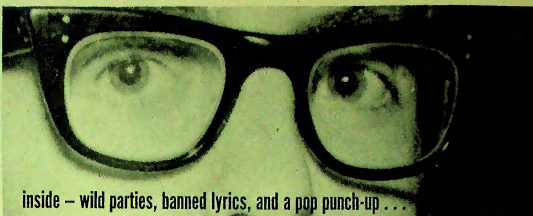


# Record Mirror

Largest selling colour pop weekly newspaper  
No. 236 Week ending September 18, 1965  
Every Thursday 6d. Registered at the G.P.O. as a newspaper



inside — wild parties, banned lyrics, and a pop punch-up . . .



MANFRED MANN have no need really to look this displeased. Their latest single is the Bob Dylan song "If You Gotta Go, Go Now", which Bob sang on BBC when he had his own show. The Manfreds are expected to top the charts with it by a lot of

pop prophets. And you can see or hear them performing their new single on "Top Of The Pops" (September 22), "Easy Beat" (26), "Gashzooks" (27) and "Crackerjack" (28). So far, Bob Dylan's version of the song is unavailable.



**WAYNE  
FONTANA**  
and the  
mindbenders

**"SHE  
NEEDS  
LOVE"**  
TF611

 fontana

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

# 'DEAR ELVIS

A reader writes an open letter to Elvis Presley



**D**EAR Elvis Presley: When the contents of your next LP "For Everyone" were announced in Record Mirror, we older fans were let down. We'd expected some brand-new tracks aimed at proving you were still the King of popular ballad, blues, rock and C and W. We wanted another "Elvis Is Back," with songs completely new from your film world. Instead we are to get a barrel-scraper, which, no matter how good, is from you plain ridiculous. Sure, "Your Cheating Heart," "Memorabilia" and "Tomorrow Night" promise good things. But much as we fans want "In My Way" from "Wild," "Suzie" from "Las Vegas," "Sound Advice" from "Follow This Dream" and oldies recorded by you in the rock era ("When It Rains It Pours"), plus sundry songs not included somewhere in a film, we most of all need a NEW record to point at and be able to say "There — I told you I could still do it." Tim Saville, 29 Oak Road, Matlock, Derbyshire.

**BOYS WANTED**  
**TOO LONG?**

**H**I there from Darkest Africa! Thanks for a superb pop and music survey. First Club out every word of it. Now a favour: I see the Shogun Fan Club out here and one of the features is a musical column. How about moving under with me? I'm finding it difficult to have my musical column in the U.S.A., Australia, Canada, Sweden, Holland, Belgium, France, etc. I'm a reader who'd like a South African musical review. I'm sure that some Members of the club are around the 18th size group. Another thing: our group the Shoguns, with their nod of "Our Love" has just knocked the Beatles "In" from its spot in South Africa. We're doing it in about nine months in Britain. — Brenda Cox, 41111e Street, Cape Town, South Africa, 21 Arnhem Road, Indochine, Travels, South Africa.

**DI-LAN**  
**FOR EXILES . . .**

**C**AN you please tell me something? Why do people pronounce Dylan's name as "Dylan" when it should be "Diylan." You don't say. Nylon hot Nylon, do you? And whatever happened to the Crystals — Michael J. Jones, 246 Rochester New Road, Bournemouth, S.H.A.

**TAMLA TRACKS**

**I** have a question about the name Dylan because that's how he's always pronounced it. And the Crystals are too much for me. — Mike, 184, London, S.W.1.

**GOOD TIMING**

**I**'VE been collecting records for some years. But only recently did I see a label record which gave the address, name of the Meters "Rains On Sion" on their new 45. It was a 45 I had bought some time ago. I think it's the same old name. I'm in a different way. — Roger K. Greenham, Oxford House, 211 Gloucester Road, Hithopston, Bristol 7.

**A FANTASTIC SOUND**

**THE VOICE OF destruction**



**BARRY MCGUIRE**

**RECA 1469**

**RCA Victor Records** product of The Decca Record Company Limited Decca House, Albany Embankment, London WC2

**ELVIS GAZETTE?**

**I** JUST want to drop you a few lines to thank you for your regular exciting notices and articles on Elvis in Record Mirror. Elvis fan look to you for advice and insurance. — Mike, 29 Oak Road, Cookham, Aldershot, Hants.

**'WAS PART OF**

**A MACHINE**

**SAYS EX-CHRISTY MINSTREL BARRY MCGUIRE . . .**

**I**'S been restricted by the E.B.C. But it's still a hit. "The Eye of Destruction" gives man-mountain Barry McGuire his first hit away from his erstwhile chore as lead singer of the New Christy Minstrels . . . and a massive royalty-check for the composer, Byronoid P. Sloan.

**E**AKUS: Navy man McGuire says: "Thanks to all the deejays who boosted my disc. For a few days there, I thought it could never make the charts." And he added: "People ask why I left the Minstrels. Well, I found I was no longer singing just for me. I was part of what you could call a machine, with a built-in and predictable appeal. So I just had to up and leave."

**L**ater, he met up with Lou Adler of Dunhill Records — Lou produces Johnny Rivers, Jan and Dean. Lou mentioned P. F. Sloan . . . "A young writer who is consistently turning out provocative material." The meeting proved fruitful. Says Barry of the highly-controversial song: "I believe implicitly in the song. I believe it is aimed right at the heart of the young people of today. The guys who'll be the rulers of tomorrow. It's full of sentiments I've always wanted to say, but previously didn't know how."

**A**nd says Mr. Sloan: "I'm trying to fight not just materialistic things in my songs — I'm getting after the limited scope of thought that you meet in our society today. Believe me, things have started happening since the song made it big. Hundreds of phone calls from people. They all ask me if I belong to some kind of political society. I always say: 'Yes, I do. I belong to the Anaheim, Azusa and Kikumonga Sewing Circle, Book Review and Timing Association.'"

**P**ople accuse "Flip" Sloan of copying Bob Dylan in his songs. Mr. Sloan is unmoved. He says: "Dylan is the greatest writer I've ever heard. I don't mean to copy him. He just started me off into examining my own thoughts, something I'd never done before. I can't express myself without getting confused and contradictory . . . I can only say it in my songs."

**I**ncidentally, "Flip" now has his own record. "Sins of a Family," backed with "This Morning" on the Dunhill label is out now. He wrote both sides . . . "Sins of a Family" is, I reckon, a satirical protest into the adolescent mind of the female. But I'm not the protagonist — I just want to find out what's going on. Like why are they drafting so many friends of mine. The bosses should level with us, help us to understand."

**T**he gentle singer and the outspoken song-writer. It's a great team. Built now on a storm of controversy . . . But I think it's only the start of something very big. — PETER JONES

# The Appelfelcks

I GO TO SLEEP

F 12213

# Alma Price Set

ANY DAY NOW

F 12217

# The Trays

FOR YOUR PRECIOUS LOVE

F 12220

**DECCA**



# acidbirds 'phone from a party

NO fans turned up at the airport to meet the Yardbirds when they landed at New York, they have been thrown out of a hotel because of their hair and they were unable to film "Shindig" because of permit troubles. Just some of the trials that met the most bluewailing in their first week Stateside.

Phoning from a wild party at 3 in the morning in a racing drivers' house one thousand feet above Los Angeles, Keith yelled: "We decided to have a real English-style rave-up because there was nothing to do. Kim Fowley arranged it for us and everyone's going mad."

Manager Giorgio Gomelsky grabbed the hotel and told me: "We've been turned out of a hotel because of long hair. It's a very bad scene with long hair and Sonny and Cher and all that."

