

Record Mirror



INSIDE—Small Faces, Tom Jones, Lulu,

Mike d'Arbo &  
Tems colours,  
Jeff Beck!



THE WHO



CAT STEVENS

Largest selling colour pop weekly newspaper. Ed. No. 320. Every Thursday. Week ending April 20, 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.



CLIFF — faithful to his fans for ten years.

# FAITHFUL FOR TEN YEARS!

WATCHING "Top Of The Pops" recently, the inclusion of Cliff Richard in the show made me realise how faithful Cliff has been to his public. There has been much criticism recently for the way the Beatles have been unfaithful as regards public appearances and one cannot help noticing a decline in their popularity. Needless to say, they don't have to worry about this small point but considering that for over ten years Cliff has found the time to do regular public appearances one would also consider that the Beatles should do the same. Seems, however, that they can't spare the time. Bearing this in mind one cannot help wondering whether talent alone measures quality of a true professional. — C. R. Ure, 73 Broadcombe, South Croydon, London.

## MIMING HOPE

I APOLOGISE for that "sanity" reference in the letter of mine printed in Record Mirror. It was a quote from a member of a pop group and I would like to state that I am not against ballad singers, I do appreciate that charts reflect current pop taste, and I don't think the ballad records are "insane". My point was that the miming ban does not give new, inexperienced talent a very good chance to succeed firstly because of the insistence on singing "live" and secondly because of the limited amount of pop TV — for which the ban is directly responsible. Just think of the number of young stars who got their first break on a mime show and you'll see what I mean. There is still pop radio but as that is likely to be diminished considerably, the outlook is certainly bleak. A return to miming is our only hope. — S. Robinson, 45 Charminster Road, Worcester Park, Surrey.

## DEGENERATE

UNDERGROUND movements on both sides of the Atlantic are slowly introducing an all apparent degenerate aspect into popular music. By offering mediocre representatives in the name of talent, these movements are overshadowing genuine musical advancement. Thus California's Love and the Doors may never achieve recognition. Robert Krieger, 190 Ferme Park Road, Hornsey, London, N.8.

## BEST OF RICK

AS President of Rick Nelson's fan club, I recently conducted a poll to find the members' favourite ten tracks. The results were: 1, Hello Mary Lou 2, Poor Little Fool, and Never Be Anyone Else But You For Me; 4, Fools Rush In; 5, It's Late; 6, Down Home; 7, Teenage Idol; 8, Travelin' Man and It's Up To You; 10.

## In brief . . .

GAIL STOTHARD, 77 Bryon Road, Wealdstone, Middlesex: All this fuss about Marianne Faithfull's part as Irma in "The Three Sisters" at the Royal Court Theatre is ridiculous. It's not a gimmick — she's always wanted to be an actress. The director says: "She has a marvellous quality. Simple, direct and unspoiled. I couldn't think of anyone better for the part than Marianne." Come on, Faithfull-knockers — stop criticism and give the girl a chance to prove you wrong.

Linda Crisford, 132 Valley Way, Stevenage, Herts: The Alan Price Set are under the impression that an earlier letter of mine was tongue-in-cheek stuff. I think they are great — with a capital 'G'. The music they play, is not "rough, raw and earthy", is certainly superb. And I'm crazy about them.

P. Hawes, 51 Haden Court, Lennox Road, London, N.4: Why hasn't Brian Epstein used Gene Vincent as a supporting artiste for the rock shows at the Saville? Gene could still put on an act to beat all — even if the audience was here to see Jerry Lee or anyone else.

Nicholas Young, 3 Links Road, London, W.3: So there's another label here through Pye — A and M from America. Added to a list comprising Red Bird, Colpix, Hickory, Cameo-Parkway, Kama Sutra. Yet not a single British performer except a few through Philips has the same label in the States as here. Why are there so many unimportant American labels in this country and only one British one in the States?

Miss B. Moody, 19 Shirley Road, Liverpool, 19: Help! Can anyone help me get the LP "Oh Boy" from the TV show of the same name? It was on Parlophone in 1958. Been trying for ages.

D. A. Bardsley, 26 Dorset Place, Newton, Chester: When is something going to be done about old and new versions of hit records? Frequently I buy an LP of an artist's hits only to find that they are new versions. If artists must make new versions, please say so on the cover — so that we fans know exactly what we are buying.

Pamela M. Black, 2 Harding Way, Histon, Cambs: Here's an extra to a recent "Face" question: If Russ Conway is a noted TV actor and Richard Chamberlain is in charge of "Top Of The Pops", who are Dennis Wilson and Joe Brown. Answer: Dennis composes music for Harry Worth and Joe Brown is a famous rock-climber.

P. Walters, No. 1 Lodge, Edge-of-the-Hill, Crowthorne, Berkshire: I've over 100 copies of "Billboard" covering the American record scene from September 1961 to August 1964. Anyone like to exchange them for press cuttings about Brenda Lee prior to September 1961?

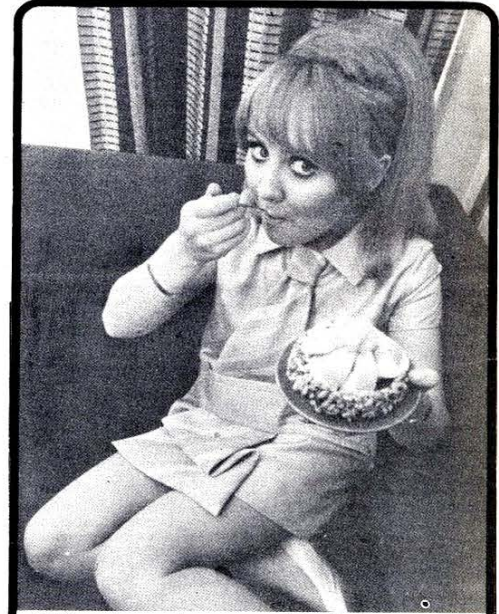
Robert Wood, 47 Bury New Road, Whitefield, Lancs: Why can't Bob Monkhouse leave the Stones alone? Every week he cracks some corny sick joke about them. I'm quite sure that if he had had to endure the same hardships as the Stones on their rise to the top, he'd think twice before knocking them.

W. C. Ryan, Westcote Road, Reading, Berks: Why is it that while Decca records remain available for several years after their release, EMI insist on deleting theirs after only a few months? Most annoying!

David Ruffell, 5 Fifteenth Place, Mitcham, Surrey: I recently bought an 8mm silent projector and have been able to get some films from America — two of the Stones and one of the Beatles. I know these films are popular there — I'd like to hear from people who have films to sell or swap or even exchange information.

# Record Mirror

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LULU — her newie was penned by Monkee song composer Neil Diamond (RM pic.).

# 'I'm nicer now' — Lulu

YOU can say, with truth, that everything is happening right now for that tiny bundle of dynamite Lulu. She is soon to be seen in her first full-length feature film; she has already started her own series for BBC-2; has another series starting in June . . . and is now back in the charts after a long-time-no-see.

"Everyone keeps telling me that I've got one smash of a hit record on my hands," Lulu told me. "I'm not worrying about the problem of a follow-up to 'The Boat That I Row'—but I'll be disappointed if people are wrong about my current record. It was written by Neil Diamond and is my first produced by Neil Diamond. I think it's one of the best numbers I've had in a long time — but I think of them all 'I Can't Hear You No More' is the absolute favourite."

I wondered how Lulu had changed since those days of "Shout", some three years ago.

"Well, I've grown up a bit since then," she chuckled. "I feel more confident in myself, not on stage but in my life in general. I think I'm a nicer person to know."

What does she think of the other girl singers on the scene?

"Dusty has always been my favourite. I like the others too — I'm overjoyed for Sandie winning the Eurovision contest. By winning that she's put paid to all the gossip about her. The trouble is that when you are famous, everything you do or say is blown up in the newspapers and people hold it against you. It's like all these drug stories that the papers get hold of and make such a song and dance about."

The film that Lulu made with Sidney Poitier — "To Sir, With Love" — will be released soon. Lulu plays a cheeky little school girl, alongside the Academy Award winner who plays the teacher. The BBC will soon be screening her show with Ray Fell and Mike Yarwood — "Three Of A Kind". And two albums are soon to be recorded for release this year. One is for the American market and made up of Lulu's version of hit songs; the other is for British release.

"To Sir, With Love" should be shown simultaneously in Britain and the States — Lulu says she hopes to get to America for the premiere: "It'll be my first visit there." Besides acting in the film, she sings the title song over the credits. "It's a great song, by Don Black and Mark London, who wrote 'Born Free' for Matt Monro."

Meanwhile, back in the charts, Lulu climbs the list with the song that she feels simply musn't miss out. For her own sake.

PHILIP PALMER

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## ELVIS FILMS

THANKS for the Elvis film review. I'd personally like to see Elvis tackle the year roles but I wish more people would realise that his films are not meant to be cinematic masterpieces but just good entertainment. It's not meant to change his film formula, making both dramatic and comedy films. He should still make some of his present type each year. But I'm not complaining as far as the entertainment side is concerned. It's a ridiculous waste, same applies to his disc of course. His great voice is wasted on much of the material he records. I can't help noticing the irrefutable difference on most of his film LP's and the film and non-film tracks. Though "California Holiday" tracks were a vast improvement, when I hear material like "Tomorrow Is A Long Time", "I'll Remember You", "How Great Thou Art", I wonder why Elvis doesn't make a complete change of his song-writers. But as with the films, the disc scene is looking up. It's not Elvis that needs improving, it's the material. But on behalf of all Elvis fans, I'd like to say how much we appreciate RM's efforts. — Brian J. Murrell, 9 Pound Road, Walberton, Near Arundel, Sussex.

## CAT'N' COUNTRY

HERE'S something for Della Sarrin, the reader who said Cat Stevens doesn't know what twang music is. Just you leave Cat alone—what has he done to you? Us Cat fans will not have it. How dare you make stupid remarks! He is a great singer and a great composer. He is also fabulous, fantastic, great, marvelous, handsome, smashing, zany, debonair, breathtaking, feet-lifting and super-smic. I've never been so angry in my life.—Miss L. Stratton, Seaford Road, Seaford, Liverpool, 21.

