

Record Mirror ▶

INSIDE – WALKERS, BEATLES,  
PRESLEY,  
& BONUS  
COLOUR  
PIX



THE MONKEES



SANDIE SHAW (R.M. Photo)

Largest selling colour pop weekly newspaper. 6d.

No. 316. Every Thursday. Week ending April 1, 1967

# Record Mirror

# YOUR PAGE

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

# 4,000

# LETTERS A DAY TO THE MONKEES FAN CLUB!!!

## Record Mirror

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

**THANK** you for all the publicity you have given the Monkees fan club — we are all very grateful. Letters are continuing to come into the club at the rate of 4,000 a day. We have been coping with them quite well but as we are providing our fans with more things than most fan clubs, we have fallen about three weeks behind answering the mail. We have had one or two letters from fans asking why we have not answered their letters — and we would like to apologise as they should all get an answer from us within three weeks of writing. We have taken on more staff to counteract the increase in letters and hope to cut down the answering time to one week. Please ask fans to be a little patient — some clubs are months behind in answering. At all times we will give you any assistance in answering queries. Keith Mallett, Official Monkees Club, 2nd Floor Suite 31a Horsefear, Smallbrook Ringway, Birmingham 1.

James Craig, and a word here to those loyal readers who have written, complaining about the amount of space Record Mirror has given the Monkees. We get more letters raving about the Monkees than any other artists, our sales have positively zoomed in recent weeks. BUT we've tried to give additional value by frequently using TWO colours pix on the front — and the total space allocated has not affected coverage of all other aspects of the industry. True, the Beatles did NOT get such regular coverage early on — but then their actual rise in popularity was over a longer period. A newspaper must reflect the immediate requirements of its readers.

### 'JULIET' TAG

I WAS sorry to read of the breakup of the Four Tennessees in my opinion, they were one of the best groups on the scene. They played well, wrote admirable songs and had a very good stage act. Their last LP "Mixed Bag" was a good example of their musical versatility. Their breakup is an indictment of the present pop scene in their failure, I think, can be put down to the fact that they could never get away from the "Juliet" tag — the four ladies are having the same trouble over "Machin". I just wish the ex-members of the Tennessees better luck and more success in their new careers. A. S. Owen, Reimsford Park, near Harlow.

### PAT'S TRIUMPHS

MUST take issue with reader J. J. Stanley over claims that Rex Charles is the greatest all-round artist. How much more versatile can you get than to be the charts with cat ballads like "Friendly Persuasion" (a comedy like "Speedy Gonzales" for you) and ballads like "Wonderful Time Up There" — a rock like "Tutti Frutti". Add to this a great variety record "Machin" which surprisingly didn't make the charts and you have a pretty impressive list. The man who achieved all this (Pat Boone, truly the greatest) — Paul Strudwick, 15 Grove Crescent, South Woodford, London, E16.

### C & W BOOM

I ATRIKE with reader Derek Lynes and his views on Country and Western music. I've been collecting country music for several years and must prefer the authentic material to the pop stylings of Merle Haggard and Hank Williams — but this kind of

exposure does draw attention to the original as the current it and it does have a lot to offer. Artists like John Lee Hooker and Mighty Waters. It's up to the artist. They have to be loyal to their music. There will always be the barrier, easy such as Bob Dylan and Jerry Lee Luke, who sing country favoured pop songs. Clive Dawnes, 22 Kings Road, Farncombe, Godalming, Surrey.

### GREAT GALS

THE of the greatest artists out at the moment are Helen Shapiro's "Make Me Belong To You" and Kiki Dee's "I'm Going Out The Same Way I Came In" — both these "ladies" of the pop world have come out with fabulous releases. It's true that the real female talent of our time came into its own with top male talent like Tom Jones and Engelbert Humperdinck, we need female equivalents like Helen and Kiki, with the powerful screams of their voices equal to that of Tom and Engelbert. These four artists start together and there's a lot parade of real singers. Maggie Williams, 20 Deacons Road, Ashwin under-Lyne, Lancs.

### COMIC TREMS

SO the Trembles are going to make a TV comedy series. About time, too. They have great talent as comedians as anyone who has seen their stage act will know (the thing I like to make clear before anyone starts saying that the Trembles is that three years ago the Trembles made a film on location in Ireland called "A Touch of Blarney". It was a comedy with pop music, very similar to what the Monkees TV show is NOW — Mel Harland, 27 Glidin Road, Newtown Avelin, County Durham.

## 'DDD CLEARED UP MY SPOTS IN A SHORT MATTER OF TIME'

says 17 year old Keith Nichols



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THE MONKEES—not EVERYONE likes them, as many letters to James Craig prove. But they sell a lot of papers

### FAT MAN FILMS

SO we've only seen Pals (Hanna S. in '66). Can't help it, I like well Norman (John) feature. I must have been dreaming when I saw him in "Fat Man". The Big Deal and "Snake, Rattle and Roll" — or perhaps it was a cardboard replica. These Chinese are headbushy. Clive Dawnes, Brian Smith, 24 Shaftesbury Drive, Manchester, 22.

### In brief . . .

Stevee Riches, 11 Lark Chauden, Hemel Hempstead, Herts: The lyrics are the most original group ever and are years ahead of the Beatles and the WHO — there's nothing as creative and musical as their "Tutti Frutti" album. Ask the Beatles, for the lyrics are their favourite group. Any queries — write me. I'll answer all letters.

Alton Palmer, 54 Ilive Lane, Chadwell Heath, Romford, Essex: Any beat my friends' number's received. Six days 24, 14's, 7, 14's, and 21 singles, all by Jim Reeves. I was never keen on Jim's singles but his 14's are absolutely brilliant.

Christina Walls, 124 Bramborough Road, Bromley, Kent: I've been chuffed of pictures of the Beatles and Cliff which I'm willing to exchange for American magazines on the Monkees — or for a reasonable price. Send stamped or dressed envelope.

Alan Hill, 82 Earlham Road, Norwich, Norfolk: Another note, I've met a copy of Britain's Mixed Up Confusion — his Dutch single. I've been waiting for months. No big deal what's all the fuss. Don't be discouraged. I'm just as happy. I'm a member of society just can't wait to drop you drums down.

Fred Jameson, 35 Moss Lane, Sale, Cheshire: We've had letters Lee, Little Richard, Terry. Now how about the King, Gene Vincent. I'm convinced that if it were for his bad, he'd have to have left Elvis. Proby's far better. As if he's with the greatest rock stage act.

## 'It's time somebody tried to shut up Proby' says David . . .

DAVID GARRICK had just returned from Dublin to London, having experienced the sort of rubbing — scenes that persuaded him once and for all that his stage act had progressed nicely. It was mid-way through his first major concert tour and the memories of the screams and the pandemonium had boosted his confidence more than somewhat.

So much so that he couldn't restrain himself from launching an attack and a challenge on that American chap known as P. J. Proby — himself not averse to lambasting most people in the business, notably Tom Jones in recent months.

Said David earnestly: "I'm sick of this blake knocking everybody and throwing out his challenges and so on. Does he really expect Tom Jones to get in a singing match with him? Can't do. But I'll tell you this, I CAN challenge him. I'm the lesser figure, the one just starting really . . . but I'd take Proby on, any time. If he wants to do it just on singing or on performance, that'd be fine. But if he wants to do his sex-and-



DAVID GARRICK—he knocks Proby, which certainly makes a change from Jim's outbursts

trouser-tearing bit . . . well, I'd match him on that too. I'm not putting Proby down, he has got a good voice. But his act is basically just show-off. Take that away and there isn't so much left. I'd love to leave it to audiences to decide between us. He could do a couple of songs, then one two, then we could both come back alternately. Make it say, the best of three contests in different parts of the country. "I'd hate this to sound biased, but it's time somebody tried to shut up Proby. I've seen him work and know what he can do. He's just not as good as he tells people he is. Coming from me, really just telling my feet at concerts, I'd do no harm at all. I'm not out with it, of course, but I'd give him a bit of a light."

