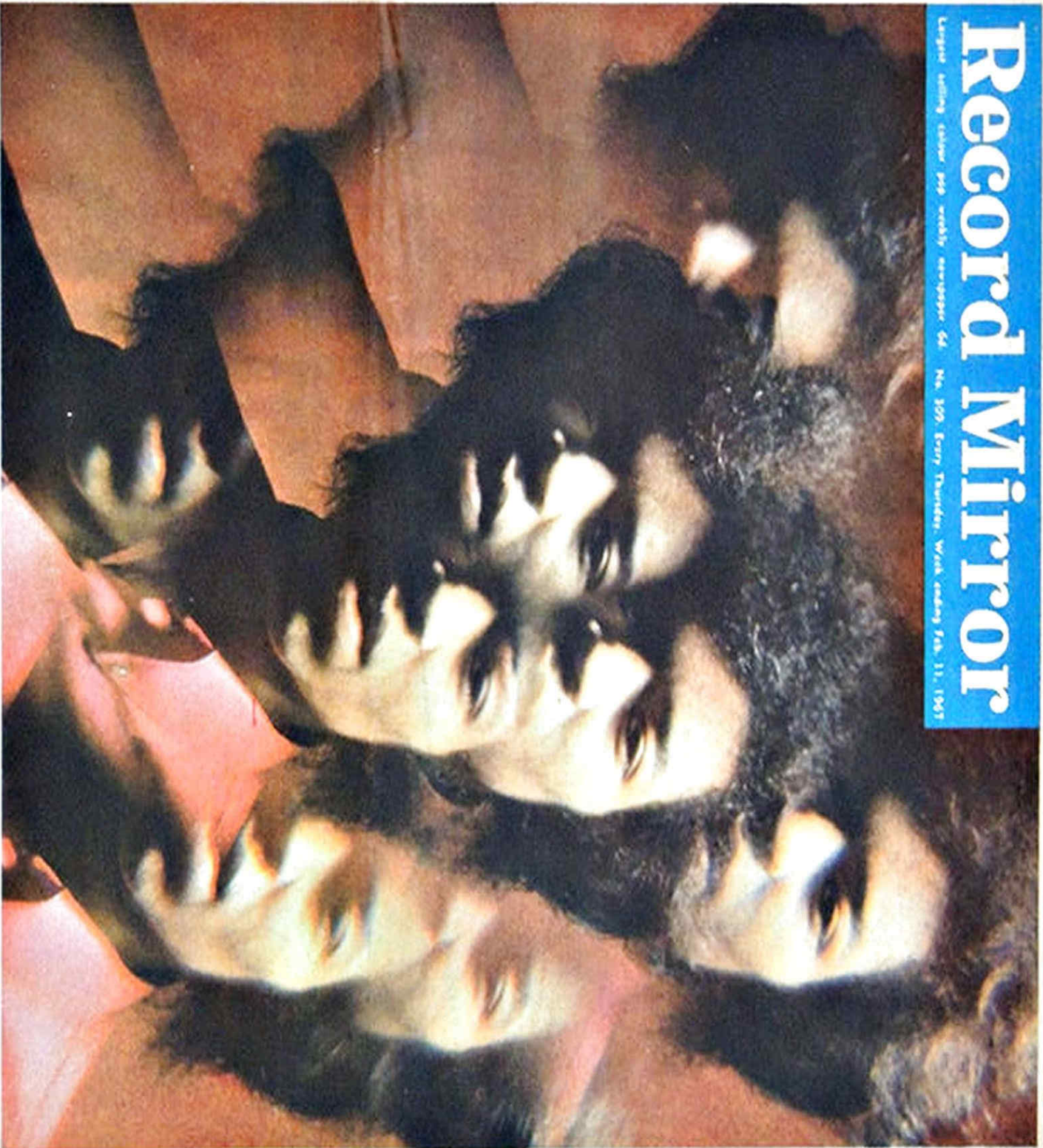


# Record Mirror

Largest selling colour pop weekly newspaper 6d No. 309, Every Thursday, With ending Feb. 11, 1965



JIMI HENDRIX

ALSO INSIDE THIS WEEK  
Dave Dee, Small Faces  
Easybeats, Rita Pavone  
Paul Jones colour, Dean  
Martin colour, Engelbert  
Humperdinck, Del Shannon



INSIDE  
**MICKY DOLENZ**  
talks to R.M. readers

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

## 'Psst-why doesn't someone tell those record companies'



JERRY LEE LEWIS — a reader complains about Tom Jones taking two songs from one of Jerry's LP's.

ISN'T it time someone suggested to record companies that the reduced single sales is not solely due to pirate stations but because of their own greediness. Each week vast quantities of records are released—sometimes over a hundred. Few see the light of day as the companies give many of them the minimum of promotion in either musical papers or on Luxembourg. Consequently they don't get heard and don't sell. The loss on each of these discs must be borne by the few records which are profitable. This raises the price. By reducing the number of releases, more air time can be given to each record, enabling a larger audience to know about it. Each disc will have a greater chance of success. Fewer records would fall by the wayside and the retail price could be drastically cut.—Keith Chaney, 22 Marrylne Avenue, Enfield, Middlesex.

James Craig: Funny you should say that, Keith. We talked to Jack Dorsey, ace bandleader now a key figure in EMI's A and R department, and he said he felt sure there would be drastic cuts in releases. Our reviewers certainly hope so...

### DEPLORABLE?

AFTER winning a Gold Disc for British sales alone of his inferior (I think) version of Jerry Lee Lewis's "Green, Green Grass Of Home", Tom Jones brings out "Detroit City", another song from the very same country album of Jerry's. It is deplorable that Tom, who claims to be a great fan of Jerry Lee, should take advantage of the poor exposure this great American star gets here. Jerry Lee's "Green Grass" was a single in the States why not here? Now Philips should show the initiative and release a single of Jerry Lee and "Detroit City", backed by "Green Grass" and play it as hard as Tom's. Then we'll see who would win. Shakin' Tony Papard, Rockville, 29 The Vineyard, Welwyn Garden City, Herts.

### ELVIS IMAGE

MANY people in Great Britain, young and old alike, are waiting for a chance to see a singer who has never blessed us with his company. Man in question, Elvis Presley. Continuously his remarkable character has hit our charts, topped our polls and won our good faith. But the sad factor is that he has not been fair to his fans here. Mr. Presley must realise that he owes a lot of his success to his British followers. Is he really too concerned about making films to show himself in the flesh? I'm sure more people would prefer to see him live than as a screen image. If he could just one brief stop here, beat groups would loom into darkness and once again the "Heart-Break Hotel" man would reign supreme.—Paul Sparks, 34 Foxton Road, Hoddesdon, Hertfordshire

### VOTEVOTEVOTE!!

TROUBLE with most polls is that there are too many groups etc to vote for. It tends to make large-scale polls rather inaccurate. I've now devised a new idea. Below are listed ten popular American groups and ten English groups. Now would all readers send three votes only as follows: you must vote for ONE American and ONE English group but the other one can be used for ANY group listed. This way we'll get the most popular group in England. Groups: American: Mamas and Papas, Beach Boys, Spontful, Seasons, Tops, Temptations, Supremes, Jr. Walker, Byrds, Mitch Ryder. British: Stones, Beatles, Spencer Davis, Hollies, Faces, Kinks, Manfred Mann, Who, Troggs, Dave Dee. Please send in plenty of votes. Richard Quick, Sandsean, Telegraph Hill, Hisham, Kent.

### C & W MAGAZINE

AS so many readers express interest in the Country and Western field, I'm writing for support for a new C & W magazine which I am running. This will be written for the British fan although for the next eighteen months it will be run from Toronto. It is devoted to PURE country music and various elements won't be mentioned. It will also be the organ of the British fan

## Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1. Telephones GERard 7942/3/4

### NAUGHTY NORMAN!

A FINE British poet once told me, "Criticism is of no value to a subject unless the critic has a loving involvement"—and if that be so, is the time not right for Norman Jopling to retire? His sneering dismissal of a hard working Saville bill topped by The Who belittled to a school of journalism which I thought had long ago expired of its own fatuity and to keep on quoting—brings to mind the advice of a Daily Express editor for whom I once worked. "It is easy to knock, much harder to say something worthwhile and to say it in an interesting way," an exercise which Mr. Jopling is clearly unwilling to undertake.

The Saville Sunday shows are a growth thing with which groups and managements alike are trying to get on terms, and perhaps that is also true of the audiences. The limitations of Sunday presentations—no stage wear, no scenery, no special effects—have always given problems, and in this theatre, being newly orientated to pop, there is also the problem of building an atmosphere. I think everyone concerned at The Saville is working very well on this, and getting results—but such criticism as Mr. Jopling's will certainly not help them.

He seemed to find it amusing that Jimi Hendrix had technical problems—without perhaps being aware that in the first house a lead had fallen into his very first number: a mishap which clearly threw him, this, as I understand it, having been his first solo appearance on a theatre stage, and in the West End at that. In my opinion and that of everyone whom I spoke on the night Jimi did very well. Remember he is only 21, and new to the scene here:

### BEST FACES

HERE are the results of the Small Faces poll. Most popular for Small Face section: 1. Steve, 2. Kenny, 3. a tie between Plonk and Ian. Most popular recording: 1. All Or Nothing; 2. Whatcha Gonna Do About It; 3. Sha La La La Le; 4. My Mind's Eye; 5. Shake; 6. Sorry But She's Mine; 7. One Night Stand; 8. I Got Mine. Thanks to all for making this poll the greatest group in the world a great success.—Peter McNally, 69 Collin Avenue, Marfleet Lane, Hull, Yorkshire.

with a little more experience, a little loosening up of his undoubted personality, can anyone doubt he will develop this year into one of the most exciting pop performers around?

As to his crack that "if the audience's average age is above 16 try to use a little imagination to entertain them"—which followed his remarks on The Who's excellent act, well, I simply can't comprehend Mr. Jopling's frame of mind. I was accompanied at both houses by a leading book publisher, a well-known fashion model, and a well-known photographer—all three a good deal over 16 years of age. Without exception they were thoroughly entertained by The Who's stage presentation. As to his dismissal of The Koobas and The Thoughts—the last, a new group having the difficult task of warming up the audience—well I won't even bother to comment as I am their personal manager. I will only say that if every professional in this business is to have his efforts evaluated so immaturely then indeed the business already has a knife in its back. Tony Stratton Smith, Stratton Smith Music Ltd., 11 Dryden Chambers, 119 Oxford Street, London, W.1.

### AN ADDICT

SO famous Sunday newspaper, which shall remain nameless, is printing one of their sensational scoops—this time on drugs and the pop world. It's just their sick way of pulling down the pop business and getting at teenagers. I'm sure there are millions of teenagers like myself who only addiction is to the voices of their favourite stars. I know being a fan of Tom Jones and Helen Shapiro is doing me no harm. So just lay off the teenagers for once.—Maggie Williams, 80 Beaumont Road, Ashton-under-Lyne, Lancs.

## 'ENGELBERT WHO??' SAID GERRY DORSEY

GERRY Dorsey was born in Madras, India, where the curry comes from. That was on May 3, 1939, was the date and he has seven sisters and two brothers, which leaves him one short for a mixed football team. When he came to Britain and started singing, he met the usual troubles... and he met me.

I had an inkling that he would one day make it. But neither Gerry nor I ever had an idea that he'd make it as... ENGELBERT HUMPERDINCK. But make it he has, via "Release Me", after a near miss with "Dommmage Dommmage" and "Stax".