James Craig: You're trying to say something, Miss Stratton!

# A few years in the Small Faces will be enough for Steve!

**R**EMARKABLY sunny summer day in London. Cool breezes, girls in their summer dresses, the usual crammed streets, traffic jams, never-ending array of traffic lights on red. The taxi literally crawled to Stevie Marriott's new flat near Baker Street. Lift to the fifth floor. Inside, past a black and white cat that winked at me, along a small passageway crammed with boxes labelled Decca, guitar cases and amplifiers.

The living room was fairly large and decorated in extremely good taste. Fine furniture that must add a few extra bob to the rent. Antique gold carpets. Two speaker cabinets. A Hohner electric pianette. A Vortexion stereo tape. On the wall two prints — an abstract and a print of an Indian dancer. A few other people in the room sipping coffee.

I looked at Stevie's book-case above his TV set. Someone said you can understand a person to some extent by the books he reads. There were four red leather bound volumes of Hans Anderson's Fairy Tales; Anya Seton's "Avalon"; Colin Wilson's "Beyond The Outsider"; "The Rubaiyat Of Omar Khayyam"; four James Bond adventures; The New English Bible; two volumes of Pelican's "Illustrated English Social History"; "Learning To Ride"; "Batman Versus The Joker"; Spike Milligan's "The Little Pot Boils" and "Silly Verse For Kids"; Jules Feiffer's "Sick Sick Sick" and a large handsome volume entitled "Classical Dances And Costumes of India".

Steve came in, smiling — even though his accountant was perched up in the corner, hard at work. He lit a cigarette — on the window-ledge there were half a dozen tins of Benson and Hedges. He's one of the few lead singers I know who smokes. He'd been entertaining press people throughout the day. "My voice is a bit hoarse. I've been talking non stop since eleven this morning . . . and I've got a recording session tonight."

Having studied his library, I asked him what sort of discs were in his record collection. "Records. I like everything really, there's no limit. I've got every sort of record from "The Planets Suite" to Mingus. It's just a matter of opening your mind to it. Music is music, you can't hate a particular kind. Those people who say they dislike a style of music probably haven't really listened to it."

One reason why he looked so chirpy — he'd found out the value of having a genuine holiday. "This is the first time I've had a holiday in a year. Last time I went to Manchester! This time I spent a week in Portugal and I'm going back. It was so good that I've made up my mind to have more than one holiday a year. I forgot completely about the whole business. I suddenly realised I was on a deserted beach and there was absolutely nothing to do, nothing to think about except "this is it!" I must admit that on the last day I got a bit frustrated because I wanted something to do."

He talked of the future. "I'm becoming a lot more interested in other sides of the business — and that's my main aim. I don't want to remain in a group for more than a few years. When you begin you want to taste success in a group, then you want to try and experiment and become successful in other fields. Record producing, arranging and songwriting



THE SMALL FACES

are much more interesting in effect anyway. Songwriting is more of a steady career, so is record producing.

"We all feel like this — and we'll remain together for a long time. Plonk and I are great walls for each other, we bounce ideas off each other all the time. We used to have great fun together and we get on well mentally together. We have rows, but we don't boil up. He's as temperamental as I am.

"We've been songwriting for eighteen months now and some of our songs are very nice. We've written for people like Chris Farlowe and Marianne. As far as record producing goes it's orchestras I want to get hold of and get away from the usual line-up of three guitars and drums.

"Plonk and I write individually under the company name Marriott Lane. But we also get together to work on particular songs. If you did it by yourself you'd mess your mind up. Get too hung up, too involved with your own ideas, which sometimes aren't too good. Some of the songs I write are true experiences that I feel strongly about. I also like to put myself in someone else's position. It's like character acting. I imagine I'm someone else, create situations and wonder how I would react to them. This approach to songwriting is interesting."

BILL HARRY

## DONOVAN AT THE SAVILLE —A PSYCHEDELIC TROUBADOUR

If you are a Donovan fan, then go and see him at the Saville Theatre in Shaftesbury Avenue this week. If you aren't a fan and just want an evening out — you may not enjoy it. In a show in which he presented himself as a kind of psychedelic troubadour, Donovan sang many songs, some pretty, some raw, some familiar and some obscure — although generally I got the feeling that Donovan was trying hard to put over a good show, rather than present any particular image of himself to the audience. Nevertheless he was resplendently dressed in colourful silks and brocade capes — this was obviously the way he likes to see himself.

He accompanied himself on guitar on nearly all of the songs — on many of them he was supported by a competent group of musicians, all formally dressed to contrast with his own outfit. The group could swing along, they could create a neo-classical sound and the best numbers were definitely the ones in which they all participated. Probably because a two-hour one-man show, especially with the limiting kind of music which Donovan can play when only accompanied by his guitar can become boring after a while. The usual songs about love, the sun, wizards and princes were included — one grows to expect this. Best numbers were "Strange Young Girls" and "Season Of The Witch". When he embarked on the jazz tinged swinging numbers he MUST have been sending up Tony Bennett or somebody, yet somehow the idea of Don publicly sending up anyone else doesn't quite ring true. A pleasant evening with Donovan, especially if you are a Donovan fan.

NORMAN JOPLING



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Continued on page 11



# WHO'S WHO IN THE DRIFTERS?



COFIELD—see story below

Jeremy Walsh investigates the mystery . . .

AT the moment — this very moment — there are three American groups touring Britain and America who call themselves the Drifters. One of these groups is in the United States, one of them is in Canada, and one of them in Britain.

Ridiculous? Certainly. But just WHO are the real Drifters? And by the real Drifters I mean the group who regularly go into the Atlantic studio and cut records — like their latest disc and latest transatlantic hit "Baby What I Mean". Plus of course a tremendous string of past hits which have included "Save The Last Dance For Me", "Dance With Me", "Under The Boardwalk" and "At The Club".

## THE THREE GROUPS

The Drifters — the real Drifters — who are cutting the records are composed of Johnny Moore, Charles Thomas and two new members who recently replaced Eugene Pearson and Gene Terry. They're in the States and haven't been here for several years.

Then there is a group called the Original Drifters. They are composed of Bobby Hollis, Bobby Hendricks, Gay Thresher and Bill Pinkney. This group have all recorded for Atlantic under the name of the Drifters — but many years ago. They all left the Drifters for various reasons, but re-formed under the official name of the Original Drifters. They are currently based in Canada.

Lastly there is the group currently playing in Britain. This group have never recorded as the Drifters, but have had several records issued in Britain and America under the name of the Invitations. Record Mirror correspondent Peter Burns went to see this group at Klook's Kleek in London's Hampstead and talked to the lead singer named Cofield.

Cofield said that they had never recorded as the Drifters, and that the group was made up of former members of the Drifters who had left during the thirteen years of the groups existence and who had re-formed for touring. He didn't know of George Treadwell (the manager of the real Drifters) and said that the group had formerly been called the Invitations, and the name had just been changed to the Drifters.

## BEN'S STATEMENT

Peter Burns is currently writing a book on the Drifters and in his files he could find no trace of any of the Invitations ever being in the Drifters or ever being contracted to Atlantic records. Peter photographed the group and showed them to Ben E. King (former Drifters lead singer who is still in close contact with the group) and Ben stated categorically that he didn't know any of them and had never seen any of them before. Can anyone help sort out the Drifters mystery? And if you go to see the group billed as the Drifters and you're disappointed with the way they sing the famous Drifters songs, just remember the former Invitations didn't record any of them. But the act that former Invitations put on is good — make no mistake and their versions of Temptations numbers are excellent.

Draw your own conclusions from the facts, as printed here. Write to me, Jeremy Walsh, at the Record Mirror.

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# GEORGE MARTIN AND CILLA BLACK

**INTRODUCING GEORGE MARTIN**, our newest columnist. George—first of the AIR (London) recording executives to write for us about the stars they work with—is the man at the controls at Beatles sessions. As a result he's under constant pressure from magazines all over the world to write about the Fabulous Foursome. He'll have plenty to say, exclusively for the RM, in a couple of weeks when the new album goes on sale. But for his opening article, George writes about his other friend and artiste from Liverpool, Miss Black.

## George Martin:

What an amazing artiste Cilla is! For months now she has been appearing at the Prince of Wales theatre with Frankie Howerd. She's there every evening, with two performances on certain days. Then during the day she's up at 6.30 a.m. to get to the film studios where she's working with Peter Hall and David Warner on "Work Is A Four Letter Word". Because of this paralyzing schedule she has not had time to come into the recording studio to cut some new tracks. It has been such a long while that I was thinking of taping her on location with a portable recorder!



GEORGE MARTIN

However, last Sunday—on her day off—she came along to EMI to sing a few songs with Johnny Spence's orchestra for an LP and a possible single. And she sang beautifully. She seems to thrive on hard work. We're having another session soon, then we'll choose her next single.

When I was in her dressing room at the Prince of Wales a few days ago we were chatting generally, and Cilla mentioned how much she liked Lance Percival's new record, "The Maharajah Of Brum". She commented particularly on the arrangement—which was by Mike Vickers—and she thought it would be a good seller. I was delighted with her comments, of course, since I'd made the record! Sure enough, a couple of days after Cilla's prediction the sales started to roll in. EMI told me they were suddenly getting a sharp lift in sales. Maybe there are a lot of Indians buying Lance's record?

Sorry to say, Mike Vickers is having some bad eye trouble at the moment and is unable to score—just when Cilla wanted him to do some more arrangements. A message to Mike: Hurry up and get well, we need you!

Had a chat with my old friend Don Black the other day on his triumphant return from USA. I'm sure all who know Don were delighted with his Academy Award for "Born Free". A particularly notable honour, as it must be the first time British writers have scooped the Best Film Song Award. Congratulations to Don, and John Barry.

Apart from his songwriting career, Don Black is manager for Matt Monro, who is doing tremendously well in the States. He had a great opening at the Fairmont in San Francisco, and there is a great danger of our losing Matt to the Americans—they like him so much. However, doubtless Matt will remember to come back occasionally! Hope so, particularly when he makes records as good as "Where In The World".

