

DISCweekly



Are you a Donovan fan ?

Turn to pages 2 and 3

READ ALL ABOUT
A FILM YOU
MUST NOT MISS

Yardbird Keith's secret

Turn to page 11



APRIL 17, 1965

SIXPENCE

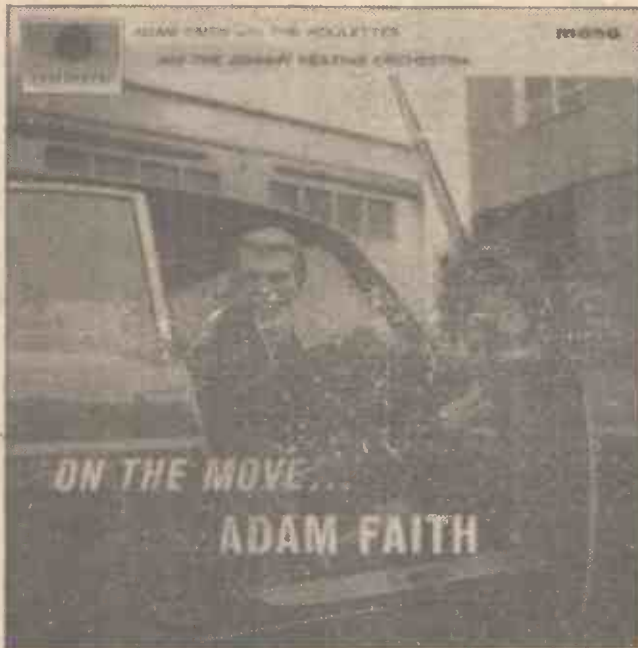
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Parlophone PMC1228 (mono LP)



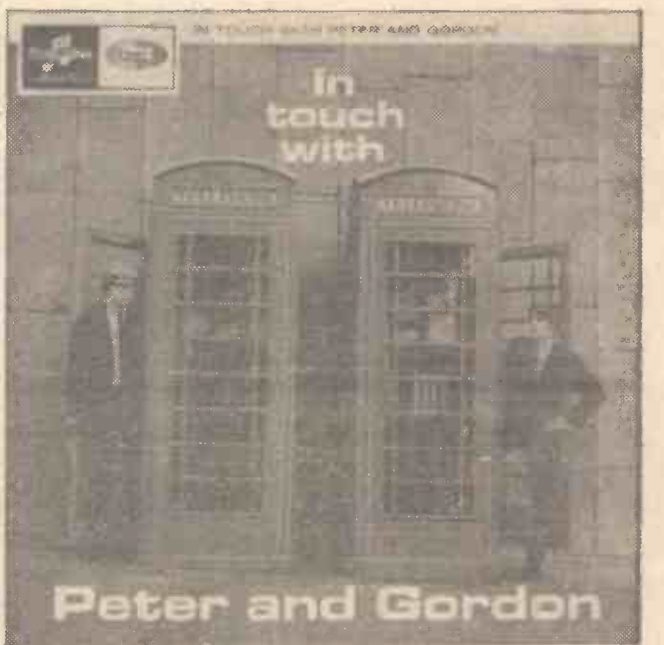
THE FIVE FACES OF MANFRED MANN
H.M.V. CLP1731 (mono LP) TA-CLP1731 (mono tape)



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FREDDIE AND THE DREAMERS You were mad for me
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and here are their latest singles !

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LINE UP DONOVAN FANS!

Would you like an exclusive 10" x 8" photo of Donovan—personally autographed by the star himself with a message just for you?

You can win one in this simple FREE contest, for DISC WEEKLY is offering 100 in this quick 'n' easy competition.

Entry is simplicity itself. All you have to do is write, in not more than 25 words, the reason you think Donovan has made such an impact on the pop scene.

Then fill in your name and address in block capitals, cut out the coupon and post it to "Donovan Contest," DISC WEEKLY, 161 Fleet Street, London, E.C.4, to reach us not later than Friday, April 23.

The Editor will consider every entry and the photos will go to the 100 he considers the best. The winners will be announced in our issue dated May 1 on sale April 29.

100
SIGNED
PHOTOS
TO BE
WON!

DONOVAN IS A HIT BECAUSE

.....

.....

.....

NAME

ADDRESS

.....

WAYNE, UNIT 4, P. THINGS, ON DONOVAN TOUR

WAYNE FONTANA and the Mindbenders, Unit Four Plus Two, and The Pretty Things will all star in the first touring package to be topped by folk furore Donovan. The New Faces and John L. Watson and the Hummelflugs have also been booked.

Wayne and the Mindbenders will appear for the first three dates of the tour, and will then be replaced by The Pretty Things for the remaining itinerary. The other artists will play the complete schedule.

The dates are Glasgow Odeon (May 13), Newcastle City Hall (14), Leicester De Montfort Hall (16), Sheffield City Hall (20), Croydon Fairfield Hall (21), Bournemouth Winter Gardens (22), and Portsmouth Guildhall (23).

Who's next single

THE WHO were recording material for their next single and an LP for the States at the beginning of this week. The album will be issued shortly in America on Decca, and their next single is scheduled for release here on May 21.

This Friday the group will appear at the Goldhawk Social Club, followed by Brighton Aquarium (17), Crawley Civic Centre (18), Botwell House, Hayes (19), London Marquee (20), Southampton Water Front Club (22) and Manchester Oasis (23).

P & G's Scottish tour

PETER AND GORDON, who leave for a tour of Japan next week, will make a seven-day tour of Scotland at the beginning of June.

The couple were this week recording material for a new single.

NOW TWINKLE BAN

TWINKLE'S visit to the States, set for this week had to be cancelled at the last moment. As in the case of Sandie Shaw, she was unsuccessful in her application for a work permit, being told she was not sufficiently known.

She was granted a visitor's visa, but her management decided to abandon the trip as she would be unable to make any appearances.

Cliff to comper his TV shows

CLIFF RICHARD will introduce and star in three one-hour spectaculars for ATV when he returns from Portugal at the end of May. No guest stars are yet known, but Cliff and the Shadows will be trying out some new ideas and routines during the shows.

The Shadows left London this week for Portugal. They will holiday there, and write material for their own and Cliff's forthcoming film. Cliff is spending Easter with relatives, and will follow the group to Portugal after the Bank Holiday.

While in Portugal, Cliff and the group will record some numbers in Portuguese for the local and Brazilian markets in a Lisbon studio.

Mathis for Palladium

BALLADEER Johnny Mathis and actor Gene "Burke's Law" Barry, are the latest American signings for ATV's "Sunday Night At The London Palladium." Johnny Mathis will star on May 16, and Gene Barry, who plays the suave, millionaire, American TV detective, will appear on May 23.

P, P & M to tour

IMPRESARIO Tito Burns is likely to bring American folk trio, Peter, Paul and Mary to Britain for a three-week tour at the end of September.

He is also still negotiating for Bob Dylan to make a return visit for another concert tour in the autumn. All concerts on his forthcoming tour are sold out.

Julie's TV series

JULIE ROGERS has been offered her own 13-week television series, starting in the autumn. She is likely to make a return visit to America in the summer and also Australia in August.

P.J. TO CUT A BEATLES SONG

BEATLE songsmiths John Lennon and Paul McCartney have penned a number for controversial pop star P. J. Proby—and it will probably be the topside of his next single but one!

This exciting news was revealed to DISC WEEKLY on Monday, shortly after P.J. flew to Denmark for a concert appearance tomorrow (Thursday). The song has been completed by John and Paul, but

No TV Dylan
may do
his own show

BOB DYLAN, who will not be making any TV appearances while he is in this country in May, will possibly be independently producing his own hour-long spectacular for British television. Ken Pitt, Dylan's British publicist, told DISC WEEKLY on Monday, that he had spoken to Dylan about a show, and Dylan had said that he was hoping to hire studios here, and either hire a British producer, or bring one over from America.

Dylan's tour opens on April 30 at Sheffield City Hall. His new single "Subterranean Homesick Blues" is released on April 23.

The Paramounts have had their Parlophone recording contract extended by another year, and their next single, "Blue Ribbons," will be released on April 23.

has not yet been recorded.

Proby's A & R man, Ron Richards, told DISC WEEKLY "The song won't be P.J.'s next single release, but it definitely won't be just an LP track either. No exact plans will be made until it has been recorded."

It is anticipated that P.J.'s next single will be issued about April 30, but no details on it are yet available.

P.J. returns from Denmark on Friday, and will start a five-day tour of Scotland in Glasgow on April 20.

Freddie to join
Herman in N.Y.

IMMEDIATELY after next Sunday's recording of ABC-TV's "Thank Your Lucky Stars" Freddie and the Dreamers will travel south to London for their Monday flight to New York, where they will join Herman's Hermits for a Press conference.

A hectic seven days follow for Freddie with two concerts each in Chicago (20), Syracuse (21), New York (22), Allentown (23) and Wilmington (24), with three TV shows—"The Ed Sullivan Show" (25), the "Gogo" show (26) and the "Soupy Sales" show (27) before flying back to London on the 28th.

