

RECORD MIRROR

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weekly newspaper.

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AMEN CORNER



TOM JONES

YOUR PAGE

RECORD MIRROR-EVERY THURSDAY-116 SHAFTESBURY AVE, LONDON, W.1. GER 7942/3/4

... want to let off steam?
Any questions on the scene?
Any problems? Then drop a
line to VAL or JAMES,
letters dept.

HAVE H, D AND H DESERTED TAMLA?

FURY EMIGRATED?

I AM glad there is somewhere to which we can write to let off steam. My anger has been on the boil too long. Anger at whom. Billy Fury. Firstly not counting that messy film LP "I've Gotta Horse." Fury addicts have not had a new LP since 1963, no new EP since 1966 and at the time of writing no new single since March 1968. It's not really good enough is it Billy?

The publicity boys behind Billy have been asleep for far too long. Has Billy Fury emigrated? In fact, not only do Fury and the publicity boys need shaking, but also the entire Fury establishment, including Larry Parnes, O.K. so Peggy Nuttall and the rest of the blindly devoted legion of Fury fans will shout that Billy is already overworked. Perhaps he is, but I feel his energies are disposed of in the wrong directions.

Also to be contested is the fact that Fury fans could do more than they do. Yes, we could, but why should we plug someone who seemingly doesn't exist. We need the incentive, we demand more Fury records, public appearances, etc. If Billy Fury proceeds to shun the responsibility he owes his fans (and let me make no mistake he does owe his fans that much), I for one will throw my vast collection of Fury material into the dustbin. For goodness sake Billy Fury, come back.—W. Marks, 25 Gilliver Road, Shirley, Solihull, Warwickshire.

WHITE BLUES

BEING a white blues fan, I find myself in the position of having to buy all the weekly pop papers to obtain about half-a-page's worth of information about my favourites. I think this is a shocking state of affairs (although in all fairness RM through its Names & Faces column and its very comprehensive charts page you present the new blues faces and blues record placings). Therefore, I have decided to start my own magazine exclusively for white blues artists.

I appeal to any blues fans for any information, pix, discographies etc. I would also appreciate any ideas for layout, design. All help will be gratefully accepted and acknowledged.—Robert Muirhead, 13 McRae Crescent, Burntisland, Fife, Scotland.

TAM WHITE

I AM a regular reader of RM, and I am writing in the hope that you can give me some information on Tam White. I would also like to write to him, but I have no address.

I think Tam's recent record "Dancing Out Of My Heart" was really very good, and he is a good singer.—Stephen Gallagher, 50 Russell Avenue, Drumcondra, Dublin 3, Eire.

VAL: Edinburgh born Tam White—new release "At y" on the Decca label—turned to acting professionally at the age of 20, leaving his job as an apprentice stonemason. He had, however, previously worked in local pubs—not deterred by the fact that he was under age—playing a "knowledgeable" three chords on the guitar—as he says jokingly—"with hissing fingers!"

Tam's full name is Thomas Bennett Sim White, and he was born on July 12, 1942. He is 5 ft. 8 in. tall, 12 stone 3 lbs., and has blue eyes and dark brown hair. Tam's big ambition is to sing with the Count Basie Band.

You can write to him, c/o Chris Williams, New Dimension, 19 Garrick Street, London, W.C.1.

R'n'R SHOW

ATTENTION all rockers. Coming your way for two full days on August 16-17th, the Exhibition of Rock 'n' Roll '68, packed with goodies, photos, press cuttings, posters, programmes, full discographies, personal items, letters from the greats, records, bios, and lots more to bring a lump to your throat. Re-live that golden era by coming along to St. John's Hall, 330 Clapham Road, S.W.9. and bring your mates.

Admission 2s., but to you rockers who hold a membership card to the rock fan club it's only 1s. For more details drop me a line, and if you have anything you would like exhibited, send it along NOW. I hope to see you all there.—Earl Sheridan, 9 Yukon Road, Balham, London, S.W.9.

LESS TOP 10

I'd like to say how much I appreciate D.J.'s like Barry Mason and Tony Brandon, who, unlike too many others, seem to understand the simple fact that during the day time at least, the record buying public and the listening public are not identical.

My local record shop seems to be patronised mainly by young teenagers—probably the only group affluent enough to be able to afford nearly ten shillings for a single. The record charts reflect their tastes. But, during the day, this group is at school or work and my guess is that the bulk of the listeners consists of housewives like myself—housebound by children, and dependent on the B.B.C. for hearing our favourite records.

So, thank goodness that on these

SO WHERE exactly are Eddie Holland, Brian Holland and Lamont Dozier, that top songwriting trio from Motown? There was a time not so long ago when they rivalled John Lennon and Paul McCartney as the world's most successful pop composers. But there have been virtually no new songs from this mighty partnership for months. The newest Supremes single is not a Holland/Dozier/Holland item, and has turned out to be the first disc by the girls (their Christmas 45 excepted) not to reach the American Top 20 in FOUR YEARS!! The very latest Four Tops single, "Yesterday's Dreams" is not written by H/D/H and although it's still an excellent record, contains little of the quality of their earlier 1964-66 waxings, Martha Reeves and the Vandellas could use a new Holland/Dozier/Holland song to make up for the failure of their latest disc, "I Promise To Wait My Love", to even make the Top 30. And there are a host of other Motown artists who need a top-rate number to provide them with a comeback or breakthrough hit... people like Jimmy Ruffin, Chris Clark, the Monitors, Barbara McNair, The Elgins, Debbie Dean and Edwin Starr.

Eddie Holland, Brian Holland and Lamont are the three-some who could provide these stars with the hit records they need. But they seem to have disappeared off the face of the Motown world. We hear rumours about continued discontent within Tamla, artistes leaving, and/or not leaving and arguments about royalties and salaries. I fear that unless someone in Detroit doesn't get a few brains back into gear quickly and get Holland/Dozier/Holland back to composing the material of which they are capable, one or two walls in that Motown empire are going to start crumbling unpleasantly fast.—Adam White, 11 Caledonia Place, Clifton, Bristol 8.

shows at least I can hear artistes such as Pet Clark, Roy Orbison, Elvis and Tom Jones etc. Personally I couldn't care less which records are in the Top Ten, and welcome programmes that don't fling the same records show after show. So thanks Barry and Tony! — Jean Cash, 97 Moore Park Road, S.W.6.

ANTI-APARTHEID

SO at long last a member of the music profession has got through to the public in general how young people feel about Mr. Powell's inflammatory speech and all forms of racialism.

Simon Dee has been condemned strongly for his action, but I know he has the ultimate backing of the pop world. Dylan, Paul Simon, Janis Ian and Joan Baez have been decrying apartheid through their lyrics since their arrival on the scene, but their words really have gone unheeded. So Mr. Dee has not only joined their noble ranks, but has also succeeded in getting through to the masses, which I'm sure is for the good of all of us, young and old.—Colin Brinton, 73 Grange Road, Harwich, Essex.



MARTHA REEVES and the VANDELLAS

In brief . . .

K. Turner, 107 Listeria Park, Stoke Newington, London, N.16. — Info and pics please from any readers on Lulu. I am hoping to write a book about this fantastic singer so please help.

L. Day, 5 Diana Road, Walthamstow, London, E.17. — I am in desperate need of a copy of "Devil's Grip" by The Crazy World of Arthur Brown, and I am willing to pay anything for it.

Brian Smart, Radio Maythorn, 42 Bellair Avenue, Gl. Crosby.

Liverpool 23. — I would like to appeal to all readers to send me your vote for your favourite "revived 45". We are compiling a Top 20 for use on local radio. We would also be interested in comments and ideas on local radio.