## Jeff won't be making another disc like 'Hi Ho Silver Lining'...

**JEFF** Beck, still bemused by the instant success of "Hi Ho Silver Lining" on the grounds that it's a vocal job, was explaining his musical policy. "I never do anything twice as far as my guitar-playing goes... so I'm sure it'll be the same for my singing."

He enlarged: "I've got some ideas being kicked around for the follow-up single. But the point is this, 'Hi Ho' was aimed at the people who don't know me. It's different from the stuff I'd done before—it was just a commercial record. People who knew me before were surprised at it, but it did the trick. Only hope it goes up even higher. I had a recent trip to the States. It was on a holiday visit but I used the time to get things right with some of the fan magazines there. You know how it is, you do a long show as happened when I was there last, and you're taweling yourself off afterwards and someone comes in and asks you some embarrassing questions. You are caught on the hop and the wrong sort of answers happen. Just happen."

Anyway, in the States, the good Jeff stopped off to see some of the homegrown groups. One is picked out by him: the Iron Butterfly. He said: "It was in the Galaxy, on Sunset Strip. I wouldn't go round handing out gold-plated posters about them on the musical side, but what knocked me out is that the whole of their second appearance was devoted to just ONE NUMBER. It was an original for the group and they spun it out for around thirty-five minutes. That's why I liked them so much. Just for being able to do that."

Jeff Beck, incidentally, is also still bemused by the basco of his first appearances with his group on the Paul Jones' tour when he was forced to withdraw after just the one date. "Lousy," said Jeff. "Absolutely rotten. But in a way it drew attention to us. I'm not knocking the papers, but it's true that people nowadays don't believe exactly everything they read in the Press. They want to come along afterwards and make up their own minds. So I pulled in, with the boys, 1,000 at the Marquee soon afterwards... and we were able to put matters right."



JEFF BECK

"Our act on stage? Well, the group is now settled. There's Roy Wood on bass, and Rod Stewart singing, and drummer Aynsley and myself on guitar and singing. Some of the dates fixed before the record moved are being changed. But what we aim for is original music. We play our own stuff, then eventually go into the hit record and we get everybody joining in as a sort of a joke."

"Our direction in music is strange. Our drummer lays something down and I follow it. Then somebody else follows me. We're really going in a lot of different directions but the important thing is that we must be different. The drummer is fantastic. He has this strange technique. It's like the rhythm of the chain-gang workers in the deep Southern States in America... that sort of thing. Could be very good."

With Jeff, the whole thing is snowballing. He left the Yardbirds virtually to concentrate on guitar work and yet he ends up with a hit record on which the main thing is his singing. Yet he also has such a talented and versatile artiste as Rod Stewart in the same group. In fact, if you want a sample of the best of Jeff, it's worth flipping the record and giving a close listen to his guitar virtuosity on "Bolero."

Still, it's always been a funny old scene. Jeff will progress, that's for sure. It's just a matter of doing the commercial material first so that people are aware that you even exist!

PETER JONES



MIKE D'ABBO

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45 rpm record

# PRIVILEGE

'I'm still staggering under the impact' says RM's Peter Jones



PAUL JONES and JEAN SHRIMPTON in a scene from 'Privilege'

**N**UMBED. Senseless. Whacked. Dominated. Browbeaten. Bemused. Astonished. Worried. Baffled. Beaten. Harried. Devastated. Just a few adjectives to describe my feelings after seeing the Paul Jones — Jean Shrimpton movie "Privilege". Blasphemous. Ludicrous. Belittling. Dramatic. Way-out. Incredible. Horrifying. Dynamic. Off-putting. Tantalising. Stupendous. Appalling. Just a few adjectives to describe the film itself.

And I'll say here and now: I've seen the debut performances in films of umpteen pop stars who wish to act. But none has been more stupefying than the impact of Paul Jones in "Privilege". I believe, furthermore, that it took a lot of courage on Paul's part to take the lead in such a controversial movie. Do I LIKE the movie? Dunno. Let's just say that I'm staggering even now under its impact.

Immediately the Press show was over, an old music-publisher mate of mine said: "I just like to see how you write about THAT little lot." As I write this now, I'm still collecting the thoughts...

The story first. Steve Shorter, played by Paul, is a pop singer. He has "done a stretch in the nick". So his stage act reflects the violence of his younger days. He appears on stage in the company of prison warders, is locked away in a cell — in full view of the audience. The cell bars are rattled by truncheons. His life is made hell. He yearns to be "set free". A girl drops, literally, on stage, and he reaches out to her. She releases him. He turns violent. The warders are attacked — and in turn beat up Steve. He's led away.

From the audience: A stunned silence. Then an outburst of verbal violence. No applause.

Just jeers as he is led away again. Now this all takes place at some time in the future. Steve is the most-loved entertainer of this, or any other, age. He goes on his merry way, bumping into Jean Shrimpton as a fast-rising artist, painting him. Merry way? In fact, our hero is brainwashed by the Government, a Coalition Government, and more or less forced into acting for them.

## FAILING TO CONFORM!

With no two parties fighting it out at the hustings, all is peacefulness and love. Except that the teenagers are still failing to conform. So the pop singer, the very greatest, is pulled in, brainwashed indeed, into pushing out pro-Government propaganda. The idea is to attack and to force complete conformity from the UN conforming... which means the teenagers. All the churches get together on this thing. The last critical element is being dominated — which is to say the YOUTH. And it's being done by the strongest power for youth — a pop singer.

All right, it's a good idea. Director Peter Watkins has hit on something. Something very good, in terms of drama. He said on television that he deliberately picked NON-actors so that their unknown faces, or talents, wouldn't interfere with what is virtually a documentary. But the way he lams out is deliberately shocking. The mix-up of the church, of phoney services, of marching parades all dedicated to the church, all the forcing of the pop singer into diabolical positions... this is stuff to cause immediate anger, or resentment, or hatred. Or, as in my case, a rather grudging admiration.

## BAFFLED JONES FANS

Come down to earth for a moment. It COULD happen in the future that a pop star could be used by Governments and by the church to try to "convert" the thinking of masses of teenagers. It's just that I wonder what Cliff Richard, whose religious beliefs are beyond criticism and certainly beyond gimmickry as recent announcements will prove, would make of this devastating production.

And who does it appeal to? What is the potential market? The main circuits are

treating it with reserve. Probably they are right, commercially speaking.

The fans of Paul Jones will go along and be baffled. It seems to cut under the very ground on which they tread as fans of popular music. The adults, who don't even know Paul as an entertainer, will go along and find food for thought (I hope) and may even be won over to admiration for Paul's talents.

## NOT A NORMAL FILM

I'm not saying that Paul and Jean, novices both in the world of acting, are in line for Academy Awards. But I am saying that their performances are compelling, draggingly dramatic, in a set of circumstances which would have most artists' agents hopping about in anguish. Paul sings well, explodes well, times most of his lines excellently. Jean looks haggardly beautiful and again does as well, or better, than anyone could expect on a debut appearance in such a controversial film.

But this film reveals an anti-pop hysterical scene every bit as strongly as the anti-Government scene. It's not a NORMAL film.

From my point of view, I'm glad it was made. I worry, rather, about the effect on Paul's personal pop career. Lots of fans who see it won't see him as Steve Shorter... but as Paul Jones. In that sense, they'll get a lot of wrong impressions about how he feels on his own position in pop music.

## POLITICAL ATTACK

Peter Watkins says: "It's an attack on political conformity." I say it's an attack on a lot of other things as well. Pop fans are notably upset when their enthusiasms are derided. So too are members of the church. And there are other aspects of life which come under the hammer.

I applaud Peter Watkins. I applaud, specifically, Paul Jones. I'm glad I've seen the movie. It affected me more than any other film I've ever seen in which the main drawing-card is a pop performer.

But as to its exact merits or demerits... well, I'll need time to think about that. How about asking me in a few months' time?

PETER JONES

## HOLLIES—A NEW SONG BOOK

Souvenir songs albums are usually quite good fan pieces as they contain not only words and music but good pictures. The Hollies Souvenir Song Album, published by Grallo Music Ltd., or Dick James if you like, is no exception. There are the complete words and music of 16 songs, all written by Allan Clarke, Tony Hicks and Graham Nash. Plus some very good individual colour pix and biographies of the group. There are some fine black and white pix and this is recommended to any staunch Hollies addict or anyone wanting to cover their songs. Price 12/6.

this week NEW

**EDDIE FLOYD**

Set my soul on fire  
HL 10129

LONDON

**GENE AND THE GENTS**

The way you wrinkle your nose  
MD 1073

**LYNN ANDERSON**

If I kiss you (will you go away)  
MD 1074

emerald

this week

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



THE FOUR SEASONS—a new album of old material.

# New albums include a vintage Four Seasons, a double LP set from Harry Secombe, & a Searchers' hits LP

**HARRY SECOMBE** "Secombe's Personal Choice"—RECORD ONE — Falling In Love With Love; Love Is A Many Splendored Thing; Stranger In Paradise; Girls Were Made To Love And Kiss; Funicula, Funicula; Be My Love; Grinning; Vienna, City Of My Dreams; Fountain In Capri; Santa Lucia; II Lamento De Federico; This Is My Song.

RECORD TWO — A Man Without Love; Summer Song; Lead Us Heavenly Father Lead Us; Lead Kindly Light; Oh Come All Ye Faithful; If I Ruled The World; The Song From 'Moulin Rouge'; Here In My Heart; Domino; I Long To See The Day; Bless This House (Phillips BET 707).

THIS excellent double-album set represents Harry's own selection of numbers from his fourteen already-available albums. His own sleeve notes are funny, but the records are gorgeous. You only have to look at the titles to see — and with his latest hits being included here this LP will be deservedly a big hit. He's with the Wally Stott Orchestra and Chorus, and he drew the cartoons himself!