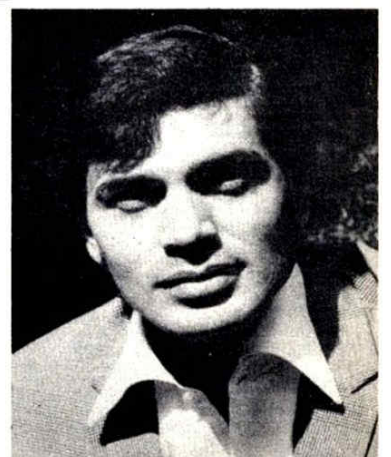
Anyway, I cherish the expression on Gerry's face when first told by manager Gordon Mills that he would henceforth be known as "Engelbert Humperdinck". "Engelbert WHO?" roared Gerry, apparently okaying the first name but baffled by the second.

Anyway again, we all went to watch the British team in action at the Knokke-le-Zoute song contest in Belgium last summer and the locals were knocked out by Gerry's showmanship, voice, gentle charm, sideburns and genial smile. Offers poured in for him to appear on continental television. He became a bill-topper there, developed a big fan-club there... and folk here were saying: "Ah, but it's harder to get into the charts in Britain."

Now Engelbert has done it, and done it well. He's also building his song-writing, including penning "This and That" which was recorded by Tom Jones. Tom and he actually share the same manager.

This last fact led to the rumour prior to the Knokke contest that the mysterious Engelbert Humperdinck was actually Tom Jones in disguise—Tom allegedly wanting to see how the continentals would take to him.

Let's fill in a few details on Engelbert. He's over six feet tall, with black hair and hazel eyes. He plays



ENGELBERT HUMPERDINCK alias Gerry Dorsey.

guitar and saxophone, but rarely on stage. He used to go to Leicester Dale School, taking sax lessons later for six years. His TV debut was on "Oh Boy" and his first broadcast was made in Belgium. For a time he thought of becoming an engineer but singing was too strong a lure. He likes horse-riding and skiing... and "talking", a nocturnal activity which is near to his heart! He DOES eat a lot of curry, including the Madras variety. Even if people can't spell my new name, also Nancy Wilson and Jack Jones. He has been known to rave over Ursula Andress. Generally, Engelbert is a lover of the big bands especially Quincy Jones and Count Basie and this shows through in the arrangements he uses on stage or in clubs. He's unashamedly ambitious, says the height of his professional ambition is to top the bill at the Sands, in Las Vegas. Speaking personally, I doubt very much if he would let the place down, for the improvements in his act are quite staggering. "One day I'd like to be a millionaire", says Engelbert.

He's just got used to being called E. Humperdinck. There's apparently no question of him going back to Gerry Dorsey even though he has now made his breakthrough. "Even if people can't spell my new name, they generally manage to remember it", he says.

Engelbert, the likeable fellow who started the road to stardom with a win in a talent competition at a local cinema, now looks set for even bigger things.

PETER JONES

Rising fast—

## ENGELBERT HUMPERDINK

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# HELLO SEXY!



**N**OW, just supposing someone told you that you'd been voted "the sexiest personality in pop". You'd be . . . what? As a matter of fact, when I told Dave Dee that a great number of RM readers had voted him into such a position he was . . . flattered. And he told me about the image and the act which has boosted him into this enviable (?) position.

"When we started off in the pop business we decided that we'd have to do something a bit different. So we went into comedy. We had some quite cleverly timed bits and pieces and we changed our routine quite a lot. But then we hit the charts with 'You Make It Move' and we started getting the screams. Somehow, the comedy bit just didn't go with screaming girls and all that. We changed, and became for want of something better to describe it, sexy.

"Now, I don't think that anything we do is disgusting. But when girls pay 15s which after all is quite a bit of cash for a front stall, they expect something for their money. So I lay on my back, and wave my legs and they go mad. They enjoy it. Obviously I don't expect blokes to enjoy this kind of thing. I mean, if I were a bloke and I spent money taking a girl to a pop concert I'd be very annoyed if she went berserk over some long-haired git moving around the stage, and she thought he was good. But then we are trying to appeal to girls after all."

Dave also told me that he was thinking of changing the act again — the group at

the moment seemed up against a brick wall, in the same way that they were when they decided that they had to drop the comedy routine for something else. But they haven't any idea what they want to change to, so for all the Dave Dee fans reading this, don't worry . . . yet!

I asked Dave about the considerable amount of money which I imagined they had made during their period of success. And although Dave and Co. HAVE made quite a tidy sum each they were surprisingly cautious about spending it. Not mean, but they sensibly invest their money in property waiting for the crunch which they consider is inevitable. The group are very pessimistic about their future incidentally.

"The thing is," Dave explained, "Is that you can't go on appealing to the young girls forever. They get older, and the younger girls want idols, and pick their own groups, not ones that their older sisters were screaming over. We may have to alter our act and everything to cater for our fans but luckily that time hasn't come yet — after all we do still get response and screaming which for someone like me is very ego-boosting. I'm an extrovert, always have been, and I can't do anything about it. I don't know whether or not it's good or bad."

If Dave Dee and Co. do hit the States, it'll be in the colourful clothes which have become their visual trademark here — so far no U.S. group have managed to copy them to such an extent. Another peculiar thing about Dave Dee is that the group has four managers — two in Southampton and two (Ken Howard and Alan Blaikely) in London. But luckily for the boys they don't take 25 per cent each!

And their Southampton managers handle the investments for the boys. But let's hope that the group manage to keep on making money for some time. Because they've all forgotten how to do the jobs they were doing before they formed a pop group.

DAVE DEE talks to RM's Norman Jopling

N.J.

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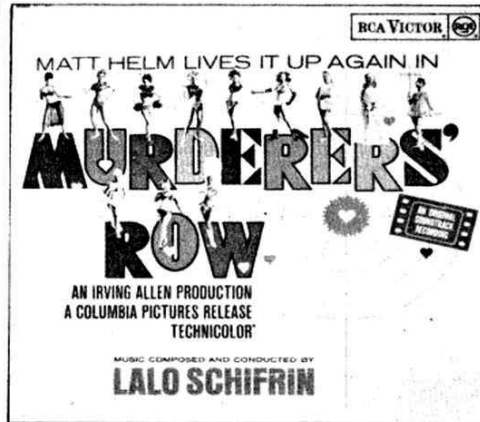
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## Pop Talk & the Vaggies

"OUR future in Britain is a very bright one and we hope to make the breakthrough we've been looking for for three years. Our handicap is in finding the right record to get through to the right people outside who haven't heard THE VAGABONDS. All of our records have had hit potential, had the chart feel about them, particularly "Ain't Love Good, Ain't Love Proud." We feel our latest record has definitely been our best — the song in itself is so completely different from anything anyone has ever done."

JIMMY JAMES was speaking, and he was obviously excited about the experiments the group were conducting in the recording studios.

"We want to go into bigger things — up until now we've never used a recording studio to its full extent — there are so many things that can be done and we haven't really started using a recording studio yet. For example, on our latest record we have a rattlesnake effect. It's only a tambourine, but we've over-loaded the tambourine track so that it comes out sounding like a rattlesnake and that's only one instrument! With strings you can use them to get so many sounds."

"We have a set plan — anytime we have a record that breaks, it's then that we want to show the public what you can do in a studio — a studio is there, so why not use it to its full extent?"

Readers have commented on the excitement Jimmy James and The Vagabonds generate by their very visual routines. Jimmy comments: "Even though I'm a great believer in smoothness on stage I never tell the fellers what to do — or they could become mechanical and lose a lot of the fun of it. Most of it's spontaneous."

**IN THE GORBALS**  
MOVE manager TONY SECUNDA tells me it took him several days to recover from almost nightmarish depression after visiting Glasgow's Gorbals district. The group had been playing in Glasgow and Tony thought it might be a good idea to take some photographs of them in the Gorbals. He told me that the condition of the buildings was frightening — but the condition of little kids was worse. "Lots of them were wearing ratted clothes, small boys with no seats in their trousers. Seem kids with such bad teeth, most of them rotting, was terrible. There were organised gangs who controlled their own areas, like mobsters. It reminded me of the West Side of New York."

When he was wandering alone, seeking photo sites, he was stopped by a gang who expertly frisked him.

**NEW ACTION**  
Last week THE ACTION re-appeared on the scene when they held a reception at the Marquee. The group had been building a powerful reputation for themselves, then, suddenly, they disappeared for three months. Manager RICKY FARR explained that the group, now a quartet, had felt that they were not co-ordinated as a musical unit and spent the months "dis-

covering their unfound depths". The group have been strongly influenced by early African rhythms and there is now a strong emphasis on the bass and percussion in their presentation. During their "re-birth" The Action have been composing many numbers which they feel are reflective of their own self defined "Afro-Super-Pop". Their record release "Never Ever" on February 17 is an example of one such self-penned composition.

**U.S. DOMINATION?**  
Is the British domination of the international pop scene diminishing, despite the growing number of new sounds and new faces that are appearing, such as THE MOVE, ACTION, CREAM, etc. SIMON DUPREE, leader of Southampton's THE BIG SOUND seems to think so. He tells me, "I believe that the Americans are going to take over completely, that is why we're aiming for a White American sound. Our next record 'Reservations' has certainly got that feel to it."

Simon and his group form the subject of a forthcoming 45 minute Television documentary, which they recently completed. BBC TV producer JOHN KING spotted the group over a year ago and has been filming parts of the documentary over an eight-month period. Says Simon: "John wanted to show that a group come from nowhere to forefront wasn't milk and honey—it was hard graft! We've come up the hard way, played for 12, 14 a night. But we've built up a following in the South of England and that's been good for us. At first we worked at other jobs during the day and played during the night — sometimes we've only had two hours sleep. But now we're fully professional."

**COUNTRY & WESTERN**  
Latest strong C&W number to hit the charts is CHELSEA BERT HUMPERDINCK'S "Release Me". Perhaps it's the right time for HOUSTON WELLS to return to England—I certainly know he wants to Houston, as you may remember, had the Country hit "Only The Heartaches a few years ago. Currently he is residing in Ireland and his backing outfit THE PREMIER ACES SHOWBAND. Incidentally, C&W has always been popular in Ireland—and if a boom ever comes about, perhaps we'll see more Irish artists in the charts.

**FOLK PARKERNA**  
SEYMOUR was in London last week to confirm THE TROGGS' June booking at the Swedish Folkparks. The Folkparks have theatres, bowling alleys, ball-rooms, and are amazing centres of entertainment, set in wonderful surroundings. There are over 240 such parks and Seymour is booking major British names for 30 of the largest ones. He tells me he has THE SPENCER DAVIS GROUP in May, THE HOLLIES in August — and hopes to book THE SHADOWS for June.

BILL HARRY



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# STONES WIN TOP AWARDS

**T**HE ROLLING STONES have added yet another major award to their already lengthy list of top honours for performance and sales. The Stones were named the best-selling British recording act for the period from July 1, 1965, to September 30, 1966 at a special Grand Gala held Saturday, Feb 4 in Cannes, France.

The handsome trophy was given during the closing gala function of the International Records and Music Publishing Market in Cannes, which was attended by more than 1,000 prominent executives and personalities of the world-wide music business.

In America The Stones have received their fifth consecutive Gold Record album award for the LP "Got Live If You Want It" and are virtually assured of a sixth consecutive award for their newest album "Between The Buttons".

A single of a new artiste, produced by BILL WYMAN, has been made in the States. It is known simply as MOON, the artiste appears with a group called THE TRAIN on a single which couples "Head I Do" and "It's On My Mind". An album by MOON'S TRAIN is to be issued by America's MGM label in the near future.

# ... and Mick sues

A personal statement from MICK JAGGER "I am shocked that a responsible newspaper like the News of the World can publish such a defamatory article about me. I want to make it quite clear that this picture of me is misleading, untrue and therefore the only way open to me to prevent this libel being repeated is to ask my lawyers to take legal action in the High Court immediately. The matter is now in the hands of my lawyers."

And from his lawyers, Timothy Harcourt and Geoffrey Stebbins, 24 Down Street, London, W1: "We are instructed by our client Mr. Mick Jagger to bring legal action to him in today's (Sunday) News of the World article are misleading and defamatory and these strenuously contested by him. We have already taken Counsel's advice and been instructed to issue injunctions and High Court proceedings for libel immediately."