Proby, too, possibly. For David, as I've said before in a show review is the unknown quantity who has taken audiences by the ears with his personal attacks with the ever ambitious Gene Proby has done a lot for David, too. He's developed the same sort of world domination ideas — taking it country by country. In

Germany, for instance, David has recently been top of the singles charts. ASD top of the LP charts. Germany for Garrick is fact. He's off to a short trip to Essex. I've brushed up on the "question" which has the wackles Holland and Belgium and ad "lacti" territories. Perspective of how his current single goes, David has already caused a follow-up on the lines of "Dear Mrs. Applebee". He says: "I'm also well ahead with plans to do an operatic LP. This is something I'm looking forward to. People wonder whether I'd have the nerve to do an operatic act in stage on a pop tour. Well, I certainly would. There is the question of trying to do it over the screams and general noise, but if it was a religious sort of thing, I think people would listen. Only thing that is holding me back is getting the right sort of accompanying sound. You hire a top mack and it costs a lot of mucks for just one act. But I do play piano myself. One thing is certain. I don't want to stand still in this business. I'd like to try all sorts of different things."

PETER JONES



# 'WE'RE NOT QUITTING' SAYS JOHN

**W**ALKER BROTHER John Maus had just flown back from a quick trip to U.S.A., where he'd been looking around for songs, when I talked to him about the plans for the resumption — (for that's what it amounts to) of their career in Britain. For the usual permit reasons they have been unable to work for some months, and so they've been touring in other parts of the world, such as Australia.

They did have one record released while they were away — "Stay With Me Baby" — but — perhaps because they weren't around to promote it, perhaps because it wasn't the right kind of change from their previous sounds — it hasn't sold well. Releasing the record had been a tricky problem should they not risk a flop or should they put it out in case they were forgotten in their absence? "In the end we decided to release, and if it happened that would be fine. It was a little different from our other records, but obviously it wasn't the right thing," sighed John.

"Now we're working on our next one in New York I rang the record company and they fixed me appointments with about five publishers. I went to see them all in search of material. It's hard work and a side to the pop business that most people

don't understand. They think that the scene is full of long haired idiots. Well, there ARE such idiots, I agree, but usually they are the ones who don't last long. If you want to stay in business you have to work at it.

"It's odd but a lot of good songs seem to get lost in the Atlantic. No one really on the roads. You just have to go over there and listen. I've been quite successful and we've got some promising material. We're recording the ones we think are most likely and then if one of them looks like being a hit we'll release it. If we don't think we've recorded a potential hit we won't release anything. But that's another odd thing about this business. We're starting off with a Palladium TV appearance and then going on tour. Dates like that are set up to coincide with a new release. We get booked into promotional slots on television and so on in anticipation of a record but when the time comes we may not be too knocked out with what we've got on record, so what can we do? Put it out and then say we didn't think it was going to make it anyway? In those circumstances I'd sooner not put out anything."

John confessed to a certain puzzlement over a press interview by Scott in which Scott indicated that the next tour could be their last. "No, we have no plans for quitting. We aim to broaden our market by doing cabaret touring abroad in Germany, say we can do that pop concerts but there's a limit to the number of pop concerts and tours you can do in your base country. It's not possible to tour Britain three or four times a year. Which is why we'll like to do cabaret. For England is our base. My wife is going to have our child here and then I guess when it is 21 it will have to choose between America and British citizenship. I don't mind either way. I always used to be the America or the one of the group but now I don't know. I'm confused. On this last trip to the States I didn't feel quite so knocked out. I guess I'm happier than I thought living in England."

DAVID GRIFFITHS



THE WALKER BROTHERS—an unusual Dezo Hoffman shot. John talks to RM's David Griffiths and tells fans that the group will still be appearing for concerts. (RM Pic)

## Can you think of a name for Gene's dog

**BECAUSE IF YOU CAN THERES A PRIZE IN IT FOR YOU...**

THE young man pictured here you'll recognise as Gene Pitney. The canine bundle, wearing a tartan collar, is his new pet, a sandy coloured, long-tailed puppy which is actually a cross between a Labrador and a collie. A fan handed over the dog to Gene during his recent trip to Scotland and Gene was so knocked out with it that he made immediate arrangements for it to be shipped to America, ahead of his own return, so that it can become acclimatised with Gene's wife Lynn.



GENE PITNEY with doggie

So far, so good. But Gene does have a problem with the little dog. The fan wanted it to be called "Sir Jasper". But as Gene points out: "How can you shorten that to a usable name around the house? I can't run after a dog calling it 'Sir', now, can I?"

And Gene hit on the

idea of asking YOU, readers of Record Mirror, to think up a suitable name for his new acquisition. A catchy name, if you please... something that Gene can easily pronounce! Could be something to do with Gene, or the dog. He's

autographed a couple of LP's for the winner, but in the event of a tie there'll be other albums, signed, available. I'll forward all your letters, which should be addressed to: Peter Jones, Record Mirror, 116 Shaftesbury Avenue, London, W.1.



An unusual photograph of a famous singer during his stage act. Do you know who it is?



# Those kinky scenes in Elvis' new film!

WITH two Elvis Presley movies already completed, there was a little confusion as to which would go out next on general release here. Turns out to be "Easy Come Easy Go", a Paramount film, produced by Hal Wallis, with Elvis co-starring with Dodie Marshall, and (naturally) sundry other highly-attractive birds.

In glorious Technicolor, Elvis this time plays a Navy lieutenant (Tad Jackson) who enjoys his dangerous work as an underwater demolition man . . . but also anticipates his soon-to-be return to civilian life.

The pictures on this page reflect the type of scenery lined up for fans this time . . . a review of the film will appear in next week's Record Mirror. But a breakdown of the plot shows Elvis engaged in some hair-raising adventures, underwater yet! And there's a search for buried treasure which brings out the worst in the baddies and the best in the goodies. And, without giving away the ending, I can reveal that if one thing doesn't work out well for Elvis—well, there are signs that something else works out exceptionally nicely, thank-you.

El DOES find time to sing and swing. And the background music score was composed and conducted by Joseph J. Lilley.

—PETER JONES



No wonder Elvis is whistling, with all that expanse of female leg, thigh, etc. around him. But just WHAT are they all doing?



In complete frogman gear, Elvis chats to a couple of delicious blondes just before he leaps in the water.



In uniform (not the fashionable type), El bursts into song and guitar playing. It's a bass guitar by the way . . .



Some kind of kinky action painting going on here—El looks on with interest at his mate smearing paint over a scantily clothed young lady.



A load more paint-smeared people, mostly female, but with their faces strangely paint and smear-free. Elvis is beginning to look amazed . . .

# THEY HAD A GREAT RECORD, NO OBVIOUS OPPOSITION, BUT MISSED THE TOP

# WHY?

## JEREMY WALSH TALKS OF THE REASONS BEHIND THE BEATLE MYSTERY

SO the Beatles didn't reach number one with "Penny Lane"/"Strawberry Fields Forever" — so what? In terms of pop music, a world shattering event? Or just something inevitable? The Beatles themselves must have been holding their breaths every time one of their discs was issued — even they, in all the full flush of success — unique success — couldn't have been so concerned as to think the phenomenal string of top hits would be eternal.



Here are the BEATLES, as they are now (we think)

Their first number one was "From Me To You", their last "Eleanor Rigby" — in between they had hit-and-rockers like "I Want To Hold Your Hand", "I Feel Fine", songs for the Mums and Dads like "She Loves You", songs for the kiddies like "Yellow Submarine", songs which became rhythm and blues standards like "Day Tripper" and snarks which had their own whimsical brand of introverted emotion, like "Help!" and

"We Can Work It Out". All brilliant songs.

And despite Engelbert Humperdinck getting the best Beat The Beatles story of all it wasn't really Engelbert's mommy "Release Me" that kept the Beatles off the top. It was the Beatles themselves.

And "Penny Lane", a clever pretty, catchy pop record, should have been about love, emotion, happiness, unhappiness — not about their home town which everyone thought they had disowned. It really is ridiculous that the group who have made so many BRILLIANT tracks, on singles or LP's, should release a relatively uncommercial single. Certainly, neither "Yellow Submarine" nor "Eleanor Rigby" was about love or emotion, nor "Paper Back Writer" but they didn't exactly sell like "She Loves You" or "Help!" — I bet the next Beatle record will be about love, girls, emotion.