The new single recorded by Freddie and the Dreamers last Monday, was flown to America on Wednesday.

The title is "Do The Freddie" to meet the demand for the dance which American teenagers invented after Freddie's "Shindig" and "Hullabaloo" TV appearances.

Yardbirds for U.S. promotion

THE YARDBIRDS will probably go to America for a short promotional visit of seven days this month. Their manager, Giorgio Gomulski is flying out this week to fix a visit to tie-in with the release of "For Your Love" there.

The group's new EP is due to be released here at the beginning of May. The Yardbirds may also visit Paris for TV dates some time in May.

This week they were recording their follow-up single, written by Graham Gouldman, composer of "For Your Love."

Gerry set for cabaret

GERRY and the Pacemakers have been booked for their first week of cabaret at Newcastle's Dolce Vita on June 14, immediately prior to their summer season at the South Pier, Blackpool.

Val Doonican season

VAL DOONICAN has been booked to star at the Palace Coliseum, Isle of Man from July 5 to August 28.

Marianne's next

MARIANNE FAITHFULL, whose new record "This Little Bird" is released on April 30, will appear on "Thank Your Lucky Stars" this Saturday. She is also booked for appearances on "The Eammon Andrews Show" (25) and "Scene At 6.30" (29).

Offers to go to Paris and record an EP in French are still under consideration.

Tony Bennett here

TOP American balladeer Tony Bennett arrived in London last Sunday for a BBC TV spectacular, two concert appearances and an LP session.

He will star in a "live" spectacular for BBC-1 on April 23, accompanied by his trio led by British-born pianist Ralph Sharon and an English orchestra. Tony will also be on the "Juke Box Jury" panel this Saturday.

His concert dates are at Manchester Free Trade Hall (April 24) and Hammersmith Odeon (25).

Roy not returning

ROY ORBISON will not be coming to Britain for an autumn tour this year.

Impresario Arthur Howes told DISC WEEKLY that Roy was so booked up abroad that it was very doubtful that he would be able to make a second tour as he did last year.

Ten British groups in States' Top 20

THERE are 10 British groups in America's Top Twenty this week . . . Herman's Hermits figure three times and Wayne Fontana's "Game Of Love" has rocketed to No. 2.

Herman's latest release in the States "Mrs Brown, You've Got A Lovely Daughter" has smashed into the lists at No. 12, his "Can't You Hear My Heartbeat," moving down, is No. 6 and his British success "Silhouettes" enters at 19.

Other chart-climbing British artists are Pet Clark's "I Know A Place" (4), The Kinks' "Tired Of Waiting For You" (7), and The Moody Blues' "Go Now" (10).

The Australian group, The Seekers, has bounded from 37 to 14 with "I'll Never Find Another You," The Stones' "Last Time" from 31 to 16 — and The Beatles' "Eight Days A Week" slips to 17.



P.J.—song not yet recorded.

Pitney to visit

GENE PITNEY will make a short seven-day trip to Britain in June to promote his new record which is due for release then. TV dates are being negotiated.

He will return in the autumn for a four-week major tour for which theatres are being booked.

'POPS' COMES TO LONDON

"TOP OF THE POPS," BBC TV's high rating pop series, will be screened from their London studios for three months starting on July 8.

This results from the temporary closure of the Manchester studios for technical modifications.

Tomorrow (Thursday), the programme will feature The Beatles in a pre-taped performance of their latest hit "Ticket To Ride."

R. Brothers' disc is cancelled

THE Righteous Brothers' follow-up single to "You've Lost That Lovin' Feelin'" has been cancelled by Decca Records.

The disc, which was due to be released this Friday, was a Goffin-King-Spector composition called "For Once In My Life." A spokesman for the company said that the cancellation was for technical reasons, and that they were hoping to have a new single ready for release in May.

Moodies' next single

THE MOODY BLUES, who have a new single released on May 21, have been booked to appear at a special TV festival at Cannes on April 19. This week the group were finishing off tracks for a new LP which will be rush-released.

Kinks now tour U.S. in June

THE KINKS are set for their first tour of America in June. They leave London on June 11 and start the four-week trek the next day in New York. Venues are still being finalised.

Offers for the group to appear on TV in Brussels, at a song festival in Italy, and to tour Iceland and Scandinavia are being considered for the period between June 1 and 11 and between July 12 to 30.

The Kinks fly to Paris on April 23 for a cabaret date at the Grand Bretagne Hotel (24) and a TV date the next day.

The group have a series of one-night dates until they open their tour with The Yardbirds at the end of this month.

Fritz leaving Pennies

FRITZ FRYER, lead guitarist and singer with The Four Pennies, and co-composer of their smash hit "Juliet," is to leave the group.

DISC WEEKLY understands that his decision results from personal reasons within the group, and he will go as soon as a suitable replacement is found. Fritz intends to concentrate on song-writing, and may possibly form another group of his own.

Poole to America

BRIAN POOLE is to make a promotional trip to America on May 10—without the Tremeloes. He will spend 11 days there doing TV and promotion on the release of "Stay Awhile."

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FOR
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EIGHTH
TIME!

BEATLES TAKE A TICKET TO THE TOP

IT all started four months ago during rehearsals for the Beatles' Christmas Show at the Hammersmith Odeon. Beatle publisher Dick James went down there on one of his periodic visits to the boys in connection with John and Paul's songwriting activities.

"I sat with Paul in the stalls watching some of the other acts," he recalled. "Then Paul sang a few snatches of melody to me which he and John had in mind for future songs."

Soon afterwards John started on some of the same tunes Paul had been singing out front.

"There's a sort of title I've got in my mind which I can't get rid of," he told Dick. "She's Got A Ticket To Ride."

Dick liked the phrase. for it was a slightly more original idea than usual for expressing goodbye and parting. He encouraged John and Paul to work at it, and the matter passed into the back of his mind for a while.

"Ticket To Ride" next cropped up during early February when Beatle A & R man George Martin joined John in Switzerland for some skiing. One evening John borrowed a guitar from their skiing instructor, and strummed through a tune.

liked it

"I liked it straight away," said George, "and John said he'd get together with Paul as soon as he got back to London and finish it off."

"It went in with the rest of the songs the boys had lined up for their forthcoming film, and it was one of the first we recorded during the week in the studios before they went off to the Bahamas on location."

And it all
started four
months ago!

Dick James came back on the scene during the recording sessions. He always visits The Beatles at the St. John's Wood studios so that he can keep right up to the minute on the progress of the boys' songs.

"As usual, I received a rough acetate of 'Ticket To Ride' when it had been cut. Exactly as it was without any technical treatment."

The song was then registered with the British Museum in the same way that every newspaper, magazine and book published is registered—by a copy being deposited there. A contract for John and Paul was drawn up, and the song was registered with the Performing Rights Society to safeguard its copyright and royalties when performed live by other singers or bands, and with the Mechanical

Copyright Protection Society, which fulfils a similar function where disc versions are concerned.

Dick says that John and Paul's enthusiasm is a major factor behind the success of "Ticket To Ride," like all their other hits. It's his recipe for success all the way in pop music—enthusiasm plus talent.

"They really work at their songwriting.

in hotels

"A lot of their ideas and groundwork happen in hotels, dressing rooms and while travelling, and often George and Ringo help out too. When they've got something definite which needs to be finished, then John and Paul will lock themselves away and get on with it until it's completed to their satisfaction."

That's the story of "Ticket To Ride." A phrase John Lennon couldn't get off his mind; a snatch of melody worked out by Paul and him; a try-out for George Martin on a Swiss skiing instructor's guitar—plus unlimited enthusiasm and talent.

Nigel Hunter



Wayne Fontana and The Mindbenders let rip in the recording studios



Into the studios last week went a fit again Wayne Fontana, and with the Mindbenders he cut several numbers, one of which, according to his A and R man Jack Baverstock, could make his next single.

Roger Miller is a tired king of the road

A SLEEPY, tousle-haired Roger Miller peeped cautiously around the door of his May Fair Hotel suite last Friday, and looked at the Radio London interviewing team and myself. It was only half past noon.

"Come in," he yawned, and stumbled off to the bedroom to put some more clothes on.

"I put signs outside my door when I got back from Manchester very late last night saying I didn't want to be disturbed," he grinned, "and I wake up just now and find the curtains drawn and the windows wide open. Who do you suppose has been walking in and out of here? Anyway, they didn't disturb me.

good rest

"I guess I've been pushing it a bit this week," he told me. "I'm going home tomorrow to get a good rest."

Somebody back in Hollywood who'll be very glad to see him is his bride of one week!

I asked Roger about his songwriting. Most of the examples I've heard have been humorous ones.

"No, I don't just write funny

songs," he said. "I write some sad ones as well. It all depends on the mood I'm in. Right now I think I could do a great one on sleep!"

He's lost count of the number of songs he's written, but reckons it's somewhere between 500 and a 1,000. He does his songwriting during journeys, in dressing rooms and in hotels.

songwriting

"Just about anywhere except at home. I can't get any place when I try songwriting there."

