DRINK ON ME
12 Lonnie Donegan
- 16 WELL I ASK YOU
14 Eden Kane
- 17 WHAT'D I SAY
13 Jerry Lee Lewis
- 18 LITTLE DEVIL
19 Neil Sedaka
- 19 WEEKEND
— Eddie Cochran
- 20 RING OF FIRE
— Duane Eddy

TOP E.P.'s

- 1 BEACH BOYS HITS
1 Beach Boys (Capitol)
- 2 MACHINES
2 Manfred Mann (HMV)
- 3 SITTING AND THINKING
2 Spencer Davis Group (Fontana)
- 4 DOONICAN'S IRISH STEPS
4 Val Doonican (Decca)
- 5 WITH GOD ON OUR SIDE
4 Joan Baez (Fontana)
- 6 INSTRUMENTAL ASYLUM
1 Manfred Mann (HMV)
- 7 TILL
7 Tony Bennett (CBS)
- 8 THE SEEKERS
8 The Seekers (Columbia)
- 9 MEAN AS HELL
2 Johnny Cash (CBS)
- 10 BARBRA STREISAND EN FRANCAIS
— Barbra Streisand (CBS)



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 STRANGERS IN THE NIGHT
5 (6) Frank Sinatra (Reprise)
- 2 PAINT IT BLACK
2 (4) Rolling Stones (Decca)
- 3 WILD THING
4 (7) Merseys (Fontana)
- 4 SOBROW
4 (7) Merseys (Fontana)
- 5 MONDAY, MONDAY
5 (5) Mamas and Papas (RCA Victor)
- 6 PROMISES
8 (5) Ken Dodd (Columbia)
- 7 WHEN A MAN LOVES A WOMAN
9 (5) Percy Sledge (Atlantic)
- 8 DON'T BRING ME DOWN
13 (2) Animals (Decca)
- 9 SLOOP JOHN B.
6 (8) Beach Boys (Capitol)
- 10 RAINY DAY WOMEN Nos. 12 and 35
7 (5) Bob Dylan (CBS)
- 11 HEY GIRL
10 (5) Small Faces (Decca)
- 12 SHOTGUN WEDDING
11 (8) Roy C. (Islands)
- 13 PRETTY FLAMINGO
12 (8) Manfred Mann (HMV)
- 14 NOTHING COMES EASY
14 (4) Sandie Shaw (Pye)
- 15 OVER UNDER
15 (11) Crispian St. Peters (Decca)
- 16 SIDEWAYS DOWN
21 (2) Yardbirds (Columbia)
- 17 I LOVE HER
19 (5) Paul and Barry Ryan (Decca)
- 18 ONCE THERE WAS A TIME/NOT RESPONSIBLE
20 (4) Tom Jones (Decca)
- 19 YOU DON'T HAVE TO SAY YOU LOVE ME
17 (11) Dusty Springfield (Philips)
- 20 DAY DREAM
15 (9) The Lovin' Spoonful (Pye)
- 21 PIED PIPER
16 (11) Crispian St. Peters (Decca)
- 22 BANG, BANG
22 (11) Cher (Liberty)
- 23 HOLD TIGHT
24 (15) Dave Dee, Dozy, Beaky Mick and Tich (Fontana)
- 24 EIGHT MILES HIGH
30 (6) Byrds (CBS)
- 25 DON'T ANSWER ME
11 (5) Cilla Black (Parlophone)
- 26 CALIFORNIA DREAMIN'
22 (17) Mamas and Papas (RCA)
- 27 SOUL AND INSPIRATION
22 (9) The Righteous Brothers (Verve)
- 28 TWINKIE-LEE
27 (3) Gary Walker (CBS)
- 29 I FEEL A CRY COMING ON
34 (6) Hank Locklin (RCA)
- 30 I'M COMIN' HOME CINDY
28 (5) Trini Lopez (Reprise)
- 31 SUNNY AFTERNOON
— (1) The Kinks (Pye)
- 32 CANT LIVE WITH YOU, CANT WITHOUT YOU
31 (6) Mindbenders (Fontana)
- 33 RIVER DEEP, MOUNTAIN HIGH
15 (1) Ike and Tina Turner (London)
- 34 OPUS 17
16 (5) Four Seasons (Phillips)
- 35 HOW DOES THAT GRAB YOU DARLIN'
29 (7) Nancy Sinatra (Reprise)
- 36 HOMEWARD BOUND
26 (12) Simon and Garfunkel (CBS)
- 37 NOBODY NEEDS YOUR LOVE
— (1) Gene Pitney (Stateside)
- 38 HIDEAWAY
— (1) Dave Dee, Dozy, Beaky Mick and Tich (Fontana)
- 39 STOP HER ON SIGHT (S.O.S.)
35 (15) Edwin Starr (Polydor)
- 40 WATER
29 (4) Geno Washington (Picaadilly)
- 41 THAT'S NICE
32 (10) Neil Christian (Strike)
- 42 SWEET TALKING GUY
47 (2) Chiffons (Stateside)
- 43 MERCY CHERIE
36 (2) Vince Hill (Columbia)
- 44 MAKE THE WORLD GO AWAY
44 (17) Eddie Arnold (RCA)
- 45 ALFIE
27 (11) Cilla Black (Parlophone)
- 46 SOUND OF SILENCE
33 (15) Bachellers (Decca)
- 47 I WANT TO GO WITH YOU
— (1) Eddy Arnold (RCA)
- 48 WHAT'CHA GONNA DO NOW
46 (2) Chris Andrews (Decca)
- 49 CONFUSION
38 (6) Lee Dorsey (Stateside)
- 50 LADY JANE
— (1) David Garrick (Picaadilly)