# HERMAN U.S. T.V. SHOWS

HERMAN'S HERMITS are appearing on a series of television and radio shows in the States. The latest British singles release, the GEOFF STEPHENS composition "There's A Kind of Hush" with ERIC BURDON and Herman and the group will fly to Los Angeles to star in a television show with Dick Clark. They will be filming the show from Feb. 25-27. They will then spend two days on promotional appearances prior to filming a television spectacular "Now" with JIMMY DURANTE and NOEL HARRISON. The group are expected to return to Britain on March 5.

# PITNEY MOVIE

GENE PITNEY plans to film his first motion picture, to be created around a story line based on one of the songs performed by him at the recent San Remo Song Festival. His schedule calls next for a lengthy international promotional tour of Britain and the activities rule out the possibility of an early honeymoon for Gene and his new bride, Lynne.

Both Pitney and his bride are natives of Rockville, Connecticut. They expect to return to the area and live in an apartment complex which the singer recently acquired as an investment.

# BERRY DATES

CHUCK BERRY flies into London airport at 7.40 a.m. on Feb. 16 for his 10 day British tour. Full itinerary: Princess Theatre Club and Domino (Manchester) (17); Manchester Technical College (Saville, London) (19); Top Rank, Cardiff (20); Olympia, Paris (21); Locarno, Siereva and Cedars Birmingham (22); Locarno, Streatham and Blaises (23); Durham University and Newcastle University (24); Sussex University, Brighton (25) and Saville, London (26).

# Question time with Monkee Mickie...

## Peter Jones talks to Micky Dolenz, visiting Britain for the first time

**M**ONKEE Micky Dolenz turned up at the super-top Grosvenor House Hotel, in London's Park Lane, turned up late, because of fog problems which had diverted his jet from the States. Turned up excited because it was his first visit to Britain. And turned up slightly giggled because of the criticisms of the Monkees which have had so much prominence on this side of the Atlantic.

He sipped an orange juice. "Never drink, never smoke," said he. He was relaxed, sitting in an outfit comprising a long, slightly ragged hair-style, grey slacks, blue suede jacket light blue shirt. Questions were fired. Mostly they were about the same old problems: Beatle-copying, not playing on records, being a computerised group.

Said the ever-amiable Micky: "We were the ones who got fed up with not playing on our records. It went on for a while, simply because the people running us felt we didn't have time, but eventually laid down the proverbial law. We know now that we play much better—and we have proved as on personal appearances in the States. Certainly we've done all the vocal work on all our records—and in fact we played on the two tracks on the first LP that Mike Nesmith produced. And we play on two on the next LP."

"But in future we'll be playing on all of them. And if somebody else is called in to play the Russian zimba or sitar—well, they get full label credit for doing so."

"But the funny thing that strikes us Monkees is this: nobody has got so many and Cher for not playing the instruments that back them. Or expects Frank Sinatra to make like a 21-piece orchestra, or that the Beatles should be able to play cellos. Yet we get all this criticism. We sing, we now play. But we're trying to run a life on three levels—as actors, recording artistes and TV performers. We're in a studio from seven in the morning to seven in the evening, and most of the rest of the time we're working on our act for personal appearances. We've re-arranged all this—recordings have suddenly become the big thing and we're gonna spend much more time in the studios."

"Primarily, I'd call myself a television actor. But now I'm involved in the music side of the business. I've learned a lot about drumming and I listen to all the big names in the business. Dating? Nope, I've got a steady girl-friend. And there's nobody, YET, in Britain that I'm hoping to date. Just want to see round all the clubs in London—the places I've heard about back home."

"About the Beatles. Well, we get a kick out of being told we sound like them. I mean, the Beatles! But still we have a totally different kind of humour. We don't even want to meet the Beatles because they are... well, kind of gods. But there's Mike, who's a Texan, and Davy is English—I don't see why the TV shows remind me of Britain that I'm hoping to date. Just want to see round all the clubs in London—the places I've heard about back home."

"No, we get the writers to put us in a funny situation and then we get the most out of it. Acting for me is portraying yourself. Take James Cagney. If he's a murderer, or a priest or a pilot—he's always

Cagney first and then the character he portrays. When I play a German psychiatrist, I'm myself first and then the character. Peter is the only one who comes out of character."

"Money? Well, I honestly don't know where it all comes from. I spend about 400 or 500 bucks a month—I send some home and some to my step-father's church. He's a Doctor of Religious Science. But we don't get time to spend very much. Anyway, we've had no time to spend much money."

"But now our records are being produced by Chip Douglas, who produces for the Modern Folk Quartet and the Turtles. We weren't so worried about records in the early stages, but now we've had to adapt to it. However you take Peter. He's studied at a Conservatory of Music and he's really a genius, a prolific musician—he plays about seven instruments."

"Favourite American group? Well, I don't feel like the others. I don't normally say one thing is better than another. I mean, I like the opening of 'Carmen' and I like it a little better than the Beatles' on a special number. Then something else crops up, the first act of La Boheme, and I like that even better. But nail me down—and I'll say I like the Paul Butterfield Blues Band."

"As for me, I like all the activity. I'm hyperactive. I just hate getting out of bed in the morning and finding I have nothing to do. We'd like to do a full-length movie but the trouble is we don't have any ideas. If I came, but you can't rush into such a project."

"New singles? Well, we've about six sides in the can and so we're all right. The only reason that we're now taking a few weeks' holiday is that on the last TV episode we did we looked about half dead. Rather than have us drop, we were told to get away from it all. So I come to London and I spend a bit of time on promoting the Monkees—and I don't mind at all. I've wanted to visit London for a long time. All I really want is for us to do our full stage show here—and that'll put an end to the people who say we don't really work. Why, some people have even said that we don't act on the programmes."

"Anyway, it's all very exciting. Some of the more ethically-minded people resent the way we came up. But we've also had a lot of understanding from the Press folk."

"Micky struck me as being a singularly honest and forthright young man... 21. Asked how it was that his hair is now brown and was blonde when he appeared as Corky in "Circus Boy", a shown-here TV series, he said: "If they want you to bleach it, you have to bleach it. I guess I'm a Hollywood phony from way back. But we'll be playing our instruments always, in future."

And he was dragged off to be photographed outside the plush portals of Grosvenor House. Autograph signing all the way.

And Record Mirror will reflect other aspects of the Monkees in a super-special edition next week. Including a batch of your mammoth pile of letters supporting the Messrs. Dolenz Jones, Tork and Nesmith.



MICKY DOLENZ seen in London on Monday (RM Pic).

# New discs from Beatles, Gene, Dusty, Roy and Seekers

**T**HERE are new singles from The Beatles, Andy Williams, Gene Pitney, Dusty Springfield, The Seekers, Lee Dorsey, Roy Orbison and Paul and Barry Ryan. All the releases for that week are as follows: — DECCA: Paul and Barry Ryan — Keep It Out of Sight; Bats — Look Good Together; Poets — Wooden Spoon. LONDON AMERICAN: Roy Orbison — So Good. RCA: Herbie Hancock — So Much Love; Judith Powell — Greener Days.

CAPITOL: Al Martino—Daddy's Little Girl. COLUMBIA: Young Idea — Peculiar Situation; Emma Rede — Just Like A Man; Haydock's Rockhouse — Lovin' You; Mr. Mo's Messengers — Feelin' Good; Seekers—George Gilly PARLOPHONE: The Beatles — Penny Lane/Strawberry Fields Forever; Action—Never Ever Barbara Ruskin—Sun Showers; The Game—It's Shocking. LIBERTY: 5th Dimension Where You Wanna Go. TAMLA MOTOWN: Velvettes — He Was Really Sayin' Something; Jr. Walker — Pucker Up Buttercup. WALKER — Pucker Up Buttercup. VERVE: Jimmy Smith — Cat In A Tree. STATESIDE: Lee Dorsey—Rain, Rain Go Away; James and Bobby Purdy — Wish You Didn't Have To Go; Fascination — Girls Are Out To Get You.

Clyde McPhatter—Lavender Lace; Gene Pitney — In The Cold Light Of Day. MERCURY: Lesley Dawson — Roof For Shelter; Lesley Gore California Nights. PHILIPS: Dusty Springfield — I'll Try Anything; FONTANA: Lowell Fulbright — Tramp; Real McCoy — Show Me How To Milk A Cow. POLYDOR: Amboy Dukes — Turn Back To Me; Mark Taper — Can See That I'm Not Wanted; Bert Kaempfert — Hold Me; Soft Machine — Love Makes Sweet Music. ATLANTIC: Rex Garvin — I Gotta Go Now (Up On The Floor). EMI: Carol Freeman — The Rolling Stone; The Byrds — So You Want To Be A Rock 'n' Roll Star; Andy Williams — So Nice; Carol King — You And Me.

# MOVE MOVIE

This week, manager TONY SECUNDA is producing a three-minute colour film of THE MOVE performing "Night Of Fear" for world-wide television promotion. The group, who appear on "Pop North" on Feb. 9, have a new single released in March, entitled "I Can Hear The Grass Grow"—it is a ROY WOOD composition. The boys have entered the charts in Belgium and Holland and fly to Holland on Feb. 10 for two concerts in Amsterdam and a television appearance. "Night Of Fear" is released in Australia, New Zealand and Scandinavia this Friday.

# BEATLES FILM CLIPS

A film clip of THE BEATLES singing "Penny Lane" will not be shown on "Take Your Pick" this Saturday as the BBC did not agree to show the clip in full. Clips of both titles will be shown on "Top Of The Pops" next Thursday (16), but will not be shown this week. Negotiations are currently in progress for Regional stations such as Southern TV and Granada to show the film clips. EMI Records announce the renewal of their contract with the Beatles. The new contract for nine years has been signed by Sir George Lockwood, head of EMI Records Ltd. and Beatles manager Brian Epstein.

# GOLD DISC FOR DUSTY

DUSTY SPRINGFIELD, currently in America on an eight day trip to discuss her forthcoming U.S. Cabaret dates, has won a Gold Disc for world-wide sales of "You Don't Have To Say You Love Me" and may be presented with the disc when she appears on "Sunday Night At The London Palladium" on February 12. Dusty's Feb. 17 release is a Mark Barkham Vic Mulrose composition "I'll Try Anything" c/w "The Corrupt Ones". Other television dates for Dusty include "Daddy's Music Box" (Feb. 24) and "Top Of The Pops" (Feb. 30).

# SAVILLE REVIEW

After last week's unfortunate non-appearing at the Saville, almost every thing that happened this Sunday seemed to be in contrast. The show, opened with Sands, a competent five-piece beat group with excellent vocal harmonies, who heavily on Tamla-Motown for their music. Funally enough, they copied with Four Tops and Martha & Vandellas songs quite well. The high light of their act was a very amusing and imaginative percussive piece, which, coming unexpectedly was delightful. Edwin Starr held the audience in the palm of his hand. He was typically professional, managed to get the audience clapping along, and even singing along and was visually respectful and exciting. The highlight of his act was "Stop Her On Sight", which was very compulsive listening. His rendition of "Sunny" and "Try A Little Tenderness" were overdone — but Mr. Starr can count on an increased

# CAT TOURS

CAT STEVENS spent part of this week in Paris appearing on radio and television. "Matthew & Son" will be released in France, Germany and Scandinavia this Friday and Cat will be touring Sweden and Norway for 10 days commencing April 19. He is likely to headline a two week tour in Australia and New Zealand in June. His next single will be released next month.

MARQUEE SHOW News has arranged with Germany's biggest television station BREMEN to film THE WHO and CLIFF BENNETT & THE REBEL ROVERS at the Marquee on March 2nd and 3rd for the station's "Beat Club" series. The film will also be shown in neighbouring European countries.

THE NASHVILLE TEENS embark on a major Concert Tour of Hungary from May 15-31.