He confirmed that his accent is still Texan, even though he grew up in Oklahoma and now lives in California. He has two brothers also living in the same State.

"They're not in show business. One's in the electrical business, and the other's in mining. Well off my circuit, and I'm afraid I don't see much of them because I'm not too good on visiting."

Roger will probably be back here again round about June. He's enjoyed his stay, and he's got some inspiration from it.

"Remember what I said about songs and moods? I've started writing one called 'England Swings'."

NIGEL HUNTER

Serious-minded Dave Berry wants to see for himself what it's like

DAVE TAKES OFF AGAIN

THE last time lofty pop star Dave Berry took time off from the pop world, he just packed his bags and flew off for a fortnight in Algeria. And pretty soon, he's likely to be shaking Britain's dust off his size 12 boots and taking off for another holiday.

Relaxing in his dressing room at "Top Of The Pops" last week, six-foot-plus Dave, whose up-beat "Little Things" looks like being as big a hit as "The Crying Game," told me: "I'm hoping to be able to get away for another holiday in about two months' time after I've done a tour with Billy Fury.

"When I went to Algeria, I just decided a few days before leaving and I'll be doing that again. I think I'll probably be going to Africa again, but this time South Africa, Johannesburg, perhaps."

contrasts

Why did Dave plump for Africa for holidays, I asked? "Mainly because of the fantastic contrasts of that country," he replied.

"For instance, when I was in Tangier, one half of the city is modern, with new buildings, flats, and things like that and 50 yards down the road there's the Casbah, which hasn't changed in hundreds of years. That's the sort of contrast I mean."

But one of Dave's main reasons for virtually deciding on visiting South Africa is because he feels very strongly about the position of the Africans there.

"I feel strongly about the

and this time he'll probably make it S. Africa, says Alan Walsh

whole business of apartheid in South Africa and the position of the coloured population. But I also feel that it's wrong, or impossible, to judge it from here. You have to go to South Africa and see it in operation to reach a proper decision. That's what I'm thinking about doing.

"I want to go there and just wander around watching what happens. For instance, I'd like to stand at a bus-stop and be there if a coloured man was turned off a bus. Once I've been, then I'll be in a position to form opinions on the subject."

But before flying off to sunny South Africa, if that's where he eventually decides to go, Dave has quite a few commitments here at home in the pop scene.

His new disc "Little Things" has a firm grip on the charts

and Dave's wanted for TV and radio.

It's a completely different record from "Crying Game" and "One Heart Between Two" but Dave feels he's the sort of singer who can switch styles. "I'm very lucky because right from my first record I've never been labelled. By that I mean I've never been classed as one type of singer.

"I think I can change style on disc without any harm."

Right now, Dave's switched styles again — from singer to actor. This week he's in rehearsals for a one-week part as a rock and roll singer in a stage version of "Expresso Bongo."

acting

"The producer of the show saw me on television and asked me if I'd like to do the part. I thought about it a lot and then decided to do it for the experience. I've never acted before, but in this I'll get a chance to play myself, so it won't be too much of a change.

"I'll be doing four or five numbers in the show, too, so I won't be giving up singing completely for a fortnight."

I asked Dave if this heralded a new career as an actor. "No, I don't want to change yet. I'm quite happy as a singer, though perhaps in a year or two I might like to try a dramatic part on TV.

"In fact, I wouldn't do more than a couple of weeks in a stage show. I don't want to be away from the pop scene for longer than that."



Sister Julia lends a helping hand

DAVE'S 20-year-old sister Julia is giving up all her time to get her brother word perfect for his role in "Expresso Bongo" which opens at Easter.

Our new one ISN'T the same, say The Seekers

NUMBER ONE? THEY REALLY DON'T MIND!



BILLY IS A HIT!



But the film is not so good

FOR the first part of Billy Fury's singing career he was closely associated with Elvis Presley. Presley went into films several years ago very successfully. Now Billy has made his first really big venture into screen musicals in "I've Gotta Horse" which goes on general release on April 25.

But there is still a big question mark against his film career, for in "I've Gotta Horse," he sadly lacks the type of producer that has helped Elvis to prosper. And the script is no help, either.

Yet Billy manages to come through with sufficient promise to show that if he gets the right film and producer, he could become a good actor-singer.

The script is written around Billy's great love of animals, and features his own horse, Anselmo, and several of his dogs.

Billy plays himself during rehearsals for a summer season show, and his charm and personal warmth is the one thing that fits into the film well.

Saucer-eyed Amanda Barrie, who plays his secretary and girl friend, has a very vivacious manner, and, with Michael Medwin, who plays his manager, and Leslie Dwyer as his dresser guides the film through its weaker spots, and makes it reasonably entertaining.

The guest appearances of The Bachelors, and Billy's backing group, The Gamblers, are entertaining, but stick out of the film as studio production numbers like a sore thumb.

R.H.

THE SEEKERS aren't looking for another Number One hit with their follow-up record "A World Of Our Own." If it just makes the top ten the Australian foursome will be more than happy.

"The scene is changing so quickly these days that just to be top for two weeks with 'I'll Never Find Another You' was ample reward for us," Athol Guy said. "We're pretty confident about the new one, though. I'm told it had the next biggest advance order to The Beatles."

Just how much of a folk group are The Seekers, I asked? "I wouldn't say we were pure folk by a long way," said little Judy Durham. "In fact, we all have very varied tastes in music."

gospel

"I've been tremendously influenced by gospel and soul singing. People like Marion Williams and the great Mahalia Jackson. It was only when I realised that I'd never make it as a classical singer that I turned to folk. Until then, folk music was too subdued for me."

Such has been the success of

their hit — it's been top in Australia for six weeks and is crashing up the U.S. charts — that the group looks like being booked up solidly for the rest of 1965.

home

"We're now going to America on the way out for our tour at home," said Keith Potger, "and probably stopping off there on the way back, too. It'll be good to get home to see our folks. A year away is a long time."

The Seekers all agreed that Bob Dylan is a very talented artist. "He can't play the guitar or the harmonica," declared Athol, "but he's a hell of a singer with a fantastic writing ability. I'll go and see him for sure when he comes over."

Judy, on the other hand, doesn't reckon Dylan as a singer at all. "People only say they like him because they

think he's a good singer—and it's the 'IN' thing to say. Really there aren't that many who really appreciate what he's trying to put over.

"I don't like his voice particularly, but I do believe he's very sincere. When he sings that 'Corrina' number, he really personalises it. If I was Corrina, I'd know it was for me and cry with emotion!"

Judy excused herself from the interview to get a taxi to Kensington to buy some new clothes for the group's visit to Ireland — and the discussion turned back to records.

knockers

"I'm going to be controversial," exclaimed Athol. "I want to take a swipe at the 'knockers.' The people who've said our record is the same as the last! That's not true. I suppose because we had—and

we're still getting—a lot of air-plays for the other one, they've only to hear a couple of bars which sound the same and they're convinced it sounds identical.

"Naturally, we've achieved a distinct Seekers' 'sound,' but that doesn't necessarily mean our songs are all the same.

"During our cabaret season at the Savoy Hotel we did a lot of standard folk songs—including a couple of Dylan numbers—and only did 'I'll Never Find Another You' because it was expected of us."

The Seekers deny most adamantly that they sound like "the dear old Springfields," too, although Judy admits that her voice resembles Dusty's at times.

Of course, the fact that Tom Springfield is their recording manager and penned both their songs is purely incidental!

MIKE LEDGERWOOD

MY FRIEND DON

by **GYPSY**



DAVE
talking to
Penny
Valentine

GYPSY DAVE'S real name is David Mills and he was born in Hatfield, Herts, in 1947. He lived at home with his parents and elder sister until he was 14 when he left to go to Torquay with Donovan.

From then until he was 17 he kept on returning and then leaving home, leaving notes around for his parents to find. "I was wicked. I used to make myself cry until the paper was soggy and it looked pathetic. I think my mother cottoned on after a few times, though!"

One time Donovan and his friend Gypsy Dave used to live in a pill-box in Hastings, until they tried to light a fire one cold night and smoked themselves out! Today they have just moved into a luxury flat in Baker Street in London. But their friendship still continues to flourish under these very different circumstances.

Dave, who was given his nickname by a chap called Dominic in Manchester, has been Donovan's friend for over four years and is now his road manager. In the early days they roamed England together with no job and no money.

"We met on an Aldermaston march one Easter," says Dave. "When we were kipping in the same tent. We had a gas time and have continued doing so ever since."

MEETING Dave is very much like meeting Donovan's brother. He has the same quiet voice and almost nervous mannerisms. He has the same dark curly hair and loads of charm. They share the same jeans and boots and anything they happen to have bought.

They share the same interests: records, books and chicks. The one main difference is that Dave has a rather tash beard, and a thinner face.

Gypsy Dave calls Donovan "Don" and laughs loudly about riding in taxis.