M. Andress, 29 Shirley Close, Darford, Kent. — Has anyone a copy of "Venus" by Frankie Avalon to swap or sell?

Barry Jukes, 65 Earls Court Sq., South Kensington, S.W.5. — Does anyone have a copy of "Brand New Woman" by Love Sculpture, that they would be willing to sell or exchange? It was issued earlier this year I think. Let me know how much you require.

from NEW YORK the HAWK REPORT

CONSIDER the situation: you are a group in Britain, working well for reasonable money. Not a top group but comfortable with a following that's getting bigger. A blues group. You get a call from the States, Bill Graham who runs the trendy Fillmore Ballroom in San Francisco. He has heard an LP you made and wants you for a gig there. Some other work in the States also.

He offers you money. Not air fare, nor transport or hotel expenses. Really, you will be going, touring the States and be lucky to break even. But it is also the land of opportunity, as they say. Visions of the kind of loot, audience adulation and gigs that the Cream and Jimi Hendrix get dangle in front of you.

In short, the trip will be a calculated risk.

TEN YEARS AFTER

"Calculated Risk" sums up Ten Years After, who went to Graham's Fillmore Ballroom after he wrote to them because he'd heard an LP he liked. And, says manager Chris Wright, it looks like paying off. "We played a few gigs in and around the West Coast and were surprised that our LP was being plugged on radio stations. Now it has entered the LP charts—round about 150 in the Top 200, but it's a start. "But the most important thing is that we are wanted back and the money has shot up. Our next tour will bring us more loot than any group can get doing gigs in Britain, with the exception of the Beatles or Stones."

Ten Years After arrived in New York—the last place they have to conquer—to play the Scene Club, also the Fillmore East where they share the bill with Big

Brother and the Holding Company.

The group seems quietly confident—they have had their first taste of American audiences and know how to react to them. "In Britain we like to do long numbers and can extend a title to about 15 minutes, maybe 20," says Chris. "The boys can really get into it but British audiences don't particularly dig it. In America we have been able to run to about 45 minutes, really building and you can feel the audience building with you. A different scene, to say the least."

Ten Years After are flying back for the Windsor Blues Festival, will work on an LP and then return to the States... for that bigger bread. "But it was a risk," says Chris. "For a start, we had to lay out nearly 2,000 quid in air fares. You have to hire equipment because you can't lug an organ all over the place. There's hotel rooms and transport..."

I have been (reliably) informed by an accordion company, that if Hubert Humphrey gets elected President, America will have its FIRST accordion-playing President... Names involved with the Festival of Life this summer in Chicago (a Yippy Happening coinciding with the Democratic Party convention there) include Al Kooper of Blood Sweat and Tears, Judy Collins, Bill Graham, and Andy Wickham, who used to work for Andrew Oldham and is now with Warner Reprise.

The Tiny Tim Saga continues: for his 50,000 dollar week's show in Las Vegas, at Caesar's Palace, a lot of money is also being spent on promotion. In addition, to advertising, billboards and leaflets, Tiny Tim LPs will be given out at his performances. Plus every cab driver in Vegas gets an album and a Tiny Tim button. And everybody who works in the hotel has been ordered to wear Tiny Tim buttons.

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It will be a cold cold day, but...

BILLY FURY WILL TIE THE KNOT!

IT all happened rather quickly. Billy Fury met Judith Hall, a slim, attractive blonde just before Christmas—and their first date was at a party soon afterwards. On July 1, they became officially engaged. On July 31, Billy bought the ring, some £250-worth of diamond and antiquity ... and threw a party to celebrate.

He said: "People wondered if I was ever going to get married — and, sometimes, so did I. But when it happens, it REALLY hits you. When's the wedding? Well, we feel a bit sentimental about the fact that it always seemed to be snowing when we went out on our early dates ... so it'll be a winter ceremony in the hope that it'll be snowing then."

Which is a twist on the old gag about the girl telling an ex-boyfriend: "It'll be a cold, cold day when I marry YOU!"

RUNNER-UP TO CLIFF

And, as champagne flowed, Bill and his long-time Mate, Mentor and Money Magician Larry Parnes talked about Bill's career. I've known Billy a long time almost since, as Ronald Wycherley, Mersey-side jug-hand, he gatecrashed a Parnes beat show and with uncharacteristic pugnacity demanded to be given an audition.

He auditioned—and was promptly put in the show. Larry's "stable" of singers included a lot of names on the Fury lines: Power (Duffy), Eager (Vince), Steele (Tommy), Wilde (Marty), Keene (Nelson) and even Fame (Georgie). But Billy is the one who stayed.

Cliff Richard was already there when Billy started. In a sense, Bill had to stay in the runner-up category but in his own right I rated him THE most exciting rock performer in the business. His stage acts were explosively energetic productions that incurred fuddy-duddy criticism. And drew the loudest screams in pop music.

On the recording scene, Billy was amazingly consistent. But scenes change and so did his luck. His recent singles

haven't made progress so, predictably, the "whatever-happened-to-Fury" brigade gave voice to knockings. In fact, Billy has turned to cabaret, hasn't dropped a penny in earnings and is thoroughly happy. Cabaret is a tough world—but he is constantly re-booked. Could be he has toned down a little but that is more a matter of personal maturity.

WRITING SONGS

Said Larry: "An artiste must develop in different fields. Right now, Bill is writing some wonderful material—there's an LP on the way on which he wrote all the tracks. Now he's really concentrating on this side of things, I believe he can be up there in the Beatle class for writing modern standards. But don't believe me—I'm biased!—just wait till you hear the album."

"I knew about the wedding at the beginning of July. And really the change in Billy has to be seen to be believed. He used to hate even going out of his hotel, he was that shy. But now he fixes all his own arrangements, copes with everything. He has this new confidence—and it's great to see it."

Yet Billy, despite his years with Larry, has one deep fixation. Says Larry: "He just won't let me go to see him work. He reckons I make him, just by being there, give a bad performance. And it's no good my trying to creep in to the back of the theatre or club ... somehow he senses I'm there and it puts him off."

MET ELVIS

On record, I doubt if Billy has ever made a bad show. But there is a basic fickleness in pop which makes one record sell well ... and the next, perhaps even stronger, flop and sink. And Billy was such a fiery rock 'n' roller that, maybe, folk find it difficult to accept him in a changing role.

But he's doing nicely, is Bill. Very much aware of the



BILLY FURY AND JUDITH HALL — soon to be newlyweds

loyalty of his fans and very grateful for all the awards and honours that have come his way. Why, he once even met E. Presley!

Now he's getting married and will live in an old converted coaching house, not many miles out of London. A happy event is already on the cards. In fact, Judith's dachshound was "rushed" into a hasty affair with one of Bill's chihuahuas, a handsome but tiny sire. The outcome should merit at least a paragraph in the Vet's handbook.

And to Judith and Bill I say, on behalf of all fans: Good luck and hearty congratulations.

PETER JONES

A TRIBUTE TO JOHNNY BURNETTE

JOHNNY Burnette was born in Memphis, Tennessee, U.S., on March 25, 1938. Johnny was born with nine lives as he came close to death many times before he finally died on August 15, 1964, from a boating accident at Clear Lake, Calif., U.S.

Johnny was given his first guitar at the age of seven and at the age of 17 in the year 1955 he formed his own "Rock 'n' Roll Trio" consisting of himself on lead vocals, his five-years older brother Dorsey Burnette on bass vocals and a friend Paul Burlison, then 26, on electric guitar.

At first the Trio played at a local fair-ground, but then decided to move on to California where Johnny was convinced the Trio were going to make the big time. They soon got their chance when they appeared on TV in Ted Mack's "Original Amateur Hour" show. They won first place three times running and they went on a three-week tour with the show in South America. When Johnny, Dorsey and Paul returned from the tour they went to New York where seven recording contracts were lying in wait for them. Johnny signed for "Coral Records" and the Trio's first record was rushed out. "TEAR IT UP" was the title of the first disc, but the record did not live up to it's title and sadly Johnny had to wait some time for the follow-up disc.

