

Record Mirror

Largest selling colour pop weekly newspaper 6d.
No. 310. Every Thursday. Week ending Feb. 18, 1967



THE MONKEES

Dean Martin Artist Of The Month

Dean Martin Week 13th. to 18th. Feb.

His Latest Album.

At Ease With Dean
RLP 6233 (M) RSLP 6233 (S)
Reprise

Latest Single

(Open Up The Door) Let
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RS 20538 Reprise

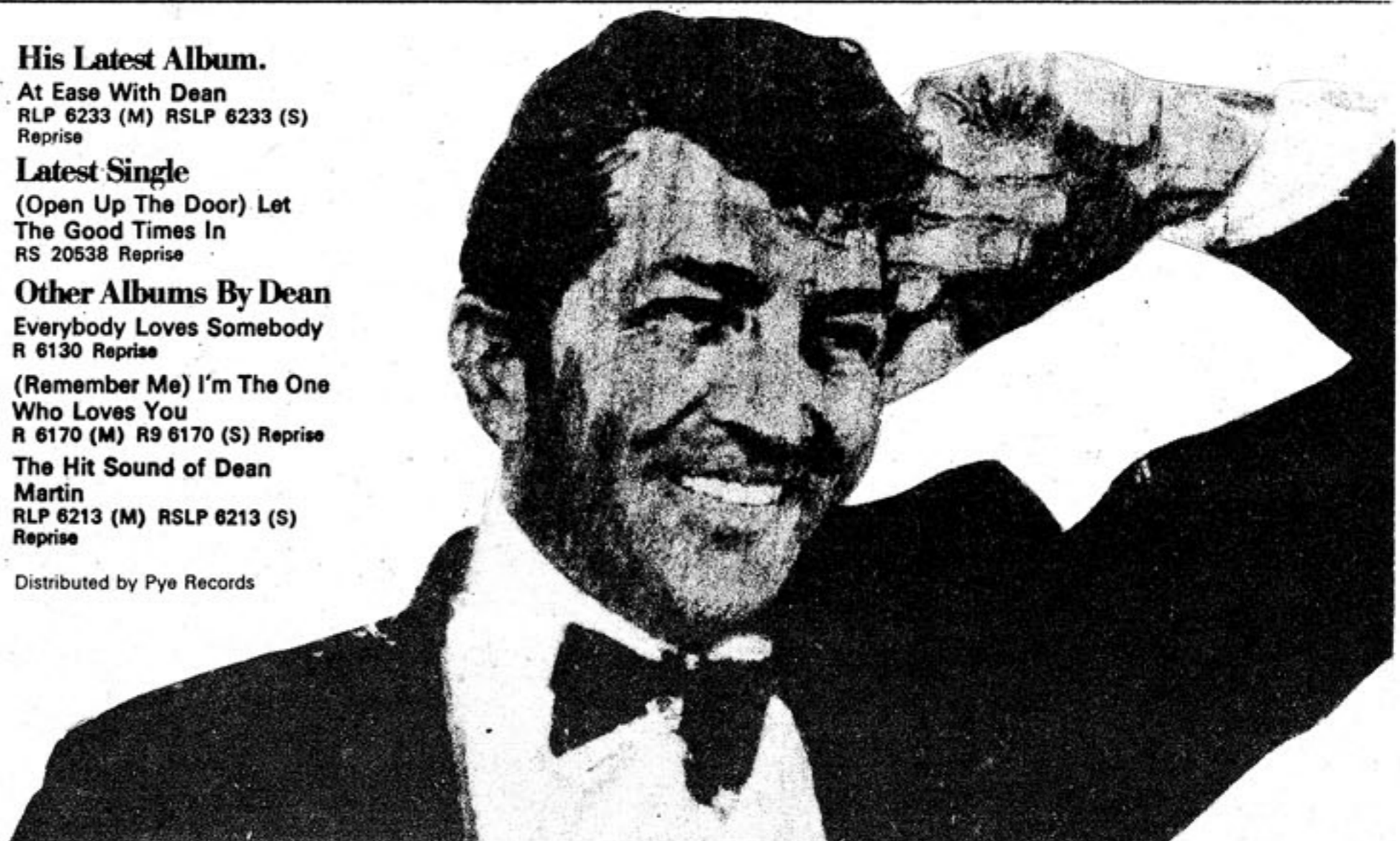
Other Albums By Dean

Everybody Loves Somebody
R 6130 Reprise

(Remember Me) I'm The One
Who Loves You
R 6170 (M) R9 6170 (S) Reprise

The Hit Sound of Dean
Martin
RLP 6213 (M) RSLP 6213 (S)
Reprise

Distributed by Pye Records



THE INTERNATIONAL DEAN MARTIN CLUB. 253 MELFORD RD. THORNTON HEATH SURREY

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

Results of the ultimate poll



Record Mirror

EVERY THURSDAY

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

READER Colin White, of 2 Stokenchurch Street, Fulham, London, S.W.6, devised a new sort of popularity poll. Instead of handling a poll in special sections — like male vocal group, or girl soloist — he collected votes on behalf of ANY kind of performer. He calls it his poll-to-end-all-polls, and got exceptionally good support from Record Mirror readers.

He writes: "Elvis got up to pip the Beatles in the last few votes to win by a mere 38 points. Practically a photo finish. I gave 20 votes for a top-voted position, down to one vote for artists voted into twentieth position. Results? Well, what an achievement for Billy Fury to beat the Beach Boys and Bob Dylan. Bill topped few polls but was high up in many. Brenda Lee got big support, especially in many rocker-type polls. Eddie and Buddy seem to prosper more and more as time goes by... it's difficult to say how big these two monsters could have been had they lived. Now here goes for the full Top Fifty artists, with votes..."

- 1, Elvis, 5984; 2, Beatles, 5946; 3, Rolling Stones, 5248; 4, Billy Fury, 5032; 5, Beach Boys, 5018; 6, Bob Dylan, 4751; 7, Everly Brothers, 4602; 8, Small Faces, 4478; 9, Cliff Richard, 4312; 10, Duane Eddy, 4221; 11, Supremes, 4008; 12, Walker Brothers, 3864;

- 13, Gene Pitney, 3692; 14, Dusty Springfield, 3644; 15, Eddie Cochran, 3600; 16, Shadows, 3475; 17, Buddy Holly, 3399; 18, Roy Orbison, 3186; 19, Jerry Lee Lewis, 3153; 20, Brenda Lee, 3013; 21, Sonny and Cher, 3008; 22, Gene Vincent, 2901; 23, Little Richard, 2628; 24, Tom Jones, 2626; 25, P. J. Proby, 2044; 26, Cilla Black, 1904; 27, Johnny Cash, 1687; 28, Fats Domino, 1528; 29, Joan Baez, 1444; 30, Four Tops, 1338; 31, Who, 1273; 32, Ray Charles, 1041; 33, Dionne Warwick, 1019; 34, Byrds, 952; 35, Chuck Berry, 933; 36, Four Seasons, 903; 37, Del Shannon, 813; 38, Miracles, 810; 39, Kinks, 807; 40, Donovan, 783; 41, Jim Reeves, 775; 42, Hollies, 747; 43, Dave Dee etc., 725; 44, Neil Sedaka, 702; 45, Pet Clark, 678; 46, Jordanaires, 658; 47, Ventures, 621; 48, Connie Francis, 606; 49, Lovin' Spoonful, 605; 50, Scott Engel, 574.

Bubbling under (in order): Paul Jones, Steve Marriott, Paul McCartney, Shirley Bassey, Sandie Shaw, The, Spencer Davis, Ravi Shankar, Pretty Things, Troggs, Monkees, Johnny and the Hurricanes.

James Craig: Ta muchly to Colin for all his work. Should be pointed out that the Monkees' full-scale mania hadn't started at the time of compiling the poll. And thanks to the hundreds of readers who sent in top twenties.

AN 'IN' GROUP...

JUST watched television and after seeing a certain group had to give my opinion. It was the Jimi Hendrix Experience and it was stated that this was an "in-group". I was disgusted with the noise that came from it and this group, with a few others, has spoiled the British scene, leaving the Americans streets ahead, led by the Beach Boys and the Seasons, with the support of Jan and Dean, the Left Banke and the Association. —Stuart Allen, 8 Stonards Hill, Epping, Essex.

... BUT GOODIES

I'D like to protest about the narrow-minded "new releases only" mentality of the producers of record programmes. When will it occur to them that the majority of record-lovers receive a great deal of enjoyment from hearing their old favourites, too. Great artists, like Buddy Holly, Little Richard, Jerry Lee Lewis, Pat Boone and the Everlys are seldom heard on radio, though they still have many enthusiastic fans. Let's have more programmes featuring a wide selection of good records, without bothering whether they were made yesterday or ten years ago. —Stormville Stan, Redbourne Avenue, Finchley, London, N.3.

MICK'S MANNERS

AFTER Mick Jagger's appearance on "The Eamonn Andrews Show" — I was disgusted at the way he was treated. Terry Scott, rude and ignorant, was out to get Mick from the beginning and it was only Mick's good manners and politeness that stopped him from telling Scott where to get off. They tried to show Mick up in front of millions of viewers. They succeeded... they showed Mick up as an intelligent and well-mannered young man. — Janet Harrison, 16 Stephen Walk, Brayton, near Selby, Yorkshire.

FOR RITCHIE

THOUGH he didn't achieve the same measure of success as Buddy Holly, I think it unfair that February 3rd, passed without mention of Ritchie Valens. At a time when Buddy seems to be losing fans, Ritchie seems to be gaining them. Ritchie's clubs in Europe and the States continue to flourish. To mark the anniversary, President issued the LP "I Remember Ritchie Valens — His Greatest Hits," a collection previously issued on the now deleted London-American LPs. Orders are apparently "quite encouraging." They also issue "La Bamba"/"Donna" — the fourth issue of this great double-sider in England. Valens was a remarkable young man, a fine singer of rock and ballads, a good songwriter, a fantastic guitarist. Seems hard to believe he was only 17 years old when he died. — Andrew O'Neill, a fan of Ritchie's.

PAUL'S VIEWS

I MUST say some defence in Paul Jones' favour. He is what all young people should be. Self-expressive and unashamed to voice an opinion. Paul's career could have been reduced to nothing on many "thinking occasions" when Paul's opinions have been used beyond personal views but used as if they were quoted from the Bible. I'm no lover of Paul's brand of singing but many people are. I commend him for not being ashamed to speak as he thinks whether mature or immature. Any opinion is worth hearing to any reasonable-minded person. — John W. Townsend, 26 Friern Barnet Road, London, N.11.

WHAT I LIKE

IN reply to Jan Steele, who wants to know why "rot" like Dave Dee is getting into the charts. It's because people enjoy listening to it. This is the sort of music people want to hear: good music with a strong beat and intelligible lyrics. If Sam and Dave were as good as he says, their records would have been high in the charts by now. What right has anyone to dictate to us what we should listen to. I listen to what I like — and Dave Dee, the Troggs, the Monkees are what I like. —Maureen Alexander, 39 Coniston Road, Stretford, Manchester, Lancs.

ROCK ROCK ROCK

A BOUT three years ago, ITA put on a great show starring Jerry Lee Lewis. I'd like to see it again, not only for enjoyment but to show certain people that at 41 (I think!), Jerry Lee is not past it but more with-it than a lot of young entertainers. Anyone reading this letter who really digs rock, then write me and I'll send their signatures on to ITA asking them to repeat the show. They might even show some of the old rock films, which rockers, mods and mums and dads would enjoy... "Don't Knock The Rock," "Jamboree," "Jailhouse Rock." And what about Little Richard's fantastic new record. I thought wrongly that he and rock had parted company a couple of records ago... "Get Down With It" has everything a rock disc should have. —Stephen Kishbee, 7 Townson Avenue, Northolt, Middlesex.

FIGS FOR MOVE?

MY friend and I were both very worried by the photograph of the Move on the back of your recent issue. They looked so ill. Are their faces always so green or is this a bad colour picture. We love the Move and hate to see them looking so unhealthy — is there anything we can do? Would they like some syrup of figs? —Pauline Riggs, Shirley Watter, 25 Shepherd Street, London, W.1.

JOE MEEK...

TRULY the music scene has lost a great and talented man who has helped many to fame and added much to the record business. At heart he was a lonely man. A fact reflected sometimes in his compositions with their wistful quality. He had an artistic temperament and sometimes suffered from moody depressions which is the price creative people had to pay. But at other times was elated with an optimistic exuberance which was a delight to see. —Tony Grinham, 196 Selwyn Avenue, Highams Park, London, E.4.

As a friend of Joe, I always found him very sincere and dedicated to his work. One could only wish he had had a recent hit. He was always well thought of in the pop world. —Kenneth James Blyth, Nelson Block, R.N.B., Portsmouth.

Since 1962 my favourite group has been the Tornados — not so much for them but for Joe Meek, the man behind them. The Tornados have had many line-up changes but the Joe Meek sound has always come through in compositions and arrangements. The Honeycombs, Glenda Collins and John Leyton were others who worked under his supervision and I'm sure they, like me, are distressed by his death. —Alan Essex, 10 Aldersbrook Lane, Manor Park, London, E.12.

In brief ..

M. BOWER, 54 Hunt Avenue, Netley Abbey, Southampton, Hants: Anyone any unwanted pictures or information on the Kinks? In connection with this, I'm after January and April issues of Rave for 1965, too.

Mick Perry, Vice-President Roy Orbison Club, 22 Fenelon Place, Warwick Road, London, W.14: We'd like to hear from anyone who has a copy of Peanut Wilson's "You've Got Love"/"Cast Iron Arm", Coral Q 72302, 45 rpm or 78. For sale or swap.

David A. Bardsley, 26 Dorset Place, Newton, Chester: 26 Dorset Place, Newton, Chester: Bill Wyman sings now on Stones' records. I remember seeing them sing on TV when they started. Is it because Jagger put his foot down? Their sound is limited with only Jagger and Richard vocalising.

Malcolm K. Jones, Dalton Hall, Victoria Park, Manchester 14: Congratulations to RM's Tony Hall as compere on the Four Tops' week-end dates. He must be the most competent and dedicated dee jay on the scene at the moment. Others could well take a leaf from his book.

Jean Orpin, 47 St. David's Crescent, Penarth, Glamorgan: Results of my poll to find Jerry Lee Lewis's most popular record. 1, Whole Lotta Shakin'; 2, Great Balls of Fire; 3, Breathless; 4, Little Queenie; 5, What'd I Say; 6, High School Confidential. Thanks to all for their great letters.

THE main feature of the 17th San Remo Festival (or Festival Della Canzone Italiana) was the English look. The sun was shining brightly during the last days of January when the Festival took place, giving everyone the chance to see most of the singers walking by the beach and through the gardens around the Casino, wearing some very colourful garments, which were typically Carnaby Street.