"You ought to be here now. There's the Byrds, Peter and Gordon and Jackie De Shannon. It's a real loup up in the English sense of the word. The Yardbirds played for three quarters of an hour and knocked everyone out."

## HELLO!

On to the phone came Maureen who used to work for NEMS. She couldn't stop exclaiming about the Yardbirds and what a great reception they have received. She's now working for Dick Clark in Hollywood and wants to say "hi" to all her friends through the BM. Sam got on the line and I told him the news that the group's new record has been made a double "A" side.

"Has this happened before?" he asked. "I'm very pleased. It's a good thing to have two sides that are worthy of an "A" side. This will be a good publicity thing."

He speaks about the Yardbirds' activities since arriving in America.

"Nobody knew we were here because we had been delayed so long in England. There was nobody at the airport. No radio station in New York was allowed to know where we were.

"The next day we played

## SHIRLEY'S TRIUMPH

TRUMPHANT—that's the only way to describe Shirley Bassey's second album, at the very least. Though perhaps "triumphant" is an overstatement on a particular occasion. For Shirley's new album, "I'm a Woman," is a marriage her husband, producer Kenneth Cramer, and she went on the air with the appropriate "There's a better life ahead Time Ahead."

Rocky David Jacob was among the highly enthusiastic audience, watching Shirley do a smash-light black showman. She went through some "Who Can I Turn To" "Have a Little Faith" "Somebody to Watch Over Me" "I'm a Woman" and a duet "I'm a Woman" to Nina Simone ("I'm a Woman" in Spanish). The album's Columbia recording executives were there to plan a "live" broadcast—T.M.

## THE YARDBIRDS call Richard Green from the States

to 1,600 people at Oklahoma City. It was an open-air concert in a fairground, but they had to put a cover up because it rained. Did it matter? It was okay, you know, we're not very well known here. If someone sees us on the street they don't take any notice, we're just another bunch.

"I think we ought to get

our hair cut short. Not that short, say just medium. Long hair as such is unimaginative, it's a style that's been played out so let's go back to normal hair. It's not hair that counts, it's music. I don't want a girl rushing up to me and saying 'I love your hair', I want her to say 'I love your music'."

"The hotel we got thrown

out of belonged to Gene Autry. It was on Sunset Strip. Do you remember him? He's a cowboy. You can say it's lousy because they didn't want to know. We're not bad lads, we're nice. His

Suddenly, there was a crash and Sam's voice disappeared. The next thing I heard was the unmistakable



THE YARDBIRDS haven't exactly been given the red carpet (treatment by U.S. unions. But they're still 'lag OK with their discs there. (RM Pic, Doro Hoffman)

accent and style of Kim Fowley who made a lot of friends here when he came across with P. J. Proby.

"Sturk" Robin Hood" he screamed. "How are you man? These cats are really happening and all the society people are really screaming for them. It's gone all pop-art. It's really wild, man." Then he was gone again

and Giorgio returned. "This record is the last of a series. The next one will be very different," he revealed. "By the way, on the 18th, we're doing a show here with the Animals and the Hollies. We're looking forward to it. It should be a great rave."

See what you mean, Giorgio.

## 'I LEAD A DOUBLE LIFE' SAYS HOEY

"I'M getting quite used to being Honey Lantree now," said Honey Lantree. For when I met this most charming of drummers a year ago she had only just changed her first name (from Anne to Honey) because of her show business purposes (from Anne to Honey). "Then, I just couldn't imagine myself as Honey, simply wasn't ME. I was Anne! These days, though, I lead a double life: at home I'm Anne, elsewhere I'm Honey."

## TIME AHEAD

And elsewhere, for the Honeycombs, means a sizeable proportion of the earth's surface they spent three-quarters of their first year abroad. "We're glad we are popular abroad, there aren't many groups as lucky, but touring other countries has meant we've been unable to promote records properly at home. My mother has even had kids coming to the door asking if the Honeycombs are still in the business."

But there have, of course, been many compensations in travelling. "We've played on Australia



THE HONEYCOMBS (RM Pic)

was the greatest — with us even to Japan. That was out of this world in reality was everything is so different. For example, they have TV in remote control — the driver just presses a button. The audience were very wonderful, too. They didn't know they were like British people. Some of were very nice and some were quite nasty. It was a bit alarming but when I explained it was because they were so moved. "I'm glad to see their adjectives surprised to see a girl drummer."

They just accepted the group is at present touring. The Honeycombs intend to work in Britain all year and after Christmas. "I'm so glad to see the success of "That's the Way." It's a real hit for us with the public, a real gem. The strange thing is that everything seems to be happening in the same way it did a year ago with "Love, I, The Babe." Both records were released for about six weeks before they started selling. Did you know that "That's the Way" was never included on an A-side? It was on our LP made many months ago. But it was released in our country because it was so successful so you got a good disc in Japan

## THE SOUP GREENS

latest single that's too bad c/w like a rolling stone STATESIDE SS457

## NO DRINKS...

A few days ago at Whelan in East. The following had 11 hours to hit between them. The boys succeeded very well. They were all smiling dressed and as you know they don't wear hair, but they stood at the pub bar and nobody cared there when the justified asked us to leave. Our road manager asked if he'd mind telling us why and the man replied "I never give reasons why, do we want to the pub across the road."

Having said so much I've hardly got to such a point as to say I'm a woman and I'm a woman. Honey, when I spoke in her, was thinking of some ahead again. For a few days holiday this time. Anyway, I must get away from the group for a while, we've seen far too much of each other. I must be the only female that gets off with such complaints.

DAVID GRIFFITHS



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Friday, September 17th (7.30-11.30) GARY FARR and the T-BONES

Saturday, September 18th (7.30-11.30) RADIO LONDON'S DISC SHOW

Sunday, September 19th (7.30-11.30) "JAZZ ON A SUMMERS DAY"

Monday, September 20th (7.30-11.30) PEN FRIENDS at home

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● obituary

IN MEMORY OF MICK PAGE

DIANNE WARWICK & BONNIE FAN CLUB



Pauline F. James, 14, 21 Brookham Road, West Norwood, S.W.13. Stars

-Sisters- Almada, Daisy, Sandy, Popsy, Popsy and Collette, hobbies and interests- swimming, dancing, reading and jazz music.



Alan Price, 15, 31 Greenway Road, West Norwood, S.W.13. Stars

-Sister- Judith, hobbies and interests- singing, dancing, reading and jazz music.



Lena Svensson, 18, Folwingshall Lane, Uxbridge, Bucks. Stars

-Sister- Patricia, hobbies and interests- reading, writing, foreign coins, jazz.



Lucy Anderson, 17, 113 Park Rd., Park, Essex. Stars

-Sister- Gillian, hobbies and interests- singing, dancing, reading, writing, foreign coins, jazz.



Steve Dalmat, 17, 23 Liner Road, Sevenoaks, Kent. Stars

-Sister- Jill, hobbies and interests- singing, dancing, reading, writing, foreign coins, jazz.



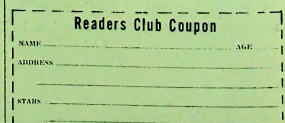
Andrew Barshelovics, 21, Fernwood Mansions, 26 Palace Road, London, W.1. Stars

-Sister- Patricia, hobbies and interests- collecting records, pop music, Richard Attenborough, pop singer.



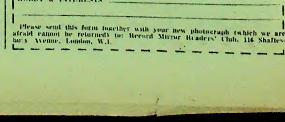
Alan Davies, 17, 113 Panton Place, Whitechapel, E.1. Stars

-Sister- Leslie, hobbies and interests- collecting records, collecting photos of above stars.