Also don't say that the Monkees have anything to do with any falling off of Beatle success. Much as I like the Monkees TV show, the Beatles have more to offer, had more to offer and will have more to offer. When the Monkees write like "Yesterday" "Eleanor Rigby" I'll re-think about it.

Perhaps one reason that the Beatles sales are falling is the obvious loss — and inevitable loss — of youthful enthusiasm. No doubt the Beatles would laugh if any one told them to reject youthful enthusiasm into their records, but if they could listen objectively to their earlier records I don't think they could then they would see why they sold so many records. They sound as though they're enjoying

singing and playing, all the words are fresh and their voices are rough and undeniably appealing, and the enormous talent of the group is shining through. Now, their clever polished records have so much more happening, so many more subtleties and so much less youthfulness. And the Beatles market is still with young people. Jazz and classic and R & B and soul and rock fans will never ever buy their records — their songs maybe, by some one else.

I just hope that no one treats the Beatles failure to reach the top the same way as the Stones were treated with "Mother". After all no one has the divine right to top the charts. Even when Elvis was the undisputed king of the record world between the years 1957-1962 loads of his records didn't get to the top.

One last reason for any drop in Beatle popularity must be their lack of attention to their fans. They act, look, and probably talk with just much regard to their fans and although no one except their fans blames them, much fan worship must have been switched to more attentive idols.

That's all but if you have any reasons why you think the Beatles didn't get to the top, why not write and tell me and I'll print your letters.

JEREMY WALSH



# WIN

## THE BYRDS — WHY ARE THEY SO BIG? ASKS BILL HARRY

THE flying BYRDS. They are an enigma. Despite lack of chart success for so long a period they still have a very powerful reputation in Britain and on the Continent. Why? They had a massive international hit with "Tambourine Man" — but name me a competent group who wouldn't have topped the charts with that particularly strong number at that particular time — but a lot of other outfits had Number One hits and seemed to have shrunk in size and prestige, or even vanished altogether.



Why the Byrds? Why are they so big? They appeared at the Speakeasy Club in London, Margaret Street and chaos reigned, complete and utter chaos. Captain's crowds of fifteen-seven people like MIKE CROSBY of THE KINKS couldn't get in to see them. THE BEATLES booked a table. The musical press turned out in full force, as far as the Continent was a damp squib. As a group they are fair, probably less talented than half-a-dozen unknown groups in any major city in the British Isles.

THE BYRDS (RM Pic)

Nevertheless, I am not usually one for criticising anyone in show biz, so I'll move on to my conversation with their co-manager KIDIE TICKNER. Actually, Kidie will be the first one to admit that they're a difficult group to handle. When they went for a photo session with NICKY WRIGHT chaos once again reigned. CHRIS HILLMAN kept disappearing during the session whilst JIM McJULIAN whined away at his time carving holes in the wall with a sick-knife.

As a group they are fair, probably less talented than half-a-dozen unknown groups in any major city in the British Isles. An enigma. Yes! Nevertheless, I am not usually one for criticising anyone in show biz, so I'll move on to my conversation with their co-manager KIDIE TICKNER. Actually, Kidie will be the first one to admit that they're a difficult group to handle. When they went for a photo session with NICKY WRIGHT chaos once again reigned. CHRIS HILLMAN kept disappearing during the session whilst JIM McJULIAN whined away at his time carving holes in the wall with a sick-knife.

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**THE MOVE**  
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**EARL HARRIS**  
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**THE CASINO ROYALES**  
When I tell you that I love you HLU 10122

**DECCA**



# Hearty Harry talks of his first big hit...



HARRY SECOMBE seen during his recent trip to entertain British Forces Overseas. He's seen here in Singapore—on a fork lift truck!



## INCE HILL

### RCA THIS WEEK

E  
ss grow



#### THE MONKEES

A little bit me, a little bit you

RCA 1580



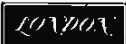
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45 rpm records

**POOR** old Harry Secombe!

Hardly the way I'd ever expect to open an article about the incredibly jolly and invariably boisterous Mr. S. but the fact is that when I dropped into his dressing room in the BBC's Lime Grove Studios (where Harry was waiting to make his first appearance on "Top Of The Pops") he was clutching his stomach, looking worried and sounding subdued. He even made a morbid suggestion that it would make a good story for me if he were to collapse and be unable to make the show.

All the same, he LOOKED quite healthy. "Ah, that's just the sun tan, you see. I've just got back from the Far East, entertaining soldiers, and I must have picked up some bug out there."

It's Harry's second dose of suffering

lately, while playing in "Pickwick" in New York he was laid up with mumps. "I was only off for two weeks, went back to the show for the last few days before it closed. Perhaps I shouldn't have. Took me eight weeks to get over it. I was very ill—debility, lassitude and all that—when I came home.

Now that Harry has got into the Top Ten for the first time in his life you might think he'd been given a big mental tonic by appearing on "Top Of The Pops". Well, you'd be wrong. He was apprehensive: "I don't know what the audience is going to think of a father-figure like me. I don't understand the pop scene at all. Got a couple of teenage kids myself so I hear pop all day long at home. But after being in the artillery during the war, the noise doesn't bother me. Some of

it's really enjoyable, like those clever and sophisticated Beatles songs. They write great tunes.

"And you know, I think melody's coming back. When Johnny Franz at Philips played me Charlie Chaplin's "This Is My Song" I thought it was wonderful — Chaplin certainly knows how to write a song for a comic, doesn't he? Though I don't make many singles — there's no point in doing a lot, my voice doesn't suit most pop — I agreed to do this one. Taste goes in eyes, the focal point shifts occasionally, and it looks as though bald heads are popular. So I recorded "This Is My Song" with its lovely Neapolitan sound — it doesn't jump about like so many pop songs of today. Then I went off to the Bahamas for a little holiday. There I heard that Pet Clark had done the song so I thought that would be the last the world would hear of my version.

"Now here I am about to face a pop audience." Harry went on "Top Of The Pops" both nervous and unwell. The audience gave him what amounted to an ovation. Harry stopped feeling nervous. He was delighted. And felt a good bit better.

DAVID GRIFFITHS

# 'Best of' bargain albums this month from 2 girls— JOAN BAEZ AND CONNIE FRANCIS

**JOAN BAEZ** "Portrait of Joan Baez" There But For Fortune, Don't Think Twice It's Alright; The Trees They Do Grow High; Copper Kettle; Mary Hamilton; Plaisir D'Amour; Colours; Georgia; Farewell Angelina; All My Trials; It Ain't Me Babe; We Shall Overcome (Fontana TFL 6077).

**MANY** of Joan's singles are included on this beautifully-presented album which has a double-choir sleeve, back and front, plus a booklet inside. You've probably heard most of the songs here, but for special recommendation try "There But For Fortune," "Plaisir D'Amour" and "Farewell Angelina".

★★★★  
**CONNIE FRANCIS** "The Best of Connie Francis" — Who's Sorry Now; Lipstick On Your Collar; My Happiness; Stupid Cupid; Carolina Moon; Everybody's Somebody's Fool; Mann, Together; Among My Souvenirs; He's Got a Good Lovin'; My Heart Has a Mind of It's Own; Robot Man; Where The Boys Are; My Child; Jealous Heart; Many Tears Ago (MGM C 8041).

**THIS LP** isn't for staunch Connie Francis fans as they will have all of these sides already. It's strictly for members of the nostalgia set (like me) who get memories flooding back at the sugary strains of "My Happiness" or the sophisticated rockers like "Stupid Cupid" and "Lipstick On Your Collar". Ah yes, horrid school memories flood back. Connie's voice is undeniably good, and as familiar as Bing Crosby's—despite never having bought or kept a Connie record. I feel a certain pleasure at hearing this LP which I shall keep.

★★★★  
**JENNETT AND FOUNTAIN** "The Fountain" — Just in Time; When I Fall in Love; Taking a Chance on Love; Without a Trace; Excitability; Soul on Soul; Pennies From Heaven; Lost to the Stars; There's This Will Survive; Another Day (Broadway); Of Man River (MCA 62254).

**FOR** the swing set, here's this week's top LP. The two marvellous names and an exciting and clever selection of songs. Audience reaction is an expected, but doesn't dominate the record.