"Don is great. Fantastic. He hasn't been changed at all by this popularity. He's always been popular anyway where-

ever we've gone. Everybody loves him because he has such a nice personality. I've been watching out for him to change so that I could say 'now watch it,' but there's been nothing.

"He wants to save money and buy a house on the Spanish coast—that's all he wants.

"We used to share a house in Putney and it was ridiculous. All our friends kipped on the floor and everywhere. It was nice to have all those friends, but we couldn't relax. Now we have this big flat which we share with some friends and there's plenty of room.

"We can all cook, fry-up's mainly, and we just do what we feel like. Either we eat in or go out or sit around listening to records.

"Don likes Indian music a lot—we have a lot of LPs like that. And folk stuff of course. He's just begun collecting things like records and books. Before this we had nowhere. Don and I just wandered around with a guitar and a kazoo, they were our prize possessions. It was a good scene.

His policy
on life

"Now he has bought a record player and records and books.

"We both think Spike Milligan is great and have bought his new book of poetry and stories. Don buys a lot of books that I can't remember the names of. He's interested in a lot of things he won't talk too much about because he doesn't want to get involved. He has this policy that what-

ever comes along he fits in with or fits it into his own way of life."

Donovan, a few weeks ago, parted with his guitar. This, says Dave, was a tremendously hard thing for him to do but that he did it to prove his friendship.

"It was his most cherished possession, that guitar. He'd hulked it all around England. But a friend of his needed one and he just gave it to him. He loved it but he valued that friendship so much he just had to give away the thing he loved best to prove it.

Works in
the night

"He's writing a lot more stuff now. He likes writing songs and poems. He does a lot of work in the middle of the night because that's the quietest time. I've known him write stuff on a train, too. He just brings out his box (that's what he calls his guitar) and starts singing."

Extraordinarily, Donovan's life today is not really very different to the life he has always led—except that he is continually being mobbed by fans.

"The nice thing is that everyone likes Don. I have to charge through the crowds making a passageway for him towards the door to get him through—it's quite a thing.

"We think this life is great. A laugh. It's tremendous because Don is doing what he likes most in life—travelling the country and singing... and getting paid for it!"



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the song of Bob Montgomery

Brian Poole & The Tremeloes

A MUST FOR EVERY POP FAN

LAST week I was privileged to be one of the first people in Britain to see a film of one of the biggest one-night stands ever to be produced in the world. The film, which lasts for 102 minutes, was made at the Santa Monica Civic Auditorium in California last autumn and is titled "Teen-age Command Performance."

It stars The Rolling Stones with the dynamic James Brown and the Flames, Marvin Gaye, The Supremes, Gerry and the Pacemakers, Billy J. Kramer and the Dakotas, The Miracles, The Beach Boys, Chuck Berry, Lesley Gore, Jan and Dean and the Barbarians.

The Rank Organisation has the screening rights of the film in Britain, but as yet are uncertain as to how the film should be presented. Provisionally it is being tried out in selected theatres throughout the country.

BUT THIS FILM IS A MUST FOR EVERY POP FAN TO SEE. THERE IS ONLY ONE WAY IN WHICH YOU CAN STAND A CHANCE OF SEEING THIS FILM AND THAT IS BY SHOUTING LOUD ENOUGH NOW. YOU WON'T REGRET IT.

THIS FILM IS FANTASTIC!



STONES top the bill of a really fabulous show—and the Americans loved 'em.

WHEN I went to see "Teen-age Command Performance" last week I invited Rolling Stone Brian Jones and Supremes Mary Wilson and Florence Ballard to watch the film with me. It was the first time that any of them had seen the show except on the monitors during the making of the film.

Brian was very worried about how the Stones were going to come over following the energy-packed act of James Brown. But he need not have worried—The Stones were as great as ever and not only will steal the show as far as British audiences are concerned but it is obvious that they did so for the live audiences in America.

The Beach Boys sing over the credits, followed by Jan and Dean, who are the hosts of the show, arriving in the auditorium on their surf boards.

pace

Chuck Berry is first on the bill, singing in front of a set made up of scaffolding with girls dancing on it. From then the show goes at a fantastic pace, and I'm sure former "Oh Boy" producer, Jack Good, would have been proud to put his name to it.

After Chuck's few songs he alternates on stage with Gerry and the Pacemakers.

The Miracles, again without Claudette, give a really polished performance and are followed by Marvin Gaye accompanied by The Blossoms.

Commented Brian Jones: "Apart from James Brown, Marvin is definitely my favourite."

Brian had been buying clothes before coming to the cinema and perhaps this prompted him to notice a white patterned sweat shirt

that one of the girls was wearing.

"I've got that now," he said. "She gave it to me after the show."

"I reckon the guy who worked hardest on this show was Jack Nitzsche," said Brian. "He spent weeks doing the whole musical score. He's a great guy, Jack."

"But if only you knew how chaotic it was back stage, yet the film's turned out so professional."

About The Beach Boys Brian said: "They're all right. Their drummer lent me his car while we were there. But their sound balance

doesn't seem quite right on the film."

Billy J. Kramer and the Dakotas were next, followed by The Supremes.

Commented Mary Wilson on her appearance on the film: "I look really skinny. I hate seeing myself on films or television. But my hair looks all right. That's my own hair, you know. I've got a wig on now because it's easier when we're on tour and I can't get to the hairdresser!"

The Supremes' second number is "Run, Run, Run." "Do you know," said Florence Ballard, "we haven't done that number for about

two and a half years. But they wanted us to do it, so we did."

By now Brian Jones was almost jumping about in his seat in anticipation of James Brown's act.

fine

"You watch this. You've got to see it to believe it," he stated as James Brown pounded onto the stage and into "Out Of Sight."

The climax of Brown's performance is undoubtedly his rendering of "Please, Please, Please." During the song he fakes a pass-out three times.

"It's unbelievable. He's too much," enthused Brian. "In the theatre everyone thought he had really fainted. It's not as good on film because of the close-ups. Wow, and we had to follow this!"

But although the people in the viewing room rose for James Brown, it was The Stones that got the whole audience on its feet.

As they broke into their first number Brian commented: "This is going to be so embarrassing."

But after a bit he conceded: "It's better than I thought it would be."

The film rounds off with a fantastic finale, when all the artists come back on stage and sing and dance to the accompaniment of The Stones.

Yes, this film really is a wow. And I can't stress the point too much, you MUST see it. So start shouting NOW... Write to us and we'll pass your letters on to Rank.

Rod Harrod

It's a 'gear' feast of British pop

THIS Sunday (April 18) will be a really "gear" day for pop fans. A "Pop Gear" day, in fact. For, from that date, the Associated British-Pathe film, "Pop Gear" goes on general release on the ABC circuit, where it will be screened with "She."

The film is a 70-minute feast of pop, starring British groups and singers, all featuring some of their chart-riding hits.

The full list of artists—reading like a "Who's Who" of popdom—is Matt Monro, Susan Maughan, Tommy Quickly, Billie Davis, Peter and Gordon, The Beatles, The Animals, The Honeycombs, The Rockin' Berries, Herman's Hermits, The Nashville Tee's, The Four Pennies, Billy J. Kramer and the Dakotas, The Fourmost, Sounds Incorporated and The Spencer Davis Group.

All the acts are compered by Jimmy Savile.

The all-colour film opens at a feverish pace with an actual filming of a session by The Beatles, complete with some compelling shots of audience reactions. And those Beatles are also seen in a similarly frantic closing sequence.

All the acts are presented in colourful settings that form an effective backdrop to their recorded hits.

A special mention for the fine contribution from singer Billie Davis, who shows she knows how to sell a song.

Already, 500 prints of "Pop Gear" have been rushed to America—where it should enjoy the success it is sure to have in this country.

The picture was produced by Harry Field, with Ted Bilsdon as associate producer. But full marks to all the production team concerned for a lively package. — LAURIE HENSHAW.

IN YOU

LULU & THE LUVVERS Satisfied	F 12128	DECCA
THE WILDE THREE Since you've gone	F 12131	DECCA
LEAVES COME TUMBLING DOWN Judi Smith	F 12132	DECCA
SIDEWINDER Ted Heath & His Orchestra	F 12133	DECCA
NO TIME TO THINK The Clem Cattini Orchestra	F 12135	DECCA
MEXICAN PEARLS Don Randi	HLU 9963	LONDON
THE DRIFTERS Come on over to my place	AT 4023	ATLANTIC

MR. PIT
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what you REALLY think

BOB

about the way-out

DYLAN

artist

BOB DYLAN's music is earthy, yet sophisticated. His unusual, compelling voice and interesting songs make a striking combination.—**JULIA BULL**, 7 St. John's Road, St. Leonards-on-Sea, Sussex.

Dylan's music really has the American blues feeling and each of his records are a distinctive story with a meaning.—**T. BURROUGHS**, 85 Hazelwood Road, Walthamstow, London.

blues

In my opinion, he is a second Woody Guthrie. This boy has a right to sing the blues—he's lived them! — **JOSEPH PHILLIPS**, 3 Wilkin Street, Liverpool.