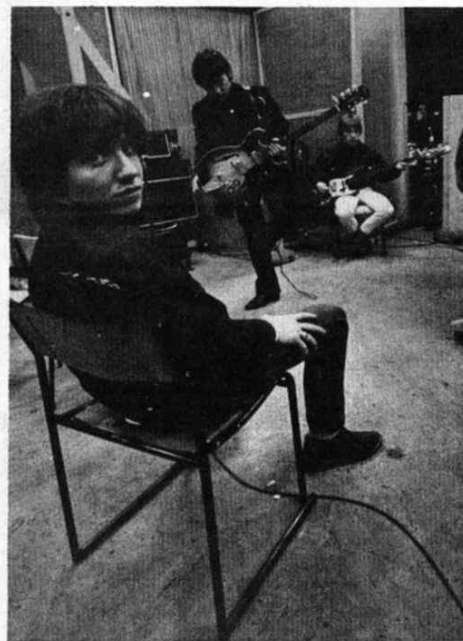
NORMAN JOPLING

# Two in a room

## A peep into the studio where the Easybeats are cutting the follow-up to 'Friday On My Mind'



A moment of concentration for drummer SNOWY FLEET, isolated in a sound booth.



STEVIE WRIGHT hears our cameraman creep up behind him—in the background are DICK DIAMOND and GEORGE YOUNG.



During a break in recording, HARRY VANDA bends an ear to recording manager SHEL TALMY who seems to have some fascinating comments to make.

I DROPPED around to Pye studios to sit in at THE EASYBEATS' recent recording session. The record they were cutting was, as far as I could see, the most important one of their career. Despite their handful of giant hits in Australia, it was "Friday On My Mind" which brought them international recognition — and the follow-up to it is the disc that could really cement their reputation.

Inside the control room the atmosphere was "busy". Recording Manager SHEL TALMY was at the controls and there were several people about. Empty tea cartons were evident everywhere, testifying to the preparations, discussions and work that had already taken place. "Take 20" shouted Shel through a speaker and the boys in the studio began to record the backing tracks.

### playbacks

When the boys came up to hear the playbacks a short discussion took place, then SNOWY FLEET came up to ask me how things were in Liverpool these days. He told me that all the songs that the boys recorded were originals and that GEORGE and HARRY were the main songwriters in the group. "They only had a short time to write this number we're recording," he said, before the boys were ushered back into the studio again. Manager MIKE VAUGHAN explained that every minute was precious as they'd originally thought they'd be in the studio for several hours. Due to some misunderstanding it had only been booked for three hours and they had only time to record the backing tracks. However, they'd managed to book the studios from midnight that evening. "It's essential that we get this record cut as soon as possible," he said.

Mike mentioned that publicist BRIAN SOMMERVILLE had just left the session. "In Australia there aren't any such people as Brian, pop publicists are totally non-existent. The boys are delighted with the type of work he's doing for us and he'll be travelling to the Continent with us next week."

Two years ago Mike saw the boys playing in a small Beat club in Taylor's Square, Sydney. "I was most impressed when I saw what they could do," he said "particularly since they could all sing and used their own numbers. Their first record was called 'For My Woman', but, as they were virtually unknown it just didn't move. Then they wrote another thing, 'She's So Fine' which went like a bomb to No. 1 in four weeks. The D.J.'s then started playing their first record again and that shot up to No. 4. Every record they've made in Australia has been a hit and they're currently both No. 1 and No. 2 in the charts there.

### small time

"When I found the boys I only had a few small groups and it was only a small time piece. But when I found The Easybeats I decided to make a go of it. We all chucked in our jobs and had a crack. The boys never write anything that they can't reproduce on stage and never record anything they can't do on stage. We're adamant about that.

"Britain is now my base, mainly because of a small thing like 12,000 miles. Here, we can fly to Germany in a few hours — and that's the third biggest record market in the world, whereas, from Australia it would be financially impossible. That is basically the trouble, you can't fly 12,000 miles every week or fortnight.

"I've no idea how long we're here, but we must stay while the boys are on the climb upward. How long we stay is entirely reliant on how large a name we can become in the entertainment business—then we may be able to stay here nine months of the year and spend the other three months in Australia.

"Yes, we have to base ourselves in Britain—but I do know that the boys are still homesick for Australia."

Unfortunately, time had run out and the boys had to leave the studios and return later that night, so I can't comment on how the disc came out. On the strength of the interesting instrumental sounds on the backing tracks, however, I suspect it'll be another Top 20 offer from The Easybeats.

BILL HARRY



AND suddenly it's Dean Martin Week. Starting Monday, there's a big drive on in this country to promote the image of Dean Martin, when tributes will be paid and lavished on the so-casual, so-successful all-rounder of show-business who this month celebrates his 25th anniversary in his trade.

Raise your glasses, then. To Dino! To the acting, singing, clowning character who really IS a character. To mark the occasion, Reprise are bringing out a single, EP and LP—plus another which features his son (the group of Dino, Desi and Billy are featured in Dean's latest movie "Murderer's Row").

Let's consider what it is that has lifted Dean from the position of petrol station attendant to top movie star—one of the most highly-paid entertainers in history. Well, first of all, his personal file. He was once an amateur prize-fighter, chucking it before his features were over-pummelled. Later he was a croupier in a gambling house. But he found he could sing too, and launched into the usual imitations of Bing Crosby . . . like a million others.

In 1946, he was singing at the 500 Club in Atlantic City and on the same bill was Jerry Lewis. Suddenly an act dropped out, and Dean and Jerry persuaded him to let them go on as a double. Their first appearance was a diabolical failure. But they pleaded for one more chance . . . went on stage and ad-libbed right through the whole show. The audience now loved it and a new chapter in show business was written. Every available box-office record was smashed.

## HIC --- IT'S DEAN MARTIN WEEK

But eight years later, or 16 pictures later, the team of Martin and Lewis folded. You can look for reasons and end up mystified. Two millionaires of the business who couldn't get on together for basic reasons. Dean was the worker who wanted free time for golf and social pleasures; Jerry was the bloke who wouldn't ever stop working. Temperamentally, the rift was too great.

Anyway, Dean went on to make a solo film, "10,000 Bedrooms" and handed Hollywood a big surprise by being signed to co-star with Marlon Brando and Montgomery Clift in "The Young Lions", a straight dramatic role. Dean continued making records and has sold in many, many millions. "Everybody Loves Somebody" was the big single here . . . most of them were chart entries in the States. His first release for Reprise was the C and W album "Country Style". An instant hit.

Dean was born in Steubenville, Ohio, June 7 . . . and they don't tell you the year. He later went to Long Beach. Now he lives in Beverly Hill, is one of the best-dressed citizens, plays a lot of golf. His key opponents are Bob Hope or Bing Crosby.

His son is proving rather successful. A daughter has just made a record. It is an image of show business success achieved with apparently little effort, though Jimmy Bowen (recording manager to Dean) told me that there is no more thorough-going professional than Dino.

I join with all Dean's fans in wishing him a happy anniversary and lots of future success. A great fan of the old Martin-Lewis pictures, I now own up that Jerry remains my favourite comedian . . . and Dean Martin my favourite CHARACTER.

CONTINUED ON PAGE 8

**KENNETH WILLIAMS**  
Pardon me Sir Francis F 12562

**THE LOVE AFFAIR**  
She smiled sweetly F 12558

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# MOVING HOUSES WITH THE FACES

**H**UGE room, large crowd, vast selection of food on a massive table—and PLOUNK LANE in the middle of it all, his Small Face destroying a glantly appetising spare rib. Delicately he sucked off juices from his fingers and wiped his hands with a napkin before sitting down. Then he changed his mind, went up to the table, disappeared among the throng and returned with a plate full of succulent-looking prawns.

I asked him about the boys' Pimlico flat—their bachelor retreat which has so often been besieged by hordes of fans. "We moved out last week. The lease ran out and we didn't think it was worth renewing again, so we've all got pads of our own. A change of scene. I've moved into a new pad and it seems as if I've lived there all my life.

"But the one in Pimlico... we were there for a year and it was a drag leaving it—we had so many scenes there. It was like an old friend dying, we'd become so attached to it. "We did buy a lot of stuff for it, but we didn't choose much ourselves. We got a couple of chicks down to sort out the furniture for us. We liked what they bought, we're very easy to please. We had this 'egg chair'—but you couldn't stop moving in it, it was a mystery. Everytime you sat in it you began fidgeting and moving around in it."

I could picture the chair, suspended as it was by a cord screwed into the ceiling—and Plonk was dizzily swinging around... not the sort of thing to sit in when you've been for a night out on the town!

"We had a German housekeeper to wash the socks and do all that scene. She's about 40 and she's a raver. She used to make lovely fudge for us. We gave GEORGIE FAME some once and he collapsed."

Groups who travel around with each other all the time often get on each other's nerves—imagine a group who all share the same flat... would there be unholy rows? Not so with The Faces.

"Sometimes we had big arguments, but it doesn't matter, we still dig each other no matter what goes on. Perhaps if I chucked a load of water out of the windows at some chicks who were bugging me, someone would tell me not to do it and there'd be a bit of an argument."

"But that one year at the Pimlico place has been a complete mind-blast for me. We used to sit round and talk for hours and hours—and this is what people couldn't understand, because we'd sooner talk than go out. We'd make arrangements to go to a club or something and then one

of us would begin a discussion and it would go on until 4 in the morning.

"Everybody helped everybody else—and if I hadn't been in that atmosphere I wouldn't have had a fantastic realisation of everything. It was as if I had awoken and saw what was happening.

"We discussed everything—argued about religion. Religion—everyone's got their own views on that and basically that's where all the problems about everything arise. Everyone has different opinions. In the end we got fed up of arguing about religion."

Yes, Plonk had good memories of their 6-roomed Pimlico pad. "But it looked horrible in the end, it was so bare, you know what I mean. We were all creeping in at different times to pinch stuff for our new pads. That 'egg chair', Mack picked that before any of us had a chance to get it. I pinched our raved-in carpet. It had so many stains in it, you've never seen a carpet like it. I crept up to the flat when there was no one else around and pinched it."

The Press in general has been analysed and criticised a lot lately—and Plonk thought it was about time that the Musical Press in particular deserved a 'telling off'.



THE SMALL FACES — they tell how Georgie Fame collapsed after tasting their housekeepers fudge. (RM Pic).

"They need their ideas bucking up for a start," he said. "It strikes me that most of the reporters don't know what you're talking about and slant their articles the way they see things. They don't realise how much power they've got or how many people believe the things they write.

"If I had something to do with the Music papers the first thing I'd like to drop is the catiness they've got. Some of the things I've read about some people are really nasty and horrible... it's like a poison pen letter. There are so many beautiful things happening, why don't they write about them? Nastiness should go out. There's so much happening, so many good songs being written—and these are the things we should read about. Everyone's asking me to slate THE MONKEES, for instance, but why should I try to criticise or drag anyone down?"

BILL HARRY

## Norman Newell talks about Rita, how he'd like to record Rudolph Nureyev, and highly profitable song lyrics...

**J**UST a few days after setting up as an independent record producer (after years with EMI) and achieving two hits with Rita Pavone, Norman Newell told me: "I like to think of myself as a lyric writer. For a long time I've been telling myself I no longer want to be involved in the record business, I want to write 'West Side Stories' and 'Olivers'. But when it comes to it, I go on recording because I love it. I've had good offers from RCA and CBS and they made me realise that with so much work around I can exist as an independent. It's a bit of a responsibility having employees—I've got a staff of five—but we only need to find half a dozen hits a year. No, shouldn't be too tall an order. For one thing, I've been recording Ken Dodd for the last five years and he's never sold less than 100,000. 'Tears' ran to a million and a half and 'The River' was almost a million. I'm still recording Ken.

"I believe there is plenty of top-quality talent around in this country and it's up to us to build them into big international names like Andy Williams and Tony Bennett. Why not? I think it has happened with Val Doonican—nothing to do with me but he's great—and with Shirley Bassey. I remember when Russ Conway came to me. He was so nervous he could hardly play a note.