A blue dot denotes new entry.

BUBBLING UNDER

- Don't Let a Little Pride Stand in Your Way—Billy Fury (Decca)
I Am a Rock—Simon and Garfunkel (CBS)
Lady Jane—Tony Merrick (Columbia)
Noreen Bawn—Kenny and the Skyrockets (Emerald)
Roadrunner—Junior Walker (Tamla Motown)
While I Live—Kenny Damon (Mercury)

BRITAIN'S TOP R & B SINGLES

- 1 WHEN A MAN LOVES A WOMAN
1 Percy Sledge (Atlantic 354901)
- 2 I'M A ROADRUNNER
3 Junior Walker (Tamla-Motown 559)
- 3 HOLD ON I'M COMING
2 Sam and Dave (Atlantic 354905)
- 4 COOL JERK
8 Capitols (Atlantic 354904)
- 5 STOP HER ON SIGHT
5 Edwin Starr (Polydor 56702)
- 6 RIVER
(London HL 19646)
- 7 SO MUCH LOVE
9 Ben E. King (Atlantic 354908)
- 8 SEARCHING FOR MY LOVE
14 Bobby Moore (Chess 9632)
- 9 HAD EYE
4 Willie Mitchell (London HL 10029)
- 10 BILLY'S BAG
7 Billy Preston (Sue 4012)
- 11 YOU'VE GOT MY MIND MESSED UP
18 James Clay (Stateside 597)
- 12 SHOTGUN WEDDING
4 Roy C. (Island 275)
- 13 CONFUSION
11 Lee Dorsey (Stateside 506)
- 14 I SPY FOR THE F.B.I.
— James Thomas (Polydor 56709)
- 15 YOU CANT SIT DOWN
19 Phil Upchurch Combo (Sue WI 4065)
- 16 HOLY MACKEREL
15 Little Richard (Stateside 508)
- 17 NOTHING'S TOO GOOD FOR MY BABY
12 Stevie Wonder (Tamla-Motown 558)
- 18 GONE FOR GOOD
— O. V. Wright (Vocalion 9272)
- 19 GET READY
14 The Temptations (Tamla-Motown 557)
- 20 AIN'T THAT A GROOVE
19 James Brown (Pye International 7N25267)