Probably the worst thing that has happened to him is getting a record in the hit parade. This will commercialize him strongly—which could be drastic! — **TONY OLIVESTONE**, 3 Merlin House, Oakhill Park, Hampstead, N.W. 3.

Dylan doesn't need an orchestra with a host of strings to support him, he's an artist who can stand alone for hours—and I for one would listen.—**B. R. POOLE**, 240 Dovercourt Road, Horfield, Bristol 7.

great!

Just what can one say about Dylan? There is one common word which sums him up—**GREAT!**—**DAVE HARRIES**, Sheerwater, West Drive, Portcawl, Glamorgan.

Before you make up your minds about Dylan—really listen to him. I **REPEAT LISTEN!** And please don't dig him simply because he happens to be "IN." — **FRANK SELLORS**, 39 Everton Road, Southport, Lancs.

poet

HE is one of the greatest exponents of emotional and protest singing. His voice and style are filled with bitterness and resentment, although he denies he tries to put the world right. As a man he's almost a genius—as a poet he IS a genius. — **CHRISTINE PENNINGTON**, 3 Mather Avenue, Parr, St. Helens, Lancs.

Musically he may not be a genius, but the poetical importance of his lyrics make the majority of today's releases seem so insignificant.—**GEOFF POOLE**, 86 Parkes Street, Smetwick, 41, Staffs.

honest

In a few words a genius—his work is poetic, raw, inspiring, angry, wildly humorous, but most important, his songs are real and honest.

His philosophy, reflected in his songs, is new, dynamic and irreproachable. Freedom fighter, poet, composer, entertainer, Dylan remains unequalled.—**JOHN TEASDALE**, 140, West Street, Sheffield.

D For Dylan Day is fast approaching and that hit and his forthcoming visit have certainly stirred things up. And judging by your letters you think he is great and you just can't wait to see him. The three LPs that we promised to the writer of the best letter go to P. Whitaker, 5 Rosebery Road, Felixstowe, Suffolk.

Dylan's poetry-in-song is something that can be thought out, analysed, understood. His philosophy is so unbelievably true. He's obviously a man with a vast knowledge of mankind.—**SYLVIA STACEY**, 1 Craig Road, Ham Richmond, Surrey.

Listening to Dylan is a musical and poetic experience. His sincerity cannot be held in doubt, and his amazing awareness and inventiveness mark him out as the key figure in the "folk revolution". — **P. WHITAKER**, 5 Rosebery Road, Felixstowe, Suffolk.

genius?

IS he the genius that everybody is raving about? Writing songs yes, but singing them—I think not! There's one word that sums up the success of Dylan—**DONOVAN!**—**MIKE NEAL**, 179 Parthian Road, Bilton Grange, Hull, Yorks.

I think "Times They Are A'Changin'" is nothing but muck! How it got near, let

alone into the Top Thirty, beats me. I've never heard so much tripe in all my life. How could anybody like this and waste 6s. 8d. on it? I can think of better things to do with my money! — **MAUREEN MURRAY**, 188 Archerhill Road, Glasgow, W. 3.

Bob Dylan is a very good composer. However, his singing isn't particularly wonderful, is it? Peter, Paul and Mary do a lot more with his songs.—**A. G. CRAYFORD**, Farleigh, Long Walk, Chalfont St. Giles, Bucks.

donovan



DONOVAN is good and may be a hit for a short while, but as time goes on people will turn to Dylan for experienced music. — **JOHN GALLAGHER**, 13 Babbington Crescent, Gedling, Notts.

Dylan will outlast his cheap imitators by years—just by the sincerity he put into the message of the great songs he sings.—**C. S. RALPH**, 2 Kit Hill

Drive, Walderslade, Chatham, Kent.

As for the battle between Dylan and Donovan—surely as long as between them they make folk music popular, does it matter who is the best?—**LYNNE ACTON**, Middle Marchup Farm, Silsden, Nr. Keighley, Yorks.

Donovan is talented—but where will he be after Dylan has come here?—**L. FEARN-SIDE**, 56 The Tything, Worcester.

I'm not saying that Donovan is not under the influence of Dylan—of course he is! Isn't everyone under the influence of

someone else? — **MISS L. PROUD**, 171 Southend Road, Widford, Essex.

Dylan is here to stay, but it seems to me to be a shame that his British counterpart, Donovan, should have more recognition.—**DAVID BINNS**,

14 Silver Royal Close, Wortley, Leeds.

Bob Dylan is the greatest folk singer ever. He makes Donovan's songs look like nursery rhymes for four and five year olds! — **PETER CHAMBERLAIN**, 16 Pretoria Road, Tottenham, N.17.



IVY BOYS BELIEVE IN THE SUPERNATURAL!

HAVE you ever done or said the same thing at the precise moment as someone else? And have you ever wondered if there was more to it than just pure coincidence? Well, The Ivy League have and they **DO** believe it was not just coincidence!

The trio—Perry Ford, John Carter and Ken Lewis—are a pop group who believe in the supernatural. They hold seances at each other's flats and claim to have contacted the late great Buddy Holly through a medium.

"I know there are people around who'll say it's all a lot of rot," Perry told me. "But it's true. We've 'talked' to Buddy several times. At least John has—he's the one Buddy wants to contact each time."

spiritualist

The boys told me that they attend spiritualist meetings from time to time.

"The thing is to treat it in something of a light-hearted way," added Perry. "We don't want people to be carried away by what we're doing or before we know where we are, they'll be saying: 'Let's get The Ivy League along. They can predict what we should record for a hit record.'" Went on Ken: "It's only been in the

past six or eight months that we've discovered this peculiarity between us.

"Not long ago we were doing a backing session with a singer when we all missed out one complete line of the chorus . . . just like that! Each of us knew the words all right. For some odd reason we just didn't sing them! And at that precise moment, we each felt a sort of power linking us.

"On another occasion," continued Perry, "we were doing the backing on Wayne Gibson's 'Portland Town.' You'll have to take my word for it, but I personally had never heard of this song until then. Yet the moment we heard it we found ourselves harmonising perfectly! Not a thing went wrong. We swept straight through the number without any hitches."

John, Ken and Perry believe in this strong, unusual bond existing between them. They told me of seances they have held and been at and how an ordinary glass moves around a table under the influence of a medium, spelling out the message by moving from letter to letter.

"For obvious reasons I can't reveal their identities, but there are many famous artists in the pop business who believe very strongly too," added Perry.

MIKE LEDGERWOOD

TRUTH . . . THE HONEST TRUTH . . . THE HONEST TRUTH . . . THE

WHAT is your full name?

Eric Victor Burdon. I was born in Newcastle, and my father was an electrician. He's now a foreman.

Did you intend to take up music as a profession?

I knew one thing: I didn't want to go into the shipyards, like so many people in our neighbourhood.

Eric, you are a very good artist. I believe you intended to take this up as a profession?

They found I had a flair for art at school, so I sat for my exams, passed, and went to art school. John Steel—now our drummer—was there too, and we soon formed a group and started playing at rock dances in our spare time. I played trombone, and John was on trumpet then.

It was while playing a dance that we heard Alan Price—our pianist and organist—with another group. So we asked him to join us.

The Animals really started then—but we called ourselves The Pagan Jazzmen!

How do you get on with the other members of The Animals?

Very well. Hilton Valentine and I are particularly close—we share a flat in Earl's Court.

groups

OF all the groups, which is your favourite?

It must be The Beatles. Musically, they have so much talent, and they are such nice fellows. They have never let fame go to their heads.

Any other reason why you like The Beatles?

They opened the way for everyone in America. We would never have got there but for The Beatles. Paul and John are tremendously talented as composers. We would like to do some of their material. But people would be bound to be critical if we recorded Beatles' songs. But we would love to record a song like "Love Me Do" for instance.

What about other groups?

Well, I like Chris Farlowe.

JACKIE EDWARDS STORMS IN WITH EASILY OUR BEST RELEASE TO DATE



HUSH

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ON RELEASE APRIL 16/ALADDIN WI-605

eric burdon

ERIC BURDON, thigh-slapping vocalist with The Animals, has a provocative outlook on life. Some of Eric's opinions in this no-punches-pulled "Honest Truth" interview with Laurie Henshaw may put a few noses out of joint, but one thing can be said about his outspoken comments. They are never dull!

who really raves it up at The Flamingo. I think he's one of the greatest singers in Europe. And Zoot Money has a fantastic group. I like Georgie Fame—a real jazz outfit. I go for Spencer Davis, too.

Does this mean that you would look down on groups that are purely "pop" outfits?

As a matter of fact, this is one of the things that bugs me about the British scene. Musicians look down their noses at the pop boys. I can't stand this superior attitude.

It's so different in the States. The only thing that counts there is if you make it and can earn "bread." For instance, Count Basie—a great jazzman—came over to me after one of our shows and said: "Hello, Animal. How are you doing?"

DJs

WHAT else bugs you in Britain?