"I think the only other person besides myself who took an interest in the potential of Rita Pavone was Bernard Ness of RCA. She's undoubtedly going to be one of the major talents in the world—films, Broadway shows, the lot. I regard her as a combination of Brenda Lee and Judy Garland. "Then there's Malcom Roberts, who's also 21. I've seen him in cabaret and on TV. Why that boy isn't a star I will never know. But he will be—with two years.

"I'd also like to make a record with Nureyev." I suggested that this sounded like a bit of a stunt, like thinking a fashion model would sound good on record. "Well, the song has got to be right, of course. As for singing ability—well, a good half of the beat groups making successful records can't sing, can they? Did you watch the Palladium show with the Stones on it? I'm not being big-headed about beat music, it's fine if kids enjoy it, but I'm naturally more interested in developing long-term talent for the more adult market. As for Nureyev—well, at least he would have a sexy presentation! I don't know what kind of material he might be able to sing until I can persuade him to come into the re-



RITA PAVONE — her record producer Norman Newell talks about her (RM Pic).

ording studio. But in addition to such things as show LPs I've always been interested in offbeat, odd things and some of them have been highly successful. Recording Norman Wisdom with Joyce Grenfell, for example. And Margaret Rutherford with Frankie Howard."

We were relaxing in the sumptuous though rather bright—I counted seven bulbs, all on—lounge in his London flat, a comfortable haven where artistes rehearse show songs and Norman thinks up such highly profitable lyrics as those to "Mondo Cane" and "Say Wonderful Things". If he didn't produce any more records he could still live quite cosily off the royalties from his songs. He was preparing to fly to New York to discuss writing songs for Barbra Streisand, then going on to Rio to seek out some luscious Latin-American sounds. Mr. Newell, you see, is keeping his productive fingers in both pies and is excited by his prospects in songwriting and disc-making. Yes, I think he'll manage to pay even his enormous electricity bills.

DAVID GRIFFITHS

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The new Dean Martin discs  
continued from page six

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ATTENTION CAT STEVENS FANS! JOIN "CATS' CLUB": WRITE SEC. EILEEN, 28 Kinley Street, London, W.1.

QUESTION: Carr, Hughes, Conley. Ovalsion, Milen and Carter are?

announcements

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R'n'R EVENT of '67: Jerry Lee and Richard? No! Chuck Berry February tour — Berry Society, 64 Greenfield Road, Birmingham, 17.

**LONDON - AMERICAN RECORDS:** Complete listing 1964-1965. 5s. Malcolm Jones, Dalton Hall, Victoria Park, Manchester.

The price for classified advertisements is 8d. per word per line for all sections. Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

Now a look at these new records:  
DEAN'S SINGLE: Open Up The Door; Let The Good Times In; I'm Not The Marrying Kind (Reprise 20538). A hand-clapping amiable sort of single which seems earmarked for the charts. Penned by Ramona Reed and Mitchell Torok; it's a party atmosphere bit with sing-along qualities. Well worth a spin—you'll be hooked in ten minutes!  
TOP FIFTY TIP:  
DEAN'S EP: Dean Martin sings "The Glory Of Love"—On The Sunny Side Of The Street; If You Knew Suvie; Side By Side; The Glory Of Love (EP 30079). Songs featured by the Dean in "The Silencers"—all oldies and all swinging, yet with that effortless ease that makes him out. So he doesn't change much, except in tempo—how carees! Dean is positively, absolutely, at home with this sort of familiar material.  
And his boy's record: Dean + Dean—if I Had You; DEAN'S LP: "At Ease With Dean"—The One I Love; Sposin'; It's The Talk Of The Town; Baby Won't You Please Come Home; I've Grown Accustomed To Her Face; Just Friends; The Things We Did Last Summer; Home (Reprise RP 6233). Orchestra conducted by Les Brown, with Ken Lane on piano and some nice arrangements by Ernie Freeman; you'll know most of the lilles, but there are some evocative sleeve notes from Stan Cornyn. "It is thus that Dean Martin, bearing the world's troubles, hiding a scorching inside, keeps up his cavalier exterior as he tumbles through life. You can see on this album, actually hear Dean stumbling in some of the introductions of the songs. Hear Dean taking a taste, hitting the mike with all the gusto, all in preparation for another magnificent arrangement. Nuff said? Dean at ease, and at his best."  
DEAN'S LP: "If You're Thinkin' What I'm Thinkin'; Pretty Flamingo (Reprise RS 20544). Top deck is the number featured by the boys. Much to be recommended. It's probably the best yet for the charts here. Very brisk and beautifully beautiful. ★★ ★ ★

albums reviewed by Norman Japling and Peter Jones

NEW LP'S FROM U.S. STARS—  
PITNEY, ALPERT, RAWLS & DEL



GENE PITNEY HERB ALPERT with his wife SHARON

**GENE PITNEY** "Young Warm And Wonderful" Young Warm And Wonderful; Golden Earrings; Serenade Of The Bell; Where Is Your Heart; Silver Bracelets; On A Slow Boat To China; Far Away Places; Hey There; South Of The Border; Till The End Of Time; I'll Be Seeing You; Two Sleepy People (Stateside SL 10194).

**COLOUR** on the front and back sleeve of this new Pitney LP, which contains a number of standards, but his fans won't have any complaints. His voice is still more suited to dramatic songs, than to ordinary ones. ★★ ★

**HERB ALPERT AND THE TIGUANA BRASS** "S.H.O."—Our Day Will Come; Mexican Road Race; I Will Wait For You; Bean Bag; The Walk Street Rag; The Work Song; Mame; Blue Sunday; Don't Go Breaking My Heart; For Carlos; Freight Train; Joe; Flamingo (Pye Int. NPL 28088).

**STANDING** room only, and another excellent album from Herb and the gang. There is even subtlety on some of these tracks than on previous albums and the whole thing blends together well. Great for your Spanish fancy dress party. ★★ ★

**DEL SHANNON** "Total Commitment"—Under My Thumb; Red Rubber Ball; She Was Mine; Where Were You When I Needed You; The Joker Went Wild; The Pied Piper; Sunny; Show Me; Time Won't Let Me; What Makes You Run; Can't Be True; Summer In The City (Liberty LP 1335).

**FANTASTICALLY** intriguing cover on this good sleeve notes too, Shannon's rock slanted heavy pop style comes across better on this LP than his last "This Is My Bag". Each track is simple-worthwhile. Some of Del's own songs are here, but this is certainly an unpretentious enjoyable beat album. ★★ ★

**LOU RAWLS** "Soulful"—A Whole Little Woman; Love Is A Hurtin' Thing; So Hard To Laugh; So Easy To Cry; Not Really Up To You; What Now My Love; Memory Lane; Old Man's Memories; It Was A Very Good Year; Growing Old Gracefully; Old Folks; Autumn Leaves; On A Cowboy's Breaking My Back (Capitol T 3544).

**LOU** is one of America's most popular soul singers, yet in Britain he isn't too well known. His style singing has so far removed from the usual type of discotheque-slanted R & B that one tends to associate him with the Brook Benton-Johnny Mathis type of vocalist. But Lou is very individual, and his voice grows on you. He is also a very swinging singer and is backed by a powerful, efficient yet not-too-dominating band.

**RITCHIE VALENS** "His Greatest Hits"—Donna; We Belong Together; From Beyond; My Beside Me; Bluebirds Over The Mountain; In A Turkish Town; Malagueña; Bambaleo; Compadre Let's Go; Rockin' All Night; Cry, Cry; Hurry Up (President RT 1001).

**RITCHIE**, who was in the Holly wood death crash many years ago, has left not too many recordings, and certainly didn't have time to fulfil the music promise he showed. Most of these tracks are straight rock, but there is the nostalgic "Donna" and the standard "La Bamba" to boost things along. An LP for the rock nostalgic set, but the musical tragedy is even greater that Buddy Holly's—at least Holly left loads of brilliant work. Valens only had time to leave a pathetic few. ★★ ★

**VERA LYNN** "More Hits Of The Blitz" (HMV CLP 3590).

**HMMMM** one of those back to the good old days' things. It is that merry Mexican sound all the way, and of course loads of false moustaches plastered on the group, who look as though they are besting to grow their own. ★★ ★

**CLIFF BENNETT** "Got To Get You Into Our Life"—It's A Wonder; Ain't Love Good; Ain't Love Good; Ain't Love Good; Baby Each Day; Got To Get You Into My Life; Barefootin'; See-Saw; I'm Not Tired; Step Her Out Like I Know; See See Rider Blues (Parlophone PMC 7017).

**NEMS** answer to Sam and Dave on a collection of powerful songs, which shows Cliff's evident admiration for the Atlanta sound. The sound is very polished, and this LP is good value for Cliff's fans, assuming they haven't heard the originals. Best track is the bit, which is better than the Beatles' original, although "It's A Wonder" is quite good. Really Cliff should sing R & B typed originals, or at least British songs: to bring out his considerable talents. But "Road-runner" isn't the Do Diddlely song, as printed, but the J. Walker one. ★★ ★

**CHRIS MONTEZ** "Time After Time" (Pye Int. NPL 28087).

**ONLY** Chris Montez could try to make "I'll Be Right For You" sound like "The More I See You". The sound is casual, but Chris' voice isn't too strong, especially on "The More I See You". The sound is casual, but Chris' voice isn't too strong, especially on "The More I See You". The sound is casual, but Chris' voice isn't too strong, especially on "The More I See You".

**SAM THE SHAM AND THE PHAROAH** "The Red Riding Hood" (MGM C 8032).

**YOU** can't exactly say that this group is the most polished of all time. Almost every track has that insidious "Woolly Bully" backing, except for the wonderfully amusing title track. The whole LP is epitomised with the "Pharaoh-A-Go-Go" track, of the title at last. ★★ ★

**VARIOUS ARTISTES** "The Mike Raven Blues Show"—Levee Camp Moan-Texas; Alexander! Match Box Blues — Blind Lemon Jefferson; Walk Right In—Gus Cannon's Jax Stompers; Four Till Late — Robert Johnson; Cow Cow Blues — Red; I Love A Frickin' Girl—Victoria Spivey; See See Rider—Leadbilly; Willie Mae Blues — Bright Lights; Honesty; The Sky Is Crying — Sonny Boy Williamson; I'm Gonna Lay Down My Heavy Load — Brodie McChesney; Don Treat That Man The Way You Treated Me — Lightnin' Hopkins; Knocking At Your Door — Elmore James (RCA 1847).

**DAVID BLUE** "David Blue" (Eletara EP 5043).

**BLUE** is another Dylan copyist, who seems to be attempting to look and sing like Dylan. His voice lacks the appeal of Bob Dylan, but the enclosed pamphlet enclosed with the disc, which may be some consolation if someone gives you this as a present. Then you can get a laugh out of it all. Not exactly mind-expanding. ★★ ★

**NEIL DIAMOND** "The Feel Of Neil Diamond"—Solitary Man; Red Rubber Ball; La Bamba; Do It; Hanky Panky; Monday Morning; New Orleans; Some Day Baby; I Got The Feeling; I'll Come Running; Love To Love; Cherry, Cherry (London HAZ 8397).

**ONE** of the best pop singers to come out of America for quite some time, Neil comes out with an album which could have been better. For a start no one really wants to hear an extremely good "Hanky Panky" or Neil's terrible version of "La Bamba". Yet his really want to hear the ones which haven't been on singles, like "Do It", "Somebody Baby" and "Love To Love". Neil's growing accustomed to his beat track is "Solitary Man"—but not much better than most of his others. ★★ ★

**JAN AND DEAN** "Filer Of Soul"—Little Deuce Coupe; Memphis; One Piece Topless Bathing Suit; School Days; Three Window Coupe; Tennessee; Popcicle; Surf Route 101; Summer Means Fun; I Gotta Drive; School Rod; Part 2; Horace The Swinging School-Bus Driver (Liberty LBY 1329).