In late 1957 Johnny recorded a second disc for Coral. It was "THE TRAIN KEPT A ROLLIN'", but once again Johnny's record went virtually unnoticed in New York, Philadelphia and Los Angeles, but all the leading deejays in the South played it and made it a hit in Boston, but one city doesn't make international hits and it quickly died.

June 1958 Johnny became sick and tired of playing dingy nightclubs and making records for a firm which was only half interested in him so he started writing songs himself and with his brother. The Trio was disbanded, Paul went right out of showbusiness and Johnny and Dorsey were asked to write songs for Rick Nelson. In two days they came up with "Waitin' In School" and "Believe What You Say". Both sold over a million for Ricky.

After writing those two hits Johnny was able to leave Coral and signed for "Liberty Records".

Johnny, now on his own, recorded some bombs, then made "Settin' The Woods On Fire" and it didn't go.

Now, in July 1960, with 18 violins instead of his guitar backing him, Johnny recorded



JOHNNY BURNETTE—one million seller

what was to be his only million seller. It was an item called "Dreamin'". Johnny had been dreaming for a hit and now he had it.

Then as it always seems to happen, Johnny's hits came with joyous consistency. "YOU'RE 16", "LITTLE BOY SAD", "BIG BIG WORLD", "THE FOOL", "GIRLS", etc., etc.

After that success Johnny formed his own record label "Magic Lantern" in early 1964. His first and only release was "BIGGER MAN" on this label and it was only released in the States.

Since Johnny's death, he's had a few releases, the best being an album "ROCK 'N' ROLLTRIO LP". This fantastic LP has vintage Burnette with such numbers as "All By Myself", "Rock A Billy Boogie", "The Train Kept A Rollin'" and "Honey Hush". The label and number of this LP in the UK is "Ace of Hearts AH 140".

H.D.



CLYDE McPHATTER

IT'S ALL HAPPENING AGAIN FOR BRITAIN BASED CLYDE McPHATTER

"IHAVE not felt so content with life for many years as I have since settling in Britain. Everything seems to be happening for me again." The man doing the talking — Clyde McPhatter, maker of nine million selling records in America and 15 other chart discs.

DRIFTERS

Clyde was the man who, back in 1953, left Billy Ward and the Dominoes to form the fantastically successful Drifters vocal act. Their first record "Money Honey" has sold nearly two million copies to date.

Clyde stayed with The Drifters for two years before being drafted into the U.S. Army. His place in the group was filled by David Boughan — who Clyde had trained. Unfortunately a conflict arose with The Drifters' management whilst Clyde was in the services, which resulted in Clyde turning solo on discharge.

STAGNANT

Meanwhile, the remaining members had been fired and their place taken by a group called The Crowns. Ben E. King was lead singer with The Crowns.

Clyde went on to make many solo hits like "Treasure Of Love", "A Lover's Question", "Hold My Hand".

So why is this man of so many hits in the States, quitting America in favour of making Britain his base?

"I felt, to be completely honest, that I was becoming stagnant in America. What had started 15 years ago is an extremely enjoyable way of life, where I was performing my art. It turned into just a job.

"I was playing the same venues and just making money. There was no real satisfaction in it at all. Everyone on the American record scene seems just in it for the money," Clyde explained.

HOME IN BRITAIN

That was not the only reason why Clyde has decided on Britain as his new found home.

"There were guys like Jackie Wilson — who replaced me in The Dominoes, Ben E. King, Bobby Hendrick, Dee Clark and Donnie Everitts — who's here in this country now — Smokey Robinson of the Miracles, and just about every lead singer of vocal groups in America that have come to me and said they have patterned themselves after me. So I felt it my duty to expand.

BUYING A HOUSE

"I feel at this moment in the music scene there is no better place than Great Britain. I love it here. In fact I have just sold some property in the States to buy a house here.

"So I hope Britain and I are going to be together for a long time to come."

R.H.

MIKE QUINN

DISC-JOCKEY Mike Quinn, surprisingly overlooked in the Radio One schedules, has turned promoter. And he doesn't waste time... his first show, at Slough last week, featured bill-toppers the Equals.

But he didn't turn completely to back-room work. He introduced the group, played records—and generally created an atmosphere which had the fans jumping. What's more, he had Maurice Gibb, of the chart-topping Bee Gees there, filming the proceedings... "a hobby right now," said Maurice, "but I hope to make a business out of it."

Maurice has turned one room of his new Belgraveia home into a studio—so he, too, means business!

The Equals? They attracted a goodly audience and did the inevitable "Baby Come Back", plus excellent numbers in "Don't Fight It" and "Midnight Hour". Forceful on the pure musical side, they also had some excellent comedy through Derve and Lincoln Gordon. "Laurel and Hardy" was their strongest item, with plenty of comedy—and hit chances.

Mike has other promotions lined up for the end of August and the beginning of September—at Streat-ham, at the Silver Blades Supporting at Slough; Delroy Williams.

Footnote: Mike Quinn certainly knows how to hold an audience interest.

LONG JOHN BALDRY

AMERICAN Leonard Poncher, who's the head of International Management, and who handles such artists as Donovan, Spencer Davis, the Traffic in the States, is at present negotiating with Steven Koslosky for Long John Baldry and the Paper Dolls to visit America in the near future (on separate tours).

Both will go over first on a short promotional visit, where they will appear on major television shows and do press interviews, before returning for a second, working trip which will include top venues on the West and East Coast.

Long John is at present recording his new album, which is basically up-tempo jazz but also includes such numbers as MacArthur Park, Hickory Holler's Tramp, River Deep and Mountain High, Tony Macaulay has written three songs for the album with Barry Mason, Chris Andrews and Mike D'Abbo. There is also a new Macaulay-McLeod composition on the LP. As yet the album is untitled but release date is set for the beginning of October.

John's new single "When The Sun Comes Shining Through" is to be rush-released on Herb Alpert's A&M label in America.

John appears on Dee Time on August 17, and on Time For Blackburn and the Bobbie Gentry Show on August 10.

TIM ROSE

TIM Rose recently returned from Germany where he appeared on a local television show, and is to return there in September for further television and concerts.

Tim and his manager Jack Beale are at present recording Tim's next single. They've already put down three tracks, produced by them both, and all original compositions by Tim. They're also working on an album for Christmas release.

Jack Beale is at present organising the filming of an hour long spectacular for American television, scheduled for transmission in November, to be shot during Tim's September/October tour of Britain. There is a possibility that the programme will be screened in this country as well.

FRANKIE VAUGHAN

AFTER Frankie Vaughan's hour-long performance at the Lido in Venice last Saturday, Frankie was asked to return on stage for a further encore. Frankie refused on the grounds that this could have carried on all night.

While he was in his dressing room, however, Erwin H. Kramer, the American banker, got up on stage and announced that he would give Frankie Vaughan £500 for every song he sang if he'd return immediately. Frankie accepted the offer on the condition that the money would be given to the boys of Easterhouse in Glasgow for their Youth Club Fund. This was agreed, and Frankie sang two songs, earping £1,000 for his cause.

JIMMY JAMES & VAGABONDS

NEGOTIATIONS are at present in hand for Jimmy James & The Vagabonds to tour the West Indies and Brazil in January next year, opening in Kingston on January 11. On January 20 they go to Buenos Aires for a week's cabaret.

FLEETWOOD MAC

FLEETWOOD Mac's manager Clifford Davis and agent Peter Walsh fly to America on August 29 to negotiate deals with four top U.S. agents who have approached them with offers for Fleetwood Mac to return to the States for a concert tour.