★★★★

**EDDY ARNOLD** "The Last Word In Lonesome" — Misty Blue; Here Comes My Baby; Why; Long Long Friend-ship; That's A Lie; A Thing Called Sadness; The Last Word In Lonesome Is Me; Don't Touch Me; The Other Side Of Lonely; My Home Town Sweetheart; Millions Of Roses; After The Laughter (RCA Victor RD 7852)

SOME sugary country music here from Eddy — pleasant songs and undistinguished backings, and although Eddy's in good vocal form, the atmosphere which he captured on his last two LP's isn't so dominant here. His fans will enjoy it, but it isn't his best.

★★★

**ANDRE PREVIN** "Andre Previn with Voices" (RCA SF 7853).

AS you can guess, Andre's romantic piano with pleasing female vocal work comes over extremely well, especially on our stereo review copy. The dry humour of Andre's own sleeve notes matches the lazy relaxed style of most of the numbers.

★★★★

**THE CLANCY BROTHERS WITH TOMMY MAKEM** "Irish Songs Of Rebellion" (Emerald MLD 19).

IF you're wondering what Tommy and the Brothers are doing on The Emerald label, the answer is that this LP was recorded back in 1962. Consequently, the sound isn't as advanced or distinctive as it is now — but make no mistake this is a good record, and not merely a collectors item. The title sums up the content, but there are tracks like "The Minstrel Boy" to add variety to the rebel folk content.

★★★★

**BORIS KARLOFF** "An Evening With Boris Karloff And His Friends" (Brunswick LAT 8678).

I'M sure this LP has been dedicated to Jes Pender & Co. — the cover is maybe a bit unsophisticated but the contents are great. Boris narrates this LP, which includes excerpts from many of his greatest films — "Dracula", "The Mummy", "The Bride Of Frankenstein" etc. OK to go with your Top Rank Edgar Allan Poe 16 rpm LP.

★★★★

**THE FOUR SEASONS** "Looking Back" — Silhouettes; Sincerely; Yes Sir, That's My Baby; Why Do Fools Fall In Love; Long Lonely Nights; Lucky Lady Bug; Since I Don't Have You; Teardrops; Tonight; Honey Love; Happy Happy Birthday Baby; Goodnight My Love (Pleasant Dreams) (Phillips BL 7752).

LIKE the title implies, this is all old material — it was originally recorded several years back for the Vee Jay label — now defunct. Phillips must have bought up the masters and this is a most acceptable album. The Seasons present style has developed from this kind of material — R & B weepies, plaintive falsetto, and all part of the most gimmicky kind of rock 'n' roll ever recorded. But somehow this material has an enchantment of its own—some of these songs have passed into the classic pop stage.

★★★★

## rapid reviews

BY FAR the biggest section of LP's to come out each week are those in the light music category. Let's have a look and listen at some of this month's. **STAN BUTCHER'S** "Birds And Brass" was first issued on CBS's special stereo label. On the mono label (CBS 62838) something is lost. Sorry fellers — if you like marches then try "Marches Up To Date" from **HENRI LOGES** and ork — it's on Polydor Stereo 583 508 and is better than you might think. Twenty-eight tracks (must be nearly a record) on "Solid Gold Guitar" from the **CHARLES CASTLE COMBO** (Polydor Stereo Musicale 583 511) and of course there are loads of your fave numbers, all well performed and beautifully recorded. "From Lusher With Love" by the **DON LUSHER QUARTET** features arch-trumpet Don on some not-too-familiar near standards — nice, on CBS 62883. Pianist **PETER NERO** has many LP's issued here. His latest is "Peter Nero On Tour" — a live LP which rings the changes well enough. On RCA Victor SF 7851, stereo that is.

For latin fans there's "Caribia" from **HUGO BLANCO AND LOS AYILA** — a lively bit of stuff on Polydor Stereo Musicale 583 507. Worth a spin or two or three or four. **THE QUARTETTE TRES BIEN** may be a new name to you, but they're pretty good. They go through an incredible variety of numbers ranging from "Moon River" to "St. Louis Blues" and their combined style is great. On Brunswick LAT 8676. No less than 22 tracks on "Big Band Swing" by the **KURT EDELHAGEN BIG BAND** — most of the tunes are very lively (great for a Mum and Dad party) and it's on Polydor Stereo Musicale 583 509. **GLENN MILLER** fans — and there are still plenty of them — will be thrilled by RCA Victor RD 7842 which is "Blue Moonlight" — a collection of never before on LP sides, all recorded between 1939-42.



HARRY SECOMBE—a great new double album reviewed on this page.

**First UK releases of monument LPs**

**ROY ORBISON**  
Orbisongs ● SMO 5004 ● LMO 5004

**DON CHERRY**  
Don Cherry smashes ● LMO 5002

**DEMAND PERFORMANCES**  
A cross-section of Monument's top artists, including three Orbison tracks ● LMO 5001

**BOOTS RANDOLPH**  
Boots with Strings ● SMO 5003 ● LMO 5003

**ORBISONGS**

18 Be A Legend In My Time  
Let The Good Times Roll  
I Got Soul Satisfaction  
Gay Heirs My Car  
Oh, Pretty Woman  
You're A Wonderful Girl  
Sleepy Hollow  
Working Day  
Goodnight Beulah  
22 Days  
Dance

Roy Orbison sings his own and other great songs.

**Don CHERRY SMASHES**

When You Smother Me  
I Love You  
The Story Of My Life  
For A Woman  
Let's Commitment  
The Way We Were  
Anything That's Part Of Me  
Love Me Like You Do  
A Little Bit Of Soul In Me  
All Over A Smile  
Foolish Fool

**DEMAND PERFORMANCES**

Presenting a selection of Monument's greatest hits

GOTTA TRAVEL ON CHINA NIGHT TONIGHT (Could Be The Night)  
Theme from ADVENTURES IN PARADISE. I CAN'T STOP LOVING YOU  
DONAPARTE'S RETREAT MEXICO Theme from MY THREE SONS  
LOVE HURTS WHAT I SAY UP TOWN LUCKY OLD SUN

**Boots with Strings**

THE SHADOW OF YOUR SMILE



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

Pre-Stax tip for Eddie, and best-for-a-while Otis Redding. Warm David Garrick, and likely hit for Gladys Knight & Pips. Jangly Fontana & tips for vet. hitsters Darin & the Everlys.



DAVID GARRICK



BOBBY DARIN



WAYNE FONTANA



OTIS REDDING

THE EVERLY BROTHERS: Bowling Green: I Don't Want To Love You (Warner Bros 7520). Horn intro, then a good hefty beat. This is unmistakable Everly material... a good song, catchy melody and a tremendous warmth in the backing track.

hovering over the notes. Most odd, but most effective. Group fills in well and there are several new "sound" ideas. Flip. Slower, less dynamic, but fairly dramatic.

GLADYS KNIGHT AND THE PIPS: Take Me In Your Arms And Love Me; Do You Love Me Just A Little, Honey (Tama Motown TMO 698). Good and consistent group - should make this their biggest here. Gladys sings in a shimmering, sexy style... sort of

EDDIE FLOYD: Set My Soul On Fire; Will I Be The One (London HL 10129). This comes from the pre-Stax days for Eddie but now he's built his name here there should be enough support for this by collectors to make the charts. Good performance, rather jerky backing and a male answering chorus which doesn't appeal all that much. Nice song, builds well. Flip: slow, dragging better - and as good as the top deck.

JACKIE LYNTON: Decision; Sporting Life (Columbia DB 8180). This bloke really is good - can't understand why he doesn't make consistent hits. This is a strong song, strongly sung, exciting and ultra-professional.

TOP FIFTY TIP



Tommy Power, 22, Ballybe Teach, Kiltiernan Co., Dublin, Ireland. Stars - The Shadows - Cliff Richard, Dickie Rock and the Miami Show Band. Hobby and interests - Records, films, girls.



Alastair Aitchison, 18, 14, Murdoch Terrace, Edinburgh, Scotland. Stars - Elvis, Cochran, Fury, Holly, Dion, J. L. Lewis, Yee Kinks, Hobby and interests - Soccer, guitar, R.M., Elvis films and records, girls.

READERS' CLUB



Eddie Stephenson, 20, 17 Fainley Green Road, Frimley, Camberley, Surrey. Stars - Eddie Cochran, Buddy, Jerry Lee, Elvis, Gene. (Chuck Berry) Hobby and interests - discs, bobcats, guitar, rock pen pals, boxing.



G. E. Wilford, 47, 57, Commonwealth Ave., Hayes, Middle. Stars - Four Seasons, Roy, S. Faces. Shot, and music groups. Hobby and interests - Sleeping, eating, drinking, moving - Girls.



Leonard Zieba, age 18, Sosnowiec, ul. Matacho-wskiego 19a, Poland. Stars - Kinks, Byrds, Hollies, The Rolling Stones, Beatles, and others. Hobby and interests - Collecting records, photos, cars, girls.



Mr. Joe Dráb, 27, Skorpence 9, Ovoco a zelenina, Praha 1, Czechoslovakia. Stars - the classics of rock 'n' roll, and Country and Western music. Carl Perkins, Buddy Holly, J. Cash, Bill Anderson. Exchange of the LP records. Will answer all letters.

Owing to the fantastic success of Readers' Club and the rate at which your photos have been pouring in, it would have been impossible to keep pace with them in the paper. Therefore, we are not printing the coupon anymore, until we rid ourselves of the enormous backlog which has accumulated. So, hard luck anyone who hasn't yet written—but in a couple of months (we hope) the coupon will be back again. Until then, we'll print as many photos as we can...

rapid reviews

THE PANDORAS, on "I Could Write A Book About My Baby" (Liberty 55954). Sound a bit stereotyped on a hackneyed song. However the actual sound is pleasant. "Little Lady Big Time", by LAWRENCE BROWN, is a story about another poor little rich girl - nicely handled (Columbia DB 8181). Very big voice, alternating with moments of calm, from NICKY JAMES who was produced by Scott Walker for "I Need To Be Needed" (Philips BF 1566). Irish fun and games from ROY DICKSON AND THE BILLY BOYS on "Port - Y - D - Dertan" (Fontana TF 826).