Some of the D.J.s. A lot of them are diabolical. If they're interviewing someone like Mel Torme, they get all snooty about our pop scene. I can't stand the suave, intellectual, stiff-upper-lip approach. I rate only two of our D.J.s—Brian Matthew and Jimmy Savile.

What about our TV shows?

I think that "Ready, Steady Go" has gone too far out in trying to be "in." Especially with this no-miming rule. It's going to too much of an extreme to say that all miming is out.

What about "Juke Box Jury"?

The trouble with this is that they have so many people on the panels who don't know what they're talking about. And how can anyone predict what is going to be a hit? It's easy to say that a new Beatles record will be a No. 1. Anyone can do that.

I would like to be on a panel, though.

food

WHAT about food? Do you worry about your weight?

I like Indian food. I'm too lazy to worry about my weight. I've intended to do something about it. That's why I'm wearing this track suit. [Note: Eric was in a baggy-pants and zip-jacket track outfit when I called at his flat.] But I never get enough time for exercise.

So you can't keep to a diet?

It's hopeless in this business. How can you diet when you're eating at so many different places and snatching meals when you can?

What's your favourite hobby?

I've gone mad on photography. I've spent £160 on a camera and telephoto lens. I've got a thing about going to Vietnam and taking some war photos. I was knocked out by the photography in the film, "The Ipcress File."

I know you've got a big collection of American Civil War

relics, guns and Nazi daggers. Does this mean you have a violent streak?

I hate the thought of anyone being killed. I'm against war, but I don't consider myself a pacifist. If someone comes up to you and tries to bash you, you can either stand fast or run away. You can't reason with a madman.

If you had to "get away from it all", where would you like to go?

To Japan or somewhere in the Far East. It's a totally different way of life out there—and from what I have heard, it fascinates me.

Do you read much?

I buy a ton of magazines. It's a problem to get rid of them all! I buy books—but sometimes I don't get through more than a few chapters.

Are you extravagant at all?

I spend quite a bit on records. Especially in America. I might spend as much as £20 at one time on a batch of L.P.s. I've just bought a TR4. The insurance alone cost me £200.

girls

WHAT is your favourite magazine?

"Playboy." I think it's a wonderful production. And the photographs of girls are really beautiful. I can't see how anyone can fail to appreciate them—from vicars to women, even.

So what about YOUR taste in girls?

In general, I like them. I learned about girls from my sister. Basically, I think they are all pretty simple. Even the intelligent ones. It's just a question of finding the key that opens the door.



Yes, it IS Eric behind that camera—and he took the picture himself! He just focussed on a mirror and that was that. Not bad, eh!

Are you interested in current fashions in men's clothes?

Not really. I like to dress in jeans and the combat jacket type of thing. I have six combat jackets. But I like a good suit. I'm getting some new ones for our trip to the States. The trouble is finding time for fittings.

What do you think of the fans?

I think they are very intelligent these days. They not only know the scene—they can talk on all sorts of subjects.

What about religion?

I think it's wrong the way kids are taught in schools that Christianity is the only true religion. They should be taught

something about all types of religion.

Then what about the standards one lives by?

I believe that people are people. There are good and bad in all countries. For instance, I wouldn't be down on Germans just because they are Germans.

I can't stand bigots of any sort. White—or Black, for that matter.

If the whole pop scene changed, would you ever go back to art work?

It's too late now. It's a thing you have to keep up if you want to be any good. But whatever happens, we'll always play the sort of music we want to.

NOW TAMLA GET TWO INTO THE TOP THIRTY!



DIANA ROSS of The Supremes—They started it.

THIS week there are TWO Tamla Motown records in the charts—a fact which we can all rejoice about, because it means that at last a group other than the Supremes have managed to get it across that their sound is the most dynamic tremendously beatty thing to hit pop.

If you are meeting power-drunk Tamla Motown fans on the street it's no wonder. We have all had a long, long wait for these stars to get some sort of recognition here. And despite un-full houses on what must be one of the greatest tours to hit this country, the super Supremes have bashed their way to number 3 with "Stop In The Name Of Love" and Martha and the Vandellas have broken through for the first time with "Nowhere To Run."

The Beatles were the first top

people to go for Tamla—almost at every interview they mentioned Mary Wells as their favourite singer. So, too, did the Rolling Stones and Dusty Springfield, the latter doing the best bit of publicity the company ever had!

first-ever

The Supremes were the first-ever Tamla group to enter the British charts with "Baby Love." To do so they changed their sound on record considerably from the "Run Run Run" record to one which—as it turned out—was far more commercial.

The Tamla "sound" which most people had taken a lot of getting used to, turned up slightly modified and much daintier than usual. The girls' gentle lilting voices took them to the Number One spot.

Consecutive records by the girls

took them again into our charts but it looked as though they were the only Motown group that would ever make it.

After The Supremes, the name identified more than any other with the Motown sound has been Martha and the Vandellas. So after a lot of talk, a lot of plugging, and a positively dynamic live performance wherever she has appeared, Martha's latest record has finally made her a Tamla name to reckon with.

So slowly and surely the new Tamla Motown label has launched itself in the British charts.

Now, what about Marvin Gaye, The Miracles, The Four Tops, Stevie Wonder, Earl Van Dyke, The Temptations, Brenda Holloway, Kim Weston, The Marvellettes, The Contours, and Uncle Berry Gordy and all!—P.V.

HIT FOR LULU?

TERRIFIC BEAT AND WORDS WORTH LISTENING TO

Lulu and The Luvvers

SATISFIED (Decca)—Lulu is a terrific little singer, wholly underrated and unappreciated. That guttural soul voice of hers is splendid but I'm a bit confused about this record.

It's almost the sister of "Shout." Same breaks, almost identical words and tune. It has a terrific beat but little else. Lulu sings her heart out but I don't know if this will produce the hit she deserves. The words are certainly something to listen to!

Stones Jagger and Richard wrote flip "Surprise, Surprise." AVAILABLE TOMORROW.

The Drifters

COME ON OVER TO MY Place (Atlantic)—I suppose this is the most commercial record the beautiful Drifters have ever made. But I don't like it.

They used to have a complete sound of their own that was unbeatable and their arrangements were superb. They sound just like any other ordinary competent American group.

A definite thump backing and it's about everyone going to their house for a party. I won't be going.

"Chains Of Love" on flip. AVAILABLE TOMORROW

The Everly Brothers

THAT'LL Be The Day (Warner Bros.)—Red Indian drum beats begin the Everlys' new one. Buddy Holly and The Crickets' hit given a strange thumping walking treatment. It's very cleverly done with a

harsh guitar middle and the boys doing their usual country choral works.

It's extremely professional and since they'll be here to plug this I should think it might well make the charts.

John D. Loudermilk's "Give Me A Sweetheart" on flip. AVAILABLE TOMORROW.

Kenny Miller

RESTLESS (Stateside)—This is probably the most beautifully made record of the week, certainly amongst the British made records.

Something tremendously sad about this chap who can't stay in one place but must wander and the words are really well written. Mr. Miller, who is American, has a lovely voice and sounds just like Gene Pitney without even trying. Played on 33½ he sounds just like P. J. Proby without even trying! Clever man. He does very well and Kink



LULU—will this be the hit she deserves?

man Shel Talmy has his magic production hand there too.

Flip is "Take My Tip." AVAILABLE TOMORROW.

Charlie and Inez Foxx

MOCKINGBIRD (Sue)—Well, there isn't much I can say about this brilliant record. It's become a classic of its kind and good for Sue Records for dishing it up again.

This is about the third time this version has been issued. But who cares. A fantastic song that has everything. Two great voices, a splendid arrangement and staggeringly clever delivery. One day it will make the charts.

"He's The One You Love" on flip. AVAILABLE TOMORROW.

Bobby Sharp

BLUES For Mister Charlie. Part 1 and 2 (Stateside)—My vote for the most extraordinary record of the week must go to this.

It is a really blue blues song about the colour problem and Part 1 is done in a straight blues style with soul organ and guitar.

The other side is the same song sung group fashion by none other than Messrs. Lou Gosert, Paul Sindab, Joe Lee Wilson and Little Butter. What happened to Bobby Sharp is anyone's guess. Fascinating. AVAILABLE TOMORROW.

Delaney Bramlett

LIVERPOOL Lou (Vocalion)—I can feel all true folk lovers cringing round their record players already.

However, bound as I am to sympathise with them for what is virtually a massacre of the Dominic Behan version of this song, you have to admire the arrangement of the thing. It's by Jackie De Shannon and tremendously commercial, with her typical insistent drum beat and violins. I like it. Flip is Jackie's song "You Have No Choice." AVAILABLE TOMORROW.

The Ramblettes

THINKING Of You (Brunswick)—This is an extraordinarily childlike record. It really gets under your skin.

A piping voice begins with no accompaniment, then a drum comes in and the backing builds up steadily with chorus, guitars, brass and jingle bells. It reminds me of nursery schools on a summer's day and it's insidious enough to sell.

Flip is "On Back Street." AVAILABLE TOMORROW.