Release of the group's new album, "Mr. Wonderful" has been put back two weeks until August 23 as their original album "Fleetwood Mac" is still in the charts, though it was released in February.

Peter Green has threatened to buy his manager, Clifford Davis, a white E-Type Jaguar if "Mr. Wonderful" goes into the Top 5 of the album charts.

TONY HATCH

AFTER two months of negotiations, Tony Hatch has been specially commissioned by Buddy Rich to write and arrange a twelve minute suite for the Buddy Rich Band's next LP. The title of the suite, and the LP is "England Really Swings", and the album is to be recorded in England in mid-September.

Also to be featured on the album are special arrangements by Tony of two Trent-Hatch hit numbers. Apart from this LP plans are underway at present for Tony to arrange and MD one of America's top vocal artistes.

The next Jackie Trent single is due in October, and Tony Hatch and Jackie Trent are currently writing a follow-up record for Sue Nicholls. Jackie and Tony go to Australia early in February for two weeks cabaret in Sydney followed by one week cabaret in Melbourne.

DAVE BERRY

IN 1962 Dave Berry signed a management contract with Robin Eldridge and Martin Yale. But he broke the contract, and signed with Danny Betesch.

Last week the case brought against Dave Berry by his previous management was settled out of court, and Dave paid them a total sum of £5,000.

STATUS QUO

STATUS Quo, whose disc, "Pictures Of Matchstick Men" is 8 in the American charts this week, were presented with a Gold Disc on Top of the Pops last week, by Jimmy Saville, for over a million sales. The group's next release in America will be their current British single, "Ice In The Sun".

Status Quo who fly to the States on September 27 for a five week college, concert and television tour, starting with a TV show in Los Angeles on September 28. There is also a strong possibility that after their U.S. tour the group will spend four weeks in Canada, Australia, and New Zealand.

Their first LP, "Picturesque Matchstick Messages From Status Quo" is to be released in mid-September.

AMEN CORNER

THE Amen Corner's manager, Don Arden, flies to America this week to open negotiations for the group to undertake a six week U.S. college tour next March and April.

Latest addition to the mammoth tour being organised by Don Arden starting in October of this year, and already featuring the Move, Amen Corner and Skip Bifferty, are American hitmakers, Sly and the Family Stone.

Don Arden is bringing Sly and the Family Stone over to this country on September 10, when they will embark on three weeks of club and ballroom appearances.

THE LOVE AFFAIR

NEWs broke this week that Lyndon Guest, organist with controversial chart-topping group the Love Affair, is no longer with the group as he has up until now been a stand-in for the group's original organist, Morgan Fisher, who has now returned.

Morgan, who has been playing with the group for the past two years, was not allowed to turn professional when the others did because of his school examination commitments. It was agreed that he would return to the Love Affair when his examinations were over.

There is no animosity between the two, as Lyndon Guest knew the position when he joined the group. He will now stand down from the group, and has gone on four days holiday to sort out his future plans.

The Love Affair have gone to a sixteenth century mansion in Buckinghamshire to rehearse with their new organist Morgan, who makes his debut appearance with the group this Saturday at the Winter Gardens, Weston-super-Mare.



The husband and wife songwriting team of Jackie Trent and Tony Hatch have been joined by a third member in the form of their new baby daughter Michelle Yvonne. Michelle, who was born last Sunday, has already made her recording debut under the able direction of her father.

CHESS/CHECKER APPRECIATION SOCIETY

Address: 10 Stanley Road, South Woodford London, E.18.
Secretary: John Gunner.
Founded: September 1967.
Current membership: 150.
Subscription rates: 10s. per year.

Remarks: Since the advent of the Tamla-Motown Appreciation Society some five years ago, the fan club scene has witnessed the birth of several similar organisations each devoted to a number of artistes grouped together under a particular recording corporation. Most of them, unable to survive the inevitable loss of novelty value, have long since succumbed to the eventual fate of all fan organisations. A small number, however, have proved themselves to be made of sterner stuff, and it is to this latter category that the Chess/Checker/Cadet Appreciation Society belongs.

If only because its other literary offerings are so limited, most people would agree that the Chess / Checker / Cadet Appreciation Society stands or falls on the strength of its 16-20 page monthly magazine, "Chess Full Of Goodies".

Strongly reminiscent both in format and quality of the Tamla-Motown Society's definitive, fan magazine, "Hitsville USA", "Chess Full Of Goodies" couples the latest news of all Chess group stars (ranging from such pop-Soul names as the Dells and Etta James to renowned Blues giants like John Lee Hooker and Howlin' Wolf) with such tried and trusty features as disc reviews, editorial comment, discographies and a very hip and informed gossip column titled "Do I Hear Right?" Whilst other regular items include a chart based upon members' own favourite discs of the moment and, perhaps the most popular and edifying of all the magazine's current features, a serialised article entitled "The Game Of Chess" which traces the history of the Chess Empire from as way back as the late 'forties.



THIS Saturday at the Kempton Park Jazz Festival will see the world debut of Arthur Brown's new Crazy World. Line up of the group is Pete Shelley, organist and ex-Los Bravos; Sean Nicholas, bass and an original member of the group; and Karl Palmer, drums and ex-Chris Farlowe and the Thunderbirds.

About the group's debut at Kempton Park this weekend Arthur Brown says: "Last year's entrance is going to appear utterly insignificant compared to the entrance we're planning for next Saturday."

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PYE RECORDS STATEMENT

"Due to a recent press announcement made by MGM Records and Pye Records, Pye wish to state that on July 18, 1968, they entered into a firm agreement with MGM Records by which they were appointed MGM's exclusive agent for the pressing, sales and distribution of MGM records in the U.K. and the Republic of Ireland for a minimum period of three years and three months.

"On the same date an announcement about this agreement was made to the press by MGM Records and manufacture, distribution and sales by Pye commenced immediately and have continued ever since.

"Pye Records intend to continue to distribute and sell MGM records under the terms of this agreement and have filed legal proceedings to enforce it."

New releases

AMONG the new singles for release on August 16 are records from the Four Tops, Mireille Mathieu, Billy Joe Royal, World of Oz, the Rascals, Richard Harris, Harpers Bizarre and the Sandpipers. The complete list of new releases

for that week are as follows: DECCA Gerdase—"Peppergreener"; Norman Vaughan—"Any Time"; DERRAM World of Oz—"King Croesus"; MONUMENT Ray Stevens—"Mr. Business Man"; EMI COLUMBIA Patsy MacLean—"Marry The Boy"; The Mariane—"Like A See Saw"; Mireille Mathieu—"Sweet Souvenirs Of Stephen"; Roger James Cooke—"Skyline Pigeon"; PARLOPHONE Kippington Lodge—"Tell Me A Story"; The Locomotive—"Rudi's In Love"; CAPITOL The Sugar Shoppe—"Skip Along Sam"; STATESIDE The Tams—"Be Young, Be Foolish, Be Happy"; TAMLA MOTOWN The Four Tops—"Yesterday's Dreams"; BELL Len Barry—"4, 5, 6 (Now I'm Alone)"; C.B.S. Elaine Delmar—"Sneaking Up On You"; Ray Conniff—"The Sound Of Silence"; Billy Joe Royal—"Story Book"; SNB Mellow Candle—"Feeling High"; DIRECTION The Glories—"My Sweet Sweet Baby"; BLUE HORIZON Duster Bennett—"It's A Man Down There"; POLYDOR Wonderland—"Poochy"; ATLANTIC The Rascals—"People Got To Be Free"; PHILIPS Rik Jones—"I'll Be Your Baby Tonight"; Bruce Forsyth—"Star"; Jacqueline Taleb—"Tonight I'm Going Home"; PYE Young Blood—"Just How Loud"; Guy Darrell—"Skyline Pigeon"; Alan Moorhouse Orchestra—"The Ballad Of The Green Berets"; WARNER BROS Richard Harris—"How To Handle A Woman"; Harpers Bizarre—"Battle Of New Orleans"; A & M The Sandpipers—"Find A Reason To Believe".