A Stepph Carton song "Angelin" for DOMINIC RITCHIE (Fontana TF 825), amiably treated. I did like the sound, the production and the sense of it. "The Day After Tomorrow" by JOHNNY CARR (Fontana TF 823) - a number from the Stax boys. Fair enough treatment and arrangement on "Mind You Got A Heart", from PAUL NEWMAN AND THE X'CALIBURS. JAMES LAST, ace Continental orchestral star, turns up with a beautifully re-arranged version of "American Patrol" (Polydor 56331), which should evoke both memories and sales. AL HIRT, on growling and then smooth trumpet, turns up with yet another version of "The Farther Shores" (RCA Victor 1590). Some unusual sounds and ideas, well expressed: THE PUDDING on "The Magic Bus" (Decca F 1260), not half bad. Not struck on THE SPECTRUM and a rather messily presented "Samantha's Song" (RCA Victor 1589). A JOYCE BOND sings well, and rather sexily, on "Do The Teasy" (Island 6010), a rather lively new dance-craze release. RAPHAEL was one of the successes of the Eurovision song contest for his "Please Speak To Me Of Love" (Hispa Vox 363) shows perfectly what a dramatic voice he has. Instrumental (trumpet and trombone) version of the big "Puppet On A String" (CBS 2703) by the Belgian MEIRENS BROTHERS. STYLE. Super piano-pounding and tremendous atmosphere on "Monday, Monday" by MORIT SCHUMAN IV (immediate 048). The recent big hit revived.

MILLY SCOTT FAIR swings through a remotely dated but nicely worked-out arrangement of "I'm Laughing Up My Sleeve" (Strike JJ 328) - my sort of music most of the way. Those Fifty Guitars of TOMMY GARRETT show up with "Guantanamera" (Liberty 1927) an LP track, in the Soul Supply series: a useful debut by BETTY LAVETTE on "I Feel Good (All Over)" (Stateside SS 2015), but it's not a commercial song. Some that came second in the Irish section of the Eurovision contest. "Canavan" (Rev 11027), smoothly sung by the sweet voice of PATRICIA CAHILL. The SNAPPERS are British but making it in Germany, their "Upside Down Inside Out" (CBS 2719) is really just so-so. Very pleasant in every way BOBBY HANNA on "Thanks To You" (Decca F 12604), a commercially slanted item of charm and impact. VIC RICHARDS has an unusual story-line lyric on

BOBBY DARIN: The Lady Came From Baltimore: I Am (Atlantic 584185). Rather, a casual, or possibly indifferent sort of vocal approach to this performance. Story-line song, by Tim Hardin (singer), with guitar and strings behind. I'm nowhere near sure it'll make the charts but there's a weight of opinion behind it. Flip: self-penned and seems to come to a stand-still in parts - but not bad.

TOP FIFTY TIP

"Jonathan Whist" (Polydor 56163) at least it's tried to be different. Riotous roistering in the specialist sound - R and B field; CURTIS YEE AND THE KITS' on "Get In My Bag" (CBS 2717), which swings more than somewhat. I can recommend J. JACKSON and "Come And See Me" (Strike 329) - it swings, moves, dramatizes and builds - a fine performance. JOE AND THE MICE COTTON SOUND (Pye 17313) tackle "Step Out Of Line" with urgency and a nicely laid-back feel. Enough well enough to make the charts. ELLEN REID, with the CADETS, sings "Mandy Don't Cry At My Wedding" (Pye 17311) with typical and predictable charm and slow-paced emotionalism. FELICE TAYLOR, on "I'm Under The Influence Of Love" (President 123) sounds a bit like Diana Ross, which presumably can't be bad. Orchestral instrumental treatment of "Daddy Russian Stoned" by THE MANFIELD ORGANISATION. President 1313. Quite pleasant. From SWEENEYS MEN, "Old Maid In A Garret" (Pye 17312), very nice Irish style. Nice arrangement and sounds: "Beg Me", by the FIVE CARDS PHILIPS STAN DAMONUM, fairly shimmer through "No Presents For Me" (CBS 2664) but without forcing a group sound. A husky-sounding DAVE WALTON does a nice job on "Lady" (CBS 2709).

JERRY VALE is as consistent as usual on "Have You Seen The One I Love Go By" (CBS 2682) but not for the charts here. Smooth-voiced chick VICKY tackles well "The Contenders" (Pye 1567). "DAMONUM" fairly shimmer through "No Presents For Me" (CBS 2664) but without forcing a group sound. A husky-sounding DAVE WALTON does a nice job on "Lady" (CBS 2709). Which could easily click.

GAYLORD BARRY, singing "I'm Coming Home" (CBS 2683) with conviction and style. From STEVE HAMMOND - "I Think I've Found A Note" (Pye 17275), rather a plaintive sort of beat-ballad. Welcome to SHEILA SOUTHERN, who can (and does) outsize most of our girls - specially on "Girl Without A Boy" (Pye 17290). Not too struck on VINCE EVERETT's treatment of that fine ballad "Endlessly" (Fontana TF 818) but it could register - JANE JONES gets on a novelistic kick with "Tickle Me Tootsie Wootsies" (Columbia DB 8173), all cute and full of breathlessness. Nice treatment of "Wonderful (To Be In Love)" from CASH McCALL (Chess 8056), with a wonderful chunky backing helping his bluesy voice.

THE TONY HATCH SOUND, musically as ever, do the Jackie Trent-Hatch item "Beautiful In The Rain" (Pye 17298) with lead trumpet in eloquent mood - lavish instrumental sounds. From EDDIE MACK AND THE COLUMBIA CORPS "Back To The Hills" (Pye 17301), a gentle and smooth home loving ballad. More good trumpet work from ERNIE ENGLUND, from Scandinavia on "Theme From The Sand Pebbles" (Monument 1065) - a silky performance. JAMES EARL RAY, hairied soprano CHRISTINE CAMPBELL should get the old folk a-swoon with "Nos. 1, 2 & 3" (Pye 17292), a warm performance. Tongue-in-cheek performance of "Have No Fear Bond Is Here" by MIKE REDWAY (Deram DM 124), with a strong arrangement behind him. Novelty with charm and potential sales pull. DAVID BOWIE (Deram 123) recounting the story of the "Laughing Gnome".

SEEKERS AT THE PALLADIUM

No gimmicks, long hair or fancy clothes - just the charm, simplicity and lyricism of the Seekers' music. That's what's capturing the audiences - big audiences every night - at the London Palladium. The Seekers have developed a fantastic ability to communicate with their audience, no matter in what setting. They performed most of their hits, but special credit goes to Bruce Woodley who impressed all of us with his easy-to-listen-to

compositions. Of course Judith Durham's charm and personality was just right for every man in the audience - especially in the West End. Her main solo "Olive Tree", which was written by Tom Springfield. And their act is certainly designed to show the versatility of this very popular Australian group. Included: "Olive Tree", "Morn'ingtown Ride", "Georgy Girl", "World Of Our Own", "Red Rubber Ball" REX GOMES

WAYNE FONTANA: 24 Sycamore; From A Boy To A Man (Fontana TF 827). This should be easily good enough to keep Wayne in the charts. It jangles amiably to start with, a love ballad, rather of lost or parted love, but it builds cleverly. Like the way Wayne handles the light and shade sections - he's singing, perhaps better than ever. Must do well. Flip: Self-penned, brisk, also well sung.

TOP FIFTY TIP

BARBARA RUSKIN: Euston Station; Hear That Telephone (Parlophone R 5593). Got a set of lyrics from the girl who is both writer and singer - and pretty good at both. A lovely soft edge to this, all round.

KIM WESTON: I Got What You Need; Someone Like You (MGM 1238). Fair enough - and her addicts will dig mightily. But I don't feel there's big potential on this rather rambling ballad.

THE ROULETTES: Rhyme Boy; Rhyme; Airport People (Fontana TF 822). Stark simplicity here most of the way. The group are actually very good on the vocal side - and the songs have plenty of qualities. This could easily make the Fifty and prove me wrong.

LEN BARRY: The Moving Finger Writes; Our Love (RCA Victor 1588). Though I don't see it clicking, this is a double "A" sider, with "Finger" having the greater potential drive and performance value.

BEN E. KING: Tears, Tears, Tears; A Man Without A Dream (Atlantic 584106). Very very good, but a trifle slow for Ben and also not a smash commercial number. A fine performance though, with grow-on you appeal.

CARLA THOMAS: When Tomorrow Comes; Unchanging Love (Stax 60108). No hit this - but she's my personal favourite of the Stax scene and her singing here is on top form. Lovely song.

EDDIE WEST: All The Children Sleep; Desolation (Columbia DB 8174). Bristol area group, on a song by C. Westlake and M. Most. Good teaming - and the vocal sounds from the Westward ones is really as good as anything in the country.

PEACHES AND HERB: Close Your Eyes; I Will Watch Over You (CBS 2711). My personal favourite of the week. A superlative duo on a hot-burning romantic ballad - an LP track originally but out in the States through public request. I request it, too.

LOU CHRESTIE: Shake Hands And Walk Away (Cryna); Escape (CBS 2718). This seems to be too messy, too mixed up with Strident girl voices, to click - it's Lou on his new label. Not a bad song.

THE OUTER LIMITS: Just One More Chance; Help Me Please (Deram DM 123). Not the oldest song, but a very stylish number well handled by a group new to me. Well worth a spin.

ANITA HARRIS: Just Lovin' You; Butterfly With Coloured Wings (CBS 2724). First single for the luscious one, on a Tom Springfield song of easy-moving charm and ballad appeal. But I prefer her more vocally active.

JAMES AND BOBBY PURIFY: Shake A Tail Feather; Goodness Gracious (Stateside SS 2016). A highlight slice of excitement in the Soul Supply series - the boys vie violently in vocal excesses.

THE SHOOTGUN EXPRESS: Funny (Cos Neither Could I, Indian Thing (Columbia DB 8178). Guess this could make it, just about. A good number and Beryl Marsden's voice is well to the fore, which I reckon is value-for-money.