Who were the main trend-setters? It's difficult to say, because in San Remo the Italian Singers were mixing with ones from all over the world. But on the whole the general outlook was one of the latest English fashions. I noticed Italian pop group I Giganti (The Giants) wearing jackets tailored by Dougie Millings, who has made clothes for the Beatles, the Stones, and many other British stars. Dougie was also making clothes for singer Giorgio Gaber and his British backing group the Rokes, who have been in Italy for about three years and are currently topping the Italian chart.

Carnaby St.

The Bachelors were resplendent in their Carnaby Street clothes, which they bought in Rome in the Italian version of Carnaby Street — but they WERE genuine, as most of the gear there has been exported from Britain. The Bachelors gave an excellent performance in "Proposta" ("Proposal") the song they sang with I Giganti. Each of the 30 songs featured in the contest is in fact performed by Italian and foreign singers — with "Proposta" the Bachelors received the highest number of votes from the Italian juries. No other song in the contest scored as highly on the first night — in fact it was only in the final that Italian pop singer Claudio Villa overtook all other competitors. He won the Remo award with "Non Pensare A Me" ("Don't Think Of Me").

knockouts

Italian pop Stars Domenico Modugno and Bobby Solo disappointed their fans when they were knocked out of the contest on the opening night — other big stars that didn't reach the final were Marianne Faithfull, Connie Francis, Dionne Warwick, the Hollies, Los Bravos, and Sonny and Cher. But Marianne didn't seem to care too much about defeat — she was looking forward to Mick Jagger coming from London to see her.

It was to the general surprise of the Italian audience that the Bachelors reached the final with two songs. So in fact did the Rokes and the French pop star Antoine. But for Italians, accustomed to the most melodic



MICK and MARIANNE as seen through Dezo Hoffmann's ever-vigilant lens, at San Remo. (All pix from San Remo and Cannes are RM pix).

High fashion at the Festival Della Canzone Italiana (San Remo to you)



THE BACHELORS asking for the nearest Gents. At least they probably are. The other gentleman in the picture is a typical Italian policeman, very friendly, incidentally.



GENE PITNEY seen with his wife Lynn Gayton (now Pitney of course).

songs in the world, this year's San Remo contest saw a new definite line between the types of Italian songs. Protest songs were present on a large scale among the new tunes performed. Of course they were typical latin protest songs — much milder than the type the English and American teenagers are used to. An example of one of them was "La Rivoluzione" ("The Revolution") taken into the final by Gene Pitney.

Between one song and another Gene also found the chance to marry. His wedding with his long-term-girl friend Lynn Gayton should have taken place on his yacht Odyssee. For various reasons it just wasn't technically possible so Gene and Lynn wed in a church just outside San Remo. The only sad note of this gay and colourful festival was the suicide of Luisa Tenca, a young Italian singer, a victim of his loneliness.

After the San Remo contest, the first M.I.D.E.M. Festival (International Market Of Records and Musical Editions) started. This is the real Wall Street of pop, and publishers, singers and composers from all over the world gather in Cannes. Top artists such as Franciose Hardy, Antoine, Sandie Shaw, Giuchia Cinquetti, Ornella Vanoni, Donovan, Paul Jones, Petula Clark, Sonny and Cher etc., were present.

The M.I.D.E.M. was concluded on the fourth of February, with the presentation of awards for the largest record sellers in various countries. The one for Great Britain went to the Rolling Stones, the world, to the Beatles and for the European continent to Petula Clark.

GABRIEL PANTUCCI



Malcolm Somerville, 19, 62 Mill Farm Cres., Hounslow, Middlesex. Stars — Beatles, Bob Dylan, Long John Baldry, Beach Boys. Hobby and interests — Photography, writing songs, travelling, pen pals.



Friedl Pina, 16, Hagefen St., No. 6, Bat-Jam, Israel. Stars—Beatles. Hobby and interests — Dancing, paint, films, collect pictures of pop groups, pen pals.

READERS' CLUB



Shirley Dawes, 14, 41, Oakdale Road, Causeway Green, Langley, Birmingham. Stars — Walker Brothers, Small Faces, Spencer, Beatles, Ryan Twins. Hobby and interests — Hairdressing, records and collecting autographs. Would like boy penfriend 15-16 years (anywhere).



Philip Vincent Browne, 21, 169 Cambridge Road, Kilburn, London, N.W.6 Stars — Jack Scott, Jim Reeves, Marianne Faithfull, Bob Dylan. Hobby and interests — Singing, songwriting, guitar, any sport (would like to write to some girl singers if there are any).



Jerzy Rawluk, 17, Lodz, ul. Sporna 74 m 38, Poland. Stars — Beatles, Animals, Troggs, Yardbirds, Walker Brothers, D. Springfield, Lovin' Spoonful. Hobby and interests — Collecting records, stamps, Journey, movies, theatre shows, architecture.



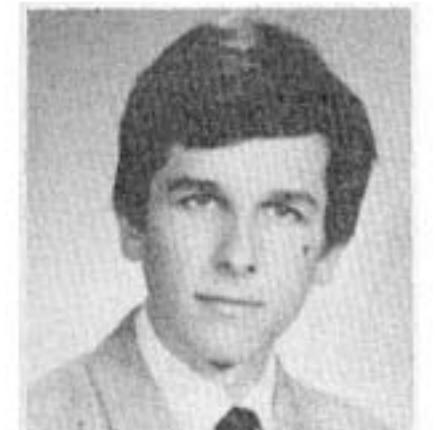
Kathie Baxter, 14, 93 Eade Road, Harringay, London, W.4. Stars — Walker Bros., D. McCallum, Mindbenders, Spencer Davis. Hobby and interests — Clothes, boys, dancing, swimming, typing.



Beverly Simpson, 19, 14 Greenhill Crescent, Wortley, Leeds 12. Stars — Animals, Walker Brothers, Alfred E. Newman, Stones. Hobby and interests — Speedway, records, dancing, following Leeds United F.C.



Peter Jenkins, 20, The Rockhouse, 119 Upper Brockley Road, Brockley, S.E.14. Stars — Del Shannon, Johnny & Hurricanes, Johnny Burnette. Hobby and interests — Girls, collecting all Rock records.



Mark Proniewicz, 17, Warszawa ul. Broniewskiego 4m66, Poland. Stars—Spencer Davis Group, James Brown, E. Burdon & New Animals, Lovin' Spoonful. Hobby and interests — Pop records, collecting Beatle pictures.



Daniela Salvati, 15, via C-Serafini 27/7, Rome, Italy. Stars—Stones, Donovan, Dylan, Joan Baez. Hobby and interests — Folk and best music, dancing, guitar playing.

CAT STEVENS smashed his way into the rare ranks of top name artistes in less than four months—an astonishingly fast bit of work. Yet his career could hardly have started in a more haphazard and unlikely way, as I discovered through talking to the man who put Cat on record. He is ex-Springfield Mike Hurst whom I last met around two years ago when he was a bit depressed about his inability to get a hit record for himself after The Springfields broke up. Mike was a good singer, and he made professional-type recordings, but somehow the great mass of fans just didn't want to know . . . As gently as possible, I'd tried to tell Mike that I rather doubted he'd ever make it. But he had to find out for himself and, after many weary months plodding round Northern Clubland to little acclaim, he really did find out the hard way. So he went to work for a record producer.

"Last July, Cat's brother brought him into the office where I was employed and asked me to say what I thought of his style," said Mike. "I listened and gave my opinion that Cat had an adequate voice but that his material was extremely interesting. Who, I wanted to know, writes those songs? 'I do,' said Cat—and my interest doubled. Cat sang 'I Love My Dog' and I fell about. His material was strange, and—above all—original. But the company I was working for just wasn't interested and so I had to tell Cat I couldn't help him.

In September I left that firm. I bought an air ticket to Los Angeles and was heading there to live and work. But before I left I figured I'd have one last stab at the British market. I remembered Cat, rang him and asked if he'd like to make a recording. I had just enough money to pay for the recording session and just enough time to set it up before my plane left on September 12.

"On September 7th we recorded 'I Love My Dog'. On September 8th I took the recording to Decca—and they liked it. I was really surprised that something to do with me was liked. I was by that time getting all too used to failure. But Decca scheduled the disc as their first release on the Deram label on September 30th.

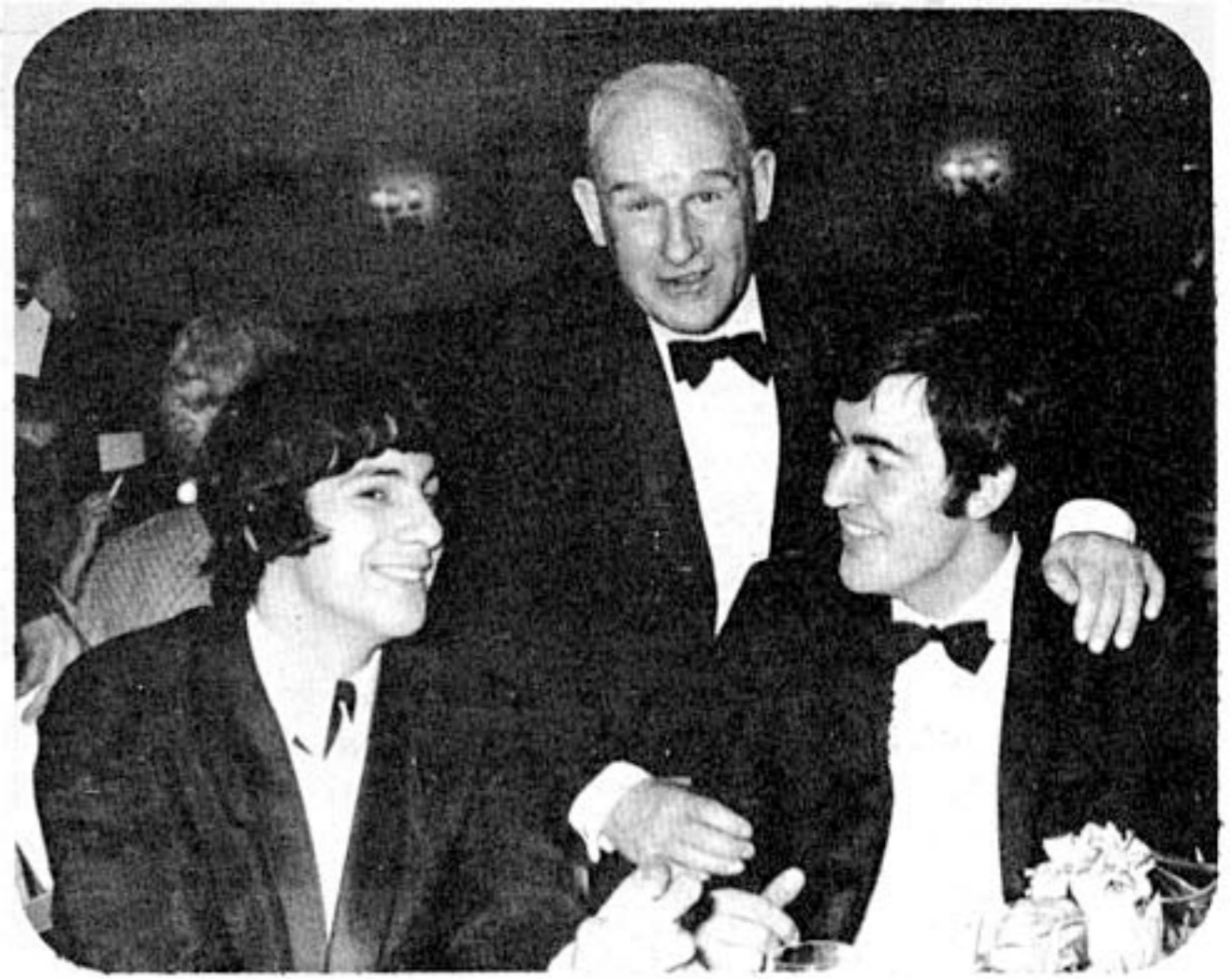
"That was good enough for me. I cancelled my ticket, set up my recording company, Smash Productions, and started work on arranging Cat's compositions. I'm not a schooled musician, I can merely write a melody line for a vocalist but I'm very interested in instrumentation and know the sounds I'm after. I combined my ideas with Alan Tew, a wonderful musician, and we got to work on Cat's songs." "An odd thing about him was that he always seemed to know he would be a success," Mike told me. "Not in a big-headed way — he didn't go round boasting to people. He just KNEW things were going to work out for him. He's still only 18 — not 19 as the press publicity stated — and has a long way to go. In my opinion he'll be around a long time.

Now, thanks to Cat Stevens, Mike — only 24 himself — has acquired a confidence he didn't have when he was himself a singer. "I know that my career lies in record production and, in the same way that Beatles compositions did so much to put other artistes that Brian Epstein handles on the map. I have the great advantage of having an excellent composer as my first recording artiste. In addition, I'm concentrating for the next year on two other acts. Two Birmingham boys, Billy Hall and Brian Lake, have recorded a Cat Stevens song, 'Baby Get Your Hair Screwed On'. It'll be released in a few weeks and could do very well for them. I've also recorded three guys called Warm Sounds with a superb song of their own, 'Birds And Bees'. It'll be released in March."

Suddenly, Mike's neck stuck out several inches. He added: "I'm sure it will be a hit."

Doesn't look as though Mike will be seeing Los Angeles for some while yet.

DAVID GRIFFITHS



CAT STEVENS seen with Decca Executive Mr. W. Townsley (centre) and Mike Hurst at a recent Decca social function.