THE BARRIER

ON September 12 the Barrier go to Tokyo for television and an appearance at the World Surprise Show, which is the premiere of the 1970 World Fair. They will appear in three concerts in Tokyo, and will leave on September 15. Their current British single, "The Tide Is Turning" is due for release there on September 6.

After Japan the group goes to the Philippines for a week, followed by a short visit to New Zealand. They return here on October 5.

classified & SMALL adverts

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

THE LEMON TREE

THE Lemon Tree whose new single, produced by Andy Fairweather Low is "It's So Nice To Come Home" appear at the Brussels Festival of Pop Music on September 1. On August 18 they go to France for three days.

On September 28 they fly to Australia where their first record "William Chalker's Time Machine" was a hit for them. On September 27 they appear on television there, and they return to England on September 28. They hope to make a longer trip to that country in October.

DONOVAN

DONOVAN's American tour is to open at San Francisco on September 27. Other major dates in the tour include the Hollywood Bowl on September 28, New York's Carnegie Hall on October 25, and the Hollywood Palace TV show on November 1. The tour is scheduled to end at San Diego on November 3. Dates in Canada are also set for the tour.

A further tour of Germany is scheduled for December.



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Continued on page 11



CLIFF RICHARD—began as a copy

TEN YEARS WITH CLIFF

RM'S DELIGHTFUL DAVID GRIFFITHS
REMINISCES OVER THE LAST DECADE

old "Cruising Down The River" songs and the well-behaved singing of such as Ruby Murray and David Whitfield.

Still, there was clearly a demand among young British record buyers for something else, if only the moguls could figure out how to present it—and who would perform it. Tommy Steele was the first new star-type to emerge and I'd say Cliff Richard and The Shadows were the second.

In those early days of his career, Cliff had two tiny "breaks" that were probably much more significant than they seemed. The first was the influence of Carolyn, teenage daughter of Norrie Paramor, Cliff's recording manager. Norrie had recorded several sides as possibles for Cliff's first release. He had one of them in mind for the "A" side but, because of the uncertain state of teen taste then, he wasn't absolutely sure of his judgement. So he played the numbers to Carolyn. It was "Move It", recorded by Cliff and the boys as a "B" side, that moved Carolyn. She played it over and over, which was all Norrie needed to know: "Move It" became the "A" and set the tone for the early phase of Cliff's career.

The second "break" was an audition with the TV producer Jack Good, perhaps the first man in a position of radio/television power to understand what was happening, what the young public wanted. Jack was producing the "Oh Boy!" series and he signed Cliff, making two stipulations: don't strum the guitar, and remove the sideburns (doubt if he'd say that now!)

'LIVIN' DOLL' MOST IMPORTANT

Thus Jack helped Cliff, early on, to start moving away from Presimitation. After "Move It" and "High Class Baby" it was also time for Cliff to try his voice on something not so rocking—moving towards the balladeer he was to become so successfully. "Livin' Doll" turned out to be just what was required—a number one hit, over a million sold, Cliff's first gold disc.

"I think 'Livin' Doll' was one of the most important things to happen in my career," says Cliff. "It was an accident, really, for it was only intended as an experiment. After this my records tended to slant in this direction. I think

the next most important highlight was the film 'The Young Ones' — again something which just happened without any great effort on my part. That is the way my career has developed. Things have crept in which have always led to something else."

When I first met Cliff he was far from being a boisterous rocker offstage. He was quiet, polite, even rather shy. Yet it is Cliff who has emerged as a man willing to appear in public (either on the stage of the London Palladium in record-breaking pantomimes, or at mass rallies organised for Christ by Billy Graham), to meet people, to speak up for Christianity and other causes he believes in. And it is Presley, the extrovert rocker, who has become a desperately private person, never touring, living a recluse's life in his Hollywood home with a very small circle of friends, working only on assembly-line movies of disappointing quality, making an occasional unadventurous record.

Both men have lasted well. Still popular, still big money spinners. But it is difficult to avoid the conclusion that the one who started as a copy has shown more originality in the long run. Cliff has no desire to keep on endlessly repeating himself. After the phenomenal success of that excellent musical film "Summer Holiday" Cliff was inundated with scripts and suggestions for similar movies. "I turned them all down," he once told me, "because I wanted to move on to something else, such as 'Two A Penny'." (This was the Billy Graham film in which Cliff played the villain, spouting lines the precise opposite of his true convictions.)

In the pop world to today, with its insistent message of "let's get high and go to bed", Cliff is really something else with his fervent advocacy of simple faith in Christ's message, of self restraint and of REAL love. Not the easiest way to gain the attention of thrill-seeking kids!

Right now Cliff is in the USA, trying to spread his musical and personal message among all the violence and hatred. Though he's been extremely popular in just about every other non-communist country (including great adulation in Japan) Cliff has never made much of an impact on America and he's trying to do something about that. Upon his return we'll be talking to him to find out how he made out.

DAVID GRIFFITHS

TEN years have gone by since Harry Webb became Cliff Richard and began a recording career as a British imitation of Elvis Presley. And in those ten years Cliff has moved steadily away from any comparison with his original model. So much so that today it is difficult to remember that Cliff used to cultivate sulky, smouldering expressions, shake his hips around and sprinkle his vocals with those Presley "har-hur-HUH" grunts.

But writhe and grunt he did—looking as much like Elvis as he could manage, which was quite close except that Cliff was always too sweet tempered to be able to glower meanly and moodily with much conviction! In 1958, when Cliff cut his first disc ("Move It"), the British pop business was in process of trying to adjust to the impact from across the Atlantic of Elvis (and Gene Vincent and Jerry Lee Lewis and the other whitey rockers). The businessmen didn't quite know what to do: they were much happier with the

I'M GOING DOWN TO NASHVILLE ... CATS

IT'S C & W TIME FOR BRUCE CHANNEL



BRUCE CHANNEL

ABOUT six years ago, "Hey Baby" hit the charts here and encouraged Bruce Channel to come over and display his very considerable talents. "Hey Baby" also triggered off a rash of discs with harmonica introductions — Delbert McClintock was Bruce's suck-and-blow expert.

And, of course, one of the records in this category was "Love Me Do", debut disc of the Beatles. So happens I reviewed that record . . . "Here we go again, yet another harmonica-led release, this time from four boys from Liverpool."

I met John Lennon soon afterwards and he grunted his disapproval. "We had that sort of thing on tape long before Bruce Channel," he said — I've eliminated his adjectives!

Relating this to Bruce this week, I said I was sure that John didn't bear Bruce any grudge. Said Bruce: "Actually I worked with the Beatles a couple of times on my last visit—once was at the Cavern, I remember, and though they didn't have any disc success I recall how popular they were."

Bruce is here for ballroom dates, television promotion spots — and then goes on to Germany for a couple of days. "My brother John is a Master Sergeant there in the U.S. Army — on a three-year tour of duty. I hope to get together with him. Actually he was the guy who first taught me to play guitar, back home in Jacksonville, Texas. I was around five at the time."

On stage, Bruce leans towards blues. "Like I do 'To Love Somebody', the Bee Gees' song, but instead of rocking it I treat it more bluesy. I'm working with Dr. Marigold's Prescription and they are a great group. We just had a couple of rehearsals together and the whole thing went fine."

"I enjoy the ballroom work because it kinda lets you get close to an audience. But then I do a lot of stage work in the States. Actually when I get back I have a lot of C and W material which I've written, so I'm

going to Nashville, Tennessee, where I'm making some demonstration discs to play to some of the country artistes. We already have a new album ready — plus the follow-up to 'Keep On', though I want to get some extra advice before rushing out the single."