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**THIS LP** is recorded after the style of a radio programme, with Mike talking about the records between the grooves, so to speak. It comes out as an interesting and informative album, with some quite rare, and always entertaining, and interesting songs included. Although this is certainly specialist, it could be enjoyed by any older pop fan too. ★★ ★

**A COLLECTION** of old Jan and Dean items, all of which are at least three years old. Their tongue-in-cheek versions of "Memphis" (it's HORRIBLE) and "School Bus Driver" (LOVELY), like "Tennessee" and "Popcicle" blend well with the invariable surf songs. "Little Deuce Coupe" and the other Coupe songs. I think that Beach Boy fans would lap this up to take the music from Wilson's heaven-inspired creations. ★★ ★

**SHELBY FLINT** "Cast Your Fate To The Wind"—The Green Leaves Of Summer; Moonlight; The Lily; Yesterday; Softly As I Leave You; Cast Your Fate To The Wind; I've Grown Accustomed To Your Face; Hi-Lili Hi-Lo, I Will Love You; Bluebird; Our Tears Are On My Shoulder (London HAT 8306).

**BREATHY** Miss Flint has a very appealing voice, which is put to a series of late-night mood songs on this fine LP. You could call her America's Marianne Faithfull, but Shelby's voice has more range if not as distinctive. A harmless LP. ★★ ★

extended play

**BILLY STEWART** "I Do Love Shining In The Park; Strange Feeling; Because I Love You; I Do Love You (Chess CRE 6024). Four topicals, all with a covering of pleasing, sweet vocal. Worst track is "Because I Love You".

**RONNIE MILSAP AND ROSCOE ROBINSON** "Soul Sensations"—Ain't No Soul; Another Branch From The Old Tree; That's Enough; One More Time (Pye Int. NPL 44078). A couple of somewhat mediocre R & B singles out together for an EP with an interesting cover.

**GENO WASHINGTON AND THE RAM JAM BAND** "Hi"—Always; Hi Hi Hallel; Water; If You Knew (Piccadilly NEP 34044). Two of Geno's moderately successful singles lumped together for those who want to catch up. His version of "Always" is someone painful.

**GENE PITNEY** "There's No Living Without Your Loving—There's No Living Without Your Loving; (In The) Cold Light Of Day; The Rising Tide Of Love; The Best Daughter Of Satan; (I See) 1045). Three hitherto unused tracks from the prolific Mr. Pitney. The Best Daughter, which has been included for some doubtless dark reason.

**ELLA FITZGERALD** "These Bones Are Made For Walking"—These Bones; The Moment Of Truth; Stardust; I'm Just A Lucky So And So; Staircase. No one ever liked Ella's version of the title song. In fact it would be hard to find someone who did like it. But the rest of the songs are much more her.

**JAMES AND THE VAGABONDS** "Ain't Love Good Ain't Love Good"—Ain't Love Good; This Heart Of Mine; No Diddle Dee Dum Dum; People Get Ready (Piccadilly NEP 34044). One of Britain's best and more highly regarded groups on a collection strung together from previously issued singles and LP tracks.

**THE SEEKERS** "Morningtown Ride"—Morningtown Ride; Red Rubber Ball; Water; We're Moving On (Columbia SEG 8522). Four popular songs from the group—a nice record that is ideal for any Seekers fans who've missed these songs.

**BOB MOISTIMER** "Souza The Great"—Stars & Stripes Forever; Washington Post; Semper Parvuli; The Massacre (Columbia SEG 8523). The Massacre, and B.M.C. Fahey and Foden's on these brass band favourites. Solid singing stuff.

**BARRERA STREISAND** "Second Hand Rose"—Second Hand Rose; Say It Again; The Minute Walk; Can You Spare A Dime; I'm Five; So Good (Columbia SEG 8523). The Minute Walk; Brother Can You Spare A Dime; you can't really complain—especially when Miss Streisand is the artist.

**CLIFF BENNETT** "The Best Of Bennett"—Let My Heart In San Francisco; The Very Thought Of You; If I Ruled the World; Who Will Turn To (CBS EP 6151). Some of Tony's more recent hits here, including the almost perennial "San Francisco". Good for someone who doesn't want to fork out a small fortune for all of these on singles.

**ANDY WILLIAMS** "Andy's Newest Hits"—Almost There; Bye Bye Blues; In The Arms Of Love; May Be (CBS EP 6152). Good for the title says—his newest hits. After all, "Almost There" reached the appropriate position and the others are all almost standards. Good, and a class pop record.

**STARS OF CORONATION ST.** "Stars Of Coronation"—The Green Leaves Of Summer; Moonlight; The Lily; Yesterday; Softly As I Leave You; Cast Your Fate To The Wind; I've Grown Accustomed To Your Face; Hi-Lili Hi-Lo, I Will Love You; Bluebird; Our Tears Are On My Shoulder (London HAT 8306).

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**TONY DEL MONACO**—Vita Mia; Quando Si Alza L'Anima; Se La Vita E Così; Con L'Alito Del Tuo Amore (CBS EP 6000). Sort of atmospheric position, it's rather a la Marino Marini, and his electric sounding hits. But not perhaps for this winter time of it. If you need something a little more hot.

**ALDGE CUTLER AND THE YARBIRDS** "Scrammy"—Pee Pli; Twice Daily; Hark At—Ee Jacko; Drink Up; The Zider (Columbia SEG 8525). Some of the along titles for all of you people who like Chiff which can have an interesting sound on you—it did even make you buy this record.

**KEN DODD** "Diddyness"—The Nitty Nitty Nitty Song; Scrammy; The Ballad Of Knotty Ash (Columbia SEG 8524). Ken Dodd's distinctive brand of humour comes over well here, and this makes a good record for the kiddies to keep their amused before bedtime. Good cover too.

**THE YARBIRDS** "Yardbirds"—Over, Under, Sideways, Down; I Can't Make Your Mind; Always There; What Do You Want (Columbia SEG 8521). Four self-penned songs from the Yardbirds, who aren't doing as well as they used to. They should get away from this droning sound on this EP.





# MY SCENE by Tony Hall



**BOY.** I've done more travelling in the last ten days than in the same number of years. But I wouldn't have missed it for the world. There's so much difference between what "happens" in London and out in the provinces. You find them digging completely different sounds. Including some I never heard before.

Looking back on the Tops tour dates I did, I'd say that at least one house every night was really rewarding. Liverpool was extremely exciting. Manchester was enlivened by the presence of the Liverpool fans who came down for a second helping. At Leicester, they let their hair down and enjoyed themselves. But Birmingham was just beautiful. A very hip, appreciative audience. Despite the presence of some "red caps" who couldn't seem to dig the difference between an audience having harmless, healthy fun. And one that was going to riot.

I've a lot of memories of the tour. Some hilarious. Some pathetic. Some unforgettable. One of the most enjoyable was in the Birmingham club called The Castaways. Danny Williams was downstairs on-stage singing. Upstairs at my table, Lawrence Top (well, it makes a change from Seeker Judy) and Madeline Bell sang the most beautiful — and difficult — harmony lines I've heard in ages. I applauded them more than Danny! (Incidentally, my apologies to various discotheque owners who invited us that night. Sorry, but we couldn't make it. You know how it is. But there'll be a next time...)

(Conversations covered as much ground as we did. It was interesting to hear that some of the more successful American Negro groups are open — and sincere — in acknowledging the debt that they — and other coloured groups — owe to the Beatles. (For opening the door. And showing the way for public acceptance.) And being put down by their own people for it. Which is ridiculous.

Actually, if we're really honest, I think that at least once — probably many more times — in our lives, we go through a phase where we won't acknowledge the existence of any other music other than by coloured artists. It's a sort of Crow-Jim thing. Then gradually one's mind opens. And one becomes aware of great beauty in music from the very opposite extreme. And you realise that good music has no racial barrier. It's all good. Wherever it comes from. Each is in a different bag. One lyrically. The other rhythmically.

Maybe your evening will start out with a whole lot of soul sounds. Then, suddenly, you'll switch. And your mood will centre round the whitest of white records. Without the change-over being that apparent. Then, equally suddenly, you'll get the urge to hear some groovy things again. But it doesn't matter. Because, as I said above, it's all good.

In the lists of records I recommend in this column, you'll find both varieties. And some in-between. But everything we do recommend is meant — most humbly — to be the best of its kind. So if you bought them, you might find, unwittingly, that your mind would broaden. And that you can dig sounds that you'd never really tried to get with before. And find them rewarding.

I still hope the day will come when the coloured groups will adapt the best melodic and harmonic things from the white sounds. I can hear it happening: a little already. Very slowly. But it is happening. The result could be some extra beautiful music.

Anyway, we're back in town again. And next week, for a change, let's get down to a little record playing. Try and catch up with some of the new releases bit. But, just before closing, may I say what a kick it gave me to meet so many RM readers up and down the country. You could always tell them by the applause they gave when Madeline announced she was going to do "Knock on Wood".

## A LOOK AT THE U.S. CHARTS



**FAST** rising U.S. hits include: Love You So Much (New Colony Six (Capitol); Everybody Needs Somebody To Love — Wilson Pickett (Atlantic); Tiny Bubbles — Don Ho (Mercury); Dis-Advantages of You — Brass Ring (Dunhill); Niki Hoeky — P. J. Proby (Liberty); Darlin' Be Home Soon — Lovin' Spoonful (Kama Sutra); Raise Your Hand — Eddie Floyd (Stax); Let's Fall In Love — Peaches & Herb (Date).

New U.S. releases include — Hung Up In Your Eyes — Brian Hyland (Philips); Ups and Downs — Paul Heyer & the Raiders (Columbia); Baby, Help Me — Percy Sledge (Atlantic); One More Mountain To Climb (The Dells (Diamond); The Love I Saw In You Was Just a Mirage — Smokey Robinson & the Miracles (Tamla); Great Men Repeat Themselves — Ben Colder (MGM); I'll Give You

Time To Think It Over — Out-siders (Capitol); Westchester Hadassah — Allan Sherman (Warner Bros.); Richard Corey — Chicago Loop (Oxyo Voice); Lovin' Sound — Ian & Sylvia (MGM); Soul Time — Shirley Ellis (Columbia); Don't Do It — Micky Dolenz (Challenge); Movin' Man — Dion & Belmonts (ABC); You Always Hurt Me — Impressions (ABC); Your Love Is Important To Me — Betty Everett (ABC); With This Ring — Platters (Mercury); Later For Tomorrow — Ernie K-Doe (Duke); Keep The Faith Baby — Brook Benton (IGAA); Working On Your Case — O'Jays (Imperial); I'm Wondering — Clarence Green & Rhythmaires (Duke); I Don't Want To Lose Your Love — Mad Lads (Volt); Your Love Is Amazing — Shorty Long (Soul); The Girl Don't Care — Gene Chandler (Brunswick); Riot On Sunset Strip — Standells (Tower). — N. J.



Here are the Tremeloes, currently charting it up with "Here Comes My Baby" via CBS — and a deserved success it is. Good arrangement, good performance, good song. And it ties up with the boys' new determination to go it in the business without their old front man Brian Poole, who in turn is looking for a new backing group of his own. The Tremes have remained unmoved by the ups-and-downs they have experienced in the past few months — they've stuck rigidly to the theory that if you make a good record you stand a very fair chance of getting good sales. Look out for a new LP by the boys.

## names & faces

by PETER JONES



Eddie Floyd has been topping the R & B charts for quite some time, both here and in the States with his grandly powerful oops "Knock On Wood". Issued here on Atlantic and Stax in the States. Eddie was born in 1935 in Montgomery Alabama and after wanting to be a singer for many years, he joined the Falcons in 1955. Their biggest hit came in 1959 with the fantastic "You're So Fine", but in 1962 he left the group and joined the Saftco label as a solo singer. His discs for them included "Never Get Enough of Your Love", "I'll Be Home For Christmas" and "Make Up Your Mind". His first disc for Stax before his hit was "Things Get Better". He is a prolific songwriter, having penned songs for Carla Thomas, Solomon Burke and Wilson Pickett. And he's appeared at the Apollo, and on the Dick Clark Show. His new release in the States is "Raise Your Hand".