'Cat just KNEW he'd make it' says Mike Hurst

WRITTEN BY
HIT COMPOSER

Cat Stevens

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PAUL & BARRY RYAN

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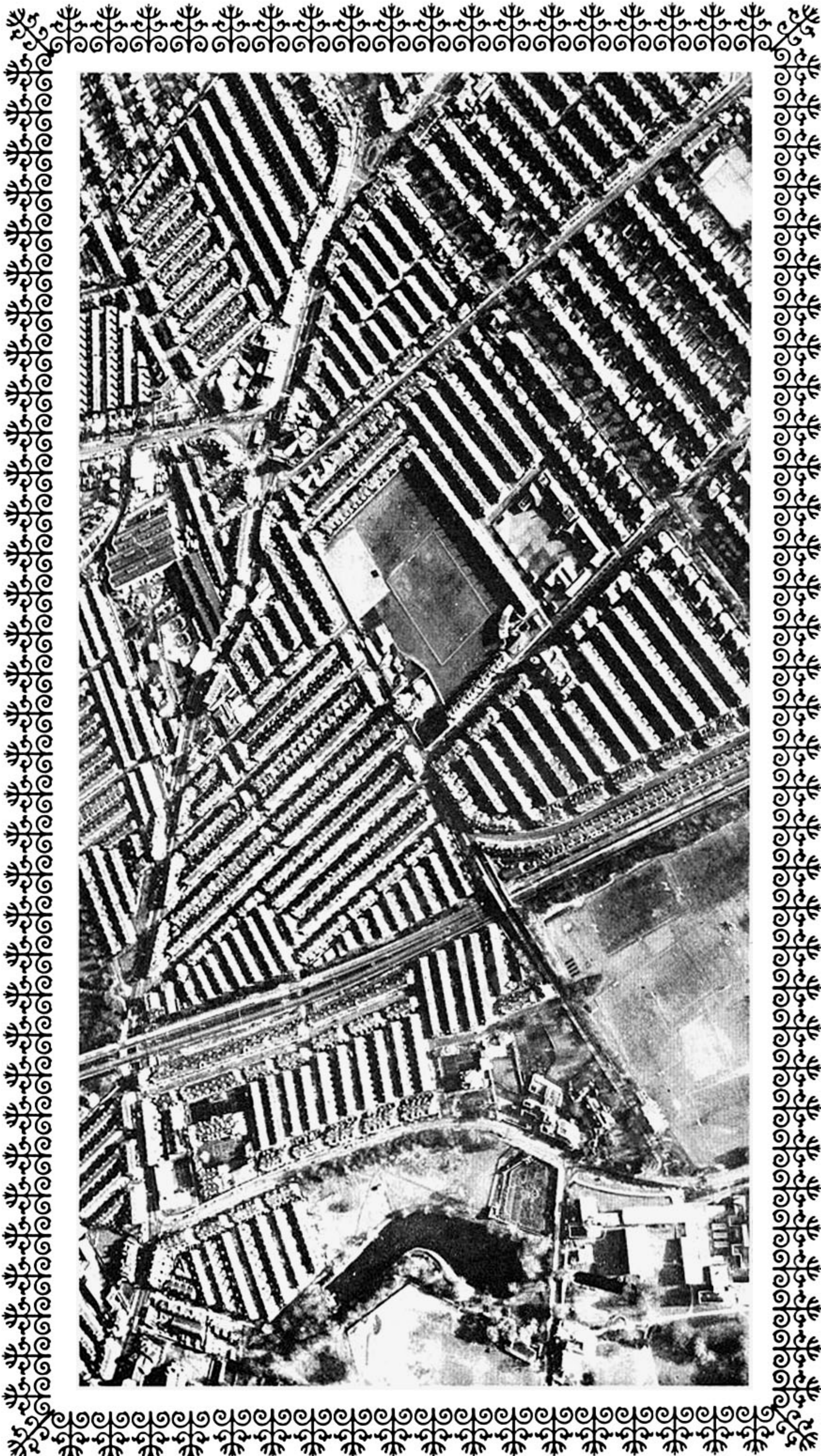
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'PENNY LANE' 'STRAWBERRY FIELDS FOREVER' THE BEATLES

PARLOPHONE OUT FRIDAY FEBRUARY 17 1967



PROBY - 'TOM JONES WON'T STAND A CHANCE'



LIVERPOOL GROUP THE BIGGS, appeared with GENE PITNEY in Italy recently. The group have been out of the country for several months and have recorded several records over there.

PROBY back! Here he was this week, in London as a tourist—"seeing the sights I saw before." For P. J. has no work permit, he apparently owes the government some £52,000 in back taxes—yet he still loves this country where he made his first big success! And he's very much hoping to come back here to live.

The pony tail has gone and now hangs on the wall of a house in California. "It's hard to recognise myself in the mirror now but I've outgrown that old style. I did it for three years and I have exhausted it. If anybody wants to emulate it—well, thanks for the flattery. When I came here for three days in 1964 to appear on that Beatles TV show I didn't have anything to lose by coming on looking like a freak. But the pony tail entailed a lot of work—I had to have a hairdresser on my payroll. The kids paid for the hairdresser, though.

"I guess I've probably lost touch with those kids now. But I'll get them back. Tom Jones won't have a chance. I shall be back here to live eventually, as soon as I get my financial problems sorted out, as soon as the Grades—Britain's biggest agents—"stop disliking me, as soon as the Labour Government

is gone. That's when I'll be back. I love England because I love imagination and in England I can touch history. In America I can only read about it—they tear everything down."

Jim Proby has filed petitions in bankruptcy in Britain and USA. He has new managers—Skip Taylor and John Hartmann who recently broke away from one of America's biggest agencies. According to Skip: "P. J. now just wants to sing. He'll leave the business side to us and he trusts us. I've been an artiste myself, a deejay, a record producer and agent. Given the right direction—what can go wrong for him? He's had disputes before about money and musicians and so on but if we get the contracts agreed—and when they're bad he'll be told they're bad—and everything works out all he has to do is go out there and sing. The rest is up to him.

"I believe he is the biggest talent in the world," continued Skip. "Apart from his singing he's got looks, acting ability and a following. There aren't too many John Waynes and Sean Connerys on the scene. All P. J. needs is the right direction and the right material.

"Already we've got him booked on a big nationwide tour of USA—his first—starting March 5. P. J. has a ten-piece orchestra and he headlines the show. It's in the contract that he tops the bill. And there will be big stars in the package. He's worked on major American TV shows in recent months. He likes to be known as a bad boy but he's not really. He made a New Year resolution, which I suggested, to be doubly nice to the world, maybe you're noticing the results..."

Back to P. J.: "The Monkees? They're very nice boys but their talent could go in a thimble. If the British accept the Monkees, like in America, I think they're wrong. It's old hat, a copy of the Beatles. Why repeat something that's inferior? The only thing about The Monkees that's really great is that at least they are trying, taking music lessons. I'm very pleased for them but I must say they're completely manufactured. In the early days, when they were learning in Germany, the Beatles made it legitimately. The Monkees didn't."

And the Proby style? "I came on the scene when the big thing was five-piece groups. I sued big bands.



P. J. PROBY

What about today? Who was right?"

Added manager Skip: "Otis Redding, James Brown, the Motown Sound—rhythm and blues bands are tremendous now."

Is Proby a reformed character?

"Not completely, but in some ways. I have learned one big lesson—don't make enemies with Grades."

At which I expoded: "NOW you learn? What are you—28 years old?"

Proby's head hung a little. Then he grinned. "Always was a slow learner. But I'm through with trying to be a businessman."

DAVID GRIFFITHS

Sonny's views on Beatniks

BILL HARRY'S POPTALK

SONNY and CHER were in London last weekend and were hosts to several of their friends when they organised an evening out on Saturday. At an attractive Italian restaurant in Soho—decorated with dozens of oil paintings of cats—we dined royally.

Sonny discussed the duo's first major feature film, which will be premiered on April 11 in Austin, Texas, at the Columbia TV station owned by President Johnson. All the actual Sonny and Cher dialogue was written by Sonny, who was also responsible for the conception of the story.

He discussed Beatniks: "A Beatnik is an individual, someone who has his own way of life and his own attitude. A lot of people think of a Beatnik as a person with long hair, dirty clothes and no attitude to life. I want to break down this thought and movies are the best vehicle to accomplish this. I consider Picasso and Einstein to be Beatniks. I want people to look behind the clothes—and this happens especially in England where adults have more respect for young people. Adults here don't care whether young people have long hair or not."

Sonny and Cher appeared in some episode of "The Man From Uncle"—and the producer was so delighted with the result that he wants them to do a whole series on their own. "We have to make a decision about it, but although both of them are exploitation mediums, longevity goes with movies." Sonny is very conscious about finding 'immortality' via the film world. "All artistes are motivated primarily by ego—which I don't think is bad. Basically, we all desire to leave this earth 'giving' something rather than 'taking'. We all would like to live forever in people's minds. W. C. Fields, Bob Hope, Humphrey Bogart are going to live forever, because they have given rather than taken."

C & W

RON MACE, who handles a number of Liverpool Country outfits is holding another concert at The Grafton Ballroom on February 22. "However, this show will feature Liverpool outfits only," he says, "and is called 'Liverpool's New Sound In Country'." Topping the bill are THE HILLSIDERS and THE RANCHERS. Ron also tells me that negotiations are under way to feature C & W regularly at The Cavern two evenings a week.

C & W is now gaining popularity in several cities, including London and Sheffield.

CRISPIAN ST. PETERS is a great C & W enthusiast and claims to have the most complete Country library of records in London (with the exception of Dobells Record Store). He includes Country music in his Cabaret act and when he appeared at La Dolce Vita in Newcastle, his entire act consisted of Country material.

MORE POP SHORTS

DAVE DEE, DOZY, BEAKY, MICK & TICH are appearing in Germany from March 2-6. They then appear on a TV spectacular in Brussels on March 13 and 14 and are in Denmark from March 17-23 March. This month they travel to Paris for television shows from Feb. 18-20 and they recently made a pilot film for MIKE MANSFIELD of Southern Television. **CAT STEVENS** flew to Belgium this Wednesday for two days of television appearances in Brussels. This Friday, **PAUL & BARRY RYAN** appear on the market with a new single written by Cat entitled "Keep It Out Of My Sight". So far, there are seven cover versions of tracks from Cat's forthcoming "Cats & Dogs" album, one of which is **DAVID GARRICK's** next release "I Found A Love". **BARRY FANTONI** presented a giant-sized oil painting of **AL CAPONE** to The Speakeasy on Tuesday. **CHRIS JAGGER's** record player stolen from **JONATHAN KING's** car in Lancaster Gate last

week . . . **ACTION** tour Holland France and Belgium next month.

WHO DOMINATE SWEDISH CHARTS

THE WHO are dominating the Swedish charts with their E.P. "Ready Steady Who" at No. 1. "Happy Jack" at No. 4 and "La La La Lies" at No. 9. The group will probably be appearing in Sweden later this month, following a short Italian trip. They appear in Italy for four dates this month—Torino (23), Bolzano (24), Milan (25) and Rome (26). On March 31 they commence a two week tour of Germany, followed by a ten day trip to America. In early June the group will be off to Australia, New Zealand and the Far East. They are currently completing tracks for a new album.

New discs from Supremes Wilson Pickett and James Brown

THERE are new singles from the Supremes, the Alan Price Set, Wilson Pickett, David Garrick and James Brown among the releases for the week ending February 24. All the releases for that week are as follows: **CAPITOL:** Nat King Cole—You'll See; The Hearts And Flowers—Rock n' Roll Gypsies. **COLUMBIA:** Graham Bonney—Happy Together; Cindy Williams—Eyes Of A Man; Kathy Kirby—No-One's Gonna Hurt You; Jane Morgan—Kiss Tomorrow Goodbye.

PARLOPHONE: Simon Dupree—Reservations; Barry Benson—Cousin Jane; Lionel Long—Humming Bird; Eli—Never Mind. **LIBERTY:** Jackie De Shannon—Come On Down. **TAMLA MOTOWN:** Supremes—Love Is Here & Now You're Gone. **STATESIDE:** Mitch Ryder—Sock It To Me Baby; Tokens—Green Plant. **H.M.V.:** B. B. King—Night Life. **U. A.:** Garnett Mimms—All About Love. **DECCA:** Henry Tudor—How Many Times; Alan Price Set—Tickle Me; Hamlet—She Won't See The Light; Keith Shields—Hey Gyp; Majority—I Hear A Rhapsody.

DERAM: Eyes Of Blue—Supermarket Full Of Cars. **R.C.A.:** Lois Lane—One Little Voice; The Frame—Doctor, Doctor. **LONDON AMERICAN:** Margaret Whiting—Just Like A Man; Turtles—Happy Together; Donald Height—365 Days. **C.B.S.:** Cyrkle—I Wish You Could Be Here; Tony And Nic and their highly trained dancing chickens—Mummy Doesn't Live Here Any More (The Chicken Song); Herschel Bernardi—If I Were A Rich Man; Herbie's People—Humming Bird; Secrets—Infatuation; Quiet Five—Goodnight Sleep Tight.

ATLANTIC: Sharon Tandy—Toe Hold; Albert King—Crosscut; Wilson Pickett—Everybody Needs Somebody To Love. **POLYDOR:** The Tinsley Organisation—Mr. Aitch Theme; The Urchins—I Made Her That Way; Soft Machine—Love Makes Sweet Music. **PONTANA:** Kiki Dee—I'm Going Out (The Same Way I Came In); O'Hara's Playboys—Spicks And Specks. **PHILIPS:** Brian Hyland—Hung Up In Your Eyes; Bill McGuffie—Fuuue For Thought. **MERCURY:** Hondells—Cheryl's Going Home.

PYE: Don Craines New Downliners Sect—I Can't Get Away From You; Charlie Drake—Who Is Sylvia. **PICCADILLY:** Shirley Abicair—I Will Be There; David Garrick—I've Found A Love.

PYE INT.: James Brown & The Famous Flames—Bring It Up; Tony Kaye And The Hearbeats—Hey Hey Little Orphan Annie; Dyke And The Blazers—Funky Broadway Part I. **KAMA SUTRA:** Lovin' Spoonful—Darling Be Home Soon. **CAMEO PARKWAY:** Hermione Ginoold—Does Your Cheeking Gum Lose Its Flavour (On The Bedpost Overnight?). **WARNER BROS.:** Leroy Van Dyke—Almost Persuaded. **IRISH SINGLES:** Don Long And The Capitol Showband Sorry 'Bout That Chief; Gregory And The Cadets—The Best Part Of Lovin' You.