Cannibal and The Headhunters

LAND Of 1,000 Dances (Stateside)—That very well recorded song is given a very wild treatment.

Disregarding the idiotic name this is blazing up the American

charts and no wonder. Clapping, huge brass noise, drum and people yelling in the background make this very exciting indeed. I love it and it is better, in fact, than the original by Chris Kenner.

Flip "I'll Show You How To Love Me." AVAILABLE TOMORROW.

Chubby Checker

AT The Discotheque (Cameo Parkway)—Chubby sounding very different and far better than usual, too.

Clever cheat of a record that has the best bits of lots of good records in it. Martha and the Vandellas, The Righteous Brothers, The Drifters—they've all influenced this. There's even that bit from "Dancing In The Street" about "dancing, swinging music playing"

Flip is "Do The Freddie." AVAILABLE TOMORROW.



CHUBBY CHECKER—sounding different and better.

QUICK SPINS

THE DOWLANDS turn up with that fantastic Dionne Warwick song "Don't Make Me Over" (Columbia). NOBODY but Dionne can do this justice—these people certainly can't. Tweetie Pie voices, but the song's so good I can't help liking it.

I'm still waiting for the REAL RAY CHARLES to turn up again on disc. Not apparent on "Light Out Of Darkness" (HMV). Violin and chorus on dull song about rainbows.

OTIS REDDING'S new record is called "Mr. Pitiful." For such a fine singer it is a bit. The flip "That's How Strong My Love Is" is adorable and so much better (Atlantic). Almost sobs the words.

A weird tune for that once-exciting group THE EXCITERS on "Just Not Ready" (Columbia). Rather ordinary despite that good lead voice. Nothing like "He's Got The Power," etc.

The girl that more or less took over from Mary Wells at Tamla—KIM WESTON—sings better and better. She's in great form on "I'm Still Loving You" (Tamla Motown). Lovely phrasing.

Very C and W sound on DON GRANT'S "Don't Ya Even Try" (Hickory). Charges along like an express train.

RICK

Bouncy sort of record that talks in very true fashion about marriage is RICK WAYNE on "Say You're Gonna Be My Own" (Oriole). Well produced, nice guitar and voice. But boring.

Peculiarly named WILDE THREE sound as though they're playing and singing under water on "Since You've Gone" (Decca).

AFRICAN BEAVERS' record "Find My Baby" (RCA) is better class up beat blues disc. Very good. Very uncommercial.

"Not Too Long" by THE UNIQUEOS (Pye Int.) sounds very like that sweet little song "The Folk Singer."

SHADES

The fiendishly named SHADES OF BLUE sound very mystic on "Voodoo Blues" (Columbia). Accompaniment positively trembles with echo. A breathing mojo sort of song.

After that great song "The Walk" I expected better from JIMMY McCracklin than "Every Night, Every Day" (Liberty). Sounds sadly subdued. But the words are something else again. Quite splendid.

The Ivy League's great song "Lonely Room" as done by Mr. MAL RYDER (Piccadilly) is something sadly approaching a massacre.

DAMITA JO on "Tomorrow Night" (Columbia) sounds exceedingly droopy.

Just as I was beginning to enjoy DEREK AND THE FRESHMEN'S "Gone Away" (Oriole) a hideous electric guitar ruined the whole thing. They cleverly sound as though they're NOT trying to imitate the Beach Boys!

IN YOUR SHOPS TOMORROW

COLUMBIA
Sounds Incorporated—Time For You; Acker Bilk—Mona Lisa; Pinky and Perky—Hole In My Bucket; The Exciters—Just Not Ready; Buddy Greco—The Most Beautiful Girl In The World; Damita Jo—Tomorrow Night; Herman's Hermits—Wonderful World; Calvin James—Some Things You Never Get Used To; Dowlanders—Don't Make Me Over.

PARLOPHONE
Cilla Black—I've Been Wrong Before; Shades Of Blue—Voodoo Blues; The Shandells—I Want That Boy; Teeny And Tony And The Bushbabies—This Is The End.

HMV
Royal Showband Waterford—If I Didn't Have A Dime; Brian Gregory—Give Me Your Word; Ray Charles—Light Out Of Darkness; John Foster—Begin To Love.

LIBERTY
Jimmy McCracklin—Every Night, Every Day; Irma Thomas—Some Things You Never Get Used To.

STATESIDE
Kenny Miller—Restless; Bobby Sharp—Blues For Mr. Charlie; Cannibal And The Headhunters—Land Of 1,000 Dances.

TAMLA MOTOWN
Kim Weston—I'm Still Loving You.

LONDON
Don Randi—Mexican Pearls.

CORAL
Bobbi Martin—I Can't Stop Thinking About You.

DECCA
Lulu And The Luvvers—Satisfied; Ted Heath—Side-winder; The Wilde Three—Since You've Gone; Judi Smith—Leaves Come Tumbling Down; Clem Cattini Orch.—No Time To Think.

ATLANTIC
Drifters—Come On Over To My Place; Otis Redding—Mr. Pitiful.

BRUNSWICK
The Ramblettes—Thinking Of You.

VOCALION
Delaney Bramlett—Liverpool Lou.

PYE
Ray McVay—Sound—Kinda Kinky; The Epics—There's Just No Pleasing You.

PICCADILLY
Mal Ryder—Lonely Room; Dominic Behan—Arkle.

CHESS
Billy Stewart—I Do Love You; Howlin Wolf—Killing Floor.

HICKORY
Don Grant—Don't Ya Even Try.

CAMEO PARKWAY
Chubby Checker—(At The) Discotheque.

FONTANA
Lisa Rayne—It Had To Be You; David Essex—And The Tears Came Tumbling Down.

PHILIPS
Christine Evans—Growing Pains.

MERCURY
Kris Ryan—Marie Marie.

CBS
Robert Goulet—Begin To Love.

ORIOLE
The Woodpeckers—Hey Little Girl.

WATCH OUT NEXT WEEK FOR

- Paul Jones
- Dylan
- Gerry
- Peter & Gordon

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YARDBIRD KEITH IS AN ANTIQUE EXPERT

THE still-to-be-realised dream of Yardbirds singer Keith Relf is to have a luxury flat in Kensington which he can furnish himself with antiques. And he can be sure of buying the genuine article because he's something of an expert on period furniture.

Keith was apprenticed to a furniture

renovator in Middlesex about two years ago and learned a great deal about the trade, so much so that he prides himself on being able to tell a real Regency suite from a mock job.

"I worked in the firm's art department. We used to renovate chairs and tables," he told me. "You know, turn an ordinary piece of furniture into something that looked a couple of hundred years old. Bit of a giggle, it was — but very interesting!

"I took the job straight from art school. I used to have to paint the scrolls, angels and cherubs on bits of furniture."

Although he was only in the trade for about eight months — before music opened a new life for him—Keith got very enthusiastic over old furniture.

"I used to get around a lot, too. Went to all the museums and art places. Even had a special permit to the private quarters of Syon House in Isleworth, the seat of the Duke of Northumberland, where some of the best examples of period furniture in the country are to be found," went on Keith.

royalties

When royalties from the group's hit start coming in, Keith plans to start a collection of his own.

"First I'll have to get myself a nice big flat somewhere in Kensington. I wouldn't have it completely decorated in period stuff, of course. Just the main living rooms. I'll have

by Mike

Ledgerwood

contemporary fittings in places like the kitchen and bathroom."

What is his favourite style? "Regency. I like it a lot. I'll have Regency chairs and tables everywhere — and those gorgeous Adam fireplaces all over the place! I pride myself with a certain amount of professional knowledge.

skilled

"I learned a lot in the job, you know. I'd be able to tell if something was really built 200 years ago, or if it was knocked up to look antique!"

In the days of his training in renovation, Keith used to work a six-and-a-half day week for about eight or nine pounds . . . a lot less than he earns now — only two years later.

"It's a skilled job and I can honestly say I enjoyed it so much that I was sorry to give it up," he said. "I'm already looking around the antique shops for ideas for stuff for my flat—but it's still very much an unrealised dream!"



YARDBIRD Keith Relf worked in the art department of a furniture renovating firm.

Swingin' round the clubs

MOJO CLUB—Sheffield

THE Mojo Club lies just off the city centre in Sheffield. Actually from now on it will be known as the "Famous Mojo Club" because there are hundreds of other Mojo clubs that have sprung up all over the place, and owners Pete and Geoff Stringfellow decided they wanted to be individuals.

In fact they are. They are 22 and 20-year-old brothers who, in addition to running the club, put on highly successful pop shows in Sheffield.

The club has been going for just over 14 months and is open every Friday, Saturday and Sunday for groups, and Tuesday and Thursday for records. It's extremely popular and has had every big group around appearing there as well as top names in the American R and B field like Inez and Charlie Foxx.

Membership of the club costs 1s. a year and when they recently opened for new membership they attracted well over 1,000 members within two weeks.

Two large rooms

The club is situated behind a huge house and consists of two large rooms—one with a cinemascope type stage and the other a coffee bar.