Prior to arriving, Bruce disposed with his beard — so making useless most recent pictures of him. "I just tried it but somehow the whiskers bothered me. Anyway, as many people disliked it as I liked it, so I'm staying clean-shaven now."

Bruce has quite a history in pop music. When his family eventually moved to Dallas, Bruce was still at high school when he started entertaining in local shows and at youth centres. But he didn't bank on a serious career in music until his dad took him to Shreveport in Louisiana to be auditioned by Tillman Franks, producer of the famous "Louisiana Hayride" show.

Bruce landed a six-month residency. And then, in 1961, came his first smash hit . . . for Smash Records. He's 5ft. 9in. tall, is blue-eyed, brown-haired—and single.

PETER JONES



AMERICAN D. J. POLL 1968

DISC-JOCKEYS from all parts of the United States were polled by trade magazine Record World — asked to nominate their top artistes, albums and singles for the year. And they came up with some pretty startling results . . . not least an astonishing dominance of "Love's Blue" man Paul Mauriat.

Top Record of Year: 1. "Love Is Blue" (Paul Mauriat) and "Honey" (Bobby Goldsboro); 2. "Ode To Billie Joe" (Bobbie Gentry); 3. "Up Up And Away" (Fifth Dimension); 4. "By The Time I Get To Phoenix" (Glen Campbell).

Top Album of Year: 1. "The Graduate" (Simon and Garfunkel); 2. "Sgt. Pepper" (The Beatles); 3. "Blooming Hits" (Paul Mauriat); 4. Magical Mystery Tour (Beatles); 5. "Bookends" (Simon and Garfunkel) and Herb Alpert's Ninth.

Top Male Vocal Group: 1. Beatles; 2. Monkees; 3. Lettermen; 4. The Rascals; 5. Paul Revere and The Raiders; 6. Association.

Most Promising Male Vocal Group: 1. Gary Puckett and The Union Gap; 2. Irish Rovers; 3. Lemon Pipers; 4. Box Tops.

Top Male Vocalist: 1. Frank Sinatra; 2. Bobby Goldsboro; 3. Glen Campbell; 4. Dean Martin; 5. Engelbert Humperdinck; 6. Ed Ames; 7. Otis Redding.

Most Promising Male Vocalist: 1. Glen Campbell; 2. Engelbert Humperdinck and Bobby Goldsboro; 3. Gary Puckett.

Top Female Vocalist: 1. Aretha Franklin;

2. Dionne Warwick; 3. Petula Clark; 4. Nancy Sinatra; 5. Vikki Carr.

Most Promising Female Vocalist: 1. Bobbie Gentry; 2. Lulu; 3. Claudine Longet; 4. Merrilee Rush; 5. Michele Lee.

Top Female Vocal Group: 1. Diana Ross and Supremes; 2. Martha Reeves and The Vandellas; 3. Marvelettes; 4. Lennon Sisters.

Most Promising Female Vocal Group: 1. Sweet Inspiration; Top Duo: 1. Simon and Garfunkel; 2. Marvin Gaye and Tammi Terrell; 3. Peaches and Herb and Sam and Dave; 4. Nancy Sinatra and Lee Hazelwood; 5. Sandier and Young.

Most Promising Duo: 1. Gene and Debbie; 2. Jon and Robin.

Top Combination Vocal Group (male and female): 1. Fifth Dimension; 2. Spanky and Our Gang; 3. Mama's and Papa's; 4. Sergio Mendes and Brazil '66; 5. Jefferson Airplane.

Most Promising Combination Vocal Group (male and female): 1. Four Jacks And A Jill; 2. Linda Rondstadt and Stone Poneys; 3. Cow-sills and Sly And Family Stone.

Top Comedy Artist: 1. Bill Cosby; 2. Flip Wilson; 3. Jonathan Winters.

Top Jazz Vocalist: 1. Lou Rawls.

Top Studio Orchestra: 1. Henry Mancini and Paul Mauriat; 2. Hugo Montenegro.

Top Orchestra or Band: 1. Herb Alpert and Tijuana Brass and Paul Mauriat Orch.; 2. Hugo Montenegro; 3. Raymond Lefevre.

Top Instrumentalist: 1. Herb Alpert and Paul Mauriat; 2. Roger Williams; 3. Al Hirt; 4. Wes Montgomey.

"MY MOTHER DOESN'T LIKE JIMI HENDRIX"

DES O'CONNOR



I DON'T mind people who knock me for being in the hit parade — I've been around too long for it to bother me," said Des O'Connor. "Anyway my mother doesn't like Jimi Hendrix!"

Des is currently appearing for a season at Great Yarmouth and he told me that in his hour act, only a quarter of the time is spent on straight singing. "Primarily I am a comedian, and this is my first love. I also like singing and the reason I sing more in my act now is because the public has forced me to do so. Really there is no question of my concentrating solely on straight singing or comedy — I want to be a better entertainer and for me this incorporates the two."

Who buys O'Connor's records? Says Des, "At first I used to think it was the mums and dads who bought my discs, but nowadays the buyers cover a very wide age group. I've been amazed when I've opened fetes and things when young people have brought copies of my records to me to be autographed. Even outside the stage door here you can see youngsters of ten, teenagers, parents and grannies, so there must lie my record buying public."

As you might imagine, Des started off in the business as a comedian. In fact he entered variety when he was seventeen and went professional at twenty years of age. Smilingly he related — "I went to this audition at a holiday camp, but I didn't get the job because I was funnier than the resident comedian! After that I went back to singing in pubs — my payment used to be a couple of pints! What I used to do was sing a song, tell a quick joke or two, then do another song and so on."

COMEDIANS MATURE LATE

It is generally accepted that comedians mature much later than other performers in show business and this is when they become successful. Des' problem to a certain extent was that he was too young for a comedian. How did he surmount this? "Well it was difficult. It meant a lot of hard work and not mind too much if you were booed off the stage; and believe me this happened some times in my earlier days. This is why I don't mind people who knock me for being in the charts — I've had some experience of knockers. One of the headaches is finding good material for your act. A singer is lucky because if he wants some good material he can go to the music publishers and listen to hundreds of fantastic songs. But a comedian has a problem. This is why gags are nicked from other comedians. You see you can't copyright a gag. Over the years I've built up my repertoire and act and I'm proud to say I can go on stage at the London Palladium for an hour and tell jokes and stories and not one would be smutty. With singing I could go on longer." All night? "No not quite," laughed Des.

With his recent chart success, Des is being kept busy with the singing bit and I asked him if he had ever received singing lessons. "Oh yes. Before I had any, my voice was a bit of a squeak, but after I learnt correct breathing I was able to control my voice. Those lessons certainly helped me immediately."

No doubt R.M. readers (apart from a certain letter-writer two weeks ago) will be interested to know that 'I Pretend' has recently been released in the U.S.A. with very favourable reactions. Des says "I'm very pleased to see the record is going down well. My next record will be out on October 25." When pressed for the title, Des became teasing and said: "Wait and see!"

So for Des O'Connor fans the next 'D' Day will not be until October. **IAN MIDDLETON.**

R&B SURVEY PART 2

CONTINUING our R. and B. survey for the past 12 months, we find many much-requested singles missed out. Particularly important: "Boogaloo Down Broadway" by the fantastic Johnny C; "Sho Nuff" by J. J. Jackson; "Make Me Yours" by Bettye Swann; "Pata Pata" by Miriam Makeba; "Tip On In" by Slim Harpo; "I Got The Feeling" by James

Brown. All still sell well, but for some unknown reason failed to make the charts.