POP SHORTS

JOE LOSS will do a week of one-nighters during the Orchestra's four week break from the Lyceum from June 11-July 10. During the week beginning June 12 he visits Cheltenham, Bournemouth, Sutton Coldfield and Trentham Gardens. **Stoke-on-Trent . . . THE BARRON KNIGHTS** appear as Guest Stars in the Summer Revue "Holiday Startime" commencing Saturday, June 10th at the ABC, Blackpool. **THE CREATION** record their new self-penned single "Can I Join Your Band" on Feb. 15 and are currently undertaking several television appearances in Holland. The group are now managed by their Agent **ARTHUR HOWES**. **PINKERTONS COLOURS** spend four days in Brussels from April 3 filming sequences for a new film in which they perform four numbers. **IVY LEAGUE** appearing on "Music Through Midnight" and "Swingalong" (Feb. 23) and commence Cabaret at Club Royale, Preston for the week commencing March 12 and double at the Lyceum and Paradise Clubs. **Bradford from March 19 . . . JOHN WILLIAMS,** songwriter and new recording artist appearing in Iceland prior to television dates in Brussels. **THE TREMELOES** added to the bill of **THE HOLLIES / SPENCER DAVIS GROUP** Tour from March 11 to April 2, but only promotional date for their massive Top 20 hit is "The Joe Loss Show" on Feb. 24. **THE MOVE's** "Night Of Fear" released in Australia and New Zealand this Friday. Their trip to Holland on March 5 has been cancelled due to work permit difficulties. **THE KENNY BALL JAZZMEN** begin 16 day tour of Australia and New Zealand on Sept. 18. The Band appear on "Music Through Midnight" on Feb. 20. "Easy Beat" on Feb. 25 and "Jazz Scene" on March 13. **THE MAGIC LANTERNS** are the first British group to record a number from the next **MONKEES** album, which has not yet been released in Britain. The number is one that is included in the current BBC-TV series. The Lanterns first album "Lit Up With The Magic Lanterns" will be released by CBS next month. **BOBBY DARIN's** latest single release "Lovin' You" has been covered by **HAYDOCK's** **ROCK HOUSE**. Negotiations are currently underway for P. J. PROBY

A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—Happy Together—Turtles (White Whale); No Milk Today—Herman's Hermits (MGM); California Nights—Lesley Gore (Mercury); Ups and Downs—Paul Revere And The Raiders (Columbia); I Dig You Baby—Jerry Butler (Mercury); The Love I Saw In You Was Just A Mirage—Miracles (Tamla); No Fair At All—Association (Valiant); I Think We're Alone Now—Shondells (Roulette).

New U.S. releases include—Mercy, Mercy, Mercy—Larry Williams and Johnny Guitar Watson (Okeh); Girl Don't Care—Gene Chandler (Brunswick); The Touch Of Your Lips—Gene McDaniels (Columbia); Tommy

Jones—Johnny Tillotson (MGM); Monco's Boogaloo—Monco Santamaria (Columbia); So Good—Roy Orbison (MGM); Dedicated To The One I Love—Mamas & Pappas (Dunhill); Kansas City—James Brown (King); Show Me—Joe Tex (Dial); Something Inside Me—Ray Charles (ABC); Yellow Balloon—Jan & Dean (Columbia); Jimmy Mack—Martha & Vandellas (Gordy); Don't Tie Me Down—Anthony & The Imperials (Veep); My Baby Likes To Boogaloo—Emperors (Mala); Destiny's Child—Sonny Curtis (Viva); The Devil's Child—Everly Brothers (Warner Bros.); Shy Girl—Jimmy Gilmer & Fireballs (Dot); This Thing—Jimmy McCracklin (Minit)—N. J.

to co-star with A & R man **STEVE ROWLANDS** in a Western movie "Johnny Vengeance". Steve also appears in a film revolving around the LSD drug called "Hallucination Generation", which was recently premiered in Los Angeles amid a storm of protest. **ELKIE BROOKS** appears on "Saturday Club" on March 4. **THE FORTUNES** appear at **TILES** on Feb. 17—and **THE MOVE** appear there on March 17. **TRULY SMITH** has recorded "Kiss Tomorrow Tonight" especially for the Continental market, her current British release is the Burt Bacharach composition "Windows And Doors". Truly is off to Brussels on Feb. 22 for five days television work. **SPENCER DAVIS' GROUP** proposed tour of the U.S. in April may be cancelled. **MUFF WINWOOD** has bought a cottage in Wales. Despite exceptionally high chart placing of **ENGELBERT HUMPERDINCK** we are informed that the only radio date so far confirmed for the future is this Sunday's "Easy Beat". **HELEN SHAPIRO's** next disc is entitled "Make Me Belong", she appears on a Gals performance at the Cafe Royal on Feb. 26. "Music Through Midnight" on March 3 and "Daddy's Music Box" on March 2. **RIK GUNNELL** negotiating to bring **MARY WELLS** to Britain. Canadian group **THE GUESS WHO** arrive in this country on Feb. 26 for an extensive ballroom tour. Whilst in Britain the group will record an album to be released on the King Label. Whilst here they will tele-record a 15 minute TV show.

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Age _____



Here are some pix of the Monkees all grinning and happy as is their wont. The one with the unfamiliar looking faces in (above) was taken at a party for top America folk singer Phil Ochs. The line-up from left to right is Barry Mann and Cynthia Weil, two of America's top songwriters, Phil Ochs, a representative from Screen Gems, Australian singer Lynn Randall and Davy Jones.



Janice Jones, Hasbury, Halesowen: The Monkees were chosen out of hundreds and what a choice! They can sing, play and are also great comics. Their singles are great and their LP's fantastic.

Carol Weatherbred, Clifton, Nottingham: I only live for their programme each week—it's the only programme I wouldn't miss for anything except to see them in person. I will also rush to get their own magazine and I hope they will stay forever and hope they all come to England.

Roberta Veale, Hull, East Yorkshire: The Monkee producers are not trying to con the British, they didn't need to. The Monkees' popularity was automatic. It's not as if the producers had said to the public "Rave Over The Monkees—or Else". They've triggered off a really great new series and on a medium the Beatles never considered—television.

Jane Lee, Leigh-on-Sea, Essex: When will people get it into their thick heads that they can't dictate to us what we should or shouldn't like. The Monkees will live on—have the Beatles ever objected about them?

NEW from Decca

VAL DOONICAN

Memories are made of this F12566

PAUL & BARRY RYAN

Keep it out of sight F12567

THE BATS

You look good together F22568

THE POETS

Wooden spoon F12569

DECCA

45 rpm records

Monkees tell what you DON'T know about them

HUNKS torn out of a bacon sandwich. Quick tugs taken at a Coke. Mike Nesmith, the deep-thinking Monkee, was sitting on a piano, a picture of intense concentration in white 'n' stripped shirt, long mid-brown boots, pale blue slacks. Hungry and thirsty, this Monkee . . . but talkative, too. Very talkative.

About his wool hat and his hatred of being called "Wool Hat". "You'd hate it if I didn't use your first name but called you grey suit. Anyway, I had long hair and rode motor-bikes. To avoid trouble, and lengthy discussions with the police when I drove into cars, I wore the hats. I have three motor-cycles and four cars.

And the stage act. "We use the best equipment. We, the Monkees, paid for it, out of our own pocket. It includes screen projectors, sound-equipment, ten thousand dollars worth of amplification from Vox, special guitars, a big wardrobe. This is a 70-minute act.

"It's an all-music act, but very visual. We do solo numbers. We spend the first 20 minutes dispelling rumours that we can't play! But it's funny. It doesn't matter how much you spend on equipment . . . If someone is there screaming her head off during your act, they don't hear it! But I figure if just two people really do listen, and hear, and appreciate, then all the money we've spent is worth it.

"So you talk to the people . . . bla-bla-bla . . . they don't hear. Once I said "I want ALL of you to go out from here and take over Philadelphia" . . . and I guessed they'd do it. But the most important thing is that we're such different people. Know how I see us? Well, I'm tall and skinny and ugly. And there's Micky who's wild and keen like a little chihuahua. And Davy who is cute and cuddly. And Peter who is the one who plays a dummy, though he isn't a dummy and he sort of makes a comment on that.

"No there's this money bit. I don't know how much money I have. I only know I'm rich, very wealthy. My bank manager says hello. But I never really liked money even when I was starving. You know, you come from poor backgrounds and you think about it, but I always knew I would get some food and have a roof, some shelter. Now the shelter may cost 150,000 dollars but that's all it is — shelter. I still buy cheap clothes, at the Navy and Army surplus place! That kind of thing.

"But now there's this Monkee business. Well, the crowds became faceless and so do we. I guess perhaps only John and

George and Paul and Ringo would really understand what I'm talking about. I only know I'd sure like to meet John Lennon. But the fans: they find out that you put your pants on like everybody else, a leg at a time . . . and that's like everyone else. A drag. Sometimes they rip at a piece of clothing, get it, and expect it to glow, or something.

"This SCOOP only came out when somebody congratulated Davy on a guitar solo and he said: 'Me? I don't play guitar'. But we didn't say what we did on the records — actually I'm a good guitarist and when somebody complimented me on a break in 'Clarksville' . . . well, I COULD have played it, but the plain truth is that I didn't.

"I must repeat again that we're not on the same kick as the Beatles. I know about Dick Lester and the things he has said. All right — I admire him. I could sit through any of his films. Early on we used his same camera techniques, but later we found they just weren't suited to us. They didn't bring out the best in ALL of us. So there it is. I know what he's thinking, but it's really if you could see the programmes further on in the series — then you'd know what we're up to.

"You know, the show has GROWN. I think you'll be really impressed. There's a grace and a style about us now . . . it's come from working together and we honestly believe that we're using television right now in a way that it hasn't been used in through twenty-five years. Okay — you must have your own opinions but I don't want to be thought big-headed if I tell you that we really believe our series, specially later on, is very good. Right? Right?"

PETER JONES

Margaret Butt, Axminster, Devon: I like the Monkees just as a modern pop group, with a variety of entertaining music. And because they have marvellous individual characters. Micky is the funniest, Davy probably the most popular, Mike the handsomest, Peter my favourite.

Winona Curtis, London, S.W.6: Nearly everybody I know likes them, including my mother and grandmother . . . they may be an Americanised version of the Beatles but they're a jolly good one.

Vivian Bradford (13), Stamford, Lincs.: All the girls at my school have the Monkees' names written on their books — which is taking a risk as we're not supposed to write on our books.

DAVY JONES, member of a group known as the Monkees, was just about torn to bits at the airport and when he arrived at the Grosvenor House Hotel there were hundreds of girls, screaming enthusiastically, and Davy stimulated interest by wandering over to the window occasionally.

Eventually he settled his well-browned frame (very small and tanned from a stay in the West Indies) on a couch and talked Monkee talk. Every so often, the noise-scene got too much outside and he showed himself again.

In between, he said: "I wrote a song coming back from across the Atlantic. It's called 'Divisions' and it's all about the signs you see which tell you what you can't do. I dunno whether we'll ever record it. I dunno whether I'll even show it to anybody.

"We're nothing like the Beatles, you know. I was under contract to Columbia Pictures when the Monkees series came up and I'm quite sure that we don't follow anybody. It's ridiculous when you're doing a 400,000 dollar date and somebody comes up and says: 'Do you really play'. I don't care what anybody says: Every group is manufactured. And I'll tell you this. There are a lot of top groups in the States and they'll play on their concert dates and not on their records. They get in a lot of session musicians and make do with that. Why we're picked out for all the criticism is beyond me. Mainly, though, it should be remembered that we are doing a TV show. Anything else is rather incidental. So we're teen idols, for want of a better expression . . . our main job is being TV performers, putting on a show."

Davy talked about his background on radio and on television in "Z-Cars" and his early days as a trainee jockey at Newmarket. His history goes back to the time when he was 11 years old. He was in "Peter Pan" on tour with Jane Asher . . . and she was responsible for teaching him to talk with a London accent . . . "except that I overdid it at first".

Only 21 now, Davy has packed a stack of experience into his life. Even as a little boy, he used to act in all the school plays and he says: "They hated me because I was always up there on stage." He admitted: "As a kid I always used to dream about me being in the great heroic position. I'd see the jockeys on horse-racing days get the winners and I used to tell everybody I was gonna be a successful rider. Or I'd say I was going to Canada to see some relations of mine — knowing I'd not much chance of getting there. In fact, I DID go later on, to replace somebody in the touring version of 'Oliver'. But I guess I was a kinda bigtime kid."

Certainly Davy has got a lot going for him. He peered out of the hotel window once again and raised roars of "Davy, Davy, DAVY!" He talked to relatives in Manchester and queried whether they'd like him to buy Nassau, or possibly Rhode Island. Perhaps because he IS the British member of the Monkees, he seems to have the strongest individual support in Britain.

But the boys don't play it one against the other. He said: "It makes me mad and violent to hear people putting the others down. I know how darned good they are on their instruments and in their playing and in their acting. I know that they are great. I don't care for myself because I've been around long enough to be able to look after myself . . . but to say guys like Mike and Peter don't play is just plain ridiculous."

There was one moment when Davy, at the window, felt there was competition going on somewhere. It turned out that Micky Dolenz was leaning out of his window, too some three floors up.

We've got a lot more to tell about Davy . . . just keep reading Record Mirror. The wee one is a real gas!

PETER JONES

And here are your replies to Monkee-knocker Jeremy Walsh

JEREMY WALSH, in this page, had what he regarded as a gentle knock at The Monkees. And you replied. With barely a single dissenting voice, hundreds of you blazed into action with pen or pencil, demolishing Jeremy and his arguments . . . swearing love for The Monkees, their records and their TV programmes. With special mentions everywhere for the English Monkee, Davy Jones—currently ahead in the individual popularity stakes.

We had hoped to quote from all your letters. No hope. It'd take three or four complete editions of Record Mirror to do that. And that is not exaggeration—hundreds and hundreds of letters poured in, some signed by entire classes or even schools. Jeremy Walsh went white at the sight of them. Well he might, for lots of you threatened him with instant extinction.

But maybe I can summarise. That hoary old argument about The Monkees not being able to play instruments. Nobody, it seems, cares . . . and anyway it's now been stated categorically that they DO play and they WILL play on all future recordings. It's been pointed out, over and over again, that other star groups have had instrumental help on records.

And their Beatle influence? Well, nobody wants to drum up a dispute between the two groups—Paul has said he digs the Monkees' records and that should be fair enough comment. But the general tone of the letters was that The Beatles had had their boom period and had now settled down . . . with the hysteria being showered now on The Monkees.

And the theory that only 12-14-year-olds like Monkee performances? That's gone for the proverbial Burton right away. I've had letters from grandmothers, mothers, daughters, engaged couples, schoolmasters (two said The Monkees had only a healthy influence on the scene), toddlers (a five-year-old declared undying love and invites Davy round for tea ANY day), and even from terse-sounding fathers who say they would have NO objection to their daughters marrying a Monkee which is more than they can say for most of the other groups.

But the strongest point that came over is simply this. The Monkees are popular simply because they ARE the Monkees — four highly individual characters with acting ability and the even more important ability to make people laugh. Those who like them couldn't care less about analysing whether they are better than anybody else. Most admit to not knowing one guitarist from another, anyway. The adjectives spilled out: fantastic, gorgeous, fab, swinging, brilliant, magnificent, almost-edible, danceable, pin-uppy, etc., etc. One criticism: "It's a drag when Davy gets all the girls".

One or two attributed Jeremy Walsh's remarks to me, which I found a bit of a drag. Anyway, we can't possibly publish all of the letters, as I said before, but I can assure you that I've told Micky Dolenz all about them and he is knocked out at the support the boys have had from their British fans. To the handful of sour-faced critics, he says simply: "I only wish they'd wait until we come here and do our full stage act. I doubt if they'd knock us then."

And so, from reports from Micky and Mike, do I.