BRITAIN'S TOP R & B ALBUMS

- 1 OTIS BLUE
3 Otis Redding (Atlantic 5045)
- 2 SOLID GOLD SOUL
1 Various Artists (Atlantic 5048)
- 3 GREATEST HITS
7 Ben E. King (Atlantic 5044)
- 4 SATURDAY NIGHT AT THE UPTOWN
4 Various Artists (Atlantic 5018)
- 5 THE SUE STORY
2 Various Artists (Sue 953)
- 6 GOT MY MOJO WORKING
— Jimmy Smith (Verve 9125)
- 7 LAND OF A 1,000 DANCES
3 Chris Kenner (Atlantic 50708)
- 8 FOUR TOPS SECOND ALBUM
4 Four Tops (Tamla-Motown 11821)
- 9 SOUL BALLADS
8 Otis Redding (Atlantic 5029)
- 10 OVER THE RAINBOW
4 Paul La Belle and the Bluebelles (Atlantic 587061)



THE VOIDS

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'GOME ON OUT'



THAT peculiarly-sounding ending on "Rain" in fact is the intro played backwards... first Carnegie Hall performance for Eddy Arnold... Neil Sedaka going to Moscow in June as a competing pianist in the International Competition in Honour of Tchaikovsky... Mrs. Miller says she can't understand her American success... Beatles have bought ownership of many of Nat King Cole's songs... Johnny Rivers has formed his own label, Soul-Town Records... how about "Rescue Me" as a logical follow-up to "I Surrender"... an Emmy for the "Andy Williams Show" in last week's U.S. TV awards... Dallas Frazier of "Elvira" fame wrote Hollywood Argyle's million-seller "Alley Oop"... what can Tamla-Motown possibly hope to achieve by forbidding its artistes visit Britain?

"One Monkey Don't Stop No Show" on the Animals LP was originally recorded by Joe Tex... Marc Bolan's first book appearing later this year... Monument records branching into the Latin-American field... Trogs "Wild Thing" released on TWO different labels in America—Aero and Fontana... next Drifters record likely to be "You Can't Love 'Em All"... Shell petrol issuing a mini-LP series... the Vee Jay label over three million dollars in debt... Bob and Earl make a comeback with "Baby It's Over"... answer to James Brown's "It's A Man's Man's World" is "It's A Man's Woman's World" by Irma Thomas, produced by James Brown... three more Gene Pitney albums issued in the States... Byds "Mr. Tambourine Man" still top in Philippines... Hollies American LP is called appropriately enough, "Beat Group"... will Percy Sledge record "If I Had A Hammer" (Ochuch).

Vicky Wickham has signed song-writing contract... resident for 7 evenings a week at the new and Lib Club are The Kids, who were discovered in Rome by John Kennedy... Alan Green now a member of our Lon/pool darts club... Lucille Ball and Tony Newley joining at "Times" last week... Ben Carruthers in town filming... Jim Dale has been asked to appear in Shakespeare's "The Winter's Tale" with Laurence Harvey at Edinburgh Festival—after that he'll be filming "Carry On Pimp" (about The Scarlet Pimpernel).

Dave Nicholson adopted a blackbird... Dave Dee causing a near riot at Croydon's Fairfield Hall by running round the orchestra pit... Wayne Fontana and Ray Williams having long chats... Dave Davies has a grudge against Volkswagens... we like the idea of Ray Charles' U.S. chart suggestion... Alan Price's summer tour to play for Neil Christian... Ray Williams calls himself "the go-ro kid"... on July 1, the Artwoods opens at The Town—Rumania... Tony Garland doesn't seem to be at home a lot these days... Dakota Mick Green says he heard "Strangers In The Night" 13 times... Piccadilly and Charing Cross Road... has Terry King not shares in Radio Luxembourg? The Scarlat Garner, Marty Wilde and Joe Brown seen having a ball at Teddy Turner's Mandrake Club... Zombie Chris White period "Leave Me Be" for Sonny and Cher's new "B" side... Marty Tempest announces "I'm back from holiday—what now!"