★★★★  
**JERRY STEVENS** "So This is Love" — So This is Love; Whispering; Jane; World Without Love; Here Today, Gone Tomorrow; Love is the Reason; Give Me Your Hand; The Long Night; Hello Young Lovers; Come Now; Who Can I Turn To (CBS 62551).

★★★★  
**A SWINGING** and interesting new LP, the record scene's first singer who is saved over by Dusty Springfield on the sleeve notes. Her very cool and complex music is very cool and can't hold—she should be hearing lots more of this.

★★★★  
**JOHN JANKOWSKI** "So What's New?" (Mercury 20181 MUB).

**ALTHOUGH** there are the inevitable shades of "Walk In The Sun" (Fates) note, the LP is very definable and complex piano music. Great on Radio 398.

★★★★  
**JACK HEVERE AND THE RAINBOWS** "Good Thing" (CBS 62861).

**A powerful** American group who don't mean a light here—their music is probably that the British influence is still prevalent in most white US groups, although they might not care to admit it. Yet there is a quite noticeable and are America's equivalent of the Rolling Stones, sound-wise at least.



You must all remember CONNIE FRANCIS whose nostalgic LP is reviewed here—also here's a pic of JOAN BAEZ who has an excellently produced album out too, both for release this month.

## rapid reviews

**ANOTHER** HANK WILLIAMS LP on MGM called Love Songs, Country And Beyond, is issued (MGM C 8040) and it has no less than eighteen tracks on it. Another C & W LP, this time from attractive WANITA JACKSON, and it's The Country Music Hall of Fame on Capitol T 2666—interesting sleeve notes from Wanda on a record which is a fine—yet entertaining tribute to six great country names. THOMAS ENLIMITED have had some success in the past, and their "You're Gonna Hear From Me (66)" is out on Liberty LBY 1350 — it features several movie themes, excellently performed including "Arabesque", "Misty" and "Copy Cat". A different kind of instrumental record. Look Mum No Hands, which is the latest Joanna album from MRS. MILLS. Fourteen jovial tracks, pounded out on the keyboard in vigorous and sometimes gentle style (Telephone TMC 7020).

**FOR** more raring fans, the film soundtrack from "Grand Prix" will make interesting listening. Try it on MGM C 8037. LYNN AND GRIFFIN MCKEY take a selection of songs, some folksy, some pop — their high-pitched clever vocal style is quite nice if you're folk minded. BILLY EKSTINE, he of the distinctive voice, turns up on Tamla Motown with "My Way" (it's a great LP) this, but whether or not it'll sell, I hope to (EMI 11646). ADAMO reaches the top of many continental charts and all of his hits are re-released on "Hits of Adamo" (MCA 62301) and this should be great for all those girls who love the continental types.

**JAN** WHITEHEAD has changed from his "You Turn Me On" style to some "Mod Mod Music Hall" which is the apt title of his new LP. Can't see it selling too well but it's quite interesting (Starline SL 1000). If you like Tony Bennett and you like trumpetist BILLY HACKETT then you'll doubly like "Tony Bennett's Greatest Hits" which Bobby Darin working with Vic Damone plays, all tracks beautifully recorded. Also, try "Blue Guitars" if you fancy some really old (1927-9) jazz guitar — in the shape of EDDIE LANE and LONNIE JOHNSON with LARRY BRANTLEY and his orchestra. Nice, rare, and so good (Capitolhome CMC 7019).

**SOME** most entertaining issues on the value-for-look Marble (MCA 647), featuring the distinctive voiced one on some of his biggest hits—like "Venus in blue jeans", "Image of a Girl", "Go Ahead and Make Myself at Home" etc. A well-grounded talent that has already spanned seven years with a lot more to come. And there is a composite set of "Hits From The Jay League" and "The Rockin' Berles and the Sorrows" (MCA 650), evenly spread and including the fine "Tossing And Turning" and "He's in Town" and "Take A Heart".

"Bliv" of Joe Brown (MCA 651) features the Lincolnshire-born Cockney on "Sea of Heartbreak"; his "Spanish Hit", his "Mexican Tarantella"—perky singing and high-skillful guitarists, Kenny Ball and his Jazzmen" (MCA 652)—well, the generous white-hot ballad swines as ever like mad, drawing the spotlight around one of the most compact and versatile trad outfits in the world, from the San item Stranks, an "Around the World" collection (MCA 654), which, aside from its cascading style through Italy, Vienna, Ball, Ball, Spain, and Ohio, lavishes late-night listening. For his-band collectors, "The Golden Era" by Tommy Dorsey orchestra—and the important point about this distinctive collection (MCA 655) is that the tracks have not been re-released—and it also proves that the TD sound lives on.

"The Band 1 Before in Tivvau, Vol 2" (MCA 666) features the Norte Americanos on Mexican folk music which is really a nice care of Dialecto, pure jazz and a dance beat that chirrup along nicely. Tribute to a C and W great is "I Remember Jim Reeves" by Bobby Bond (MCA 647), recorded in Nashville and featuring non-coppy workovers of Hevelian bits up to "Blatant Drums".

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## READERS' CLUB



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Harold Haage, 18, Hakonset F. Bergen, Norway Stars — Stones, Yardbirds, Byrds, Kinks, Donovan, Dylan, Hobbs and interests—Gaits and dancing. To get letter from him.



Graham Clarke, 20, 49 Dewley Way, Guildford, Surrey Stars — Dylan, Baez, Donovan, Beatles, Johnny Cash, Jimmy Smith, Buster Keaton, Juliette Greco, Hobbs and interests—Art, poetry, jazz, folk, films, autobiography and animal, cinema, drama.



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

# Two Aussie tips—Frank and Normie Rowe, plus a driving new Monkees. Also a distinctive Move, and a Guardsmen follow-up



Three Aussies together—namely NORMIE ROWE, PATSY ANN NOBLE and FRANK NIELD—Normie and Frank have new discs this week—both tipped for the charts.



THE MOVE

THE RED SOLEARS turn in a fairly brisk rendition of a useful sort of song (Mountain Home Columbia 1010) but not very dramatic. THE CITY SMOKE, on Sunday Morning (Mercury MF 927), perform well on a rather good song, but again it misses the vital difference. Not struck on MAJLY LOVE and Last This Burton Lane (Mercury SS 2006) mainly because her obviously good voice is rather hidden by the scuffling backing. Potential hit maker BRIAN AUGER comes up with "Tiger" (Columbia DB 8182), with plenty of organ and plenty of smoothed vocal and rather a carefully sexy theme. Nice song from SEAN DUMPHY on If I Could Close (Pye 1728) in a disreputable sense sort of what sort of Dionysianish DONALD PEELERS sorts out a ballad "Turn The World Around The Other Way" (Columbia DB 8182), with his usual charm and consistency. For the folk fanatics a surprising mixture of JUDY COLLINS and the Beatlesque "In My Life" (Elektra 611) must excite them.

HAROLD HARRAGE on "You Made Me So Happy" (President PT 120) is in good soulful vein but the song may be a bit too disjointed for checking. THE LARKS OF EBEN (Pye 17278) set a bit straight and fast moving workover on "7" with a corny musical arrangement. From HAMSEY LEWIS (123) the old Len Barry hit dressed up in swinging near jazz discotheque style (Chess 8055) (Queen) "Dark Rangers" soccer star MARK LAZARUS comes up with a cheerful lark.

## rapid singles

John of Love for his club (GPI The Greatest) (Eternak 10MS 108) which must sell well down Shepherd's Bush way and among his singer mates. Quite liked THE GASS and Dream (Isby) the old Roy Orbison song (CBS 202647) but it can hardly be a hit this time round. BLOOMING DEVILO, on "Moon Field Saving Time" (Fontana TF 814) hurries along on an old time cak, sort of sandivillian good time music very infectious. Theme from THE TV's Robinson Crusoe comes up with strange and horns (Phillips BF 1582) by the FLORENCE HINDON DICKEN TRIA. Bluesy promise. Tom CHRISTIAN WARD on "A Girl I Used To Know" (Decca F 12593) quite a ballad of a ballad (1957 comes in Winchester Cathedral). HANK JONES, OLIVER NELSON and a Satchmo—maiming. HARK HERRY (Pye Pop 1584) I commend, with earnestness. THE FLIES on "House of Love" (Decca F 12604) because it's darned spirited and barred good. Rather a routine ballad, well penned, by KEN STREET (Fontana TF 810) ("Here Today) and Gene (Tomorrow) Trumps star CHET HAKER joins the now ridiculously overcrowded "All" battle with airmas (Fontana TR84).