Anyway, to sum up: I'd say that if you include ALL the signatures, some 1500 Monkee fans rallied to the defence and suggested doing away with J. Walsh. We've never known anything like it — nor has our postman.

PETER JONES

Decca this week

ROY ORBISON

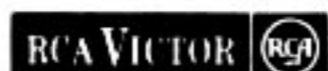
So good HLU 10113



HENRY III So much love RCA 1568

JUDITH POWELL

Greener days RCA 1569



Dozens and dozens of enquiries about the official Monkees' fan-club arrive at the Record Mirror office each day. Here, for the information of all, is the address: Monkees Fan Club, c/o Keith Mallett, 30a Horsefair, Birmingham 1.

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

'Biggest Hits' LP's from 4 Seasons and Drifters

rapid reviews



THE FOUR SEASONS (left to right)—Bob Gaudio, Frankie Valli, Joe Long, Tommy DeVito.

GERRY LOCKRAN "Hold On — I'm Coming!" (Planet PLL 1002). **GERRY** is a modern folk blues singer who puts across a certain appeal and urgency in a field which has all but been played out. His voice is distinctive and appealing and this album makes quite good listening — not as pretentious as most of this type. The song which inspired the title isn't contained here. ★★☆☆

HANK SNOW "Gospel Train" (RCA Victor RD 7831). **NUMBER** of Bert's best tunes collated on to one LP — of course if you're a fan of this, you may have lots of the tracks already, but if you're just a casual fan, buy this predictable but very enjoyable LP. ★★☆☆

BERT KAMPFERT "Bestseller" — So What's New?: A Nightingale Sang In Berkeley Square; Trumpet Fiesta; Love Comes But Once; Almost There; Bye Bye Blues; Strangers In The Night; The White Cliffs Of Dover; Hold Back The Dawn; Show Me The Way To Go. ★☆☆☆

PERHAPS a specialist LP, but one that merits some attention. Hank is very popular, and his vibrant country style fits in well with these all-gospel numbers. Good songs like "This Train", "I'll Go Marching Into Glory" etc. ★☆☆☆

VARIOUS ARTISTES "A Collection Of 16 Original Big Hits" — It's Grownin, My Girl — Temptations; How Sweet It Is, I'll Be Dognone — Marvin Gaye; Love (Makes Me Do Foolish Things), Nowhere To Run — Martha & The Vandellas; Shotgun — Jr. Walker; Where Did Our Love Go, Come See About Me — Supremes; I'll Keep On Holding On — Marvelettes; When I'm Gone — Brenda Holloway; High Heel Sneakers — Stevie Wonder; The Tracks Of My Tears — Miracles; I Can't Help Myself — 4 Tops; First I Look At The Purse — Contours; Take Me In Your Arms — Kim Weston (Tamia Motown TML 11043).

ANOTHER Tamia hit package for those that missed their first time around — best track is "Tracks Of My Tears" followed

THE FOUR SEASONS "2nd Vault Of Golden Hits" — Sherry; Walk Like A Man; Candy Girl; Stay; Alone; Marlena; I've Got You Under My Skin; Big Girls Don't Cry; Working My Way Back To You; Opus 17 (Don't You Worry 'Bout Me); Peanuts; Connie-O (Philips BL 7751).

ALL praise to Philips — the older songs on here like "Sherry" etc are actually the originals, which were recorded for the now-defunct Vee Jay company. No inferior re-recordings. A very good LP if you like the Seasons, with examples of their new stuff like "I've Got You Under My Skin" next to earlier, more earthy material like "Big Girls Don't Cry". Their sound, believe it or not has changed quite considerably over the years. ★★☆☆

THE DRIFTERS "Biggest Hits"— Under The Boardwalk; One Way Love; On Broadway; Didn't It; I Feel Good All Over; Vaya Con Dios; Up On The Roof; Rat Race; In The Land Of Make Believe; Let The Music Play; I'll Take You Home (Atlantic 587038).

THE title isn't strictly true — these are the biggest hits of the Drifters from the 1962-64 period only. But there are a couple of million sellers here like "Boardwalk" and "Up On The Roof". Their sophisticated blues-tinged style comes across superbly on "If You Don't Come Back", they can be syrupy and nostalgic like "Vaya Con Dios", or cynical—"On Broadway" and "Rat Race". Most of America's top song writers are represented on here, Bacharach, David, Goffin, King, Leiber, Stoller, McCoy, Weil, Mann, Blackwell etc. A very good LP, which was issued some years back with "Drip Drop" included instead of "Under The Boardwalk". ★★☆☆

by "Where Did Our Love Go" and "My Girl". A good party record, but the R & B set and Tamia addicts will have these already. ★★☆☆

THE atmospheric Miss **JULIE LONDON** and a collection of songs "For The Night People" (Liberty LBY 1334) is well worth bearing in mind if you're left alone on a lonely night — she improves with the years and is looking as great as ever. A contrasting type of female vocal album from **DORA BRYAN** called "My Name Is Dora" which contains loads of different types of songs — she is a great comedienne, and her singing isn't too bad. Norman Newell produced this one, incidentally (HMV CLP 3596). On to those myriad number of instrumental LP's which are issued with unfailing consistency every month, and which MUST be bought by someone.

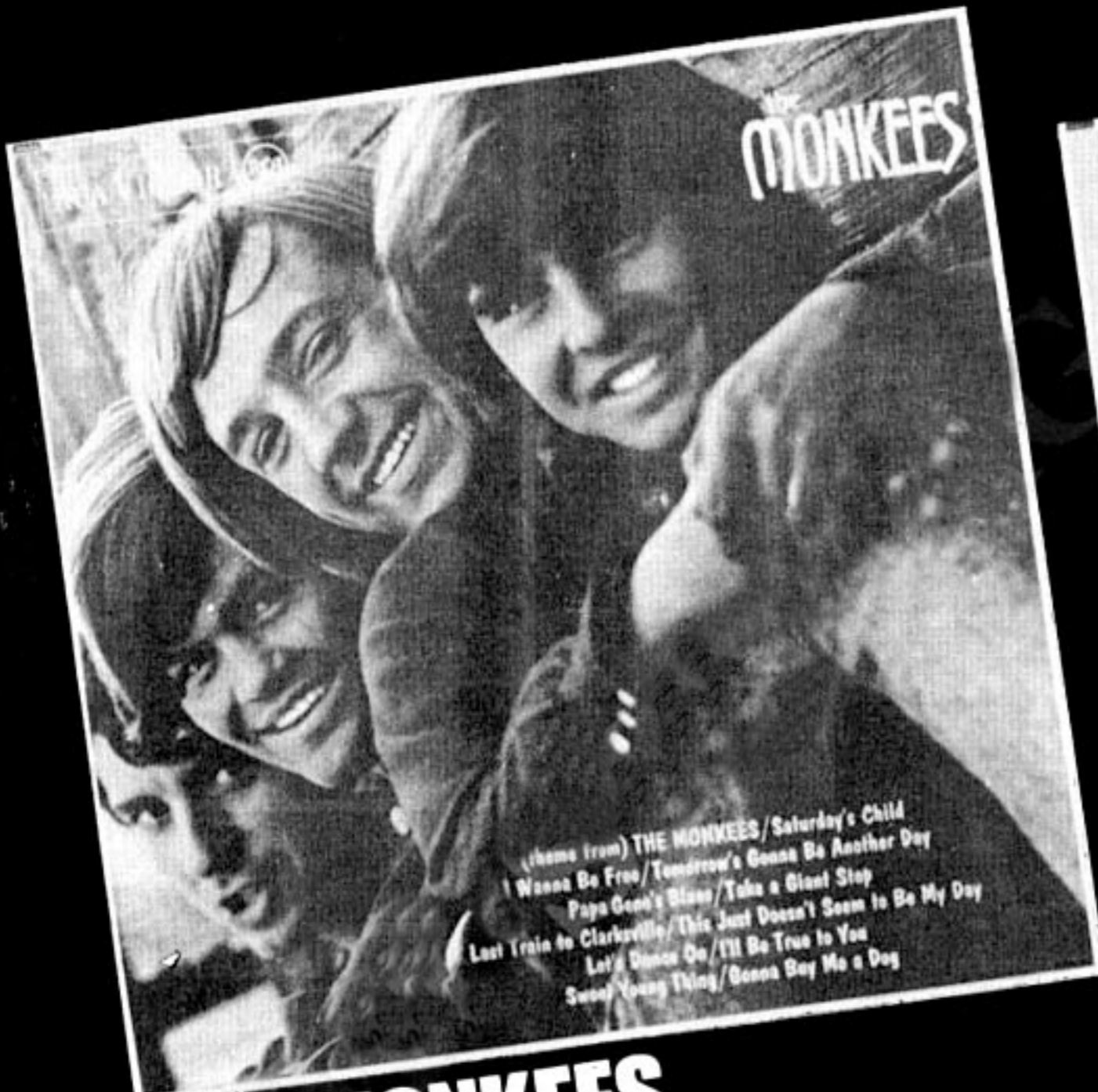
RUDI KNABL plays some very familiar songs, like the two Beatle songs (guess!) and "The Sweetest Sounds", "Chiribicibin", etc, and the LP is called "Pop Goes The Zither" on London Globe GLB 1042. Although it's a very technical thing, the "Heath vs. Ros" LP on Decca LK 4834 is extremely interesting — the studio technique must have been fascinating with the two contrasting bands battling away. The LP is worth listening to, on Decca LK 4834 and, of course, by **TED HEATH** and **EDMUNDO ROS**. Some of the most famous film themes to come out of Hollywood are on "Two Pianos In Hollywood" by **RONNIE ALDRICH** on Decca LK 4836 — so if you want to listen to good piano version of tunes ranging from the soft to the dramatic, buy this one. A different type of piano on "Carnival In Mexico" by **PEPE JARAMILLO** on Columbia SX 6111 which contains a number of Latin standards by the Jaramillo-Love-Newell team. Good entertaining stuff.

Most **GEORGE SHEARING** records have a picture of a young lady on the cover — "That Fresh Feeling" is no exception (Capitol T 2567) and contains the Shearing Quintet's early hits newly recorded and enhanced with strings and woodwinds. More latin stuff on "Tequila & Cream" (sounds a luscious combination) on Liberty LBY 1346 by **RUBEN RODRIGUEZ** and of course there are his Guadalajara Kings supporting him. **BILLY MAY**'s individual big band sound is put to good use on "Billy May Today" which has a very tasty young lady on the cover. On Capitol T 2560 it has numbers like "You've Got Your Troubles", "Michelle", "Strangers In The Night" etc. You may not have heard of **RICHARD BELLIS**, but he has come up with a fair old LP named after him on HMV CLP 3597. He's a good pianist and his work comes up with some familiar tunes.

It seems to be in the vogue to put a pic of attractive grrlles on LP sleeves — clarinetist **PETE FOUNTAIN** does just that on "A Taste Of Honey", his new LP on Coral LVA 9233. From the folk and country and western field there are some good releases this week. Try "UNCLE DAVE MACON", who was the first featured star of "The Grand Ole Opry" on a number of his earlier recordings dating from 1926 — on Ace of Hearts AH 135. That country giant **HANK WILLIAMS** is forever having his sounds doctored with — whether you like the alterations or not is purely a matter of personal taste but there are more complex arrangements on "The Legend Lives Anew!" on MGM C 8031 — many favourites are here with string and vocal group (Jordanaires) backings. Femme C & W stars are a bit rare — **JEAN SHEPARD** comes up with "Many Happy Hangovers" (what a great title) on Capitol T 2547 — a nice record and Jean looks very attractive in a C & W sort of way.

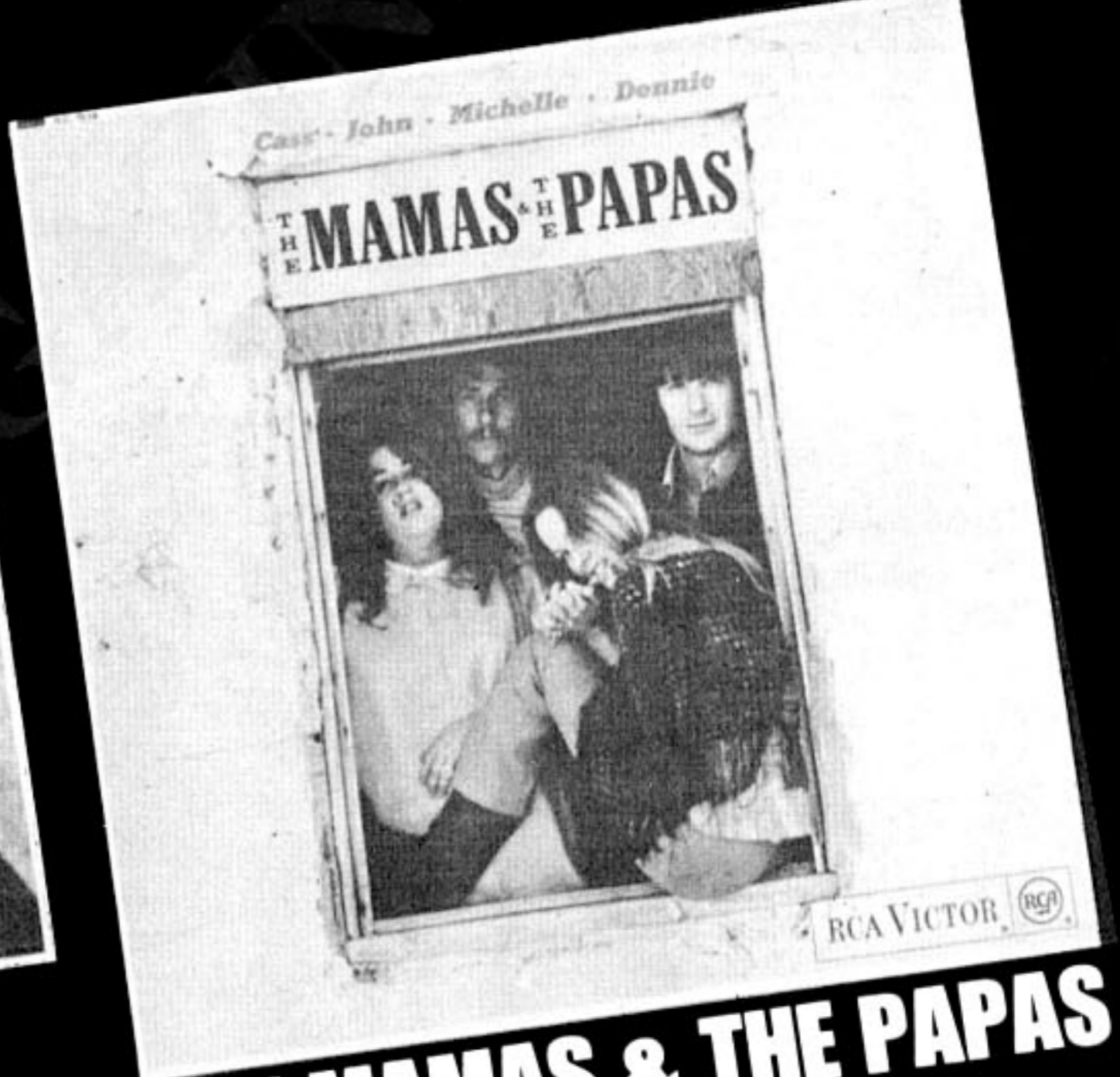
ART TATUM died in 1956 aged 46, but his records are still being issued and still sell. It is easy to understand why — his piano genius comes across superbly on "The Art Of Tatum", a series recorded in 1944 on Ace of Hearts AH 133. A new **STAN GETZ** LP is always worth a spin — his fans must try "Stan Getz with LAURINDO ALMEIDA" on Verve VLP 9150, another lovely latin-jazz LP. Two good LP's for collectors from the RCA Victor Vintage series — one is "Things Ain't What They Used To Be" by **JOHNNY HODGES** and **REX STEWART** (RD 7829), the other is **DON REDMAN** on "Master Of The Big Band" (RD 7828). Both worth listening to.