Jackie De Shannon's British recorded "Come And Get Me" by Dave Bacharach issued this week... only nine discs reached the top of RM's singles chart during the first five months of this year—five fewer than in the comparative period of 1965... Luvver Alex Bell claims his ambition is "to stick it out till the end" recommended to groups wishing to cash in on the "Indian Sound"; BIC's "Agnà Hi Ghar Samabhiye"... Luxembourg's "Battle Of The Giants" revealed that the Beatles are still ahead of the Stones in the popularity stakes... new singer Mick Luvvit name inspired by "The Silencers"... correction to last week's Face item on Beey Lewis—the dynamic bluester is already in Europe—he played U.S. Air Force bases in Britain last month... next Sonny and Cher disc likely to be "Have I Stayed Too Long" by Eric Burdon's much more authentic than the T-Shirt he wore on last week's "Top Of The Pops?"



SANDIE SHAW — still going up in the charts with her much-plugged "Nothing Comes Easy," written of course by Chris Andrews, who is scoring with his double-sided success "What 'Cha Gonna Do Now"/"Lady Oh Lady." In a recent magazine interview, Sandy revealed that there were only four people in the world that she trusted—her mother and father, and Eve Taylor (her manager) and Adam Faith. Sounds like she's got the right idea... (RM photo by Dezo Hoffmann).

The Scaffold TAKE OVER 'UP NORTH'

PATIENCE and perseverance will win through. If you talk to MIKE MCGEAR long enough you will find he has his serious moments. An interview could begin, as mine did, like this:
Q: "How much work does THE SCAFFOLD have in a year?"
A: "Seven foot."
Q: "Left or right?"
A: "Yes! We do a lot of Universities and Glee Clubs — spell S.Q.U.E.Z.Y."

He requests that I write a description of him, which he dictates thus:
 "Tall, lean, bronzed. Pure sex oozes from his every movement. Correction... from every pore — and what sexy hips!"
 He will then reminisce: "We did a show at the Crane Theatre in Liverpool a few years ago and in one of our sketches we asked the audience to guess which group we were imitating. I painted these huge MICK JAGGER lips on my face. After the show this kiddie wrote to me saying that she'd described the show to her friend, who asked "What was Mick Jagger doing there?"

Interspersed with this surrealish nightmare of an interview will come comments from companion **ROGER MCGOUGH**, such as: "The Scaffold are past masters at the past art of fast patterning."
 True.

The passage of time revealed that Roger has written a novel about a Liverpool beat singer which is being published by Heinemann together with some poems, later this year. The poems and novel will also be issued in two paperbacks by Penguin next year.
 "On our press handout," he said, "there is a poem accredited to me, which was written by JOHN GORMAN. JOHN LENNON's assistant tried to get hold of me by 'phone to write the poem, but was unsuccessful. However, he contacted John who wrote one straight away — but they still gave me the credit."

Roger writes the basic scripts for the group's act and all three then work on the poem. When they are appearing at a Festival or at a Theatre, they pre-

pare a new script and rehearse it for about two weeks. When appearing on ballrooms, their act lasts for two half hour spots.
 "We auditioned for TW3" commented Roger, "because someone from the BBC saw us at the Edinburgh Festival. When we went down for the test we looked like a rock group, long hair and scruff. They said we didn't have the right image."
 "That's not true" exclaimed Mike. "We wanted to split us up to do solo items, have us separately, not as the Scaffold."
 "The group are fully professional and we've got various things going. Leo Films want to do a film on us for both the cinema and T.V. They'll be making a 47 minute colour film for American television and also a 25 minute black and white film for British T.V. on us. We'll also be comparing "Now!" on June 15."