Mary Walden, 81, St. Gabriel Crescent, Whitechapel, Shropshire. Stars

-Sister- Catherine, hobbies and interests- collecting records, pop music, Richard Attenborough, pop singer.



Please do not worry if your photograph has not appeared yet as it may have been flooded with replies and are still in the process of acknowledging them to our readers.

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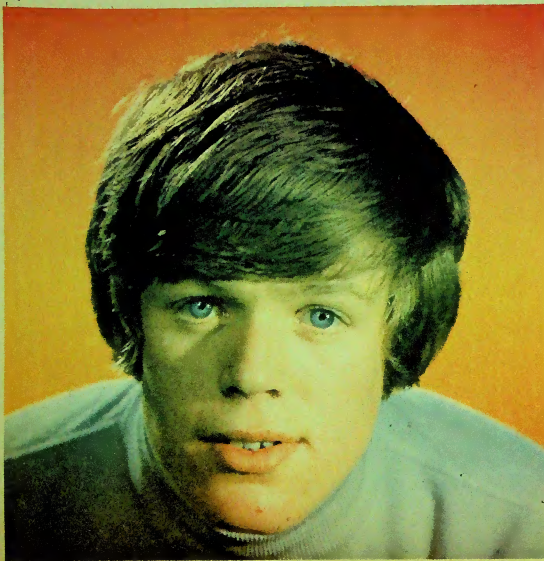
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HERMAN comes out with some outspoken comments in this feature, in which he talks to RM readers. This new portrait of him was taken by RM's Denis Hoffman.

# FOREIGN HITS— THEY'RE RUBBISH!

## HERMAN TALKS TO RM READERS

I'VE just been to court to get a permit to work in America, now I'm going to try and sort my thoughts out so that I can keep you up-to-date with what me and the Hermits have been doing lately.

Last time we were in America I was supposed to check in with the British Consul at each town because of my age. They wanted me to say that I was in bed by ten o'clock and all that rubbish!

Well, I didn't see them, except on arrival. Now we've got all this trouble with visas and things. We're supposed to start work on a new film this week in Los Angeles, so let's hope we get there all right.

They're not going to start the film till we want 'cause it's all built round us. It's one of those mad pop films with colour and leaping about and everything.

### FILM TRICKS

When you go to a TV studio, all the sets look crappy and dull, but when you see it on TV it looks like a mansion. In America, it's worse than that. If you're in a train, you have to sit on a board while two fellows rock it. Then in the film it looks okay.

What do you think is going to happen to our record? It's not exactly breaking box office records. It broke big in Rhyt the other day! If a record doesn't get into the top three, it's not a hit.

The charts start at number twelve. "Wonderful World" wasn't a hit, but "Silhouettes" was. Nobody went round after they'd heard "Wonderful World" saying: "That's great. What a marvellous record."

We're randy really, it's the groups that have some rock feel. I nearly got killed in New York time. We were running out of the theatre into the car when two fattened me. Our road manager lifted me out from underneath. It hadn't had to do with it.

We usually change at the hotel outside into a police car and go straight to the stage door. I got first so that by the time the police have got over the shock of seeing they get the rest of the Mokes.

### SQUASHED

In Detroit, I was getting into the car when two girls leaped against the door and squashed me against the and the bodywork. I was all floo out.

Detroit's the best city in the world. I went to all the night clubs visited the Tamla Motown record studios. They record twenty-four hours a day. We just sat there listening all the records, everyone was out

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**JACKIE LEE**  
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**PARADISE**  
COL DB 7655  
**FRANK IFIELD**

**A WALK IN THE BLACK FOREST**  
**HORST JANKOWSKI**

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**Walker pix**  
**Dusty LP**  
**Manfreds**  
**James Brown**  
**Sandie Shaw**  
**Ken Dodd**  
**R&B LP chart**

**Alan DAVID**

Walking on air

F 12227

**DECCA**

**Chris Andrews** I cried

Yesterday man

**DECCA** F 12236

The Wilde Three

**DECCA** F 12232

Last love, last kiss, goodbye

Joe Williams

**RCA VICTOR** RCA 1427

I care about you

Miki Dalton

**RCA VICTOR** RCA 1427

**JUST RELEASED**

These are things

Dawn and The  
RCA 140

**RCA VICTOR**



# X-certificate Jonathan King

IT'LL be another three or four months before Jonathan King comes into direct physical contact with the ten thousand-odd pounds that he'll get for his part in "Everyone's Gone To The Moon". If the record is a big hit in the States—which it looks like being—then poor old Jonathan will have to wait even longer for American royalties.

"Ah, well, never mind," said Jonathan Saddy.

He had entered the Record Mirror offices last week, armed with several more acetates. Just to prove that he does still remember us, and to nullify the caption printed under a colour pic of himself a couple of weeks ago. Previously he had sent us a specially made disc explaining in his own voice why he hadn't seen us for so long. (This disc is up for auction — all bids to N.J. please).

Jonathan's next disc is "Green Is The Grass." Let him talk about it. "We made it at the same time as "Moon," he explained. "In fact this was the demo which made several agents want to sign me up. But whereas "Moon" had lyrics which meant something to some people—though not me—the words of "Green Is The Grass" are completely banal. I hope it will appeal to a wider audience."

Jonathan has been producing discs too. His first, "Gotta Tell," issued by Terry

## JONATHAN TALKS TO NORMAN JOPLING ABOUT THE LYRICS HE WAS FORBIDDEN TO USE . . .

Ward and the Bumbles some time before "Moon" was the moderate success. The next is far more commercial. It's a song called "It's Good News Week" by Hedgehoppers Anonymous.

When Jonathan wrote this he showed the lyric to Decca chief Sir Edward Lewis. "Change it!" thundered Sir Edward, eyebrows raised. So it was changed. Here's the original verse in the rock protest song, and the substitute.

Lots of blood in Asia now, They've butchered off the sacred cow. They've got a lot to eat, was changed to Famine's checked the need for coal.

By stimulating birth control,

We're wanting less to eat. Jonathan is hoping the record will be a hit. It is far more certain will be. His own disc, after "Green Is The Grass" is very likely to be a song with lyrics more in the meaningful vein.

But Jonathan aims to make pop-type records with Dylanish, protest-type lyrics, whereas before only folk discs contained words like this. He has already done so with "Moon" and the Hedgehoppers disc. In fact he has gone one more step in the direction already taken by Sonny and Cher.

Whether or not Jonathan King will become Britain's answer to Barry McGuire is yet to become known! But he'll certainly be earning a lot of love . . .

ly, it's he other people that in New York last night put of the which two girls road manager just underneath. If he

their minds. The Four Tops were there as well.

We toured last time with Freddy Cannon. He has a hit every year. Everyone likes him because he never got big time, he's just a nice guy. He's quiet old compared to people like the Beatles.

### FEED UP WITH GROUPS ?

He used to go on before us to warm the audience up. He'd say: "Let's have a good time. Sod the cops." Everyone would start clapping and dancing. Now he's got another hit there.

I see there are two gods in the charts this week—Dawson and Barry McGuire. They're crap those songs. And what's all this foreign stuff? People must be getting fed up with the groups if they buy that rubbish.

Oh well, time to get off and do some work. We're recording our next LP in Los Angeles, but I've got to put the finishing touches to a few songs I've written for it. See you when I do a tour here in November.