A Hit Song From The Exciting Outer Limits WHO SING JUST ONE MORE CHANCE HELP ME (PLEASE) FROM DERAM THE LABEL OF HITS DM125



**I** FIND quite fascinating the current scene at Immediate Records. To begin with, everything was "Andrew Loog Oldham". He produced everything himself. Andrew was Immediate. With partner Tony Calder, always there, of course, in the background. Now I find subtle changes. Andrew seems to be playing down his own activities. Instead — and very clever, too — he's surrounding himself with young creative talent. He's training them. Giving them their head and the benefit of his experience. And Immediate — rather than Andrew's own often irritating, but really very likeable ego — is the thing that really counts.

The latest Immediate singles are a case in point. One is a Small Faces production. Andrew's signed them as songwriters, too. The other is produced by Mike Hurst. I'm talking about the P. P. Arnold single, "The First Cut Is The Deepest". P.P. (or Pat) is the ex-kidette, who stayed on in Britain. Her performance on this record is superb. The song is by Cat Stevens. It's sleight as much, but a good one.

And arranger Arthur Greenslade and Mike have come up with a record I just can't stop playing. My only criticism: it's a little too long. Somewhere along the line, possibly because of the aforementioned sleightness, it loses impact. But it's a record for Britain to be proud of. And all the more credit to Andrew for letting other people take the spotlight.

● Another independent that's doing fantastically well is the Kit Lambert — Chris Stamp outfit, Track Records. Their very first single — Jimi Hendrix's "Purple Haze" — made the Top Ten. Their second — The Who's latest and best-ever — should be even more successful. I hear rumours of other Track signings. The way they're going, they'll soon be a very important major minor (Which reminds me, although I throw up — or switch over — every time I hear that ghastly Dubliners disc, congratulations to Phil Solomon and my former colleague Pat Campbell on their first chart success).

## That beautiful, perceptive person

● Two weeks ago I raved about ex-Moody Blues singer Denny Laine's first solo side, "Say You Don't Mind". This week I heard the reformed Moody Blues' own first record as a group. An absolute knockout. The title is "Fly Me High". It deserves to be a smash. And praise to producer Tony Clarke for the part he's played. It'll be in the shops next week. The Moodies are still with Decca, by the way.

● I'm not the easiest guy to get on the dance floor. I either have to be very, very stoned. Or the record's got to have something really special. All this boils down to the fact that I can't stop playing The Platters' "With This Ring" (Stateside). And dancing to it! It's quite the happiest record around at the moment. I was knocked out when Paul Jones chose to sing it on last week's Joe Loss Show. I asked him why. "Simple," he said, "The record knocks me out, too!"

● One sound I'd like to turn you on to is called "Morning Dew" on CBS by a guy named Tim Rose. I suppose you could call it sort of "contemporary folk rock". Or something like that. He's harsh and strident. But immensely emotionally moving. Also on CBS, if you have stereo equipment, you must try The Byrds' new album, "Younger Than Yesterday". I mention stereo because there are things going on in "So You Want To Be A Rock and Roll Star" that I never heard on the single release. What sounded like guitars is actually a very full-throated, melancholy sounding — almost jazz — trumpet. When you get the LP, try "CTA-102" at 16rpm! That gibberish voice at the end recalls the glorious heydays of the late Lennie Bruce. And if you've never heard Lennie, rectify that omission in your life immediately!

## "It knocks me out, too"

● Joe Tex could have his first British chart success with "Show Me" (Atlantic). It's such a commercial record. This song would have been a good change of pace for our own Tom Jones.

● The launching by NEMS of the Bee Gees has been the most striking in years. Excellent, exciting advertisements. I haven't yet heard the group in person. But I am impressed by their writings. In fact, I find it very difficult to choose between "New York Mining Disaster 1941" and the B side, "I Can't See Nobody". The chorus on "Nobody" is extremely catchy and commercial.

● Must thank that beautiful, aware and perceptive person Penny Valentine for turning me to "Spinnin' My Wheel" by Walter Jackson (Stateside). It's immensely melancholy and sad and sombre. But a record I play a lot.

● Finally, the new Neil Diamond: "Girl, You'll Be a Woman Soon" (London). He's just got to happen. Maybe this one is less exciting than some of the others. But I hear an almost Orbisonish quality in places that could be commercial here. Anyway, I hope so. At the risk of repeating myself, this guy is such a talent.



The face lurking behind the dark glasses needs no assistance in making itself known . . . Scott Walker, in pensive mood as he listens to a playback of his production for Nicky James — "I Need To Be Needed", released this week via Philips. But Nicky isn't so well known — yet! He's 24, comes from Tipton, in Staffordshire, and formerly sang in Birmingham with the Moody Blues — and a group called the Daltons, of which Roy Wood and Bev Beverley, now the Move, were members. Flip side is "So Glad We Made It", which was what Scott and Nicky felt after the disc session!

# names & faces

by  
PETER JONES



It's a bit on the sad side but I fancy the chances of "The First Cut Is The Deepest", out now on Immediate. For a start, it's a Cat Stevens' song — and for a second it's sung by P. P. Arnold, who is no mean vocal talent. She was formerly lead singer with the Kettes, backing like and Tina Turner on such hits as "River Deep — Mountain High", "A Love Like Yours" and so on. She's 20. Los Angeles-born, based heavily in the Gospel field. She was backing Chris Farlowe at a session when she met up with Andrew Oldham and Mick Jagger who felt she had considerable potential. She now turns solo. Her first disc is produced by Mike Hurst, who handles the Cat Stevens' sessions.



Now touring Britain: King George and the Harlem Kiddies, who also have their record "Drive On James" out on the RCA label. They've been knocking 'em cold in Sweden for quite a while with their mixture of jazz and R and B and "soul" and pure pop. The King himself, pictured here, has played many times at the Apollo Theatre, New York, was a member of the Goodtimers who made "Mercy Mercy" with Don Covay. Others in the outfit: Girl organist Billie Jo Thomas; tenor saxist Jesse Wilks; Scottish-born tenorist Dave Turnbull; guitarist Paul Weeden, who has played with Jimmy Smith and Jack McDuff; drummer Grave Hansen, who is Danish born and actually founded the Harlem Kiddies.



Carl Douglas and the Big Stampede did rather nicely with their first disc — "Crazy Feeling" — and now come out with "Let The Birds Sing", on the Go label, which is released here through CBS. It really IS a big sound — featuring trumpet, tenor, guitar, organ, bass, drums and vocal — a sort of rocking soul sound, all delivered and packaged at medium tempo. About Carl himself: he was born in San Diego, California — is 23, came to England nine years ago to study engineering but took up too much time singing with mates in pubs and clubs. Then he joined The Charmers. The name was switched to the Carl Douglas Set. Which was switched to Carl Douglas and the Big Stampede.

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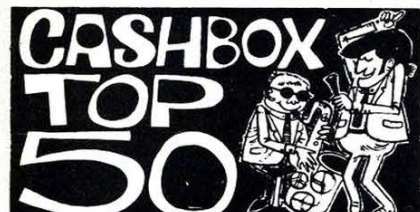
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RECORD MIRROR CHARTS PAGE



CASH BOX TOP 50 AIR MAILED FROM NEW YORK

- 1 A LITTLE BIT ME, A LITTLE BIT YOU\* 1 (6) Monkees (Colgems)
2 SOMETHIN' STUPID\* 2 (4) Frank and Nancy Sinatra (Reprise)
3 I THINK WE'RE ALONE NOW\* 4 (9) Tommy James and Shondells (Roulette)
4 HAPPY TOGETHER\* 3 (10) Turtles (White Label)
5 THE HAPPENING 9 (4) Supremes (Motown)
6 JIMMY MACK\* 6 (8) Martha & The Vandellas (Gordy)
7 SWEET SOUL MUSIC\* 13 (4) Arthur Conley (A&O)
8 THIS IS MY SONG\* 5 (8) Petula Clark (Warner Bros.)
9 WESTERN UNION\* 7 (7) Five Americans (Abnaki)
10 DON'T YOU CARE\* 15 (2) Buckwheat (Columbia)
11 I'M A MAN\* 17 (4) Spencer Davis Group (UA)
12 BERNADETTE\* 5 (7) Four Tops (Motown)
13 YOU GOT WHAT IT TAKES\* 21 (3) Dave Clark Five (Epic)
14 ON A CAROUSEL\* 18 (4) Hollies (Imperial)
15 AT THE ZOO\* 14 (2) Birdman & Gartunkel (Columbia)
16 DEDICATED TO THE ONE I LOVE\* 11 (10) Mamas and Papas (Dunhill)
17 I NEVER LOVED A MAN (THE WAY I LOVE YOU)\* 19 (3) Aretha Franklin (Atlantic)
18 FOR WHAT IT'S WORTH\* 20 (6) Buffalo Springfield (A&O)
19 WITH THIS RING\* 29 (6) Platters (Musicor)
20 GIRL YOU'LL BE A WOMAN SOON\* 37 (2) Neil Diamond (Bang)
21 CLOSE YOUR EYES\* 32 (3) Peaches and Herb (Date)
22 DRY YOUR EYES\* 22 (4) Diana and the Tabulations (Dionn)
23 LOVE EYES 24 (4) Nancy Sinatra (Reprise)
24 FRIDAY ON MY MIND\* 33 (3) Easybeats (U.A.)
25 I GOT RHYTHM\* 35 (2) Happenings (B.T. Puppy)
26 THERE'S A KIND OF HUSH\* 14 (11) Herman's Hermits (MGM)
27 BEGGIN'\* 12 (8) Four Seasons (Phillips)
28 MY BACK PAGES\* 31 (3) Byrds (Columbia)
29 I TRY ANYTHING\* 22 (4) Dusty Springfield (Phillips)
30 PENNY LANE\* 26 (10) Beatles (Capitol)
31 SUNDAY FOR TEA\* 43 (2) Peter & Gordon (Capitol)
32 WHEN I WAS YOUNG 43 (2) Eric Burdon and the Animals (MGM)
33 CASINO ROYALE\* 45 (2) Herb Alpert and the Tijuana Brass (A & M)
34 DETROIT CITY\* 35 (4) Tom Jones (Parrot)
35 59th STREET BRIDGE SONG\* 28 (8) Harper's Bizarre (Atlantic)
36 CALIFORNIA NIGHTS\* 27 (10) Lesley Gore (Mercury)
37 GROOVIN'\* 13 (2) Young Rascals (Atlantic)
38 I FOUND A LOVE 49 (3) Wilson Pickett (Bell)
39 SHAKE A TAIL FEATHER\* 11 (1) James & Bobby Purty (Mercury)
40 HERE COMES MY BABY\* 49 (2) Tremeloes (Epic)
41 HAPPY JACK\* 44 (1) The Who (Decca)
42 SOMEBODY TO LOVE 48 (2) Jefferson Airplane (RCA)
43 SHOW ME 44 (4) Joe Tex (Dial)
44 WALKIN' IN THE SUNSHINE\* 41 (2) Roger Miller (Smash)
45 GET ME TO THE WORLD ON TIME\* 46 (2) Electric Prunes (Reprise)
46 DEAD END STREET\* (1) Lon Rawls (Capitol)
47 NOTHING TAKES THE PLACE OF YOU (1) Toussaint McCall (Ronn)
48 RELEASE ME (1) Engelbert Humperdinck (Parrot)
49 MAKING MEMORIES\* (1) Frankie Laine (ABC)
50 MUSIC TO WATCH GIRLS BY\* (1) Andy Williams (Columbia)
\*An asterisk denotes record released in Britain.