It used to be dim, but today and £1,000 later, it is brightly lit and ultra modern because the brothers Stringfellow feel that this is the new trend in clubs.

These days, they say, the accent is on dancing, and the latest thing at the Mojo is a dance taken from the Tamla Motown stars show.

If the club has a gimmick then it's that it has hundreds of small mojo dolls alternating with African murals. The dolls are named after different groups.

Pete DJ's all the sessions even on group nights when there are no records played. P.V.

FILMS

by Malcolm Clarke

This must be serious

THE GREATEST STORY EVER TOLD. (U certificate.)

In Technicolour and Ultra Panavision 70. Stars: Max Von Sydow and a cast of stars.

THIS film has to be taken seriously or not at all. It is a sincere attempt to translate

the story of the birth and life of Christ to the screen.

It's been done with reverence, terrific dignity, some drama and only a few sticky moments, but it is a bit slow by modern standards and it lasts for about three and a half hours, including the interval.

Max Von Sydow's Christ is remarkable and you'll probably like Charlton Heston's John the Baptist, Donald Pleasence's Devil and David McCallum's pitiful Judas. Scenery and photography are fabulous. It's on now at the London Casino.

STRANGE BEDFELLOWS. (A certificate. In Technicolour). Stars: Rock Hudson, Gina Lollobrigida and Gig Young.

HUDSON fans will dote deservedly on this comedy-farce. He is a young American

executive in London who has to be reconciled with his fiery Italian wife before he can qualify for promotion.

As the wife is La Lollo, playing the part of a woman with a craze for crazy causes. You can imagine the mix-ups and comic disasters but, guess what—they do come together again at the end.

It's routine comedy, but neatly played and the settings are glossy. General release on the Rank Circuit will start May 16. Opens Odeon, Leicester Square, April 15.

CLASSIFIED ADVERTISEMENTS

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	<p>FAN CLUBS</p> <p>THE MOODY BLUES Official Fan Club—Send s.a.e. to Miss Betty McGovern, The Secretary, 6 Chesterfield Gardens, London, W.1.</p>	<p>TUITION</p> <p>A CAREER IN POP! Training top ballad singers is our speciality. CONCORD SCHOOL OF SINGING, London's leading Pop Tuition Centre. For VOICE TEST, Tel.: RIV. 9228.</p> <p>TAPE RECORDERS, Etc.</p> <p>TAPESPONDING. Introductions, Pen Friends, Hobbyists. Home/overseas.—Details, Ewart, 87, Terrace, Torquay</p>	<p>CHARITIES</p> <p>BORED? The answer to many people's boredom is to do something worthwhile — become an Oxfam Pledged Gift Collector and collect 2s. 6d. a month from eight others—Write to: Oxfam, 274 Banbury Road, Oxford.</p>
<p>PERSONAL</p> <p>ROMANCE OR PENFRIENDS. England/abroad.—World Friendship Enterprises, SC74, Amhurst Park, London, N.16.</p> <p>BLUSHING, SHYNESS, Nerves quickly overcome by my famous 40-year-old remedy.—Write now to Henry Rivers (Dept. D.C.7), 2, St Mary's Street, Huntingdon.</p> <p>PEN FRIENDS at home and abroad. Stamped envelope for details. — European Friendship Society, Burnley, Lancs.</p> <p>PEN FRIENDS everywhere. Age 17 upwards. Opposite sex. Details free. — Mary Blair, 43/21, Ship Street, Brighton.</p> <p>NATIONAL FRIENDSHIP MARRIAGE BUREAU. Over 16 years. Details free.—233, Sheringham Avenue, London, N.14. Confidential</p> <p>FRENCH Pen Friends, all ages. S.a.e. for details. — Anglo-French Correspondence Club, Falcon House, Burnley, Lancs.</p>	<p>INSTRUMENTS FOR SALE</p> <p>WURLITZER Electronic Piano, portable. £75.—Box RT 68.</p>	<p>HOTELS</p> <p>STONEHALL HOUSE HOTEL (20 minutes West End). Room and breakfast from 18s. 6d. daily. Hot and cold; fully centrally heated and heaters all rooms. Lounge, TV and radio. A.A. and R.A.C. listed.—37 Westcombe Park Road, Blackheath, London, S.E.3. Greenwich 1595.</p>	<p>PUBLICATIONS</p> <p>"MOTOR CYCLING." Top weekly newspaper for vivid motorcycle action pictures; behind-the-scenes news; star-rider profiles; tuning tips; latest news on all motor-cycling topics; electronically timed roadster tests; new model descriptions and drawings. Published each Wednesday. From all Newsagents and Bookstalls.</p> <p>"SPORTING RECORD." A newspaper devoted mainly to horse racing and football, and angled to aid those who bet regularly on racing, on Football Pools and on Fixed Odds football coupons. Racing service, under Wilfred Vernon, includes detailed information from correspondents in those parts of the country where the main racing stables are situated and summaries of past racing with a view to pinpointing future winners. Price 6d. Place a regular order with your Newsagent now.</p>

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TOP THIRTY

Chart Service

America's Top 20

- | | | | |
|----|----|------------------------------|------------------------------|
| 1 | 1 | I'm Telling You Now | Freddie and the Dreamers |
| 2 | 2 | Stop! In The Name Of Love | Supremes |
| 7 | 3 | Game Of Love | Wayne Fontana |
| 9 | 4 | I Know A Place | Petula Clark |
| 4 | 5 | Shotgun | Jr. Walker and the All Stars |
| 3 | 6 | Can't You Hear My Heartbeat? | Herman's Hermits |
| 13 | 7 | Tired Of Waiting For You | Kinks |
| 8 | 8 | Nowhere To Run | Martha and the Vandellas |
| 19 | 9 | The Clapping Song | Shirley Ellis |
| 15 | 10 | Go Now | Moody Blues |
| 6 | 11 | King Of The Road | Roger Miller |
| — | 12 | Mrs. Brown | Herman's Hermits |
| 5 | 13 | The Birds And The Bees | Jewel Akens |
| 37 | 14 | I'll Never Find Another You | Seekers |
| 16 | 15 | The Race Is On | Jack Jones |
| 31 | 16 | The Last Time | Rolling Stones |
| 11 | 17 | Eight Days A Week | Beatles |
| 10 | 18 | Red Roses For A Blue Lady | Vic Dana |
| 44 | 19 | Silhouettes | Herman's Hermits |
| 25 | 20 | I'll Be Doggone | Marvin Gaye |

●Indicates that the record has won a Silver Disc, awarded by DISC WEEKLY for British sales of a quarter of a million.

Last Week	This Week	TITLE	ARTIST
—	1	TICKET TO RIDE	The Beatles (Parlophone)
3	2	THE MINUTE YOU'RE GONE	Cliff Richard (Columbia)
1	3	CONCRETE AND CLAY	Unit 4 + 2 (Decca)
4	4	FOR YOUR LOVE	Yardbirds (Columbia)
2	5	●THE LAST TIME	Rolling Stones (Decca)
6	6	HERE COMES THE NIGHT	Them (Decca)
5	7	CATCH THE WIND	Donovan (Pye)
12	8	STOP! IN THE NAME OF LOVE ...	Supremes (Tamla-Motown)
8	9	TIMES THEY ARE A CHANGIN'	Bob Dylan (CBS)
19	10	POP GO THE WORKERS	Barron-Knights (Columbia)
25	11	BRING IT ON HOME TO ME	Animals (Columbia)
14	12	I'LL BE THERE	Gerry and the Pacemakers (Columbia)
7	13	●IT'S NOT UNUSUAL	Tom Jones (Decca)
16	14	LITTLE THINGS	Dave Berry (Decca)
11	15	I CAN'T EXPLAIN	The Who (Brunswick)
15	16	YOU'RE BREAKING MY HEART	Keely Smith (Reprise)
9	17	●SILHOUETTES	Herman's Hermits (Columbia)
21	18	KING OF THE ROAD	Roger Miller (Philips)
10	19	GOODBYE MY LOVE	Searchers (Pye)
22	20	TRUE LOVE WAYS	Peter and Gordon (Columbia)
13	21	COME AND STAY WITH ME	Marianne Faithfull (Decca)
17	22	●I'LL NEVER FIND ANOTHER YOU	Seekers (Columbia)
18	23	EV'RBODY'S GONNA BE HAPPY	Kinks (Pye)
—	24	ALL OVER THE WORLD	Francoise Hardy (Pye)
—	25	A WORLD OF OUR OWN	Seekers (Columbia)
—	26	OH NO NOT MY BABY	Manfred Mann (HMV)
—	27	A LITTLE YOU	Freddie and the Dreamers (Columbia)
23	28	NOWHERE TO RUN	Martha and the Vandellas (Tamla-Motown)
20	29	I'LL STOP AT NOTHING	Sandie Shaw (Pye)
30	30	TRUE LOVE FOR EVERMORE	Bachelors (Decca)

Compiled from dealers' returns from all over Britain.



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