IN THE LP CHARTS NOW



THE MONKEES

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THE MAMAS & THE PAPAS

CASS · JOHN · MICHELLE · DENNY
© SF 7834 © RD 7834



RCA Victor Records product of The Decca Record Company Limited Decca House Albert Embankment London SE 1



reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones

MR. MO'S MESSENGERS' debut errand is "Feelin' Good" (Columbia DB 8133), a slow, well-sung blues number with groaning rear-guard action from a bootin' group. "Go Where You Wanna Go" sing the **5TH DIMENSION** (Liberty 12051), an American group who sound big but not terribly commercial. Gal to watch, both as singer, composer and gal: **BARBARA RUSKIN**, with "Sun Showers" (Parlophone R 5571), a good-time scene of considerable twenty-ish charm. From **SEAN DUNPHY AND THE HOEDOWNERS**: "4031" (Pye 17266), a catchy Country-styled piece sort of Tennessee Ernie. For specialist scenes: **JIMMY SMITH'S** two-partner "Cat In A Tree" (Verve VS 551), which is dexterity and feel personified.

THE MOJO MEN from America, tackle "Sit Down I Think I Love You" (Reprise 20539), a light-vocalised jangling piano production. For older folk for sure: **AL**

rapid reviews

MARTINO'S "Daddy's Little Girl" (Capitol CL 15490), which is a bit ugly-sickly for me. Chap named **ELI**, on "Never Mind" (Parlophone R 5575), sounds a bit breathy but the song builds well and semi-jazzily. "I Gotta Go Now," by **REX GARVIN** and the **MIGHTY CRAVERS** (Atlantic 584097), is a rather ordinary big beater. **HENRY III**, on the Goffin-King song "So Much Love" (RCA 1568), is fair-souful on the old Ben E. King song. "I Can See I'm Not Wanted" by **MARK FOLEY** (Polydor 56148): harmonica-led gentle, country-ish and charming.



DUSTY SPRINGFIELD



THE SEEKERS



ROY ORBISON

Newies from the Big 'O', & other U.S. hits from Senator Bobby, Lee Dorsey & a re-issue from the Velvelettes—Plus hits by the Seekers and the Ryans

THE GAME: It's Shocking What They Call Me; Help Me Mummy's Gone (Parlophone R 5569). Very atmospheric and not to be under-rated because of group's pulling power, club-wise. But it's a mite messy, though exciting. ★ ★ ★

JAMES AND BOBBY PURIFY: Wish You Didn't Have To Go; You Can't Keep A Good Man Down (Stateside SS 595). A sort of less raucous Sam and Dave. Good for specialist tastes, but I doubt if they'll repeat their US success here. ★ ★ ★

THE BATS: You Look Good Together; You Will Now, Won't You (Decca F 22568). I like. Specially the song, the throbbing harmonium-type backing, the idea. Alas, it may not make it. Pity. ★ ★ ★

THE SETTLERS: Always On My Mind; You Can't Win (Pye 17262). They DO bring express relief . . . from the pack of maudlin releases. Eastern-folk-pop, in a hyphenated word. Very classy. ★ ★ ★

HAYDOCK'S ROCKHOUSE: Lovin' You; Mix-a-Fix (Columbia DB 8135). Opposition from B. Darin, but this is fair enough. John Sebastian song, happy-go-lucky, bright, amiably performed. ★ ★ ★

JUNIOR WALKER AND THE ALL STARS: Pucker Up Buttercup; Any-way You Wanna (Tamla Motown TMG 396). Typical: sums it up. Great sax, violent vocal, exciting. Converts will queue up. ★ ★ ★

CLYDE McPHATTER: Lavender Lace; Sweet And Innocent (Stateside SS 592). Soul Supply: On Drifter lines—a very nice record, good melody, good backing and some expressive front-line emotion. ★ ★ ★

EMMA REDE: Just Like A Man; I Gotta Be With YOU (Columbia DB 8126). I herald, with fanfare, Miss Rede because I have fallen for her voice. Not knocked out by the song, which is a pity and purely personal, but I think she sings it with enormous style and personality. Yum, say I. ★ ★ ★

THE FASCINATIONS: Girls Are Out To Get You; You'll Be Sorry (Stateside SS 594). One for the R and B fans—written and produced by C. Mayfield. Not, probably, for the general charts but fans'll dig. ★ ★ ★

THE ACTION: Never Ever; Twenty Four Hours (Parlophone R 5572). Something like "Call Me", melodically, with the group driving along commendably. But I'd say it lacks that vital selling spark. ★ ★ ★

JANE MORGAN: Kiss Tomorrow Goodbye; Now and Forever (Columbia DB 8130). Piano-introed and all one really needs to say is that Jane is on form. A building ballad, mlt strings, and emotionally succeeding where melody flags. ★ ★ ★

PAUL AND BARRY RYAN: Keep It Out Of Sight; Who Told You? (Decca F 12567). A Cat Stevens and a Mike Hurst production, which can't be bad. In fact, most of it is highly original backing-wise and the boys get some tough-sounding phrases going . . . far away from their usual light-weight harmonies. I much prefer this new sound. Flip: Pleasing little beat-ballad.

TOP FIFTY TIP.

CARL KING: You And Me; Satin Doll (CBS 202533). Good for Carl. Girlie chorus blends with his tough voice at gentle pace and there's a satisfying sound to it. This boy has star quality. ★ ★ ★

ANDY WILLIAMS: So Nice; Theme From Sand Pebbles (CBS 202574). Samba-rhythm, an LP track, and superlative singing from Andy. Must stand good chances. ★ ★ ★

THE POETS: Wooden Spoon; In Your Tower (Decca F 12569). No real complaints here—it's a wildly successful beat-ballad within rather routine limits. Nice danceable sound. ★ ★ ★

JUDITH POWELL: Greener Days; No Goodbyes (RCA Victor 1569). This is the highly-touted new girl, due for good TV exposure. Rather a deep voice, big-ranged, and husky. Simply laid down but probably not a hit song. ★ ★ ★

FREDDIE AND THE DREAMERS: Hello, Hello; All I Ever Want Is You (Columbia DB 8137). Oh, All right! I know Freddie usually doesn't make it these days. But this is a most personable version of the big American hit (via the Sopwith Camel) and our Fred's local appeal should give him an advantage. It's a jangling, old-time, happy song. That's all. Flip: String-backed ballad, self-penned.

TOP FIFTY TIP.

THE SEEKERS: Georzy Girl; The Last Thing On My Mind (Columbia DB 8134). Produced by Tom Springfield, this fast-paced item is from the movie of the same moniker. Somehow parts of it don't sound so Seeker-ish, yet when Judith is dominant it's all right again. Not their strongest number, I think, but obviously destined to be a tremendous (and deserved) hit. Tom Paxton flip.

TOP FIFTY TIP.

THE YOUNG IDEA: Peculiar Situation; Just Look At The Rain (Columbia DB 8132). An outsider but a reasonably confident tip to make the grade. Point is that it's a Hollies song, which means a good song, and the group get a lot of the vitality of the Hollies into it — without actually cribbing, it's perky and melodic and arranged by Arthur Greenslade. Flip: Personable but not outstanding.

TOP FIFTY TIP.

THE VELVETTES: He Was Really Saying Somethin'; Needle In A Haystack (Tamla Motown TMG 595). With the Tamla tirade in full blast, this familiar and excellent number re-released should make it in the lower section of the Fifty. It bounces along, infectiously and melodically. You'll find yourself singing it all over again. Jerky and chunky brass. Flip: Remotely slower and even more determined.

TOP FIFTY TIP.

LEE DORSEY: Rain Rain Go Away; Gotta Find A Job (Stateside SS 593). More or less the usual mixture. That means a simple-construction song, well-sung, with above-average use of the backing group. Excellent dance beat and Lee's visit here should boost sales into Top Fifty category. He usually clicks here.

TOP FIFTY TIP.

ROY ORBISON: So Good; Memories (London HLU 1011). Great Scott. Roy in a thoroughly happy mood! Makes a chance, song-wise and this could easily be a monster hit. All lightness and brightness and his voice fair hovers above a well-presented backing chorus. As ever with Roy, the production is well-nigh perfect. Flip: well-performed and well-written.

TOP FIFTY TIP.

DUSTY SPRINGFIELD: I'll try Anything; The Corrupt Ones (Phillips BF 1552). Up-tempo, very brisk and business-like, and every bit as good as anything Dusty has done before on singles . . . well, NEARBY! It bounds along, with a catchy riff-like phrase on the title in which Dusty stresses that she'd do anything to get her man. The accompaniment, by Herb Bernstein and Terry Noonan, is most marvelous.

TOP FIFTY TIP.

SENATOR BOBBY: Wild Thing; (Senator Everett McKinley); Wild Thing (Cameo-Parkway P 127). Very if I may say so, odd. A massive U.S. hit, this purports to have Senator B. Kennedy chanting the Troops' hit as a teen-slanted electioneering gimmick. Studio manager chimes in with advice. Quite a few laughs . . . but a worry to predict for the Fifty because it's all about American politics-cum-pop.

TOP FIFTY TIP.

THE GOOD TIME LOSERS: Trafalgar Square; Where Did My Heart Go (Fontana TF 791). So many people assure me that this one will make it—well, I'll go along, but with the odd reservation. Mostly it's a big-sounding chorus job about a boy looking for a girl, but it does have a most catchy melody. Arrangement is remotely square.

TOP FIFTY TIP.

Introducing the **monument** label

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The shadow of your smile

MON 1001



45 rpm record

Don Cherry
There goes my everything

MON 1002



45 rpm record

Tony & Terri
For no one

MON 1003



45 rpm record

Joe Simon
My special prayer

MON 1004



45 rpm record

four exciting American releases

MY SCENE

by
Tony Hall



"COME to Paris with us", said Cat Stevens' managers Mike Hurst and Chris Brough. "It'll be a giggle". So it was. Despite some nightmarish moments in the TV studios. When the man with the money said, "How do I know you're Cat Stevens? You could have swapped places with him." Sounds absolutely unbelievable, I know. But that's exactly what happened backstage. After Cat had sung these numbers on a star-studded show. Along with The Four Tops, Georgie Fame's band, The VIP's and a Swedish all-girl group.

Actually, apart from the incredible chaos, it could have been a TV studio in London. We walked in to be greeted by masses of friendly faces. We'd been up at six. To catch our plane. To be at the studios by ten. We got there to find that none of the other British acts had even left London! But gradually everyone materialised. And Cat finally rehearsed seven hours late... at five in the afternoon.

Cat is quite a character. With a very vivid, rather morbid imagination. And every restaurant we visited inspired some highly surrealistic drawings on the tablecloths. Also a couple of song ideas. One called "Green Wind". And another, inspired by some fresh lobster, "I Can Smell The Sea". His sight-seeing ambition? The Bastille.

Mike Hurst really is a man on the move. His album with Cat is unquestionably one of the most musical ever produced in this country. Alan Tew's arrangements are superb. And the often blase top session musicians found them a challenge, which they really enjoyed. At least six of the songs—if not more—are good enough for 'A' sides. It includes his original version of The Tremeloes hit, "There Goes My Baby". It's very different. And much sadder than the Tremes' happy-sounding single. My favourite is a ballad called simply "Lady". There's a hard-driving song called "School Is Out". With a surprising, slow-tempo, beautifully scored sweeping string section half-way through. And there's a bossa nova-type song which could easily cull umpteen album recordings by the Peggy Lees of this world.

In addition to Cat, Mike has produced the new Paul and Barry Ryan. His first single with the two Birmingham boys, Brian and Billy, which I told you about the other week, is due out on Deram in a couple of weeks. He's found a knock-out name for them. Dig... Double Feature! So simple. And so obvious. Except that no one had thought of it before. What fascinates me about their record is that it's a definitely "white" song performed by two basically soul singers. Backed by an Alan Tew arrangement which has some unusual bridge passages using amplified 'cellos. (Or 'celli, if you insist!).

His latest signing is a group with a difference. He's had a great name for them, too... simply Warm Sounds! Nothing succeeds like success. And, ex-Springfield Mike is confidently leaping from strength to strength. His ambition if (or when) he makes his first half million: to buy a place in the West Indies where he can go deep-sea diving and (of all things) shark-hunting. And have a house containing a private gymnasium. The way he's going, I think he'll have his sharks and the gym!

● I seem to have a 'thing' about producers. Someone else whose ideas have recently caught my ear is CBS' Irvine Martin. He hasn't had a big hit yet. But every record he produces has something that's just a little different. Even when working with accepted formats. Of the Martin productions I've been listening to the singers don't generally match up to the production ideas. Or maybe the material isn't quite what it could be. But Irvine claims that he found "Anyway That You Want Me" before anyone. His arrangement conception is completely different to The Troggs' treatment. Remember his name, Irvine Martin. He has much to offer.

● My Records of the Week? Try these...

★ The Beatles' "Strawberry Fields For Ever"/"Penny Lane": quite the most outstanding record even they've ever made. "Penny" is the more obvious, commercially. It's comparatively simple. But it's so deceptive. You'll hear new things at every listen. "Fields" is the most ambitious pop single I've ever heard. An extension of "Tomorrow Never Knows". There's so much happening. It'll keep you astonished for months. A really magnificent record.

★ Neil Diamond's "You Got To Me": I just cannot understand why Neil hasn't happened here. He's quite the best new singer of his kind to appear during the past twelve months. This new single is an up-tempo raver. A sort of "Cherry Cherry" with "I Got The Feeling" touches. But even if he's comparatively unknown here, at least he's made money from "I'm a Believer". He composed it.