SHED getting into the leaned against the ne against the door I was all fopped city is the world, night clubs ad Motown recording twenty-four hours there listening to anyone was out of

### A LOOK AT THE U.S. CHARTS

DIFFERENT WORLD" — Lenzy Welch, "There But For Fortune" — Tom Jones, "High Heel Sneakers" — Genevieve Woodard, "What's Goin' In A Man" — Bobby Vinton, "Keep On Dancin'" — Conway, "Hungry For Love" — Sam Cooke, "Glad You Came" — Day, "I Wanna Be Like You" — Bobby Darin, "Respect" — Otis Redding, "Down On Correction" — Spokeshoes, "I Knew You When" — Billy Joe Royal, "Sins of a Fathers" — P. Dinklage, "Everyone's Gone To The Moon" — Jonathan King, "Are You A Boy Or Are You A Girl" — Barbara, "Sweet U.S. of America" — Spokeshoes, "Latterman" — Neil The Lovin' King — Dino, Paul & Barry, "Daddy Little Butterface" — Fairly Duke, American hip ten five years back, from "Billboard" was "It's Now Or Never" — Elvis Presley, "Myra" — Chubby Checker, "Waka Waka" — Vanuatu, "Volare" — Bobby Darin, "The Swans" — Spokeshoes, "The Shy" — Tommie Winfree, "Yellow Submarine" — The Beatles, "Missus Beal" — Sonny Bono, "Finger Puppets" — The Frank Stallone, "My Heart Has A Mind Of Its Own" — Sonny, "Freaky" — Frank Stallone, "The Apartment" — Ferrante & Teicher, N.J.

## BILLY FURY

Run to my lovin' arms

F 12230

## RELEASED

These are the things about you

Dawn and The Dee Jays

RCA 1478

RCA VICTOR

Sam Cooke

Sugar dumpling

RCA 1478

RCA VICTOR

A letter edged in black

Joe Sullivan & The Michael O'Callaghan Showband

RCA 1478

MD 1015

## Barbara Lewis

Make me your baby

AT 641

ATLANTIC

## THE ZOMBIES

Whenever you're ready

F 12225

DECCA

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

# GREAT DANCE FROM VANDELLAS

WELCOME

*Peter,  
Paul  
and  
Mary*

WITH THEIR NEW HIT SINGLE

## EARLY MORNING RAIN

WB 5659

PLUS THESE GREAT LP's



A Song Well Done  
W 107 Phon. WS 1291 Stereo

Peter, Paul & Mary  
W 149 Phon. WS 1495 Stereo



In The Wind  
W 107 Phon. WS 1291 Stereo

Finley  
W 1473 Phon. WS 1473 Stereo



Peter, Paul & Mary in Concert Vol. 1  
W 5552 Phon. WS 1555 Stereo

Peter, Paul & Mary in Concert, Vol. 2  
W 5552 Phon. WS 1552 Stereo



MARTHA AND THE VANDELLAS "Dance Party"—Dancing in the Street; Dancing Slow; Wild One; Nowhere To Run; Nobody's Care; There He Is; Mobile Lil; The Dancing Witch; Dance Party; Motoring; The Jerk; Mickey's Monkey; Hitch Hike (Tania-Motown TML 1103).

A VIGOROUS LP this. Big brassy Tania sounds and Martha shrieking all over the place. These girls could make a party go with their "Dancing in the Street" and "Mobile Lil" and the bluesier "Motoring." After several spins the effect of this loud, but subtle sound is very compulsive. A slight pity all the songs are Tania penned — but that's no real criticism, included is also the wonderfully off-kilter "Nowhere To Run," perhaps their best disc. ★★

GARY McFARLAND: "Soft hands"—Glad, Won't You Marry Me From Rustin With Love; She Loves You, A Hard Day's Night; The Good Life; Marry And I Love You; Love, Love, Love; The Band; Marry California Here I Come; The La Son (Verve VLP 1603).

A STRANGE offbeat sort of performance. Gary on vocals, on a backing group of unusual proportions. Carlos Jordan provides the setting, and the result is music that never gets too much to the point, including a little music. Funny whistling/singing sounds from Gary, too, very odd, but musicality. ★★

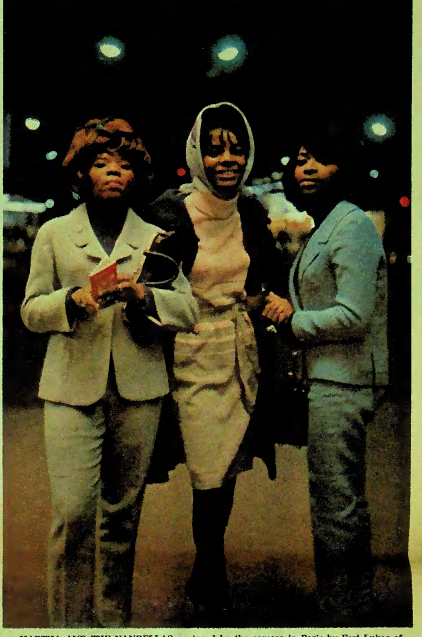
RICHARD ANTHONY: "Richard Anthony Sings in English"—"You're Late, That Lovin' Feel Me," "The Girl From Ipanema," "I Only Have One Heart," "The World of My Own," "Autumn Leaves," "Love Letters in the Sand," "Take Five," "You're My Darling," "How Deep Is Your Love," "Only Love Can Break A Heart," "Cryin' in the Rain" (Mercury 3303 13).

RICHARD'S album features a collection of excellent songs with beautiful song in English, but the catch here is a French song, as most of the songs already show his bilingual appeal. Some will be familiar with them, but the rest are in which Richard interprets them. "You're My Darling" and "Autumn Leaves" are the best tracks. ★★

LIZA MINNELLI: "I'm Amazed"—"When You Love Me," "Dancing Like I Like the Likes of You," "I Am Here, Every Man There," "I Have Never Seen Snow," "Flowers of Their Feet," "Every Man There's A Woman," "Loretta," "Backstage," "The Last Lullaby" (Capitol 3213). Knows You (Capitol 3213).

ELMORE JAMES: "Memorial Album"—"Remember, My Friend," "The Cross—One Way Ticket," "The Cross—(Part Two)," "The Cross—(Part Three)," "The Cross—(Part Four)," "The Cross—(Part Five)," "The Cross—(Part Six)," "The Cross—(Part Seven)," "The Cross—(Part Eight)," "The Cross—(Part Nine)," "The Cross—(Part Ten)" (Mercury 3303 13).

ESTABLISHED here since his death in 1952, James has become one of the most popular blues stars. This LP, an album on Sun, is tremendously well done. It does not do better. The fine "dancing" style is featured on the "Memorial Album," "Remember My Friend," "The Cross—(Part Two)," "The Cross—(Part Three)," "The Cross—(Part Four)," "The Cross—(Part Five)," "The Cross—(Part Six)," "The Cross—(Part Seven)," "The Cross—(Part Eight)," "The Cross—(Part Nine)," "The Cross—(Part Ten)" (Mercury 3303 13).



MARTHA AND THE VANDELLAS captured by the camera in Paris. For Vert Lukas of the Hoffman studios. Their latest single is "You've Been in Love Too Long."

TOMMY GARRETT: "Tommy With The First Great Tom Garrett" (Liberty LBY 129).

CELESTINE: "Luna Solara," and "Sixteen Tracks on this one, which is Volume One. Certainly, there are some of the most famous of the Whites here, such as "Rose Marie," "Madical How," and "The Girl From Ipanema." The album is a collection of records and it's not difficult to understand why. ★★

ELMORE JAMES: "Memorial Album"—"Remember, My Friend," "The Cross—One Way Ticket," "The Cross—(Part Two)," "The Cross—(Part Three)," "The Cross—(Part Four)," "The Cross—(Part Five)," "The Cross—(Part Six)," "The Cross—(Part Seven)," "The Cross—(Part Eight)," "The Cross—(Part Nine)," "The Cross—(Part Ten)" (Mercury 3303 13).