Altogether 185 singles appeared in the charts this year, three less than the year before. But there was an incredible leap in the number of labels—from 29 to 43. This just shows the diversity of product being released, though the three majors still control the majority of entries, giving an even smaller margin of success to the increasing number of labels each year.

Here's a breakdown of the best-selling R. and B. singles

Best Selling R/B Singles — July 1967-68

Pos.	Title of Record
1.	Gimme Little Sign
2.	Soul Man
3.	(Sittin' On) The Dock Of The Bay
4.	Ain't Nothin' But A House Party
5.	I Was Made To Love Her
6.	I Second That Emotion
7.	Tramp
8.	Reflections
9.	Respect
10.	Last Train To Skaville
11.	Tell Mama
12.	Walk Away Renee
13.	I Feel Love Coming On
14.	007
15.	You're My Everything
16.	Higher And Higher
17.	Soul Finger
18.	I Thank You
19.	In And Out Of Love
20.	Things Get Better
21.	Soul Serenade
22.	Piece Of My Heart
23.	Funky Broadway
24.	If I Were A Carpenter
25.	Funky Street
26.	For Your Precious Love
26.	Chain Of Fools
28.	Nothing Can Stop Me
29.	Take Me In Your Arms And Love Me
30.	Seven Rooms Of Gloom

Artiste(s)	Points
Brenton Wood (Liberty)	331
Sam & Dave (Stax)	307
Otis Redding (Stax)	280
The Showstoppers (Beacon)	265
Stevie Wonder (Tamla Motown)	246
Smokey Robinson-Miracles (Tamla Motown)	232
Otis Redding & Carla Thomas (Stax)	218
Diana Ross-Supremes (Tamla Motown)	212
Aretha Franklin (Atlantic)	210
The Ethiopians (Rio)	197
Etta James (Chess)	196
The Four Tops (Tamla Motown)	179
Felice Taylor (President)	171
Desmond Dekker (Pyramid)	165
The Temptations (Tamla Motown)	159
Jackie Wilson (Coral)	156
The Bar-Kays (Stax)	154
Sam & Dave (Stax)	153
Diana Ross-Supremes (Tamla Motown)	152
Eddie Floyd (Stax)	151
Willie Mitchell (London)	149
Erma Franklin (London)	141
Wilson Pickett (Atlantic)	139
The Four Tops (Tamla Motown)	137
Arthur Conley (Atlantic)	134
Oscar Toney Junior (Stateside)	130
Aretha Franklin (Atlantic)	130
Gene Chandler (Soul City)	123
Gladys Knight-Pips (Tamla Motown)	121
The Four Tops (Tamla Motown)	111

COUNTRY W HALF YEAR

DESPITE the non-arrival of the predicted "Country Music Boom" country disc releases are flowing from the record companies at a tremendous rate of knots—much of the material is excellent but there still remains that percentage of near banal mediocrity that we could well do without. I refer in the main to "The Country Music Hall Of Fame", issued on the London label—it's up to Volumes 11 and 12 now, so it must be selling, but what a collection of third-rate material is pushed out under such a resplendent title. Come of it, Starday, who do you think you're kidding?

Pickwick International are currently building up quite an impressive catalogue of country material on their Hallmark and Allegro labels. Recommended are the following, which, for 13/11 and 11/6 respectively, make excellent value, especially to those who are new to country music; "Story Of A Broken Heart" — Johnny Cash, Frank Simon, Jan Howard and Bobby Austin, Allegro ALL 845; "Golden Country Hits" — includes, Ray Price, Lefty Frizzell, Flatt & Scruggs, Carl Butler, Mel Tillis and Freddie Hart, Hallmark HM 517; "Kings Of Bluegrass" — Lester Flatt & Earl Scruggs, Hallmark HM 559; other available albums include such names as Jimmy Dean, Patsy Cline, Hank Locklin, Lonzo and Oscar and Ferlin Husky. Next month should see releases by George Jones and the various acts that made up the recent "Festival Of American Country Music", held at Cecil Sharp House. The latter sounds as though it could well be the "LP Of The Year"—I heard the tapes recently and just about every facet of country music has been included, performed by Jan & The Southerners, The Orange Blossom Sound, Pete Stanley and Brian Golbey, Rhythm Ranchers, Pete Sayers, Little Ginny, Dave Plane and The Morris Boys—to mention just a few!

SEVERAL ALBUMS

Johnny Cash has some twenty or more albums available in the UK—some are excellent, whilst others are not so good. His latest two on the CBS label fall into the former category, however: "From Sea To Shining Sea", CBS 62972 and "Old Golden Throat", CBS 77777, should please both contemporary and traditional fans alike.

Two superb LPs are still available on the RCA "Vintage Series", featuring really authentic country and western music from the '20s and '30s. The first one is "Authentic Cowboys And Their Western Songs", RD 7776 and "The Railroad In Folk Song", RD 7870. It won't appeal to modernists but there will be countless devotees of the true sounds of rural music who will appreciate both discs.

Nothing much from the Decca organisa-

TOM WANTS A WESTERN LP!

STILL recuperating from the two day Cambridge folk festival followed by the Kings Lynn festival, Tom Rush was sitting calmly in the Elektra offices worrying about where he was going to stay on his first night back to London. A few simple 'phone calls and that was solved, so I enquired as to his opinion on the two festivals.

"I really enjoyed Cambridge because of the listening attitude of the crowds. They appeared to be there for the music and not just a rowdy time. I felt my music was very much appreciated. Saturday's performance was a total loss because I was shoved on stage without any warning, and people kept shouting for old numbers I'd forgotten."

"The Saturday night stint went very well. It was in a tent, and at the end of a day, people are at their highest listening potential. With the help of the bass, I could play some of the newer stuff which would not have gone down on the open air stage."

"Kings Lynn was very odd. Like having tea at Buckingham Palace. No one knew who I was — they considered me a bit of a novelty. I tried to get them going, but it was as if each one was afraid to clap. Comments



TOM RUSH

fitted about after each number. Fortunately, a little booze at the break and they became quite receptive." I asked if Tom had any plans for future LP's . . .

"I'm due to be recording one shortly—but I know nothing about what it will be. I have the one AFTER that planned already but I can't let the theme out yet."

"I'd like to do a western LP. People will accuse me of latching on to a trend, but I would do it because I like Western music." . . . and he could do it, too. **LON GODDARD**

AMEN CORNER

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DM 197

CLYDE MCPHATTER

Only a fool



DM 202

MOODY BLUES

Voices in the sky



DM 196

Six sounds bound for the top!

WESTERN LY ROUND-UP



RAY PRICE

tion yet, unless you can take twelve schmaltzy tracks from Jack Greene on an album entitled "What Locks The Door", MCA MUP 305. The most frustrating thing about discs such as these is the total lack of publicity surrounding the artist in question. Maybe the odd country fan has heard of Mr. Greene, but that won't help sales. Possibly a little advertising space in a musical publication would help from time to time.

Another recording company who seem to have jumped on to the country music bandwagon is Polydor, who are doing their utmost to capture on record the majority of British country acts. These artistes are being issued on Polydor's "Nashville Series". Of all these albums currently available, "The World Of British Country Music", 583 026, seems to offer a fair enough package for the price. Artistes include: Malcolm Price, Terry Ewers, The Tradewinds, Phil Brady and Murray Kash. One thing baffles me though — the men behind the Polydor English country music "drive" insist that they are not seeking the "Nashville Sound". Fair enough, but why call their label the "Nashville Series"? It could mislead a lot of people!

Ember have come up with a good series called "Archive Of Folk". First releases are Pete Seeger, CW 130, and Woodie Guthrie, CW 129. The former includes such titles as "The House Carpenter", "Winnsboro Cotton Mill Blues" and "Road To Elliot", whilst Guthrie's features "Lonesome Day", "The Rangers Command", "Pretty Boy Floyd", etc.