TOP LP.'s

- 1 SOUND OF MUSIC 1 Soundtrack (RCA)
2 MORE OF THE MONKEES 2 Monkees (RCA)
3 MONKEES 3 The Monkees (RCA)
4 BEST OF THE BEACH BOYS 4 Beach Boys (Capitol)
5 GREEN, GREEN GRASS OF HOME 5 Tom Jones (Decca)
6 IMAGES 6 Walker Bros. (Phillips)
7 FIDDLER ON THE ROOF 10 London Cast (CBS)
8 COME THE DAY 8 Seekers (Columbia)
9 FOUR TOPS (LIVE) 7 Four Tops (Tamla Motown)
10 BETWEEN THE BUTTONS 11 The Rolling Stones (Decca)
11 TRINI LOPEZ IN LONDON 9 Trini Lopez (Reprise)
12 HALL OF FAME 15 Georjie Fame (Columbia)
13 MATTHEW AND SON 14 Cal Stevens (Deram)
14 DOCTOR ZHIVAGO 17 Soundtrack (MGM)
15 HAND CLAPPIN' - FUNKY BUTT - LIVE! 13 Geno Washington (Piccadilly)
16 GOING PLACES 12 Herb Alpert (Pye)
17 HOW GREAT THOU ART 18 Elvis Presley (RCA)
18 MANTOVANI'S GOLDEN HITS 19 Mantovani (Decca)
19 SURFER GIRL 29 Beach Boys (Capitol)

TOP E.P.'s

- 1 FOUR TOP HITS 7 Four Tops (Tamla Motown)
2 MORNINGTOWN RIDE 2 Seekers (Columbia)
3 BEACH BOYS HITS 4 Beach Boys (Capitol)
4 ORIGINALS FROM MARVIN GAYE 3 Marvin Gaye (Tamla Motown)
5 SEVEN FROM THE SEEKERS 5 The Seekers (Columbia)
6 FOUR TOPS 7 Four Tops (Tamla Motown)
7 ANDY'S NEWEST HITS 15 Andy Williams (CBS)
8 TELL THE BOYS 10 Ronnie Bennett (Pye)
9 BEST OF BENNETT 8 Tony Bennett (CBS)
10 THIS IS MY SONG 15 Petula Clark (Pye)

5 YEARS AGO

- 1 WONDERFUL LAND 1 Shadows
2 NUT ROCKER 4 B. Bumble and the Stingers
3 SPEAK TO ME PRETTY 7 Brenda Lee
4 HEY BABY 3 Bruce Channel
5 HEY LITTLE GIRL 2 Del Shannon
6 LOVE LETTERS 12 Betty Lester
7 DREAM BABY 5 Roy Orbison
8 WONDERFUL WORLD OF THE YOUNG GLOUN 11 Danny Williams
9 THE PARTY'S OVER 16 Lonnie Donegan
10 NEVER GOODBYE 9 Karl Denver
11 TWISTIN' THE NIGHT AWAY 12 Sam Cooke
12 WHEN MY LITTLE GIRL IS SMILING 15 Jimmy Jones
13 WHEN MY LITTLE GIRL IS SMILING 14 Craig Douglas
14 ROCK-A-HULA BABY/ CAN'T HELP FALLING IN LOVE 8 Elvis Presley
15 STRANGER ON THE SHORE 10 Acker Bilk
16 GOOD LUCK CHARM - Elvis Presley
17 TELL ME WHAT HE SAID 6 Helen Shapiro
18 THEME FROM Z CARZ 13 Johnny Keating
19 YOUNG WORLD 10 Ronnie Bennett
20 DO YOU WANT TO DANCE/I'M LOOKING OUT THE WINDOW - Cliff Richard



- 1 PUPPET ON A STRING 27 (7) Sandie Shaw (Pye)
2 SOMETHIN' STUPID 1 (6) Frank and Nancy Sinatra (Reprise)
3 A LITTLE BIT ME, A LITTLE BIT YOU 3 (4) Monkees (RCA)
4 HA! HA! SAID THE CLOWN 4 (5) Whitford Mann (Fontana)
5 PURPLE HAZE 6 (5) Jimi Hendrix (Track)
6 I'M GONNA GET ME A GUN 10 (5) Cat Stevens (Deram)
7 I CAN HEAR THE CLASS GROW 16 (4) Move (Deram)
8 RELEASE ME 5 (14) Engelbert Humperdinck (Decca)
9 DEDICATED TO THE ONE I LOVE 18 (4) Mamas and Papas (RCA)
10 BERNADETTE (8) Four Tops (Tamla Motown)
11 SEVEN DRUNKEN NIGHTS 14 (5) Duubblers (Major Minor)
12 HAPPY TOGETHER 12 (6) Turtles (London)
13 FUNNY FAMILIAR FORGOTTEN FEELING 24 (2) Tom Jones (Decca)
14 THIS IS MY SONG 9 (7) Henry Secombe (Phillips)
15 IT'S ALL OVER 9 (7) Cliff Richard (Columbia)
16 THE BOAT THAT I ROW 33 (3) Lulu (Columbia)
17 I WAS KAISER BILL'S BATMAN 13 (8) Whistling Jack Smith (Deram)
18 SIMON SMITH AND HIS AMAZING DANCING BEAR 11 (7) Alan Price (Decca)
19 KNOCK ON WOOD 19 (9) Eddie Floyd (Atlantic)
20 EDELWEISS 17 (12) Vince Hill (Columbia)
21 BECAUSE I LOVE YOU 15 (2) Georgie Fame (CBS)
22 JIMMY MACK 26 (5) Martha and the Vandellas (Tamla Motown)
23 ARNOLD LAYNE 20 (5) Pink Floyd (Columbia)
24 HI HO SILVER LINING 28 (6) Jeff Beck (Columbia)
25 AL CAPONE 29 (10) Prince Buster (Blue Beat)
26 MAROC 7 32 (7) Davy Dec, Dozy, Georgy Girl 22 (10) Seekers (Columbia)
27 GEORGY GIRL 22 (10) Seekers (Columbia)
28 MEMORIES ARE MADE OF THIS 18 (10) Val Doonican (Decca)
29 SILENCE IS GOLDEN - (1) Tremeloes (CBS)
30 OH HOW I MISS YOU 39 (4) Bachelors (Decca)
31 PICTURES OF LILY - (1) Who (Track)
32 TOUCH ME, TOUCH ME 32 (2) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
33 THIS IS MY SONG 21 (7) Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
34 59th STREET BRIDGE SONG (FEELING GROOVY) 31 (5) Harper's Bizarre (Warner Bros.)
35 YOU GOT WHAT IT TAKES 30 (7) Dave Clark Five (Columbia)
36 PENNY LANE/ STRAWBERRY FIELDS FOREVER 23 (13) Beatles (Parlophone)
37 LOVE IS HERE AND NOW YOU'RE GONE 31 (9) Supremes (Tamla Motown)
38 GUNS OF NAVARONE 42 (2) Skatalites (RICH MAN)
39 IF I WERE A RICHER MAN 47 (2) Jimmy Ruffin (Phillips)
40 SOMET ME 36 (3) Sam and Dave (Stax)
41 GONNA GIVE HER ALL THE LOVE I'VE GOT 44 (2) Jimmy Ruffin (Tamla Motown)
42 GONNA GET ALONG WITHOUT YOU NOW 41 (4) Trini Lopez (Reprise)
43 NEW YORK MINING DISASTER 1941 - (1) Bee Gees (Polydor)
44 SWEET SOUL MUSIC - (1) Arthur Conley (Stax)
45 RETURN OF THE RED BARON 37 (4) Royal Guardsmen (Stateside)
46 CASINO ROYALE - (1) Herb Alpert (A & M)
47 I'M A BELIEVER 49 (2) Jimi Hendrix (RCA)
48 DAY TRIPPER 48 (6) Otis Redding (Stax)
49 WHAT A WOMAN IN LOVE WON'T DO 50 (3) Sandy Poney (MGM)
50 ON A CAROUSEL 38 (10) Hollies (Parlophone)
A blue dot denotes new entry.