Mike describes the act as "a FUN group", whilst Roger takes their act as being humorous, "semi-poetical, adult young humour."
 "Because of our record" says Mike, so many things have opened up for us. We've proved we can appeal to average audiences. So many promoters say that our act is too advanced — but we've proved them wrong with "Gazette" (our T.V. series) alone.
 With the inclusion of ex-FIX saxophonist BOB HARDY, THE HANDFUL are now a sextet. Leader VINNY ISHMAEL comments: "We're also setting singer TERRY HINES to join us this month before we go to the South of France for a season."

As a semi-pro group, THE DENNISOONS only accept bookings at weekends. However, they are anxious to turn pro and enter the recording studios again. They say: "We only have to convince our lead guitarist Steve that it's worthwhile to turn professional and then we can do so."
 THE PETE BEST COMBO have recovered their equipment from Toronto and are awaiting news from their U.S. agent regarding their next Stateside trip. They are not accepting bookings while they are in England.

First novel from TOM KEYES "All Night Stand" about the Liverpool Beat Scene... BRUCE MEGASKELL playing rhythm with ESCORTS in Germany... TERRY THE PILL has signed group called THE ANSWERS... PETER QUAFIE of KINKS painted oil painting of MARIE from photo printed in this column... POLYDOR interested... MINDHENDERS furious that curtain was dropped on them after only three numbers at Liverpool Empire... "We were top of the bill, yet they let local groups play half a dozen numbers. We never even had a chance to play 'Groovy'" says RIC ROTHWELL... You'll be able to win souvenirs of the stars in fascinating competitions starting in this column... BILLY FURY appearing at series of Sunday Concerts at Great Yarmouth from July 3-September 4...



THE SCAFFOLD (left to right)— Roger McGough, Mike McGear and John Gorman.

CHANTS disc due out soon... Tavern owner JOE DAVEY visiting TILES next week.
 BLUE JEANS disc "Sandy" c/w "I'm Gonna Have You" due out on June 17th. "I was thinking of SANDIE SHAW when I sang on the disc" says TERRY SYLVESTER, who admits to coughing on the record. I was present at the wedding of RAY ENNIS to OLWYN OWEN recently and among the huge crowd who gathered at Lime Street Station to see them off on the first stage of their journey to Tangier for 2-weeks honeymoon was JOHN LENNON's favourite comedian NICKY CUFF who sang "Two days Monday". LES BRAID admitted that he would be the next SBJ to get married when he walks down the aisle on August 3 — the other Blue Jeans say that they are holidaying in Majorca at same time that Les will be honeymooning there.

Who said GEORGIE FAME's brass section used at BEATLES recording session? EVERLY BROS. considering recording PADDY CHAMBERS composition... TERRY OATES an honorary Liverpoolian... Two independent record producers going to Liverpool to seek talent... Interested groups can contact me for details... FOUR PENNIES upset because recent Musician's Union ban on them recording network show for radio ships has lost them valuable plugs at time of record release... STEVE HOLLY off to States for modelling jobs secured for her by GOLDIE... on her return would like to become a commercial Major London agency interested in signing KINGSIZE TAYLOR... Who wrote FRUIT EATING BEAR'S debut disc? PETE TOWNSEND... On sunny days several music publishers can be seen standing in Maddox Street watching all the girls go by.
 Yes, Saturday, July 23rd is Cavern re-opening time and celebrities present will include THE PRIME MINISTER, Beattie Bradock, Alderman Livermore, Lord Mayor of Liverpool, Ken Dodd, Kenny Everett and Clem Dalton. TILES members who wish to travel up for the opening should contact the club.

MIKE HAWKER has renewed FREDDIE RYDERS's recording contract. BILL HARRY

- Ted Heath
- Frank Chacksfield
- Stanley Black and The London Festival Orchestra
- Will Glahé
- Mantovani
- Grenadier Guards Band
- Edmundo Ros
- Eric Rogers
- Ronnie Aldrich and his two pianos

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