FRANK NIELD: Out of Nowhere, And I Always Will Do (Columbia DB 8184). In a way, Frank back to square one, but that's not meant in a nasty way. An odd, dressed up expert, with touches of yodelling, and a stack of personable singing — almost as if he said: "Right, let's do another 'I Remember You' Fine arrangement, too, with a stack of spirit. Flip. Rather repetitive sort of sentimental ballad.

NORMIE ROWE: Going Home, I Don't Care (Polydor 34159). An other of those bumble-bick type of songs — and Normie said a well enough last time out to suggest that he'll make the fifty this time. His personal appearance, like Curious Instrumental sounds swell the sound. Normie sings clearly and directly. Flip. Rather gentle, vocally, and not really such strong material.

THE MOVE: I Can Hear The Grass Grow (Wave The Flag And Stop The Train) (Pye 1717). Very good and as commercial as "Night Of Fear" (initially it's a good effort from Ray Wood and the chuggingly persistent brass will help it a lot. There's something very distinctive and recognizable about this sort of just can't put my finger on it, though. A compact heating backing. A big hit. Flip. Another original song but a (ride) vance, tube-wise.

THE MONKEES: A Little Bit Me, A Little Bit You; The Girl Next Door (RCA Victor 1580). Not, for me, as directly commercial as "Healer", but that fault is matched by the increased musical output. Obviously a number one... obviously. Rhythmically it's something of the "La Bamba" type, persistent and driving... the vocal harmonies are more intricate, good organ break. And at least different. Flip. A strong Mike Nesmith song and a very strong arrangement.

THE ROYAL GUARDSMEN: The Return Of The Red Baron. Sweetmeats Slide (Starline SS 2010). Here we go again, as they say. First, I don't understand why the original Snowy scene hit it so big here, but this is in the same vein, with changed lyrics, and it'll be another hit. But you don't analyse this sort of thing, you just accept it.

THE HEDDLERS: What'll I Do, Delicious Lady (Phillips BF 1577). Phillips are excited about this — reckoning it's the big breakthrough for this so under-rated group. It'll no longer most of the way — a lively performed treatment of the Irving Berlin side, winning a lot, and phrased with a sort of deprecacy that could check... given the plea, commercial sounds. Flip. A more complex production all round.

STEVE WONDER: Travin' Man; Hey Love (Tama Music 602). Here is Steve on what appears to be a deliberate commercial kick. A fair enough ballad-with-beat, but the sort of thing that anyone could have sung. However, it matters little. He's been having chart success and this is merely likely to pull in more potential buyers. Good performance. Of course.

BOBBY GOLDSBORO: Too Many People; Goodbye To All You Women (United Artists UP 1177). Note to Goldboro fans: do NOT tipping this. It'll sell against Bobby. It's an great voice on a good song. But I doubt if enough will buy it to register. Now give me some.

GENE LATTER: Always, A Woman Called Barrow (CBS 202655). Hitherto winning version of the side... the sort of powered effort that could while the song Gene rights into the charts. He sings excellently. The backing matches his cleverness.

ROGER MILLER: Walkin' In The Sunshine; Home (Phillips BF 1560). Well-penned cowboy song, with fewer gimmicks — actually it's just missed a fifty tip. Given the plugs it could prove the wrong one.

SHIRLEY BASSEY: If You Go Away; Give Him Your Love (United Artists UP 1176). Rather a disjointed ballad which could hold it back... but the performance and the drama... something else. Very good.

JACQUES DUTRONC: Let Cactus, L'Espace D'Une Elle (Vogue 3021). Big, big building, French-language ballad with heat but with some of the corner faults of early rock records. A stance mistake.

VINCE HILL: If You Knew; Hue Velvet (Pye 17293). Tremendous show by Vince — but it's an old recording issued to come in on the Edelweiss' trick and experience shows this doesn't often work. His voice remains truly distinctive.

# ELVIS

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# NEW SMASH SOUL TEAM— WEXLER JNR & WEXLER SNR!!

**D**ON'T be surprised if the Atlantic label's most soulful producer soon turns out to be a 15 year old white chick! Honestly, I'm not kidding Anita Wexler's name. Daughter of the label's vice-president and "Billboard's" Music Man of the Year, Jerry Wexler (Britain's Sir Edward Lewis won the award the previous year!) At the moment Anita's working with a group called The Chosen Few ("but we're going to change the name"). The group's white, but, she says, "very soulful". Anita's greatest idol? Otis Redding. And when we all had dinner in London last week with Otis, no need to tell you who Anita made sure she sat next to!

Actually, she's such a good judge of material that Jerry asked her advice before finalising his fantastic new album by Aretha Franklin. After some six fruitless years with Columbia, Aretha's got a smash with her first single for Atlantic. The hit? "I Never Loved A Man (The Way I Love You)". Jerry produced it himself. And it's given him a new lease of life. "They can't keep me out of the studios now," he told me. He's also extremely excited about the new backing group of musicians he's discovered. Down in the Deep South. At a place called Muscle Shoals. "They're so funky. They make some of our New York session men sound like night club musicians! And we're using 'bead' arrangements nearly all the time. We use this band on all the new Wilson Pickett sides, too!"

## OTIS — A REALISTIC ARTISTE

I found Otis Redding to be one of the most realistic recording artistes I've ever met. Quite refreshingly honest about his records and performances. And he's always coming up with ideas. Not only for his own records. But for other Atlantic and Stax artistes, too. Plans for his future 'A' sides sound great. He sang extracts from several of the songs and arrangements to me over the dinner table at Kettners.

Incidentally, Otis' latest album re-features Carla Thomas. It's called "King and Queen" I'll be out here very soon. As well as a 'live' LP of the Stax touring show, engineered by Tommy Dowd.

It has to be Atlantic week. What with everyone being in town. And the show working to packed houses everywhere. Special praise from me for the superlative Booker T and the MG's. One of the greatest rhythm sections there has ever been. Of the acts appearing here for the first time, I must single out Sam and Dave. They lived up to everything we'd heard about them. I particularly dug their ballad. And, from one compere to another, I thought Roscoe was the most thoroughly professional emcee of his particular kind ever to work here.

My one criticism of a simply terrific show? If anyone else had asked me "let me hear you say 'yeah' one more time" or "do you feel all right?" I'd have screamed!

## RECORD OF THE WEEK

● Due to circumstances beyond my control, I haven't had the chance to mention many recent releases. So let's try to make amends now. Two superb (and completely contrasting) sides share my Record of the Week spot.

★ The Four Tops' "Bernadette". I heard this about ten times a night when we were on tour together. So I know it well by now. It may take a few hearings to get through to you. But once it does, I'm sure you'll agree it's one of their best ever performances. And one of their most commercial. An "all-market" record, as they say.

★ The Mamas and The Papas' "Dedicated to the One I Love", another record that won't hit you first time. It's a beautiful, gentle, moving sound that is probably my current 'fave' rave late night hang-up. Very sensitively sung and great production by Lou Adler.

● Of other recent releases, try these—

★ James and Bobby Purify's "Wish You Didn't Have To Go". It's lively, happy raver. Even groovier than "I'm Your Puppet".

★ Martha and The Vandellas' "Jimmy Mack". Maybe you noticed I never mentioned "I'm Ready for Love". To me, it sounded like a rejected Supremes' song. With Martha always my special favourite. Tamla still doing a bang-bang impersonation. Jimmy Mack is much more my Martha. You'll see I hope.

★ Bonnie Thumler and Ruby Waters' "Make Love to Me". The best soul record of its kind. Great groove. Terrific performance.

★ Garland Mims' "All About Love". The most underrated singer I can think of. Notice how he's one of the few coloured soul singers to feature white material. This song is by Jerry Ragavoy (who is again responsible for the great production) and Mimi Simon. Gar's Sherman did the arrangement.

★ The Living Spirituals' "Hating Be Home Soon". All their imitators lay in the wasteful, gaudy music bag. But the Spirituals develop musically with every record.