★ The Byrds' "So You Want To Be A Rock And Roll Star". The Byrds have been through a bad bit lately. But they're back now with a vengeance. It's their best-ever. Beach Boys-Brian Wilson fan though I am, The Byrds prove here that musically they're months ahead of any other American group. A superb side.

★ The Hollies' "On A Carousel": Graham Nash's American experiences seem to have brought a new vitality to this excellent group. This is a much more ambitious effort than usual. But, at the same time, it's still simple. Well produced, too. By Ron Richards.

● I've been overworking a bit lately. So I'm taking a few days' 'sick leave'. Somewhere no one knows where I am. And there isn't a phone. But I'm taking my transistor and my typewriter. So, all being well, I'll be with you in print as usual next week.

INSIDE NEXT WEEK
Exclusive Beatles colour
Monkees • Paul Jones • R&B
Sandy Posey • Vince Hill
Paul and Barry Ryan



Once upon a time there was a quartet. Sounded good, but experiments in sounds went on... and now there are nine. Fronted by a chap known simply as Hamilton—and the group are The Movement. Their record: "I'm Not The Marrying Kind", produced and written by Bill Wyman for CBS. Hamilton has been in Britain six years, is American, is 18. George Raft, tough-guy film-star is his mentor. Line-up features three trumpets, tenor sax, baritone sax, solo guitar, bass, organ and drums. They work on written arrangements. Bill Wyman (who belongs to a group called The Stones) rates them highly. Big bands coming back? Well, they've been saying that for years. But this one is not like other big bands.

names & faces

by
PETER JONES



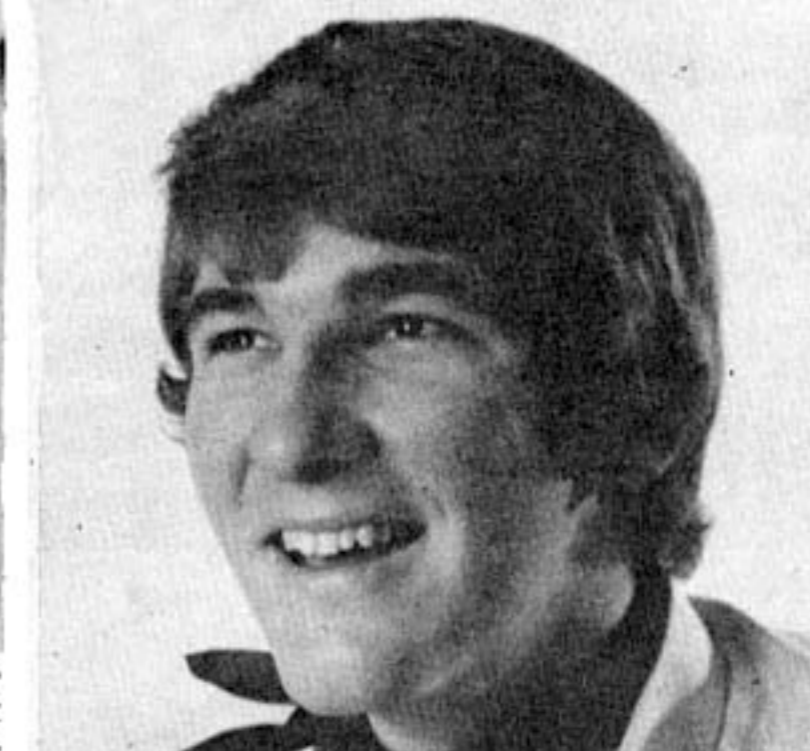
Maybe you haven't heard of Lou Rawls yet, but you soon will. Lou is one of America's most popular soul singers and has gained a huge reputation with his albums and singles. His new LP on Capitol is "Soul'n" and the single currently available is "You Can Bring Me All Your Heartaches". Lou began singing at the age of seven with the local church choir and later joined the Pilgrim Travellers, a well known gospel group. He was in the U.S. Army for 2 years, and when he left he appeared on a number of TV shows which sealed his future with Capitol Records, who signed him and boosted him to stardom. Lou claims to be a popular singer with a touch of the blues—but many regard him as a singer in the class of Mathis or Nat King Cole. Lou says—"I try to build my repertoire so it will compliment the atmosphere. I'm trying to reach everyone, young and old alike."



Here is Roger Denison... actually there's a hyphenated Watson on the end of those two names. Anyway, Roger has come up with his second record for EMI, and he certainly can't complain about the quality of the song-writers he uses. First disc was "I'm On An Island", by Ray Davies of the Kinks, no less. Second—and it could easily make the grade—is "This Just Doesn't Seem To Be My Day", by Tommy Boyce and Bobby Hart, who just HAPPEN to have written the majority of the Monkees' recorded material. Roger, an amiable rebel at his public school, has worked in the promotion department of Decca. He's been singing for four years. He helped form one of the first-ever public-school groups. Watch his progress.



If you can remember "Hound Dog" going into the charts, then that dates you considerably. But there's a new version of the Presley classic by a group called Duffy's Nucleus, and if the face above looks familiar, it's Duffy Power, of old rock era fame. Duffy, who took his name from actor Howard Duff, leads the Nucleus, who have been formed for just over a year and have built up a large following over the country. Duffy lives in Wembley, turned professional at 16 and toured with Larry Parnes pop circus for two years, but left to concentrate on folk and R & B. His record of "It Ain't Necessarily So" received rave write-ups in 1965, and since then, Duffy and the group have been experimenting musically towards very ambitious sounds.



Coby Wells is a new name for the new image of Billy Moeller, who is the younger brother of Tommy Moeller, who is the lead singer of Unit Four Plus Two. All clear? Well, Coby was road manager to the Unit from the time of "Concrete and Clay"... and now he has split to come out with his own record, "Venus Was Her Name", on Decca. We've a feeling it will do well... a slice of pop-history, or historical pop, with a story line. Noel Walker produced the record. Soon, we hope, Coby will be looking for a road-manager of his own.



On the one hand there are five fingers, but on the other hand there are SIX Fingers, from Southend, and they're involved in getting their second record, "All Kinds Of People" (a Geoff Stephens' composition) all the interest possible. This is being done by the Fingers performing the number on stage to their own special brand of freak out which consists of stabbing a tomato ketchup-filled teddy bear until they consider it's dead. If this doesn't result in some loud comment from someone or other, we don't honestly know what will!



Pete Fountain

Mr. Stick Man

surveys the contemporary pop scene from a Nashville vantage point with New Orleans trad accent on his great new album

A TASTE OF HONEY



SVL 9233 LVA 9233

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|--|---|
| 1 GEORGY GIRL*
2 (8) Seekers (Capitol) | 26 WORDS OF LOVE*
26 (10) Mamas and Papas (Dunhill) |
| 2 RUBY TUESDAY*
5 (4) Rolling Stones (London) | 27 THE HUNTER GETS CAPTURED BY THE GAME*
41 (2) Marveteles (Tama) |
| 3 I'M A BELIEVER*
1 (10) Monkees (Colgems) | 28 LET'S SPEND THE NIGHT TOGETHER*
32 (4) Rolling Stones (London) |
| 4 KIND OF A DRAG*
3 (6) Buckingham (USA) | 29 ARE YOU LONELY FOR ME BABY*
33 (4) Freddie Scott (Shout) |
| 5 LOVE IS HERE AND NOW YOU'RE GONE*
9 (4) Supremes (Motown) | 30 INDESCRIBABLY BLUE*
37 (2) Elvis Presley (RCA) |
| 6 WE AIN'T GOT NOTHIN' YET
8 (8) Blues Magoos (Mercury) | 31 I'VE BEEN LONELY TOO LONG*
39 (2) Young Rascals (Atlantic) |
| 7 98.6*
7 (7) Keith (Mercury) | 32 SO YOU WANT TO BE A ROCK 'N' ROLL STAR*
40 (2) Byrds (Columbia) |
| 8 TELL IT LIKE IT IS*
4 (10) Aaron Neville (Parlow) | 33 YOU GOT TO ME*
44 (2) Neil Diamond (Bank) |
| 9 MUSIC TO WATCH GIRLS BY*
10 (4) Bob Crew Generation (DynaVoice) | 34 MY CUP RUNNETH OVER
43 (2) Ed Ames (RCA) |
| 10 GREEN, GREEN GRASS OF HOME*
12 (5) Tom Jones (Parrot) | 35 HEY LEROY YOUR MAMA'S CALLING YOU*
36 (3) Jimmy Castor (Smash) |
| 11 SNOOPY VS. THE RED BARON*
5 (3) Royal Guardsmen (Laurie) | 36 BABY I NEED YOUR LOVIN*
— (1) Johnny Rivers (Imperial) |
| 12 GIMME SOME LOVIN*
15 (4) Spencer Davis Group (United Artists) | 37 NASHVILLE CATS*
21 (8) Lovin' Spoonful (Kama Sutra) |
| 13 THEN YOU CAN TELL ME GOODBYE*
17 (4) Castles (Fraternity) | 38 STANDING IN THE SHADOWS OF LOVE*
24 (9) Four Tops (Motown) |
| 14 I HAD TOO MUCH TO DREAM (LAST NIGHT)*
16 (4) Electric Prunes (Reprise) | 39 WISH YOU DIDN'T HAVE TO GO*
48 (2) James and Bobby Purdy (Bell) |
| 15 STAND BY ME*
11 (7) Spider Turner (MGM) | 40 ALL
45 (4) James Darren (Warner Bros.) |
| 16 KNIGHT IN RUSTY ARMOUR*
12 (7) Peter and Gordon (Capitol) | 41 FOR WHAT ITS WORTH*
— (1) Buffalo Springfield (A&O) |
| 17 THE BEAT GOES ON*
19 (4) Sonny & Cher (A&O) | 42 PUSHIN' TOO HARD*
46 (3) Seeds (GNP) |
| 18 WILD THING*
14 (5) Senator Bobby (Parkway) | 43 IT'S NOW WINTERS DAY*
22 (4) Tommy Roe (ABC) |
| 19 EPISTLE TO DIPPY
29 (2) Donovan (Dip) | 44 THERE'S A KIND OF HUSH*
— (1) Herman's Hermits (MGM) |
| 20 SOCK IT TO ME BABY*
35 (2) Mitch Ryder and Detroit Wheels (New Voice) | 45 LOVIN' YOU*
50 (2) Bobby Darin (Atlantic) |
| 21 PRETTY BALLERINA*
25 (5) Left Banke (Smash) | 46 BRING IT UP
34 (5) James Brown (King) |
| 22 MERCY, MERCY, MERCY*
23 (4) Cannonball Adderley (Capitol) | 47 DARLIN' BE HOME SOON
— (1) Lovin' Spoonful (Kama Sutra) |
| 23 GO WHERE YOU WANNA GO*
31 (2) 5th Dimension (Soul City) | 48 LADY*
— (1) Jack Jones (Kapp) |
| 24 GOOD THING*
18 (10) Paul Revere and the Raiders (Columbia) | 49 PUCKER UP*
— (1) Junior Walker (Soul) |
| 25 HELLO, HELLO*
27 (4) Sopwith Camel (Kama Sutra) | 50 TEN COMMANDMENTS
— (1) Prince Buster (Philips) |

*An asterisk denotes record released in Britain.

BUBBLING UNDER

Tramp—Lowell Fulson (Kent)
I'll Take Care Of Your Cares—Frankie Laine (ABC)
Niki Hoeky—P. J. Proby (Liberty)
It Takes Two—Marvin Gaye and Kim Weston (Tama)
I Wish You Could Be Here—Cyril (Columbia)
Everybody Needs Somebody To Love—Wilson Pickett (Atlantic)
Daddy's Little Girl—Al Martino (Capitol)
Tiny Bubbles—Don Ho (Reprise)
Dis-Advantages Of You—Brass Ring (Dunhill)
Sit Down I Think I Love You—Mojo Men (Reprise)

TOP L.P.'s

- 1 MONKEES
1 The Monkees (RCA)
- 2 SOUND OF MUSIC
2 Soundtrack (RCA)
- 3 BETWEEN THE BUTTONS
3 The Rolling Stones (Decca)
- 4 BEST OF THE BEACH BOYS
4 Beach Boys (Capitol)
- 5 COME THE DAY
5 Seekers (Columbia)
- 6 HAND CLAPPIN' — FOOT STOMPIN' — FUNKY BUTT—LIVE!
8 Geno Washington (Atlantic)
- 7 FRESH CREAM
6 The Cream (Reaction)
- 8 BOB DYLAN'S GREATEST HITS
8 Bob Dylan (CBS)
- 9 GOING PLACES
15 Herb Alpert (Pye)
- 10 GENTLE SHADES OF VAL DOONICAN
11 Val Doonican (Decca)
- 11 FOUR TOPS ON TOP
12 Four Tops (Tama Motown)
- 12 DISTANT DRUMS
12 Jim Reeves (RCA)
- 13 MANTOVANI'S GOLDEN HITS
17 Mantovani (Decca)
- 14 A QUICK ONE
7 The Who (Reaction)
- 15 FINDERS KEEPERS
10 Cliff Richard (Columbia)
- 16 DOCTOR ZHIVAGO
21 Soundtrack (MGM)
- 17 COLLECTION OF BEATLES OLDIES
14 Beatles (Parlophone)
- 18 GOLDEN HITS
19 Dusty Springfield (Philips)
- 19 S.R.O.
— Herb Alpert and the Tijuana Brass (Pye)
- 20 FOUR TOPS (LIVE)
26 Four Tops (Tama Motown)

- 21 BIG HITS (HIGH TIDE AND GREEN GRASS)
16 Rolling Stones (Decca)
- 22 SUPREMES A GO GO
18 Supremes (Tama Motown)
- 23 BEST OF JIM REEVES
22 Jim Reeves (RCA)
- 24 OTIS REDDING DICTIONARY OF SOUL
25 Otis Redding (Atlantic)
- 25 SOLID GOLD SOUL
23 Various Artists (Atlantic)
- 26 PET SOUNDS
20 Beach Boys (Capitol)
- 27 HIT PARADE
27 Petula Clark (Pye)

- 28 TEMPTATION'S GREATEST HITS
— Temptations (Tama Motown)
- 29 COLOUR MY WORLD
— Pet Clark (Pye)
- 30 WELL RESPECTED KINKS
— Kinks (Pye)