New disc out this week from North London girl Carol Friday, 18-years-old — and produced by actor Chris Sandford who was in telly-series, is now filming "Half A Sixpence" with Tommy Steele and has had a disc of his own in the charts. Carol has had no hit yet but when a girl looks as good as she does — well! She sounds good, too. In Belgium she is known as Miss "Moore Ogen", which means "she of the beautiful eyes". Lots more of her is shown here. The record "I look around me" written by journalist Chris Roberts, on Parlophone, and well worth a hearken.



Herewith, as promised last week, a picture of Loot, the new group from Andover discovered by Trogs maker Larry Pace. Larry is convinced their first release "Baby Come Closer" will hit the charts, mainly because of the big bass sounds incorporated. They soon tour with Gene Pitney and the Trogs and that can't be a bad showpiece for the outfit which includes bassist Jeff Glover, drummer Roger Pope, guitarist Bruce Turner, rhythm guitarist Dave Wright, singer Chris Bates. They talk like the Trogs. How does Larry Pace tell them apart? "I count 'em", he is alleged to have said. See?—there are five Loot, only four Trogs.

Stop mucking about be bold and buy this record



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# RECORD MIRROR CHARTS PAGE

## CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 I'M A BELIEVER\* 17 (11) Monkees (RCA)
- 2 GEORGY GIRL 2 (7) Seekers (Capitol)
- 3 KIND OF A DRAG\* 5 (5) Buckingham (USA)
- 4 TELL IT LIKE IT IS\* 2 (9) Aaron Neville (Parlophone)
- 5 SNOOPY VS. THE RED BARON\* 4 (8) Royal Guardsmen (London)
- 6 RUBY TUESDAY\* 20 (3) Rolling Stones (London)
- 7 98.6\* 11 (4) Keith (Mercury)
- 8 WE AINT GOT NOthin' YET 9 (7) Blues Magoos (Mercury)
- 9 LOVE IS HERE AND NOW YOU'RE GONE 15 (3) Supremes (Motown)
- 10 MUSIC TO WATCH GIRLS BY\* 16 (5) Bob Crew Generation (Dynamo)
- 11 STAND BY ME\* 15 (6) Spider Turner (MGM)
- 12 GREEN, GREEN GRASS OF HOME\* 15 (4) Tom Jones (Parrot)
- 13 KNIGHT IN RUSTY ARMOUR\* 12 (6) Peter and Gordon (Capitol)
- 14 WILD THING 15 (2) Janis Joplin (Polygram)
- 15 GIMME SOME LOVIN'\* 21 (3) Spencer Davis Group (United Artists)
- 16 I HAD TOO MUCH TO DREAM (LAST NIGHT)\* 22 (3) Electric Prunes (Reprise)
- 17 THEN YOU CAN TELL ME GOODBYE\* 22 (3) Casuals (Fraternity)
- 18 GOOD THING\* 7 (1) Paul Revere and the Raiders (Columbia)
- 19 THE BEAT GOES ON\* 23 (3) Sonny & Cher (A&O)
- 20 WORDS OF LOVE 4 (9) Mamas and Papas (Dunhill)
- 21 NASHVILLE CATS\* 18 (1) Lovin' Spoonful (Kama Sutra)
- 22 IT'S NOW WINTERS DAY\* 34 (3) Tommy Roe (ABC)
- 23 MERCY, MERCY, MERCY\* 24 (1) Cannonball Adderley (Capitol)
- 24 STANDING IN THE SHADOWS OF LOVE\* 18 (4) Four Tops (Motown)
- 25 PRETTY BALLERINA\* 26 (4) Left Banke (Smoash)
- 26 SUGAR TOWN\* 17 (11) Nancy Sinatra (Reprise)
- 27 HELLO, HELLO\* 29 (5) Supremes (Motown)
- 28 TELL IT TO THE RAIN\* 19 (8) Four Seasons (Phillips)
- 29 EPISTLE TO DIPPY 29 (1) Donovan (Polygram)
- 30 COLOUR MY WORLD\* 27 (7) Pet Clark (Warner Bros.)
- 31 GO WHERE YOU WANNA GO 45 (2) Jimi Hendrix (Polygram)
- 32 LET'S SPEND THE NIGHT TOGETHER\* 29 (1) James Gaster (Smoash)
- 33 ARE YOU LONELY FOR ME BABY\* 49 (3) Freddie Scott (Smoash)
- 34 SOCK IT TO ME BABY 11 (1) Mitch Ryder and Detroit Wheels (New York)
- 35 HEY LEROY YOUR MAMAS CALLING YOU\* 46 (3) Elvis Presley (RCA)
- 36 INDESCRIBABLY BLUE\* 44 (1) Elvis Presley (RCA)
- 37 WINCHESTER CATHEDRAL\* 25 (16) New Vandevier Band (Fontana)
- 38 I'VE BEEN LONELY TOO LONG\* 41 (1) Young Rascals (A&O)
- 39 SO YOU WANT TO BE A ROCK 'N' ROLL STAR 41 (1) Brnrs (Columbia)
- 40 THE HUNTER GETS CAPTURED BY THE PREY\* 41 (1) Marvelettes (Tamla)
- 41 WHERE WILL THE WORDS COME FROM\* 32 (7) Gary Lewis (Liberty)
- 42 MY CUP RUNNETH OVER 11 (1) Ed Ames (RCA)
- 43 YOU GOT TO ME\* 41 (1) Neil Diamond (Bang)
- 44 ALL 16 (1) James Darren (Warner Bros.)
- 45 FUSING TOO HARD 49 (3) Seeds (GNP)
- 46 RIDE, RIDE, RIDE\* 41 (1) Brenda Lee (Decca)
- 47 LOOK WHAT YOU'VE DONE\* 47 (2) Pozo Seco Stimers (Columbia)
- 48 WISH YOU DIDN'T HAVE TO GO 41 (1) James and Bobby Purvin (Liberty)
- 49 LOVIN' YOU\* 41 (1) Bobby Darin (Atlantic)

\*An asterisk denotes record released in Britain.

**BUBBLING UNDER**  
 Ten Commandments — Prince Buster (Phillips)  
 Lady — Jack Jones (Kapp)  
 For What It's Worth — Buffalo Springfield (Atco)  
 Baby I Need Your Lovin' — Johnny Rivers (Imperial)  
 Tramp — Lowell Fulson (Kent)  
 Pucker Up Buttercup — Jr. Walker (Frankie)  
 I'll Take Care of Your Cares — Frankie LaRue (ABC)  
 I Wish You Could Be Here — Cyrille (Columbia)  
 Look At Granny Run Run — Howard Tate (Verve)  
 Daddy's Little Girl — Al Martino (Capitol)

## TOP L.P.'s

- 1 MONKEES  
1 The Monkees (RCA)
- 2 SOUND OF MUSIC  
2 Soundtrack (RCA)
- 3 BETWEEN THE BUTTONS  
4 The Rolling Stones (Decca)
- 4 BEST OF THE BEACH BOYS  
3 Beach Boys (Capitol)
- 5 COME THE DAY  
5 Seekers (Columbia)
- 6 FRESH CREAM  
9 The Cream (Reaction)
- 7 A QUICK ONE  
6 The Who (Reaction)
- 8 HAND CLAPPIN' — FUNKY BUT — LIVE!  
7 Geno Washington (Atlantic)
- 9 BOB DYLAN'S GREATEST HITS  
11 Bob Dylan (CBS)
- 10 FINDERS KEEPERS  
8 Cliff Richard (Columbia)
- 11 GENTLE SHADES OF VAL DOONICAN  
12 Val Doonican (Decca)
- 12 DISTANT DRUMS  
10 Jim Reeves (RCA)
- 13 FOUR TOPS ON TOP  
13 Four Tops (Tamla Motown)
- 14 COLLECTION OF BEATLES OLDSIES  
14 Beatles (Parlophone)
- 15 GOING PLACES  
13 Herb Alpert (Pye)
- 16 BIG HITS (HIGH TIDE AND GREEN GRASS)  
16 Rolling Stones (Decca)
- 17 MANTOVANI'S GOLDEN HITS  
23 Mantovani (Decca)
- 18 SUPREMES A GO GO  
18 Supremes (Tamla Motown)
- 19 GOLDEN HITS  
20 Dusty Springfield (Phillips)
- 20 PET SOUNDS  
17 Beach Boys (Capitol)

## 5 YEARS AGO

- 1 ROCK-A-HULA BABY/CAN'T HELP FALLING IN LOVE  
2 Elvis Presley  
3 Edna Kane (Decca)
- 2 THE YOUNG ONES  
1 Cliff Richard
- 3 LET'S TWIST AGAIN  
2 Bobby Checker
- 4 FORGET ME NOT  
4 Eddy Arnold (Decca)
- 5 WALK ON BY  
5 Leroy Van Dyke
- 6 WIMOWEH  
13 Karl Denver
- 7 MARCH OF THE SIAMESE CHILDREN  
— Kenny Ball
- 8 CHRYING IN THE RAIN  
— Dion DiMucci
- 9 STRANGER ON THE SHORE  
9 Acker Bilk
- 10 I'LL NEVER FIND ANOTHER YOU  
7 Billy Fury
- 11 HAPPY BIRTHDAY SWEET SIXTEEN  
9 Neil Sedaka
- 12 LITTLE BITTY TEAR  
13 Burl Ives
- 13 HOLE IN THE GROUND  
— Bernard Cribbins
- 14 LESSON No 1  
— Russ Conway
- 15 RUN TO HIM  
10 Bobby Vee
- 16 TELL ME WHAT HE SAID  
— Helen Shapiro
- 17 THE WANDERER  
— The Four Tops
- 18 JANNIE  
15 Danny Williams
- 19 DON'T STOP TWIST  
14 Frankie Vaughan
- 20 MULTPLICATION  
11 Bobby Darin

## TOP E.P.'s

- 1 BEACH BOYS HITS  
1 Beach Boys (Capitol)
- 2 HITS FROM THE SEEKERS  
2 The Seekers (Columbia)
- 3 FOUR TOPS  
4 Four Tops (Tamla Motown)
- 4 READY STEADY  
4 The Who (Reaction)
- 5 BEST OF BENNETT  
7 Tony Bennett (CBS)
- 6 GOD ONLY KNOWS  
5 Beach Boys (Capitol)
- 7 GREEN SHADES OF VAL DOONICAN  
12 Val Doonican (Decca)
- 8 FIRST DELIVERY  
7 The Singing Postman (Parlophone)
- 9 ANDY'S NEWEST HITS  
— Andy Williams (CBS)
- 10 MORNINGTOWN RIDE  
— Seekers (Columbia)

## BRITAIN'S TOP 50

- 1 I'M A BELIEVER 26 98.6  
2 MATTHEW AND SON 27 100.0  
3 LET'S SPEND THE NIGHT TOGETHER/RUBY TUESDAY 28 100.0  
4 NIGHT OF FEAR 29 100.0  
5 I'VE BEEN A BAD, BAD BOY 30 100.0  
6 HEY JOE 31 100.0  
7 GREEN, GREEN GRASS OF HOME 32 100.0  
8 THIS IS MY SONG 33 100.0  
9 I'M A MAN 34 100.0  
10 SUGAR TOWN 35 100.0  
11 LET ME CRY ON YOUR SHOULDER 36 100.0  
12 RELEASE ME 37 100.0  
13 STANDING IN THE SHADOWS OF LOVE 38 100.0  
14 SNOOPY VS. THE RED BARON 39 100.0  
15 I WON'T COME IN WHILE HE'S THERE 40 100.0  
16 I FEEL FREE 41 100.0  
17 PEEK-A-BOO 42 100.0  
18 PAMELA, PAMELA 43 100.0  
19 SINGLE GIRL 44 100.0  
20 SITTING IN THE PARK 45 100.0  
21 HAPPY JACK 46 100.0  
22 IT TAKES TWO 47 100.0  
23 MORNINGTOWN RIDE 48 100.0  
24 HERE COMES MY BABY 49 100.0  
25 YOU ONLY YOU 50 100.0