BRITAIN'S TOP R & B SINGLES

- 1 KNOCK ON WOOD 1 Eddie Floyd (Atlantic 584841)
2 BERNADETTE 2 Four Tops (Tamla Motown TMG 601)
3 SWEET SOUL MUSIC 3 Arthur Conley (Atlantic 584885)
4 RAISE YOUR HAND 6 Eddie Floyd (Stax 601001)
5 JIMMY MACK 7 Marsha and the Vandellas (Tamla Motown TMG 599)
6 SOOTHE ME 5 Sam and Dave (Stax 601004)
7 PURPLE HAZE 9 Jimi Hendrix (Track 604001)
8 GUNS OF NAVARONE 11 Skatalites (Island W1 181)
9 GONNA GIVE HER ALL THE LOVE I GOT 15 Jimmy Ruffin (Tamla Motown TMG 602)
10 PHOENIX CITY 8 Rolando Alphonso (Doctur Bird DB 1020)
11 SHOW ME 12 Joe Tex (Atlantic 584102)
12 DAY TRIPPER 15 Otis Redding (Stax 601005)
13 007 (SHANTY TOWN) 13 Desmond Decker (Pyramid PLY 6004)
14 AL CAPONE 4 Prince Buster (Blue Beat BB 324)
15 I NEVER LOVED A MAN (THE WAY I LOVE YOU) 15 Aretha Franklin (Atlantic 584084)
16 WHEN SOMETHING IS WRONG WITH MY MY BABY - Sam and Dave (Stax 601006)
17 TEN COMMANDMENTS - Prince Buster (Blue Beat BB 34)
18 LOVE IS HERE AND NOW YOU'RE GONE 16 Supremes (Tamla Motown TMG 597)
19 TRAVLIN' MAN - Sievie Wonder (Tamla Motown TMG 602)
20 LAY THIS BURDEN DOWN 17 Mary Love (Stateside SS 280)

BRITAIN'S TOP R & B ALBUMS

- 1 DOUBLE DYNAMITE 4 Sam and Dave (Stax 589083)
2 HIT THE ROAD STAX 1 Various Artists (Stax 589085)
3 THE WICKED PICKETT 3 Wilson Pickett (Atlantic 587057)
4 KNOCK ON WOOD - Eddie Floyd (Stax 589086)
5 CLUB SKA '67 - Various Artists (Island WRL 1948)
6 GREATEST HITS (Tamla Motown TML 11042)
7 'LIVE' - Four Tops (Tamla Motown TML 11041)
8 PAIN IN MY HEART - Otis Redding (Stax 589092)
9 AND NOW 6 Booker T and the MG's (Island WRL 1948)
10 CARLA - If I Were A Rich Man (Stax 589094)
11 BUBBLING UNDER - Hip Hug Her - Booker T & the MG's (Stax)
12 Almost Persuaded - Crispian St. Peters (Decca)
13 Music to Watch Girls By - Andy Williams (CBS)
14 Birds and the Bees - Warm Sounds (Decca)
15 Ain't Me Babe - Davy Jones (Pye)
16 If I Could Choose - Sean Dunphy (Pye)
17 If I Were A Rich Man - Herb Alpert (A & M)
18 Show Me - Joe Tex (Atlantic)
19 Champion Dung Spreader - Adze Cutler and the Wurzels (Columbia)
20 Nick-Nack - Zoot Money (Columbia)

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# No more smashing-up for the Move



**T**HEY smashed their way to prominence with "Night Of Fear" and now they proclaim "I Can Hear The Grass Grow", via Daram. "They" are the Move. Whether you label them "psychedelic" or just entertaining, nobody can deny they are a group of "Move-ment — and the only way for them is forward.

For my money, the Move are one of the most entertaining new groups around. Certainly one of the most controversial. Anyone who has seen them in action will recall the mass of flickering coloured lights, old TV sets broken up under the hammer of an axe, broken effigies of Adolph Hitler lying on the stage.

## STAGNATION

To check back on the Move, we have to move back to 1965, December of that year, to be exact. One Carl Wayne, who had been fronting Carl Wayne and the Vikings, was bored to tears with the apparent "stagnant" scene in Birmingham, his home town. He decided to form a group with one goal in mind: progress. After weeks of rehearsal, the Move were reckoned for their attack on the public. And attack it most certainly was.

News of their onslaught filtered down to London and to the ears of one Tony Secunda, their manager to be.

And so it came to pass that so wrote an unnamed writer on a publicity hand-out that on the ninth day of December 1965, the Move had a record released. "Night Of Fear" was starting.

## THE THINKER

Then there is Roy Wood, lead guitarist, also Birmingham-born-on November 8, 1946, which is as near fireworks' day as makes no difference. Educated at Moseley School of Art, Roy is the chief songwriter. The creative one, so much destruction. Besides penning both sides of the two Move singles, he has written all the tracks on their soon coming debut album. He's the quiet one, the thinker. At the moment he's in the middle of writing an opera, under the strange working title of "An Electrocution Opera In The Ninth Dimension". It's a story combining the "Knights of the Round Table" and a gentleman named "Kilroy". Don't ask me who he is, but I seem to remember seeing his name around somewhere before!

On rhythm guitar is Trevor Burton, another Birmingham lad, who arrived in this world on March 9, 1949, and is therefore the youngest Move-man in the Movement. His biggest ambition is to retire at thirty and to outsell Bing Crosby as a disc-maker.

Chris Kefford, nicknamed "Ace", lays down the bass sounds in the group and is described by his mates as a "fanatic about money". He also revels in the adoration of the fans and, having seen some of the Move fans . . . who can blame him?

Last, but not least as they say, there is drummer Bev Bevens, a quiet and moody man who often appears to have been cast in the same mould as the late James Dean.

Where next for the Move? They travel to Tankiers on May 10 to make a film under the direction of Conna Books, an American responsible for many avant-garde films. All we know at present is that it will of course) be very controversial.

PHILIP PALMER

## THE TREMELOES



**T**ROGGS newie for May 19 release is Reg Presley's "My Lady" backed with "Girl Black". Tables reserved for Beatles, Stones and Allan Clarke at Bag O'Nails club for Dick Gregory's performance on Sunday were never occupied — there was also a Police raid that night . . . Jerry Leiber and Mike Stoller provided the music for Twiggy's U.S. T.V. special "Twiggy In New York" . . . Brian Auger to have a residency spot at the Speakeasy from May 1st called "Loon Up Mother Brown Velvet Underpass".

Baby Jane had a baby . . . Peter Jay's Jaywalkers with Terry Reid played at the party following "Casino Royale" premiere — their starriest set of dancers were led by Mia Farrow. Luxembourg's "Battle Of The Giants" to be speeded up in format and Simon Dee takes over the compere . . . Who's "Quick One" album re-titled "Happy Jack" for American release — the single of the name is their biggest-ever U.S. hit . . . Coasters "Down Home Girl" looks like being a U.S. hit on the Date label . . . Cat Stevens and Mike Hurst to split?

Jan and Dean still the Beach Boys' sincerest flatterers — that instrumental break on "Yellow Balloon" is sheer poetry . . . Giorgio Gomelsky returned from France with plans to bring over Johnny Hallyday for concerts, a tour and recording specially for the British market . . . Jay and the Americans "You Ain't As Hip" definitely their best since "Sunday And Me" . . . Atlantic's Frank Fenter

on ten day business-pleasure trip to South Africa Vivienne Holgate leaving Philips' Press Office to take up chief Press Officer position with the newly-formed Liberty set-up in London . . . Warm sounds "Birds And Bees" Radio-London chart topper must be the first time a disc has topped their charts without actually reaching the national top fifty . . . for Paul Jones next how about "I Was Roger Moore's Understudy"?

Favourite R & B single voted by "Home Of The Blues" readers was Percy Sledge's "When A Man Loves A Woman" . . . Felder's Orioles going to San Tropez and Cannes for a 2-month night-club & TV trip . . . Ann Ivy going in for Peanuts! . . . on account of last week's Face item Julie Driscoll has now bought herself five dresses and three skirts

Dale ("Susie-Q") Hawkins produced Jan & Robbin's U.S. hit "Do It A Little Bit Slower" . . . Vaxabonds Tom Parker one of the most talented blues pianists and session musicians in Britain . . . extremely interesting Philips records listing in this month's "Soul Survey" magazine . . . sensational new single soon to be released from Ossie and the Sweet Boys without a British single release (their latest U.S. disc is "All I Need") . . . Q.17. Name the Symphony, the Rhapsody, the Concerto and the Opus all of which appeared in HM's top fifty during 1966?

Who's "Lily" ad was designed by Hamish Grimes who recently won 3 design awards . . . The Brincos, formerly Los Brincos, have their first disc "Lola" issued by Page One on May 26 . . . "Lola" single could be "Green Circles" . . . A.16: Jayne was "the girl who couldn't help it" immortalised by Little Richard on his smash hit of just ten years back, whatever happened to original members of Booker T. & MG's, Lewie Steinberg and Al Jackson?

# Rosko's national anthem row!

**E**MPEROR ROSKO talking about a bird (feathered variety) who was an alcoholic — and all in a mood of sober seriousness. In fact we discussed a variety of subjects, some of them seemingly only half-believable . . . and yet he was quite serious. He didn't betray the ghost of a smile and it was impossible to read anything from his eyes because of the large sunglasses he was wearing.

Emperor Rosko, son of multi-millionaire film director Joe Pasternak, currently earns something in the region of £20,000 per year and assures me that at the beginning of '68 his income will be rising to £100,000 per annum. Not chicken-fed by any means — and such money doesn't come easy. Rosko sometimes has to work eighteen hours a

day. "I wish there were more hours in the day — if there were I'd come over to Britain and work for nothing. I love my work so much. When I came to England I worked here six months and was voted seventh most popular D.J. It was an honour for me, an American, to receive such a reaction in this country."

Rosko is the No. 1 D.J. in France and has a (ast!) show on Luxembourg. However "The Grand Duchy of Luxembourg" sent me a letter. On my show I always play a special version of "God Save The Queen". It could be a hit record, that's how good it is. Besides, "Queen" is such a beautiful melody anyway. Well, the Duchy of Luxembourg were upset about it and said that they were afraid in case Britain declared war on them. So I've sent a letter to the Queen about it.

Onto an even crazier subject "I have a mynah bird from Chelsea — Sir Alphonso Diskustus III of Chelsea. Albe for short. He's got a girl friend Lady Jane of Twickenham. But I've had to separate the two of them because Albe



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beats her. It's tragic really because she's madly in love with him. He's no longer an alcoholic—he's off the scotch and coke now. He prefers paprika, a spice."

On to a more credible subject "I'm going to start a completely new hit parade. It'll be the first European hit parade using an IBM machine. We're going to receive 300,000 cards from the kids every week, put them into the computer and come out with the results. I think it will produce quite an interesting chart."

BILL HARRY