THE Little album is a collection of some interesting ballads on the "Little Album" (Mercury 3303 13). The album is a collection of records and it's not difficult to understand why. ★★

FELMIL HUGHES: "Heart And Soul" (Crest 2183).

QUICK success seems here, given by a number of hits. The album is a collection of records and it's not difficult to understand why. ★★

GARY LEVY & THE PLAYBOYS: "Diamond Ring"—"The Diamond Ring," "Sweet Lovin' All Day And All of the Night," "Forest Hill," "Needles And Pins," "Love Pains No. 1," "Keep Searchin'," "The Brick And The Hoe," "Sweet Little Rock And Rollin'," "Go To Him," "The Man Has a Thousand Uses," "The Best Man" (Liberty LBY 129).

THIS song is a kind of mixture between Bobby Day and The Beatles. The song is a clear and catchy, and it's a good copy of the English sound. A bit dated for this market, but the good pop quality of the music could command a big number one hit, even though the album is built around four number one American hits. "Diamond Ring" can't criticize this way. ★★

LITTLE ANTHONY & THE IMPERIALS: "Glad That My Heart's Got Out of My Head"—"Glad That My Heart's Got Out of My Head," "I'm Not Your Man," "I'm Not Your Man," "I'm Not Your Man," "I'm Not Your Man" (Mercury 3303 13).

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J. J. JOHNSON: "The Dramatic Sound of J.J. With His Band"—"I Can't Get No Satisfaction," "Train Samba," "Bambi," "Jepher," "Blusha Samba," "My Little Samba," "So What," "Straw Hat," "Winter's Wait" (Capitol 3213).

FIRST thing out with a beautiful sound — but not too big, mostly four, five, or six trombones, a couple of trumpets and full chorus. To get the effect try Charlie Parker's "Little Samba Blues" broken up by a great solo and some more. The album is a collection of records and it's not difficult to understand why. ★★

TONY MARTIN: "Live At Carnegie Hall"—"My Heart's Got Out of My Head," "I'm Not Your Man," "I'm Not Your Man," "I'm Not Your Man" (Mercury 3303 13).

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**SINGLES MIRROR** by Norman Jopling and Peter Jones new singles reviewed by Norman Jopling and Peter Jones new singles reviewed

**JAMES GALT:** Comes The Dawn My Own Way (Pye 1821). Southern group with its swinging sound. This is a variety of ballads with a haberdashery lead and some wailing vocal pyrotechnics.

**CHUCK JACKSON:** If I Didn't Love You Just a Little Bit, Don't You (Mercury 101). This ballad tells Clark's expressive voice to the top of the scale with a fine performance, with charming drum and vocal work. Should do well. Pye is instrumentally strong.

**SHARON TANDY:** Perhaps Not Forever, I've Tamed Love (Pye 1820). South African lass puts a husky, throaty, throaty glow on this rather charming, but distinguished, ballad. Good voice, interesting treatment. Pye, faster, may move strongly.

**THE HOPKINS:** I Don't Love You No More (Columbia DB 1420). A three Dave Clark-type ballad with one, with the group not always too clear in their vocal, but it's got a lot of life to it and is a real force performer. Best stronger than performance.

**ADAM MICK AND TIM:** Little Pictures, Summer's Here Again (Decca P 1122). Another promising effort from the firm, Middlebrooke backing, all joints, bright-sounding little song. It's a distinctive group entry.

**JR. WALKER AND ALL-STARS:** Shake and Rattle (Pye 1821). A bit of a filler, with a bit of a groove, and some swinging vocal and instrumental work.

**MIKE SHERRIDAN:** Talk My Heart (Mercury 101). A bit of a filler, with a bit of a groove, and some swinging vocal and instrumental work.

**THE LEADERS:** Nuts Please, Love Will Find A Way (Parsons 101). A bit of a filler, with a bit of a groove, and some swinging vocal and instrumental work.

**MARY JOHNSON:** Why Do You Want To Let Me Go (Pye 1821). A bit of a filler, with a bit of a groove, and some swinging vocal and instrumental work.

**CHRISIAN ST. PETERS:** No No No, Three Goodies (Decca P 1122). Double-barrelled ballad of the week, with a bit of a groove, and some swinging vocal and instrumental work.

**THE HEADLINERS:** That's The Way It Goes (Pye 1821). A bit of a filler, with a bit of a groove, and some swinging vocal and instrumental work.

**THE WALKERS:** Hawaii Beach Party (Pye 1821). A bit of a filler, with a bit of a groove, and some swinging vocal and instrumental work.

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**Staccato new Sandie and a powerful rocker from Freddie Cannon. Simple sound from Wayne, and a different sort of Proby, Moody's song for Julie Grant, & a gentle new side from Peter, Paul & Mary.**



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c/w swing that chariot

**BRUCE & TERRY** 201819  
FOUR STRONG WINDS c/w raining in my heart

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**JOHNNY MC CAULEY** 2000  
A single from Island Bay Canadian Street. Do you know me and two others

**NOW RELEASED**

**ANDY WILLIAMS** 2025  
BOSS VOLUME 2  
Canadian Street. Do you know me and two others

**THE WALKERS:** Hawaii Beach Party (Pye 1821). A bit of a filler, with a bit of a groove, and some swinging vocal and instrumental work.

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again the summer sound of **the honeycombs** with another great **mat's the way** Handed Blakeley composition

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Publishing: LYNX MUSIC TEL 482  
Agents: GRADY ORGANIZATION REG 841  
Recording: RHM SOUND (JOCK MEERS) NEW 428  
Publishing: PETER DOWNEY ANS 289



10

## SEND FOR JACK GOOD!

YOU want to earn a fortune? We'll tell you how. Just come up with a new format for a pop TV show. The TV companies would do anything to find an answer.

Be honest, aren't you sick of seeing "audiences"? The expressionless, vacant-looking JBI type. And the HSG dancer-type. Either bored to tears or trying to "tag" the camera.

What have we got at the moment? "SSC" varies from show to show. Sometimes, the show really gets off the ground. Some times too and for words "Top Of The Pops". There of course, you've got the constant attraction of Top 20 artists. "Starz" TV is feeling there'll be some changes made soon.

All are basically good ideas, but they can't go on forever. The ratings tell the truth. Many of the shows can claim many of the same audience from week to week?

Let's be honest, then? I've got one other solution to offer. SEND FOR JACK GOOD! (That's what I was brought with the show, believe me!) I've been blessed. But I still believe the "old boy" format was the backbone of British screen, by contrast to the American public, Jack was a genuine success. He succeeded in raising more excitement and more than any of his successors in a whole series. You may know Jack went to the States. There he took a long time to be accepted. That he got his chance with "America". Since then, it's become the best thing of its kind on "television". I've never seen it myself, but I've got a close friend who has. He's got a video cassette of "The Beatles and Jack's 'Around The Beatles' special".

Why haven't we seen it here? Because it's been given the "thumbs down" by the British companies, but I'm willing to bet that it'll be a class of its own.

Personally, I believe that "Oh, Lord" was better ahead of its time. And that the time for that programme has now come. It's NOW. Let's bring back excitement to pop TV. Bring back Jack Good!

Records you ought to hear and have:

- "Jo Warner and the All Stars" "Shake and Flipperpop" (Zomba-Universal). Brilliant, get "Good Guy" and "Do The Boomerang".
- "The All Stars" "I've never seen it myself, but I've got a close friend who has. He's got a video cassette of 'The Beatles and Jack's 'Around The Beatles' special'."