★ Jimi Hendrix' "Experiences" "Purple Haze" on only one hearing, not as instantly commercial or catchy as "Hey Joe" but still probably scum on the And you. This is on Kit Lambert's new label Track Records (correct name). This column salutes Kit and wishes him every success.



Here are the dynamic trio THE PEDDLERS, who we have been raving about in RM for the past 18 months. Their latest smash revives the old HEVING BEELIN number "What'll I Do" — and they have their first album released in the near future entitled "The Peddlers At The Pickwick". This album was recorded in London's famous Pickwick Club where they have been resident for some time. PETER MURRAY, a close friend of theirs, has written the sleeve notes — and A & R it man JOHNNY FRANK, who has been responsible for so many No. 1 hits, has tremendous faith in them. The boys are JOE PHILLIPS from Bourneville — a former member of THE SAINTS, the group's organist; TAB MARTIN from Brighthelm, Yorkshire, ex-TORNADO on bass and Liverpool's THEVIE MORRIS on drums. A few years back the boys had two chart entries with "Let The Sun Shine In" and "Whatever Happened To The Good Times" — with all the radio promises the boys have for their new release (the 'good times' could well be back with them).

## names & faces

by PETER JONES



I don't honestly know whether the Chants' latest "Ain't Nobody Home" (like their last) will make the charts. The Chants and the charts must, however, be hand in hand sometime soon... they've had Rexha Bradwick rooting for them from Parliament and Liverpool for ages and, more pertinently, they've had American visitors like Herbie King saying: "They're better than most of our middle back home." What they really need, of course, is exposure on something like the London Palladium show. But that's hard to get unless you have a hit record, which is hard to get unless you have the TV shows etc. etc. I hope this original circle can be sorted out because the Chants have a darned professional set. And they sound fine.



This is Larry Cunningham who has started a good run of sales on his "Don'ts Paradise" on King. His first big hit, of course, was "Tribute To Jim Reeves", which put this 27 year old Irishman right in the public eye. He's a real all-rounder of the business. He's been singing since he was nine, plays violin and accordion, plays baritone sax with his group, the Nights Away. He's appeared at the Carnegie Hall, New York... tribute to the fact that in the Billboard Poll for Ireland of last year, the places were: 1. Larry Cunningham; 2. the Beatles; in Ireland, his "Lately" Lately jumped to number one after it's own "A" side. "There's That Smile Again" had been there for nine weeks!



Here's a new group, from Hertfordshire (Mush Haddam is the exact location) — they're The Mirage and their newie on Philips is "Hold On", written by Group member and drummer Dave Hayes. I rather liked it and so do a lot of folk in the business. Take a look at the gent second from the left. See any family resemblance? He is, in fact, Clive Sarstedt. Brother of crawfish film-making Eden Kane. He plays lead guitar with the group. Rest of the membership: Eric Murray (bass) and Stuart Pele Allen (vocals and tambourine). Patrick Ambrose (rhythm guitar). Dictionary definition of a Mirage: optical illusion in which images of distant objects become visible by refraction of light. Doesn't apply really!

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- THERE'S A KIND OF HUSH\* 3 (4) Herman's Hermits (Mercury)
- PENNY LANE 4 (4) Beatles (Capitol)
- I THINK WE'RE ALONE NOW 5 (4) Tom Jones (Parrot)
- SOCK IT TO ME BABY\* 6 (4) Mitch Ryder and The Detroit Wheels (New Voice)
- FOR WHAT IT'S WORTH\* 7 (4) Buffalo Springfield (Atco)
- MY CUP RUNNETH OVER\* 8 (4) The Ames (RCA)
- THIS IS MY SONG\* 9 (4) Brenda K. Starr (Mercury)
- STRAWBERRY FIELDS FOREVER\* 10 (4) Beatles (Capitol)
- SOMETHIN' STUPID\* 11 (4) Frank and Nancy Sinatra (Mercury)
- CALIFORNIA NIGHTS\* 12 (4) The Turtles (Atlantic)
- BERNADETTE\* 13 (4) Tom Jones (Parrot)
- A LITTLE BUT ME A LITTLE BIT YOU\* 14 (4) Mink DeVoe (Mercury)
- RETURNS OF THE RED BARON\* 15 (4) Royal Guardsmen (Mercury)
- I NEVER LOVED A MAN (THE WAY I LOVE YOU) 16 (4) Aretha Franklin (Atlantic)
- JIMMY MACK\* 17 (4) Martha and The Vandellas (Tamla Motown)
- 510 STREET BRIDGE SONG\* 18 (4) Harper's Bizarre (Mercury)
- UP'S AN' DOWN'S 19 (4) Paul Revere & The Raiders (Atlantic)
- I'VE BEEN LONELY TOO LONG\* 20 (4) Young People's Theatre (Mercury)
- BABY I NEED YOUR LOVIN'\* 21 (4) Johnny Rivers (Mercury)
- WESTERN UNION 22 (4) The American 400s (Mercury)
- BEYOND THE HORIZON\* 23 (4) The Beatles (Capitol)
- THEN YOU CAN TELL ME GOODBYE\* 24 (4) The Beatles (Capitol)
- LOVE IS HERE AND NOW YOU'RE GONING 25 (4) Supremes (Tamla Motown)
- DARLIN' BE HOME SOON\* 26 (4) Lavin' Spontools (Kama Sutra)
- THE BEAT GOES ON\* 27 (4) The Beatles (Capitol)
- SWEET SOUL MUSIC\* 28 (4) Arthur Conley (Mercury)
- THE LOSER (WITH A BROKEN HEART)\* 29 (4) Gary Lewis (Mercury)
- NO MILK TODAY\* 30 (4) Herman's Hermits (Mercury)
- NIKI HOEKY\* 31 (4) The Turtles (Atlantic)
- EPITOME TO DIPPY 32 (4) The Turtles (Atlantic)
- THE HUNTER GETS CAPTURED BY THE GAME\* 33 (4) The Beatles (Capitol)
- TELL IT TO MY FACE\* 34 (4) Keith (Mercury)
- WITH THIS RING\* 35 (4) The Beatles (Capitol)
- PUCKER UP BUTTERCUP\* 36 (4) The Beatles (Capitol)
- DIRTY YOUR EYES 37 (4) The Beatles (Capitol)
- MORNINGTOWN RIDE\* 38 (4) The Beatles (Capitol)
- TRAVELLIN' MAN\* 39 (4) The Beatles (Capitol)
- LAWDY MISS CLAWDY 40 (4) The Beatles (Capitol)
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- IT TAKES TWO\* 45 (4) The Beatles (Capitol)
- WHEN SOMETHING IS WRONG WITH MY BABY 46 (4) The Beatles (Capitol)
- THE LOVE I SAW IN YOU WAS JUST A MIRAGE\* 47 (4) The Beatles (Capitol)

## TOP L.P.'s

- SOUND OF MUSIC 1 Soundtrack (RCA)
- MONKEES 2 The Monkees (RCA)
- COME THE DAY 3 Secrets (Columbia)
- BEST OF THE BEACH BOYS 4 Beach Boys (Capitol)
- BETWEEN THE BELTIONS 5 The Rolling Stones (Decca)
- FOUR TOPS (LIVE) 6 Four Tops (Tamla Motown)
- GOING PLACES 7 Herb Alpert (Mercury)
- S.R.O. 8 Herb Alpert and The Tijuana Brass (Mercury)
- HAND CLAPPIN' - FOOT STOMPIN' - FUNKY BUTT - LIVE! 9 The Beatles (Capitol)
- BOB DYLAN'S GREATEST HITS 10 Bob Dylan (CBS)
- A HARD ROAD 11 John Mayall (Mercury)
- DOCTOR THIVAGNI 12 Soundtrack (Mercury)
- SURFER GIRL 13 Beach Boys (Capitol)
- TRINI LOPEZ IN LONDON 14 Trini Lopez (Mercury)
- TROGLODYNAMITE 15 Frank Zappa (Mercury)
- IMAGES 16 Walker Bros. (Mercury)
- HALL OF FAME 17 Electric Blue (Mercury)
- DISTANT DRUMS 18 Jim Reeves (Mercury)
- GENTLE SHADES OF VAL DOONICAN 19 Val Doonican (Decca)