TOP E.P.'s

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

5 YEARS AGO

- 1 ROCK-A-HULA BABY/CAN'T HELP FALLING IN LOVE
1 Elvis Presley
- 2 LET'S TWIST AGAIN
3 Chubby Checker
- 3 MARCH OF THE SIAMESE CHILDREN
7 Kenny Ball
- 4 THE YOUNG ONES
2 Cliff Richard
- 5 TELL ME WHAT HE SAID
16 Helen Shapiro
- 6 WALK ON BY
5 Leroy Van Dyke
- 7 FORGET ME NOT
4 Eden Kane
- 8 WIMOWEH
6 Karl Denver
- 9 WONDERFUL LAND
— Shadows
- 10 CRYING IN THE RAIN
8 Everly Bros.
- 11 HOLE IN THE GROUND
13 Bernard Cribbins
- 12 LITTLE BITTY TEAR
12 Burl Ives
- 13 THE WANDERER
17 Dion
- 14 SOFTLY AS I LEAVE YOU
— Matt Monro
- 15 RUN TO HIM
15 Bobby Vee
- 16 STRANGER ON THE SHORE
9 Acker Bilk
- 17 HAPPY BIRTHDAY SWEET SIXTEEN
11 Neil Sedaka
- 18 DON'T STOP, TWIST
19 Frankie Vaughan
- 19 I'LL NEVER FIND ANOTHER YOU
10 Billy Fury
- 20 LESSON No 1
14 Russ Conway

BRITAIN'S TOP 50

- | | |
|---|---|
| 1 THIS IS MY SONG
8 (3) Pet Clark (Pye) | 26 STAY WITH ME BABY
44 (2) Walker Bros. (Philips) |
| 2 I'M A BELIEVER
1 (7) Monkees (RCA) | 27 I FEEL FREE
16 (10) The Cream (Reaction) |
| 3 LET'S SPEND THE NIGHT TOGETHER/RUBY TUESDAY
3 (5) Rolling Stones (Decca) | 28 SITTING IN THE PARK
20 (11) George Fame (Columbia) |
| 4 RELEASE ME
12 (4) Engelbert Humperdinck (Decca) | 29 I'VE PASSED THIS WAY BEFORE
38 (2) Jimmy Ruffin (Tama Motown) |
| 5 MATTHEW AND SON
2 (6) Cat Stevens (Deram) | 30 YOU ONLY YOU
25 (5) Rita Pavone (RCA) |
| 6 I'VE BEEN A BAD, BAD BOY
5 (5) Paul Jones (HMV) | 31 PAMELA, PAMELA
18 (11) Wayne Fontana (Fontana) |
| 7 NIGHT OF FEAR
4 (7) Move (Deram) | 32 THERE'S A KIND OF HUSH
48 (2) Herman's Hermits (Columbia) |
| 8 SUGAR TOWN
10 (5) Nancy Sinatra (Reprise) | 33 MORNINGTOWN RIDE
23 (13) Seekers (Columbia) |
| 9 SNOOPY VS. THE RED BARON
14 (5) The Royal Guardsmen (Stateside) | 34 ON A CAROUSEL
— (1) Hollies (Parlophone) |
| 10 HERE COMES MY BABY
24 (3) Tremeloes (CBS) | 35 BEAT GOES ON
46 (3) Sonny & Cher (Atlantic) |
| 11 PEEK-A-BOO
17 (4) New Vaudeville Band (Fontana) | 36 HAPPY JACK
21 (10) Who (Reaction) |
| 12 GREEN, GREEN GRASS OF HOME
7 (15) Tom Jones (Decca) | 37 SUNSHINE SUPERMAN
34 (11) Donovan (Pye) |
| 13 I WON'T COME IN WHILE HE'S THERE
15 (3) Jim Reeves (RCA) | 38 DETROIT CITY
— (1) Tom Jones (Decca) |
| 14 HEY JOE
6 (8) Jimi Hendrix (Polydor) | 39 WHAT WOULD I BE
30 (16) Val Doonican (Decca) |
| 15 LET ME CRY ON YOUR SHOULDER
11 (5) Ken Dodd (Columbia) | 40 MICHAEL
42 (3) Geno Washington (Piccadilly) |
| 16 I'M A MAN
9 (4) Spencer Davis Group (Fontana) | 41 CALL HER YOUR SWEETHEART
31 (11) Frank Ifield (Columbia) |
| 17 MELLOW YELLOW
37 (2) Donovan (Pye) | 42 GIVE IT TO ME
— (1) Troggs (Pye One) |
| 18 IT TAKES TWO
22 (4) Marvin Gaye & Kim Weston (Tama Motown) | 43 HEART
32 (12) Rita Pavone (RCA) |
| 19 SINGLE GIRL
19 (7) Sandy Posey (MGM) | 44 ANY WAY THAT YOU WANT ME
29 (10) Troggs (Pye One) |
| 20 EDELWEISS
40 (2) Vince Hill (Columbia) | 45 HIS GIRL
— (1) Guess Who (King) |
| 21 INDESCRIBABLY BLUE
25 (2) Elvis Presley (RCA) | 46 IN THE COUNTRY
28 (10) Cliff Richard (Columbia) |
| 22 STANDING IN THE SHADOWS OF LOVE
13 (6) Four Tops (Tama Motown) | 47 NASHVILLE CATS
38 (7) Lovin' Spoonful (Kama Sutra) |
| 23 LAST TRAIN TO CLARKSVILLE
27 (4) Monkees (RCA) | 48 MY WAY OF GIVING
— (1) Chris Farlowe (Immediate) |
| 24 98.6
26 (4) Keith (Mercury) | 49 WORDS OF LOVE
50 (2) Mamas and Papas (RCA) |
| 25 RUN TO THE DOOR
29 (7) Clinton Ford (Piccadilly) | 50 TRY A LITTLE TENDERNESS
47 (4) Otis Redding (Atlantic) |

A blue dot denotes new entry.

BUBBLING UNDER

Al Capone — Prince Buster (Blue Beat)
Baby, What I Mean — Drifters (Atlantic)

BRITAIN'S TOP R & B SINGLES

- 1 IT TAKES TWO
1 Marvin Gaye and Kim Weston (Tama Motown TMG 590)
- 2 NEVER LIKE THIS BEFORE
4 William Bell (Atlantic 584076)
- 3 I'VE PASSED THIS WAY BEFORE
12 Jimmy Ruffin (Tama TMG 593)
- 4 KNOCK ON WOOD
2 Eddie Floyd (Atlantic 584041)
- 5 TELL IT LIKE IT IS
7 Aaron Neville (Stateside SS 384)
- 6 STAY WITH ME
11 Lorraine Ellison (Warner Bros. WB 5850)
- 7 BABY, WHAT I MEAN
14 Drifters (Atlantic 584065)
- 8 IT TEARS ME UP
3 Percy Sledge (Atlantic 584071)
- 9 WHAT IS SOUL?
10 Ben E. King (Atlantic 584049)
- 10 60 MINUTES OF YOUR LOVE
5 Homer Banks (Liberty LIB 12047)

- 11 LAST NIGHT
19 Mar-Keys (Atlantic 584074)
- 12 TRY A LITTLE TENDERNESS
9 Otis Redding (Atlantic 584070)
- 13 YOU GOT ME HUMMIN'
4 Sam and Dave (Atlantic 584064)
- 14 GET DOWN WITH IT
15 Little Richard (Columbia DB 8116)
- 15 AL CAPONE
18 Prince Buster (Blue Beat BB 324)
- 16 MERCY, MERCY, MERCY
— Cannonball Adderley (Capitol CL 15489)
- 17 HEY JOE
14 Jimmy Hendrix (Polydor 56139)
- 18 WE'RE IN THIS THING TOGETHER
— Peaches & Herb (CBS 202509)
- 19 PEAK OF LOVE
20 Bobby McClure (Chess CRS 8048)
- 20 HELP ME/INCENSE
— Owen Gray (Island WIP 6006)

BRITAIN'S TOP R & B ALBUMS

- 1 DICTIONARY OF SOUL
1 Otis Redding (Atlantic 587050)
- 2 HOLD ON I'M COMING
2 Sam and Dave (Atlantic 587045)
- 3 GREATEST HITS
3 Temptations (Tama Motown TML 11042)
- 4 'LIVE'
6 Four Tops (Tama Motown TML 11041)
- 5 THE GREAT MEMPHIS SOUND
4 Markeys (Atlantic 587024)
- 6 WARM AND TENDER SOUL
5 Percy Sledge (Atlantic 587048)
- 7 GREATEST HITS
— Martha and the Vandellas (Tama Motown TML 11040)
- 8 BLUES AND SOUL TOGETHER
Various Artists (Marble Arch MAL 664)
- 9 I'VE GOT TO DO A LITTLE BIT BETTER
— Joe Tex (Atlantic 587033)
- 10 A BAG FULL OF SOUL
— Jimmy McGriff (United Artists ULP 1158)

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GENE'S FORGOTTEN LINES - & A PROBABLE SPY FILM

DID you catch Gene Pitney plugging his new single, "In The Cold Light Of Day" on "Top Of The Pops" last week? Well, don't take any notice of the lyrics he sang . . . for Gene, suffering from 'flu, was put in the embarrassing position of having to ad-lib a sizeable portion of the lines.

Said he: "I had this cold, which developed. I'd been travelling round, as usual, going from freezing fog to bright sunshine and I felt real lousy. So when I turned up for the show, I was already full of pills. Then I went for supper just before the show and there was this woman who gave me some cough mixture. She just said have a slug.

Made up the the words

"I slugged. Then I saw what was in it. Morphine, chloroform and ammonia and heck knows what. So I was pretty well out on my feet. Halfway through the show, through the song, I forgot what I was singing about—so I made up the words as I went along. What I wanna see now is a taping of the show to see just how good my on-the-spot composing, my instant songwriting, really was!"

Incidentally, Gene's new record in the States is "Animal Crackers In Cellophane Bags". He said: "It's easily the most unique thing I've ever done. Could have been the new single here but I realised it could have been the biggest success I've had . . . or the biggest BOMB! We didn't take the chance. The new one has been on an EP and it was released earlier in the States, but it didn't really happen there."

his birthday

On all other fronts, it is also happening for Gene. Like Friday this week is his birthday and it's also the start of his new tour here. He works with Sounds Incorporated and says: "They're great. So under-rated, but I guess it's hard for a group like that these days. They have French horn, flute, a great sound. I've been very lucky with backing groups in Britain—I had the fine Mike Cotton Sound for three tours and they're fine too.

"Then there's this film. Now this is something I've wanted for a long time. We've had two pre-script ideas. One is a sort of spy film, in which I get nearly killed six or seven times. Boy, it's scary even reading the script . . . I get beaten up, shot up. And the other is more on the musical lines. Dunno which one we'll be doing, but I've left myself clear to be able to be on call as and when the decision is made. I've wanted to do a film for so long that I'd do it even if we had a bad deal going. But this is a very good deal . . ."

travel together

Most deals with Gene are good! He's certainly one of the shrewdest business men in the world of show business. And he's made no better deal than his recent marriage to a thoroughly charming, totally delectable girl—a marriage which shook me, having no hint of it . . . "but that's the way we planned it," said Gene.

Anyway, wherever Gene now goes, Lynn Gayton (now Mrs. Pitney) goes with him. She used to date Gene at school, in Rockville, and waited six years to marry him. The freckle-faced lass with the so-sweet smile, is so friendly and amiable and understanding that Gene owns up all the time to how lucky he is. They'll travel the world together whenever they can, and Lynn says she never gets even remotely tired of seeing Gene work on stage.

At one time she was a secretary. She has deliberately



kept in the background, smiling wryly when the gossip magazines get hold of some alleged romance or other involving Gene. She admires his fans for their loyalty (and Gene has a MOST loyal bunch everywhere from Connecticut to China), but says she gets a little apprehensive when they start a mass grab at his hair or his suiting.

Gene and Lynn are clearly dead right for each other. They've given time for their romance to bloom, and they've sorted out all the usual problems about a big international star keeping faith with his marriage AND his fans. Financially, it's for sure true that Gene needn't bother any more about working . . . but he has that sort of enthusiasm and drive which makes it all-important that he keeps going.

Anyway as far as I'm concerned, it really is a matter of congratulations all round. To Gene and Lynn on their marriage. To Gene on his birthday on Friday . . . and there ARE a few grey hairs (premature, of course) showing through now! To Gene on a darned-near sell-out success on the forthcoming tour which starts at Finsbury Park Astoria on Friday. To Gene on reaching his ambition in making a film. To Gene on producing yet another top-class pop record.

And to Gene on guaranteeing to produce a crate of champagne on opening night, Friday, and insisting that I help him crack the odd bottle!

PETER JONES



DUANE EDDY will be appearing at the Saville Theatre during March . . . Radio London claims to have been the first station in the world to play "Penny Lane" . . . Polydor giving Stax their own British label — artistes include Otis Redding, Sam and Dave, Markeys and Booker T. . . "Battle Of The Giants" (Lux) latest: Roy Orbison (1,844 votes) beat Tom Jones (126 votes) . . . typical Dean Martin joke — "I began my career in a sardine-canning factory—I used to sing spirituals as they closed the eyes of the fish" . . . other Joe Meek hits included Heinz' "Just Like Eddie", John Leyton's "Johnny Remember Me", Mike Berry's "Don 'Cha Think It's Time", Michael Cox's "Angela Jones" and the Honeycombs "That's The Way" . . . Q: insert between the brackets the name of a current hitmaker, thus completing a certain successful sequence? ? and the Mysterians; (—); Wilson Pickett?

Denny Cordell has a pet sunflower called Albert . . . Perry Ford has bought a year-old Pyrannean Mountain Dog called Debby . . . A to last weeks Q — Chess . . . seems like nothing short of a miracle (namely, the Beatles) will restore British groupdom to the top of RM's Top Fifty after an absence currently totalling more than six months . . . Royal Guardsmen's follow-up will be "Return Of The Red Baron" . . . the Face hears that the Beatles never left London to film "Penny Lane" clip . . . isn't it about time for a new Erle Burdon single?

Raelets make a solo single with "One Hurt Deserves Another" . . . 3,000 fans met the Walker Brothers at Tokyo airport last week . . . Seekers "Georgy Girl" a cert. number one . . . guitar chordwork on the new Jr. Walker single a dead pinch from James Brown . . . "Bend It" recorded by Little Eva for U.S. release . . . according to "Haley News", Harvey Fuqua Jr. of the Tamla-Motown organisation died recently . . . is Who manager Kit Lambert ignoring RM's Norman Jopling after recent review of the Who at the Saville?

McKey Dolenz was the guest of Paul McCartney at the Bag O'Nails club . . . Spyder Turner's "Stand By Me" copied from a Chuck Jackson version issued as a 'B' side (info. Dr. Soul) . . . Tamla Motown fact — Hitsville U.S.A.'s current unbroken run of six straight months (and 36 individual appearances) in the 'Cashbox' Top 10 is all the more remarkable for the fact that during the previous six months, they were without even one U.S. top 10 disc for all but six of the 26 weeks . . . Senator Bobbys' next will be "Mellow Yellow"

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