• James Brown's "Papa's Got a Brand New Bag" (London). Never thought the day would come when James Brown stood a chance of making our Top 30. At one time, record sales in this could be "Ours" since Paris and here... but it's still here.

• Gladys Knight and the Pips "I'm a Fire" (Polygram). This is the original used version of the song. Buy their concert here. The woman's a bit misfit, but it's still a collector's piece. Interestingly, the song's by the very underrated Don Covay and Michael Zilberstein of London, N.Y. The album is available on the same by Paul Shroeder and Andrew Strahan transcribed from their respective advertisement lists?

• The old Atlanta Rhythm Section has produced a record by "The Fatback Band" (Polygram). The old Bandstand Clark song. They've got a new version of "Tomb Raider" (Polygram). The original "Pleasure Train" version of "The Highway" (Polygram). The original "Let's Move" (Polygram). The original "Let's Move" (Polygram).

• My "house" rule is three records in the previous list week. It was Denis Tracy, falling from New York. Clark remember much of what was said. But the sold me, the recording, the album. It was for a bit of the hit. It was for a bit of the hit. It was for a bit of the hit.

• I've heard the best music. It's a knockout. The best music. Hollywood awards was an success. It's possible he may have the next follow-up in the car street.



# the holly and the ivy

The pop world's big fight of the season



Tony Hall Column



1 The Holly and the Ivy—make you think of Christmas, doesn't it? The Holly, though, is prickly... can draw blood from the unwary handler! The Ivy has creeping tentacles, grabbing and sifting anything in its grasp. But Holly Allan Clarke, student of Karle, likes working off surplus energy in the London Ludlow—a juke centre. And by Jerry Ford fancies his chances at the sport, and we just join together. That's Allan on the left (above) kneeling (and praying?) in the ceremonial box which precedes every juke bout. Jerry just feels how hard the mat is.

2 Lesle Kimbro, Perry Ford (left) goes for the proverbial Burton as they say in English—it's actually a Hara-Goah (as they say in Japanese). Fitting on the pressure is instructor Doug Robinson, a Sixth Dan Black Belt. Doug is also actor, fight director on TV (the "Avenger" series), brother Joe (Seventh Dan Black Belt) a famous sportsman, starred with Diana Dors in "A Kid For Two Farthings". As he hucks dogs, Perry dances hopefully for the exit.

3 Time for action! Perry demonstrates his neck-fused skills on Allan. It's a fair old Hara-Goah! Allan just manages the "Gosh!" bit. Watching, and cringing grimly (out of shot) is publisher Keith Goodwin, who has given Perry the old judo have-been found his mid-life—our malemaker for the day. As Allan's shoulders thump into the mat, the Brothers Robinson murmur appreciatively. Our pop stars are finding their feet... that's when they're not losing them.

4 Allan tries a more advanced judo move, sees Perry make like a trapeze artiste who's forgotten the trapeze. Our photographer moves in close to capture a Holly-expressional (above left) which is a mixture of relief, bewilderment, triumph. The comment which accompanies that hair-fluttering gesture is something like "Did I really throw him that far? I'm beginning to like this sport."



5 Cups of cheer (above) for the contestants, plus straight-faced reflections on how the Holly - Ivy clash had gone. However, in fact, were roughly even. Even in the respective number of bruises. The experts said: "Both of you had the makings of good fighters—of you stick at it." What's a dinky Japanese for juke men, Allan and Jerry smiled inscrutable Japanese smiles.

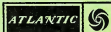
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## JACK JONES



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## JEWEL AGENS



The birds and the bees

HAN 8234



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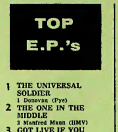


# RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 LIKE A ROLLING STONE\* 2 (10) Sam Cooke (Columbia)
- 2 EYE OF DISTRACTION\* 2 (10) Amy Winehouse (Mercury)
- 3 HELP 4 (10) Beatles (Capitol)
- 4 YOU WERE ON MY MIND\* 2 (10) Paul Simon (Capitol)
- 5 I GOT YOU BARE\* 2 (10) James Brown (Polygram)
- 6 HANG ON SLOOPY\* 2 (10) Bluebelly (Mercury)
- 7 IN THE CROWD\* 2 (10) Bobby Lewis (Mercury)
- 8 IT AIN'T ME HERBIE\* 1 (10) Curtis Mayfield (Mercury)
- 9 UNCLEINED HAREB\* 2 (10) Righteous Brothers (Mercury)
- 10 CATCH US IF YOU CAN\* 2 (10) Dave Clark Five (Polygram)
- 11 ITS THE SAME OLD SONG\* 2 (10) Four Tops (Mercury)
- 12 NOTHING BUT HEARTACHE\* 2 (10) Sam Cooke (Columbia)
- 13 LAUGH AT ME\* 2 (10) Sam Cooke (Columbia)
- 14 HEART FULL OF SOUL\* 2 (10) Yvonne Fluke (Mercury)
- 15 ACTION 2 (10) Freddie Cannon (Mercury)
- 16 CALIFORNIA GIRLS\* 2 (10) Beach Boys (Capitol)
- 17 YAPPA GOT A BRAND NEW BAG\* 2 (10) James Brown (Mercury)
- 18 BABY DON'T GO\* 2 (10) Sam Cooke (Columbia)
- 19 YOU BELIEVE IN ME\* 2 (10) Sam Cooke (Columbia)
- 20 YOUVE GOT YOUR THROATSLAY\* 2 (10) Sam Cooke (Columbia)
- 21 DOWN IN THE BONDAGE\* 2 (10) Sam Cooke (Columbia)
- 22 I'M YOURS 2 (10) Sam Cooke (Columbia)
- 23 RIDE AWAY\* 2 (10) Sam Cooke (Columbia)
- 24 SINCE I LEFT MY BABY\* 2 (10) Sam Cooke (Columbia)
- 25 HOLYTON\* 2 (10) Sam Cooke (Columbia)



- 1 THE UNIVERSAL SOLDIER 1 (10) Booker T. & the M.G.'s (Mercury)
- 2 THE ONE IN THE MIDDLE 1 (10) Booker T. & the M.G.'s (Mercury)
- 3 GOT LIPS IF YOU WANT IT 1 (10) Booker T. & the M.G.'s (Mercury)
- 4 HOLDS ME, THERILL ME, KISS ME 1 (10) Booker T. & the M.G.'s (Mercury)
- 5 AGENT ON SOUL 1 (10) Booker T. & the M.G.'s (Mercury)
- 6 FIVE YARD GUN 1 (10) Booker T. & the M.G.'s (Mercury)
- 7 BEATLES FOR SALE No. 1 1 (10) Beatles (Capitol)
- 8 THE SEXKERS 1 (10) Booker T. & the M.G.'s (Mercury)
- 9 ANDY WILLIAMS' FAVORITES No. 1 1 (10) Andy Williams (Mercury)
- 10 TALKIE ME VOL. II 1 (10) Andy Williams (Mercury)
- 11 SILVER JAZZER 1 (10) Andy Williams (Mercury)
- 12 BEATLES FOR SALE No. 1 1 (10) Beatles (Capitol)
- 13 THE ANIMALS IS HERE 1 (10) Animals (Mercury)
- 14 TOM JONES ON STAGE 1 (10) Tom Jones (Mercury)
- 15 MRS. JONES YOUVE GOT A LOVELY DAUGHTER 1 (10) Mrs. Jones (Mercury)
- 16 MOODY BLUES 1 (10) Moody Blues (Mercury)
- 17 GO AWAY FROM MY WORLD 1 (10) Moody Blues (Mercury)
- 18 MOTHER MOTHER 1 (10) Moody Blues (Mercury)
- 19 TREAT HER 1 (10) Moody Blues (Mercury)
- 20 FIVE BY FIVE 1 (10) Moody Blues (Mercury)
- 21 THEM 1 (10) Them (Mercury)