## BRITAIN'S TOP R & B SINGLES

- 1 IT TAKES TWO  
1 Marvin Gaye and Kim Weston (Tamla Motown TML 11042)
- 2 KNOCK ON WOOD  
1 Jimmy Ruffin (Atlantic 35041)
- 3 IT TEARS ME UP  
1 Percy Sledge (Atlantic 35042)
- 4 NEVER LIKE THIS BEFORE  
11 William Bell (Atlantic 35043)
- 5 60 MINUTES OF YOUR LOVE  
4 Homer Banks (Liberty LIB 10947)
- 6 YOU GOT ME HUMMIN'  
7 Sam and Dave (Atlantic 35044)
- 7 LOOK AT GRANNY RUN RUN  
5 Howie Tate (Verve V5549)
- 8 TELL IT LIKE IT IS  
15 Joe Tex (Atlantic 35045)
- 9 TRY A LITTLE TENDERNESS  
6 Otis Redding (Atlantic 35046)
- 10 WHAT IS SOUL?  
16 Ben E. King (Atlantic 35047)
- 11 STAY WITH ME  
12 Lorraine Ellison (Warner Bros. WB 5548)
- 12 I'VE PASSED THIS WAY BEFORE  
1 Jimmy Ruffin (Atlantic TML 595)
- 13 STANDING IN THE SHADOWS OF LOVE  
3 Four Tops (Atlantic 35704)
- 14 HEY JOE  
9 Jimi Hendrix (Polygram 35705)
- 15 GIVE DOWN WITH IT  
— Little Richard (Columbia DB 816)
- 16 EASY, WHAT I MEAN  
— Drifters (Atlantic 35048)
- 17 OL' MAN RIVER  
— Billy Stewart (Chess CBS 955)
- 18 AL CAPONE  
5 Howie Tate (Verve V5549)
- 19 LAST NIGHT  
15 Joe Tex (Atlantic 35045)
- 20 PAPA WAS TOO  
15 Joe Tex (Atlantic 35045)
- 21 PEAK OF LOVE  
20 Bobby McCarre (Chess CBS 956)

## BRITAIN'S TOP R & B ALBUMS

- 1 DICTIONARY OF SOUL  
1 Otis Redding (Atlantic 35704)
- 2 HOLD ON I'M COMING  
3 Sam and Dave (Atlantic 35704)
- 3 GREATEST HITS  
— Tompall Satterfield (Tamla Motown TML 11042)
- 4 THE GREAT MEMPHIS SOUND  
1 Mar-Keys (Atlantic 35704)
- 5 WARM AND TENDER  
1 Percy Sledge (Atlantic 35704)
- 6 L'VE  
— Four Tops (Tamla Motown TML 11041)
- 7 GREATEST HITS  
— Chuck Berry (Mercury 35704)
- 8 SUPREMES A GO GO  
4 Supremes (Tamla Motown TML 11039)
- 9 ON TOP  
4 Four Tops (Tamla Motown TML 11037)
- 10 SOLID GOLD SOUL  
16 Various Artists (Atlantic 35707)

## JOE MEEK TRAGEDY

SO Joe Meek is dead. Dead in tragic and rather sordid circumstances. While the enquiries go on, while the circumstances are fully investigated, it is surely important to recall his unusual talents in the pop music field.

Record Mirror has already received many tributes to his skills as a recording manager... from readers, from managements and from artists. Joe will always be remembered as the man who produced and wrote "Telstar" for the Tornados and helped steer it to top spot in both America and Britain. To date it has sold more than five million copies... and still sells in different parts of the world.

Repeating such a monster hit was always the most difficult part of a recording manager's work. Joe couldn't make it with the Tornados but he found the Honeycombs with their girl drummer, and put them

at the top of the British charts with "Have I The Right". And constantly he went on working to create new studio sounds, new ideas of development—all from his far-from-lavish premises in the Holloway Road in North London. There were artists like Heinz and Glenda Jackson and others who certainly benefited from his ideas. One recording expert perhaps hit Joe's problem on the head when he said, in a tribute interview: "Much of the time Joe was ahead of his times in recording technique. But he found it difficult to keep up that standard, especially working as an independent."

Joe properly deserves his place in the history of British pop music. He created his sounds in what he called The Bathroom—actually a converted bedroom at his place. A shy, sometimes explosive, man from Gloucester, he'll be remembered by many. I knew him well. Liked him—P.J.



SONNY and CHER — the titanic twosome are arriving in Britain on Friday (tomorrow) for a quick promotional tour. But in case you don't manage to see them, their long-awaited film "Good Times" should be out pretty soon.

NEXT WEEK IN RECORD MIRROR — MORE MEERKE EXCLUSIVES!!!

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DEL SHANNON

# DEL ADVISES THE MONKEES

**DEL SHANNON** was talking Monkee-talk. He was talking about how he was just a shade surprised that the Monkees had had such immediate impact in Britain following the start of the television series, but he added that he felt it was entirely justified.

With one or two exceptions. Said Del: "You'll know already how these guys Tommy Boyce and Bobby Hart were called in to write the songs for the first pilot for the Monkee television series. Now it so happens Tommy, particularly, was a great and very close friend of mine in the old days, I think I've mentioned before that he used to tell me how he wanted specially to produce a song and a record for me — kinda like for old times' sake . . .

"So this happened with 'She', my new single in Britain. But we'd spent much time together and I knew how his mind was working and how he wanted big recognition as a songwriter. So he got a call to go over to the West Coast. One night I got a call from him, telling me to get on a plane

and hop over there. He told me how things were hotting up in California.

"I went. And I've not regretted it for one moment. But his main interest immediately was with Bobby in getting out the songs for the television series planned around these Monkees. I admit I never thought it would work, not just building a group out of nothing and hoping it'd catch on with the teenagers. But the songs, which I was in on early, were great. It was up to the Monkees themselves to prove themselves, given the right guidance on how to behave.

"Well, it worked out. But I've always been a fan of the leading British groups — guess you could say I have been buying and selling British through the years. I'm specially a fan of the Beatles. And this is where I see the possible biggest trouble for the Monkees. The Beatles are a self-contained unit. Paul and John write all their songs and then the other two join in to sing them.

"This is the way to lasting success. The Monkees don't have this song-writing ability right now and they could



THE MONKEES with Davy looking a bit fed up.

have stuck explicitly with Tommy Boyce and Bobby Hart who have already proved that they are the ideal writers for the boys. But already they've started straying outside and getting in other writers and accepting pieces submitted to them.

"So the Monkees are already in danger of losing their togetherness image, linking up both the writing and the performing side. It's maybe an unimportant point for most people, certainly the fans. But I believe it's the reason that the Beatles are still there in a top position and could go on there for just as long as they wish.

"But I've nothing really against the Monkees. I don't believe they played much on their record sessions but I'm not going to make a big issue out of that. They have found success and they've done it in a new way — certainly new for the American industry anyway. Was it an act of retaliation against the British for having the Beatles — that's something I've been asked before. I don't think so. I think the idea could have been created in any country but the American show business scene is just that bit sharper."

Del said that he felt the Beatles and the Stones had already contributed a great deal to the music scene. The Monkees had yet to prove what they could actually give, but he stressed that in terms of entertainment value they had already hit the jackpot.

"I hate knocking artistes and I also hate pitting one against the other. But my pal Tommy kept me in touch with the early Monkee days and so what I've said is based on knowledge rather than guesswork. I think they'd be very silly to sever connections with such good writers as Tommy Boyce and Bobby Hart. The lesson of the Beatles is there — and they'd be silly to ignore it.

"As for making personal appearances . . . well, the Monkees are better than most of their critics think."

Del, with his falsetto approach and his so-distinctive style, has paved the way for one chapter of pop music. He believes most of the other chapters recently have been headed "Made In Britain". And he's quite convinced that no other group will ever have a greater influence than did the Beatles in their hey-day.

So sayeth the Shannon. And he's probably right.

PETER JONES



PAUL MCCARTNEY and JEAN SEBRING in a scene from 'Privilege'.



**ARE** Paul McCartney and John Lennon writing a musical to be produced by Brian Epstein at a West End theatre other than the Saville? . . . the Herd booked for a series of ads by the Budgetairs Information Bureau . . . Vera Lynn's "It Hurts To Say Goodbye" tipped for the U.S. charts and given rave reviews by both "Cashbox" and "Billboard" . . . the Kinks and the Hollies have been given commissions in the Beat Fleet by Admiral Robbie Dale . . . on the date of the next Severn Bore (a once-yearly mammoth tidal wave) the Femmes intend to ride it on surfboards . . . top U.S. single five years back was Joey Dee's "Peppermint Twist" . . . although they're on sale in America first, all Donovan's records are cut in Britain . . . do the Escalators, who back Atlantic's Billy Graham, together form a stairway to You-Know-Where? . . . Nancy Sinatra appears in a very brief bikini on the cover of her LP . . . Pyramis have bought a U.S. Chrysler with white leather upholstery . . . Genevieve doing two TV commercials — one for milk, the other for cider . . . U.S. team the Fastest Group Alive's new B side "Lullabye"/"5.15 Sports" is forty seconds long . . . breakthrough P. P. Arnold's Andrew Oldham penned and produced "Everything's Gonna Be Alright" deserves to be in RM's R & B Charts . . . Anthony Quinn showed Geno Washington around Cannes during the Midem Festival — Geno will return the compliment when Tony visits London . . . simultaneous release for Beatles "Penny Lane"/"Strawberry Fields Forever" in Britain and America . . . Kingston Trio to break up on June 1 . . . Bob Dylan to appear for the first time in many months, at an Academy of Music Concert in Philadelphia on March 10 . . . headlines in U.S. trade mag 'Variety' reads "U.S. Bars Payola As Tax Deduction" . . . isn't there a remarkable facial similarity between Jimi Hendrix and Dionne Warwick?

Good Time Losers have acquired two more managers, Paul Lincoln and Les Gristow — they now have 4 . . . Kenny Ball unable to discover the number of his ex-directory phone which he forgot . . . when engineers fell ill just before George F. Ainslie session Denny Cordell stepped in and engineered the record, his new single

Too bad Elkan Allan's story of "Ready Steady Go" (as serialised in "The People") is so obviously written for the age group least interested in the subject . . . Johnny Rivers has recorded Burt Bacharach's "Casino Royale" from the new James Bond film . . . after eight weeks, Adele Cutler still top in Bristol area . . . says Tom Jones — "If anyone says this ("Detroit City") is similar to "Green Grass" it must be pure coincidence because I found it on the same album as "Green Grass" and Jerry Lee had picked all 12 tracks on the LP at random" . . . A to last week's Q — (a) Harry H. Corbett; (b) Charlie Drake; (c) Alfred Marks (top up those who said Benny Hill); (d) Dick Emery; (e) Tommy Cooper . . . last week's "Battle Of The Giants" (Luxembourg) result — the Supremes (79) beat the Mamas & Papas (51) . . . Jimi Hendrix went to see Eric Clapton at the Saville . . . last week Atlantic had to issue two discs on RM's R & B chart as its nearest rival Tamla Motown — the exact reverse of the position just a month before . . . surely Stevie Wonder's "Uptight" would have been an infinitely better choice than "High Heel Sneakers" for Hitsville's latest "Original Hits LP" . . . Tom Jones "Grass" the world's top crop last week . . . Q. Had CBS Records issued Cassius Clay's "I'm The Greatest" LP here to coincide with this week's world title fight, which British label could have countered by releasing an Ernie Terrell disc?

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