## 20 FIDDLER ON THE ROOF\*

- MANJOVANI'S GILDEN HITS 21 Manjovani (Decca)
- GOLDEN HITS 22 David S. (Mercury)
- SUPREMES A GO GO 23 Supremes (Tamla Motown)
- THAT'S LIFE 24 Frank Sinatra (Mercury)
- FOUR TOPS ON TOP 25 Four Tops (Tamla Motown)
- COLOUR MY WORLD 26 Pat Clark (Mercury)
- A QUICK ONE 27 The Who (Mercury)
- TEMPTATION'S GREATEST HITS 28 Temptations (Mercury)
- COLLECTION OF BEATLES OLDSIES 29 Beatles (Parlophone)
- BEST OF JIM REEVES 30 Jim Reeves (RCA)

## TOP E.P.'s

- FOUR TOP HITS 1 Four Tops (Mercury)
- MORNINGTOWN RIDE 2 Mink DeVoe (Mercury)
- HITS FROM THE SEKKERS 3 The Seekers (Columbia)
- FOUR TOPS 4 Four Tops (Mercury)
- BEACH BOYS HITS 5 Beach Boys (Capitol)
- GREEN SHADES OF VAL DOONICAN 6 Val Doonican (Decca)
- BEST OF BENNETT 7 Tony Bennett (Mercury)
- IMAGES 8 Walker Bros. (Mercury)
- NUMBER ONE 9 Frank Zappa (Mercury)
- ANDY'S NEWEST HITS 10 Andy Williams (Mercury)

## 5 YEARS AGO

- WONDERFUL LAND 1 The Beatles (Capitol)
- DREAM BABY 2 Ray Robinson (Mercury)
- TELL ME WHAT HE SAID 3 Helen Shapiro (Mercury)
- ROCK-A-HULA BABY; CAN'T HELP FALLING IN LOVE 4 Elvis Presley (Mercury)
- HEY BABY 5 Jimmy Clanton (Mercury)
- TWISTIN' THE NIGHT AWAY 6 Sam Cooke (Mercury)
- STRANGER ON THE SHORE 7 Alvin Stardust (Mercury)
- WIDOWER 8 Karl Denver (Mercury)
- HEY LITTLE GIRL 9 Del Shannon (Mercury)
- HOLE IN THE GROUND 10 The Beatles (Capitol)
- THEME FROM Z CARZ 11 Johnny Keating (Mercury)
- NEVER GOODBYE 12 Karl Denver (Mercury)
- LET'S TWIST AGAIN 13 Bobby Darin (Mercury)
- YOU 14 Matt Monro (Mercury)
- DR. KILBAREE THEME 15 The Beatles (Capitol)
- WHEN MY LITTLE GIRL IS SMILING 16 Frank Douglas (Mercury)
- THE WALKING ONES 17 The Beatles (Capitol)
- THE WANDERER 18 The Beatles (Capitol)
- NUMBER ONE AND TENDER 19 Paul Anka (Mercury)
- READY STEADY WHO 20 The Who (Mercury)



- RELEASE ME 1 Carefoot Humphreys (Decca)
- THIS IS MY SONG\* 2 Harry Secombe (Parlophone)
- EDELWEISS 3 Vince Hill (Columbia)
- SIMON SMITH AND HIS AMAZING DANCING 4 Alan Price (Decca)
- I WAS KAISER BILL'S BATMAN 5 The Beatles (Capitol)
- PUPPET ON A STRING 6 The Beatles (Capitol)
- GEORGIE GIRL 7 The Beatles (Capitol)
- THIS IS MY SONG\* 8 The Beatles (Capitol)
- PENNY LANE; STRAWBERRY FIELDS FOREVER 9 The Beatles (Capitol)
- MEMORIES ARE MADE OF THIS 10 The Beatles (Capitol)
- ON A CAROUSEL 11 The Beatles (Capitol)
- THERE'S A KIND OF HUSH 12 The Beatles (Capitol)
- IT'S ALL OVER 13 The Beatles (Capitol)
- TOUCH ME, TOUCH ME 14 The Beatles (Capitol)
- DETROIT CITY 15 The Beatles (Capitol)
- LOVE IS HERE AND NOW YOU'RE GONING 16 The Beatles (Capitol)
- GIVE IT TO ME 17 The Beatles (Capitol)
- FLY TRY ANYTHING 18 The Beatles (Capitol)
- AL CAPONE 19 The Beatles (Capitol)
- SNOOPY vs. THE RED BARON 20 The Beatles (Capitol)
- HERE COMES MY BABY 21 The Beatles (Capitol)
- KNOCK ON WOOD 22 The Beatles (Capitol)
- I'M A BELIEVER 23 The Beatles (Capitol)
- PEEK-A-BOO 24 The Beatles (Capitol)
- I CAN'T MAKE IT 25 The Beatles (Capitol)
- I WON'T COME IN WHILE HE'S THERE 26 The Beatles (Capitol)
- BECAUSE I LOVE YOU 27 The Beatles (Capitol)
- YOU GOT WHAT IT TAKES 28 The Beatles (Capitol)
- KEEP IT OUT OF SIGHT 29 The Beatles (Capitol)
- THEN YOU CAN TELL ME GOODBYE 30 The Beatles (Capitol)
- PURPLE HAZE 31 The Beatles (Capitol)
- BERNADETTE 32 The Beatles (Capitol)
- IT TAKES TWO 33 The Beatles (Capitol)
- MELLOW YELLOW 34 The Beatles (Capitol)
- HAPPY TOGETHER 35 The Beatles (Capitol)
- SINGLE GIRL 36 The Beatles (Capitol)
- GREEN, GREEN GRASS OF HOME 37 The Beatles (Capitol)
- COLD LIGHT OF DAY 38 The Beatles (Capitol)
- SEVEN DRUNKEN NIGHTS 39 The Beatles (Capitol)
- ARNOLD LAYNE 40 The Beatles (Capitol)
- SO GOOD 41 The Beatles (Capitol)
- DAY TRIPPER 42 The Beatles (Capitol)
- RAISE YOUR HAND 43 The Beatles (Capitol)
- I'M GONNA GET A GUN 44 The Beatles (Capitol)
- HAY, HAY SAID THE CLOWN 45 The Beatles (Capitol)
- JIMMY MACK 46 The Beatles (Capitol)
- 510 STREET BRIDGE SONG (PEELING GROOVY) 47 The Beatles (Capitol)
- RUN TO THE DOOR 48 The Beatles (Capitol)
- HI HO SILVER LINING 49 The Beatles (Capitol)

## BRITAIN'S TOP R & B SINGLES

- KNOCK ON WOOD 1 Eddie Floyd (Mercury)
- AL CAPONE 2 The Beatles (Capitol)
- RAISE YOUR HAND 3 Eddie Floyd (Mercury)
- SOOTHE ME 4 Sam and Dave (Mercury)
- SWEET SOUL MUSIC 5 Arthur Conley (Mercury)
- BERNADETTE 6 The Beatles (Capitol)
- LOVE IS HERE AND NOW YOU'RE GONING 7 The Beatles (Capitol)
- DAY TRIPPER 8 The Beatles (Capitol)
- TELL IT LIKE IT IS 9 James Brown (Mercury)
- MERCY, MERCY, MERCY 10 The Beatles (Capitol)
- EVERYBODY NEEDS SOMEBODY TO LOVE 11 Wilson Pickett (Mercury)
- THE LOVE I SAW IN YOU WAS JUST A MIRAGE 12 The Beatles (Capitol)
- CROSS LET SAW 13 Albert King (Mercury)
- GET DOWN WITH IT 14 Little Richard (Mercury)
- THE DARK END OF THE STREET 15 James Carr (Mercury)
- YOU ALWAYS HURT ME 16 Impressions (Mercury)
- MERCY, MERCY, MERCY 17 The Beatles (Capitol)
- IT TAKES TWO 18 Sam and Dave (Mercury)
- CHANTILLY LACE 19 The Beatles (Capitol)
- JIMMY MACK 20 Martha and The Vandellas (Mercury)