- 1 HELP 1 (10) Booker T. & the M.G.'s (Mercury)
- 2 SOUND OF MUSIC 1 (10) Booker T. & the M.G.'s (Mercury)
- 3 RARE PUFFINS 1 (10) Booker T. & the M.G.'s (Mercury)
- 4 ALMOST THERE 1 (10) Booker T. & the M.G.'s (Mercury)
- 5 JOAN RAEZ IN CONCERT VOL. 2 1 (10) Joan RAEZ (Mercury)
- 6 HOW ABOUT THAT 1 (10) Joan RAEZ (Mercury)
- 7 SOUND OF THE SHADOWS 1 (10) Shadows (Mercury)
- 8 ROLLING STONES No. 1 1 (10) Rolling Stones (Mercury)
- 9 BEATLES FOR SALE No. 1 1 (10) Beatles (Capitol)
- 10 BRITAIN'S TOP 1 (10) Various Artists (Mercury)
- 11 CATCH US IF YOU CAN 1 (10) Dave Clark Five (Mercury)
- 12 MY FAIR LADY 1 (10) Broadway Cast (Mercury)
- 13 THE FREEWHEELIN' JOE JOLAN 1 (10) Joe Jolan (Mercury)
- 14 ANIMAL TRACKS 1 (10) Animals (Mercury)
- 15 HERBIE 1 (10) Curtis Mayfield (Mercury)
- 16 A WORLD OF OUR OWN 1 (10) World of Our Own (Mercury)
- 17 JOAN RAEZ IN CONCERT VOL. 2 1 (10) Joan RAEZ (Mercury)
- 18 WEST SIDE STORY 1 (10) Broadway Cast (Mercury)
- 19 WHAT'S BIN BID 1 (10) Herbie Hancock (Mercury)
- 20 GILBE 1 (10) Gilbe (Mercury)
- 21 CARIBBEAN HOLIDAY 1 (10) Frank Yon (Mercury)



- 1 APACHE 1 (10) Apache (Mercury)
- 2 THE GIEL OF MY BEST FRIEND\* 1 (10) Giel (Mercury)
- 3 A KISS OF BILLES 1 (10) Giel (Mercury)
- 4 TELL LAURA I LOVE HER 1 (10) Giel (Mercury)
- 5 BRUNING IT ALL BACK HOME 1 (10) Giel (Mercury)
- 6 BECAUSE THEY'RE YOUNG 1 (10) Giel (Mercury)
- 7 HOW ABOUT THAT 1 (10) Giel (Mercury)
- 8 NINE TIMES OUT OF TEN 1 (10) Giel (Mercury)
- 9 EVERYBODY'S SOMEBODY'S POOL 1 (10) Giel (Mercury)
- 10 PLEASE DON'T FEEL 1 (10) Giel (Mercury)
- 11 SO WAD LUCKIE 1 (10) Giel (Mercury)
- 12 WALK DON'T RUN 1 (10) Giel (Mercury)
- 13 AS LONG AS SHE NEEDS ME 1 (10) Giel (Mercury)
- 14 PLEASE HELP ME IF I'M FALLING 1 (10) Giel (Mercury)
- 15 WHEN WILL I BE LOVED 1 (10) Giel (Mercury)
- 16 PAPER BOBES 1 (10) Giel (Mercury)
- 17 FISH MAN 1 (10) Giel (Mercury)
- 18 WALK DON'T RUN 1 (10) Giel (Mercury)
- 19 I'LL BE YOUR HERO/ JET BLACK MACHINE 1 (10) Giel (Mercury)
- 20 GARB 1 (10) Giel (Mercury)
- 21 CARIBBEAN HOLIDAY 1 (10) Frank Yon (Mercury)



NATIONAL CHART COMPILED AT THE RECORD RETAILER.

- 1 SATISFACTION 1 (10) Rolling Stones (Mercury)
- 2 I GOT YOU BARE 1 (10) James Brown (Mercury)
- 3 MAKE IT EASY ON YOURSELF 1 (10) Booker T. & the M.G.'s (Mercury)
- 4 LIKE A ROLLING STONE 1 (10) Sam Cooke (Mercury)
- 5 LOOK THROUGH ANY WINDOW 1 (10) Booker T. & the M.G.'s (Mercury)
- 6 A WALK IN THE WOODS 1 (10) Booker T. & the M.G.'s (Mercury)
- 7 TEARS 1 (10) Booker T. & the M.G.'s (Mercury)
- 8 HELP 1 (10) Booker T. & the M.G.'s (Mercury)
- 9 LAUGH AT ME 1 (10) Sam Cooke (Mercury)
- 10 ZORBA'S DANCE 1 (10) Zorba's Dance (Mercury)
- 11 ALL I REALLY WANT TO DO 1 (10) All I Really Want To Do (Mercury)
- 12 ASK A REALITY WANT TO DO 1 (10) Ask A Reality (Mercury)
- 13 THAT'S THE WAY 1 (10) That's The Way (Mercury)
- 14 WHAT'S NEW 1 (10) What's New (Mercury)
- 15 UNCHAINED MELLOW 1 (10) Unchained Mellow (Mercury)
- 16 JUST A LITTLE BIT BETTER 1 (10) Just A Little Bit Better (Mercury)
- 17 I'LL BE YOUR HERO 1 (10) I'll Be Your Hero (Mercury)
- 18 HANG ON SLOOPY 1 (10) Bluebelly (Mercury)
- 19 BABY BLUE 1 (10) Baby Blue (Mercury)
- 20 HANG ON SLOOPY 1 (10) Bluebelly (Mercury)
- 21 IT'S ALL OVER NOW BABY BLUE 1 (10) Baby Blue (Mercury)
- 22 THE TIME IN BETWEEN 1 (10) The Time In Between (Mercury)
- 23 BABY DON'T GO 1 (10) Baby Don't Go (Mercury)
- 24 WE'VE GOT TO GET OUT OF THIS PLACE 1 (10) We've Got To Get Out Of This Place (Mercury)
- 26 PARADISE 1 (10) Paradise (Mercury)
- 27 YOUVE GOT YOUR TROUBLE 1 (10) You've Got Your Trouble (Mercury)
- 28 WHATCHA GONNA DO ABOUT IT 1 (10) Whatcha Gonna Do About It (Mercury)
- 29 SEE MY FRIEND CALIFORNIA GIRL 1 (10) See My Friend California Girl (Mercury)
- 30 CATCH US IF YOU CAN 1 (10) Catch Us If You Can (Mercury)
- 31 TRY TO UNDERSTAND 1 (10) Try To Understand (Mercury)
- 32 TOO MANY EYES 1 (10) Too Many Eyes (Mercury)
- 33 SUMMER NIGHTS 1 (10) Summer Nights (Mercury)
- 34 IN THE MIDDLE 1 (10) In The Middle (Mercury)
- 35 IN THE CROWD 1 (10) In The Crowd (Mercury)
- 36 IN THE CROWD 1 (10) In The Crowd (Mercury)
- 37 IN THE CROWD 1 (10) In The Crowd (Mercury)
- 38 IN THE CROWD 1 (10) In The Crowd (Mercury)
- 39 IN THE CROWD 1 (10) In The Crowd (Mercury)
- 40 IN THE CROWD 1 (10) In The Crowd (Mercury)
- 41 IN THE CROWD 1 (10) In The Crowd (Mercury)
- 42 IN THE CROWD 1 (10) In The Crowd (Mercury)
- 43 IN THE CROWD 1 (10) In The Crowd (Mercury)
- 44 IN THE CROWD 1 (10) In The Crowd (Mercury)
- 45 IN THE CROWD 1 (10) In The Crowd (Mercury)

**BRITAINS TOP R & B SINGLES**

1 SAME OLD SONG 1 (10) Sam Cooke (Mercury)	11 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)
2 RESPECT 1 (10) Otis Redding (Mercury)	12 I'LL TAKE CARE OF YOU 1 (10) I'll Take Care Of You (Mercury)
3 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)	13 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)
4 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)	14 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)
5 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)	15 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)
6 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)	16 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)
7 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)	17 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)
8 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)	18 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)
9 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)	19 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)
10 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)	20 I'VE GOT NO TIME TO LOSE 1 (10) I've Got No Time To Lose (Mercury)

\*All artists denote record released in Britain.