## BRITAIN'S TOP R & B ALBUMS

- GREATEST HITS 1 Impressions (Mercury)
- THE WICKED PICKETT 2 Wilson Pickett (Mercury)
- LIVE 3 The Beatles (Capitol)
- HOLD ON I'M COMING 4 Sam and Dave (Mercury)
- DOUBLE ENAMITE 5 Sam and Dave (Mercury)
- AWAY WE GO-GO 6 The Beatles (Capitol)
- SOLID GOLD SOUL VOL. II 7 The Beatles (Capitol)
- AND NOW 8 The Beatles (Capitol)
- COLLECTION OF HITS VOL. 4 9 The Beatles (Capitol)
- FOUR TOPS SECOND ALBUM 10 Four Tops (Mercury)

**HUBBLING UNDER**  
 What a Woman in Love Won't Do—Sandy Posey (RCA)  
 Kansas City—James Brown (Mercury)  
 Because of You—Chris Montez (A. & M.)  
 For He's a Jolly Good Fellow—Bobby Vinton (Epic)  
 Gonna Give Her All The Love I Got—Jimmy Rubin (Soul)  
 On a Carousel—Hollies (Mercury)  
 I'll Try Anything—Dusty Springfield (Philips)  
 I've Dreamed—Blues Mages (Mercury)  
 Show Me—Joe Tex (Dial)  
 At The Zoo—Simon and Garfunkel (Columbia)

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**TEENS v. TWENTIES:** Penfriends Home abroad. M.P.C. 9 The Arbour Parkhill, Kelbridge, Yorkshire.  
**PEN PALS FROM 100 COUNTRIES:** would like to correspond with you. Details under penpal cover correspondence Club Hermit, Berlin 11, Box 17-M, Germany.  
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 GEORGIE FAN club Secretaries, 47 Geirard St., W.1, 1029.  
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**NEXT WEEK**  
**FATS DOMINO ANSWERS ALL YOUR QUESTIONS**



# Alan—the bear, homesickness and all about his new album—



CLIFF RICHARD



**E**XPECT new Dylan single soon from CBS Kim Weston label switch from Tania Motown to MGM Mike Vernon, Decca record producer married last week — his wedding to Miss Judith Love was attended by John Mayall and Art Woods, whose discs he produces Wilson Pickett revives his soul hit with the Falcons "I Found A Love" for his next single release, a double-sided Guy Darrell is claiming a world record — he's made eight records and hasn't had one of them played on "Juke Box Jury" Gene Lattier on the Simon Dee show on May 2 — when he wants to calm the Thames who'd have guessed that Little Stevie Wonder would grow up to sound almost exactly like Jimmy Ruffin Larry Page signed new boy Harry Jones, who he found working in Manchester Clubs Q.13: who, at the time of Marc Johnson's chart triumph seven years back, covered "You Got What It Takes" for Top Rank?

Pyre returning the James Brown "Papa's Got A Brand New Bag" LP "Hi Ho Silver Liner" the best title since "I Had You March To Dream Land Night" many Australian critics now over to Frank Ifield following his recent performances there at Sydney many well-known stars singing in chorus on next issues of Zerk's disc, to be fresh

released by CBS Brian Epstein's choice of Gerry and the Pacemakers for the coming show might be unpopular with the punters, but it is still the best choice that could have been made impossible to calculate what sales figure Harry Secombe might have reached if it hadn't been for Let's version — we all know who John Mayall's music is dedicated to who in America's answer to Robin Liekmond? Anthony Newley and Jean Collins at Dix O'Neil's club last week — the same night as Dave Davies appeared there in his Noddy Hat Alan Price may record Jimi Hendrix's "The Wind Cries Mary" on the excellent "Where There's A Will", Lando Mark sounds like a cross between Ray Orbison and Bobby Bland — Vikki Wickham, now living and working in New York has met everyone in the business — except the Monkees — Simon and Garfunkel took time out from their British tour to record a 40-minute TV show in Granada's Studio 12, Manchester, last week — next Eric Burdon single likely to be "When I Was Young" — Duane Eddy has just recorded an LP for Reprise called "The Hoarse Twangies" (drum and oar) — Bob Dylan has joined the American guild of Authors and Composers — News Rev of the New Vaudeville Band bought an 8-in. circular trumpet in New York last week for £20 A.I.Z. Bill — the names were taken, in reverse chronological order, from Tania Motown singles — Radio London see Jay Keith Mura at home in Cheshire over Easter hosted a party for Guy Darrell and the Joneses — The Joneses who were playing in nearby Blackpool — Billie Jean King awarded a gold disc for million sales of "Rudy Tuesday" in America — Eels new disc "Hurtling Up" — "Release Me" also top in Belgium — Fred Emney played piano for New Vaudeville Band on Simon Dee TV show

**A** record heading towards the top spot in the charts, success in

a chosen career for the second time around. International fame, respect from his fellow artistes — and ALAN PRICE is still a local boy at heart! Newcastle still nestles in his mind.

He says: "I'm up in Newcastle from April 2 to 9 at the New Cavendish Club and Wetheralls. I'm looking forward to this more than anything I've ever done — like when I went to City Hall, Newcastle with THE ANIMALS and was nearly crying, nearly choked. You must understand the feeling, like a football team returning to their City with the cup. I've done Cabaret once before — but this will be the most important Cabaret appearance I've ever done.

"When I started the new band I was, in Newcastle for two months and the people were so good to me — I get a good feeling always when I play at home, it's a personal feeling. I've never been the big show-biz type, big toothed smile — I just feel more at home being myself. It's natural.

And what a good time it will be up North when Alan returns — he already has plans for a few nights out with his mates there and intends to visit a few of the clubs and pubs. Homesick for the famous Newcastle Brown? Perhaps.

One can admire a star who retains his roots, his personality.

When Alan appears on the Newcastle gig he will be performing an act he's worked hard on recently and "I want to do a thing I've never done before — an ANIMALS number, 'Don't Let Me Be Misunderstood'".

Apart from performing this number in Cabaret, Alan is likely to include it on his next L.P. — but fans will have a long time to wait until its release date "I want to get another two good singles away before I have another album released" he says "I've had one L.P. released before — 'The Price To Play' — it wasn't very good. The company wanted to have it out, but at the time, with the pressure of work and everything, I wasn't too satisfied. But it did very well, it entered the charts."

So the next album is going to have a lot of thought and a lot of time spent on it. One of the sides will be a new version of his flip 'A' side "Tiekle Me" — with strings. He'll also be including his first record "Any Day Now" — but re-arranged, in completely different style — and with flutes. "It's good" he comments.

And I'm sure it is. In fact, it seems to be an album well worth waiting for.

Alan had just returned from recording "Parade Of The Pops" and he just had time to get in a quick pint before the towel went on.



ALAN PRICE, a dancing bear, and giant tube of Smarties

"When I was down at the RBC they told me about an amazing part of that early morning programme 'Today' It's a magazine programme and I used to listen to it every day before going to work. Apparently, because of the 'Amazing Bear' record they got an actual bear and took it to the Savoy, The Carlton Towers and some other of the nicest places. They got drinks at the Carlton and somebody even sent over some scotch and coke because they thought it must have been me taking the bear for a walk "I loved you on T.V." they said to the bloke with the bear. Well they got thrown out of the Savoy within 20 seconds and at another place they were put in a back room — and when nobody arrived to take their order after 20 minutes, they left."

Yes, the bear angle has got human interest and Alan has had to put up with more bears recently than he's ever seen in his life. "On 'As You Like It' I appeared with two

ten-week old bear cubs. They were so pathetic, and frightened — a contrast to the aggressive bears I had photos taken with. They always seem to tie me up with two bears. I don't know why."

Naturally, Alan is knocked out by the success of "Simon Smith & His Amazing Dancing Bear" — in fact, he is a bit puzzled by its success because he thought that "Tiekle Me" would be the side with the strongest appeal. "I definitely thought 'Tiekle Me' would be the biggest seller — it appealed to me and I'm a big fan of Randy Newman. I'm glad I did both of them as 'A' sides. I noticed at the Twisted Wheel in Manchester that everyone was swinging about when I played 'Tiekle Me' — as if they'd had the record and preferred that number."

"Yes, I'm glad I decided on two 'A' sides" he repeated, "the usual thing is to stick any old 'B' side on, but I know I'd made two good records and I didn't want one side to be collecting dust." **BILL HARRY**

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