• All disc denotes new entry.

# RECORD MIRROR CHARTS PAGE

**THE BEATLES**

**JOHN SCHROEDER ORCHESTRA** STOP 7N 15937

**JULIE GRANT** STOP 7N 15937

**SHARON TANDY** PERHAPS NOT FOREVER 7N 15939

**JAMES GAIT** COMES THE DAWN 7N 15936

**FREDDY CANON** ACTION WB 5645

**CHUCK JACKSON** IF I DIDN'T LOVE YOU 7N 25321

**THE NIGHTSHIFT** THAT'S MY STORY 7N 35264

**THE GUILLOTENS** I DON'T BELIEVE 7N 25324

PIE INTERNATIONAL



# Dave Berry talks about the time he came face to face with danger & death

**DAVE BERRY**—almost fully recovered from the most electrifying performance of his career—going to say: "It was an absolute knock out!" Sure was in front of a packed audience at the Bristol Corn Exchange. Dave had clutched a microphone and been driven unconscious.

**Here's how it happened:**

"I'd done about 20 minutes of the act and a whole lot of girls had clamored on stage and, in their excitement, were tripping about among the amplifiers. The result was that my hand mike went dead. So I took hold of the stage's hand mike. I'd never felt such a strange effect and I hope I never do again. But what seemed like an eternity but what was, I was later told, something like six or seven seconds all my muscles tightened up and I shot about two feet into the air. It didn't hurt exactly but it was very frightening because all I could see was black. Then I fell down and went out.

"I woke up a quarter of an hour later in the dressing room surrounded by police, my road manager and assorted well-wishers. I learned that at first they'd just watched me lying there not knowing what was happening. Since my road manager is well used to me doing all sorts of ridiculous things on stage he assumed at first that it was part of the act. But when my muscles reacted to the electricity by making me, while un-

conscious, kick the mike into the audience he reckoned something was up!"

For days afterwards Dave felt great. Doctors examined him and—though he could have done more damage to his heart and other reasonably soundly—decided that his nervous system was shaken up but had a couple of small burns on his hand. He stayed in bed for the next day, then drove to Haringey and went on stage the night after the accident. "Can't say I did a very dramatic act. I just convinced myself to sing and didn't do my usual thing well enough (I had back pain like I remember in London to be) I was, for the first time in my life, aware of the equipment on stage. I couldn't bear to touch anything."

I'd say about 85 per cent of the bathroom I work at are great but there are a few dreadful ones. Always ask for other groups' gear to be cleared off the stage before I start, because a few managers refuse. You know the sort of thing: 'Yes this so don't start, singing, this may be dangerous, this is well, it was all right for Adam Faith or Cliff 45 or someone else.' They try to make it look as though I'm blaming it and making excuses. In fact, sir, I'll be a damn sight into any stage with my shoes in, because, even when all reasonable precautions are taken—no wireless mikes, no electric or wireless mikes at Bristol, you can still get yourself sat on your back."



DAVE BERRY being interviewed by RM's David Griffiths for this feature (RM Pic)



**WRITERS** of "You've Got Your Troubles", Greenwood and Cooke make their disc debut with "Lovingly In To Cry" as David and Zemanis—readers recognize musician Gordon Zemanis was on the session for Parlophone.

Here's another Wings disc to be "Ain't It True" . . . One Reeltime has recorded some "disturbance" . . . Helen Shapiro likely to make a chart comeback with "Something Wonderful" . . . Interesting film of Sam the Sham on "Top Of The Day" . . . Guy Durrell's "One Day In The Sun" . . . The sun dance film disc, according to "Radio News" . . . George Bean and Adam bring "The Day After Tomorrow" . . . J. Walter Thomson of agency . . . In States the RTD have been dealing with complaints that the lyrics are obscene.

Before Herman criticizes the picture because he should listen to "The Day After Tomorrow" . . . The film delay film Murby writes a novel for "Radio News" . . . Dad's bedtime no tears . . . Mike Binks has received . . . Burt Bacharach and Sony Music . . . Her Tempel has a fleet of three cars driven by girls . . . There are more protests than usual these days . . . Brian Jones father wrote the sheet for a new . . . The new front panel colour picture of his

Ree and Rees's "Charlie Face" on insult to Bill Singer . . . He was not the idea for his new record from a disc routine created by EMI able for first . . . Bobby Goldsboro wrote both sides of his latest single . . . Alvin Karpis once sang with the Duke of York . . . He has recorded Ray Davies' "The River" . . . Johnny Thander said to be Columbia's first to be issued . . . The issue of a Sony Bill Williamson memorial album

## SONOR SENSATION IN SOUND

**K775 JAZZ II**  
semi-acoustic  
Just one of a wonderful range!

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When applying it is not necessary to quote the serial number in front of the particular Catalogue or Catalogues you would like. We would appreciate your enquiries.

There are few drummers who don't know SONOR, and with good reason. Drums with so much to be said for them must be noticed. Built only from the finest materials, cleverly shaped and constructed by craftsmen with years of experience in drum designing . . . SONOR means quality. That's why they sell so well — on the Continent, in America and in Britain. In respect a kilt at your dealers as soon as you can — you'll enjoy the new Cubana finish as featured in the picture of Bobby Kevin, above. By the way, a new highly practical MODERN DRUM TUTOR by Bobby Kevin is now available at 6/-.

# O.KAY FOR SOUND

## KAY from U.S.A

### KING OF GUITARS

This spotlights the KAY Vibrato tailpiece. The handsome double cutaway guitars is 2in. thin and super auditorium size—41 in. x 15 1/2 in. Superior selected curly maple top, back and sides, laminated throughout. Hard maple THIN-LITE adjustable neck. Oval rosewood fingerboard with hand inlaid genuine pearl markers, nickel silver frets, and celluloid binding. Extra heavy celluloid binding on top and back edges with extra inlay on top. Flat wound professional electric guitar strings. Two incomparable pickup units with individual adjustable posts. Separate controls and selector switch. Cremona violin brown, golden sunburst, elegantly hand rubbed and polished. The perfect Guitar for perfect performance.

- 12/16 Harmonics—Modulos
- PABA Accordion—Piano
- GUSK Electronic and Electric Orans
- GUSK Select Modulo
- EDMS Drums and Accessories
- W&A Street Instruments
- GUSK Powder Guitars
- W&A Band Instruments
- A/MS Amplifiers
- A/MS Power—Singles—Music

**Hohner**  
11-13 FARRINGTON ROAD, LONDON, E.C.1