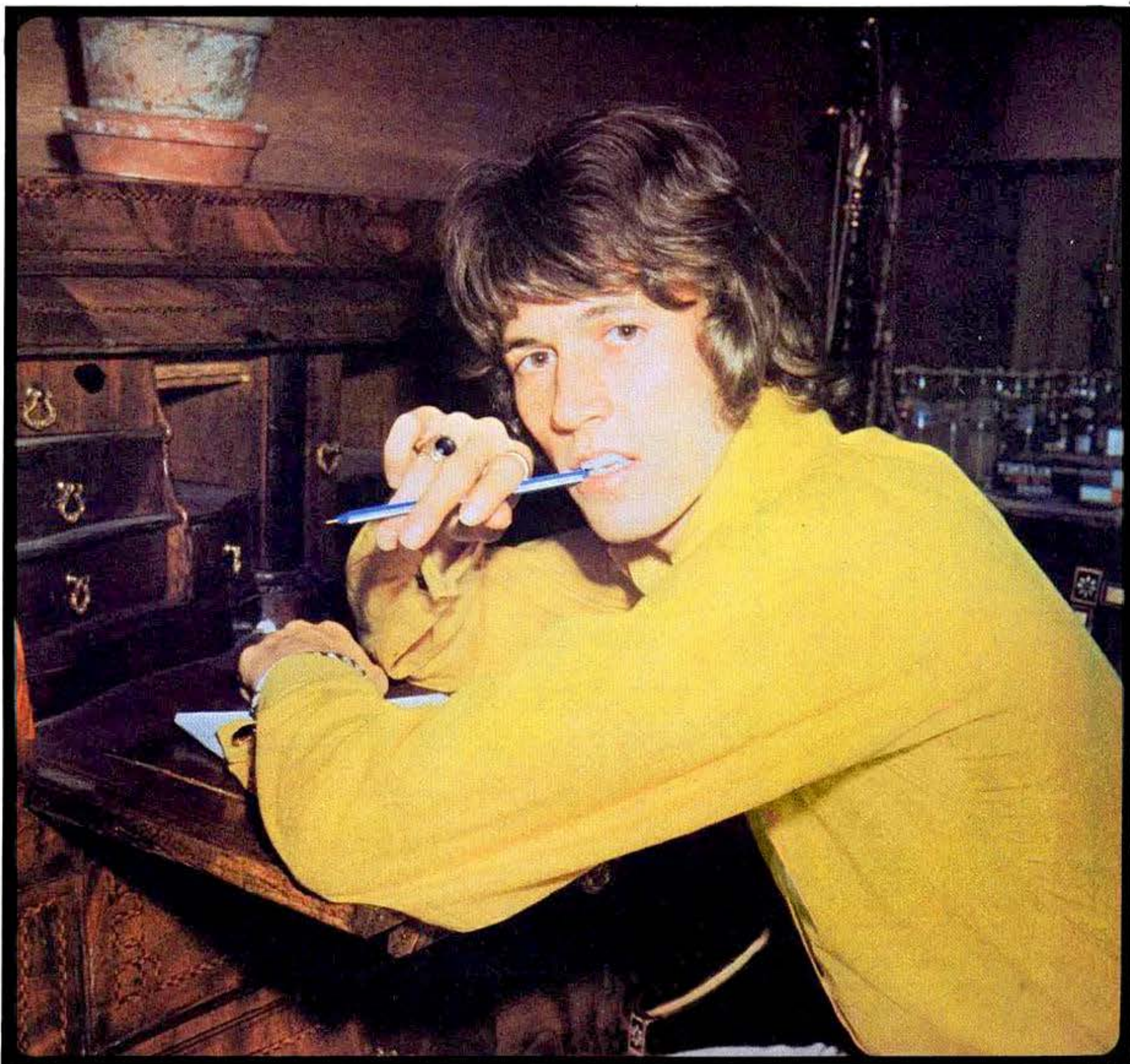
Singlewise, there's not much going on this side of the Atlantic, aside from the usual Jim Reeves issues and one or two discs that can't hope to break through the Iron Curtain of the BBC — Tony Blackburn has told us all that "he just can't stand country music"! But he did play Hal Willis's "Lumberjack" recently and I suppose that's as "country" as we'll get from Auntie.

Back to an album this time and it's highly recommended. On the Argo label, ZDA 80, are Mike and Peggy Seeger, with eighteen first-class tracks, featuring: dulcimer, banjo, auto-harp, guitar and harmonica. Should please folk and Old Time country fans.

The future months hold several things in store. The first is a return visit from Johnny Cash and June Carter. Secondly, Folk Voice are holding another "Festival of American Country Music" — this time it will be all Bluegrass and Old Timey. Thirdly, Country Music Enterprises hope to conclude negotiations for the booking of some top country acts from the U.S. More news about this in the future.

Well, that's just about rounds up the country music activity for the first half of 1968. It will be interesting to speculate what the next six months has in store. Could country music really become a Number One Sound over here?

BRIAN CHALKER



BARRY GIBB



PAUL HARRIS and the STOCKINGTOPS

STUDENT'S BOOK SLAMS OFFSHORE SINKING...

FRIDAY, June 31. The Marine Broadcasting (Offences) Bill completed its tortuous passage through Parliament and needed only the Royal Assent to become the Marine Broadcasting (Offences) Act. And bang went the pirate ships, sunk without trace... well, nearly without trace!

And a young (born in 1948) student of politics at Aberdeen University, Paul Harris, worked long hours to produce a definitive book on this thorny subject. Called "When Pirates Rolled The Waves", the book created both interest and alarm. The result was that many publishers decided they would not handle it. For it was possible to offend simply by being involved.

Certainly he pulls no punches. The pros and cons of pirate radio have been amply discussed. But the background has in the main been hazy. Paul Harris makes his points and makes them well—and, in doing so, dredges up information hitherto unprinted.

Priced 35s., the book has nevertheless proved very popular among teenagers. Says Paul: "This proves another point. I was told by experienced publishers that teenagers and young people would not buy hard-back books about pop music. However, by publishing it myself, I simply get a bigger cut in the profits!"

Already a Finnish translation has been prepared. And there are more to come. I found the book exceptionally interesting, concisely written—and a valuable addition to the somewhat stormy history of pop. P.J.

PRESSED ON

Paul Harris pressed on, however. This slender, bespectacled, fast-talking young man decided to publish the book himself. He set up his own Impulse Press, indemnified the printers against any possible proceedings, and has since sold—indeed sold out!—by creating his own distribution set-up. A reprint is now available.

And, together with the two Stockingtops' recording duo (Sue and Sunny), he's now in America promoting the book—and finding a tremendous amount of interest there in how the off-shore stations actually got to work here and were eventually sunk.

Says Paul: "Though only nineteen when I wrote the book, I had a great interest in completely free enterprise and could not understand how politicians could cut so completely against the wishes of the vast majority of the people. Call the book a labour of love, if you like... certainly I felt it was something that had to be written."

NEXT WEEK:

- BEATLES
- BYRDS
- DUSTY
- AMEN CORNER
- JOHNNY NASH

THE FLIRTATIONS

Someone out there



DM 195

BILLIE DAVIS

Angel of the morning



F 12696

VILLIE MITCHELL

Prayer meetin'



HLU 10215



45 rpm records

PLUS this week's new releases

ROBERTO MANN

Are you lonesome tonight?



DM 204

From the Deram LP 'More great waltzes' DML/SML 1024

FRANK CHACKSFIELD AND HIS ORCHESTRA

Along about now



F 12820

From the film 'The Biggest Bundle of Them All'

LP BRIEFS

TWILIGHT On The Trail" by **JIMMIE RODGERS** (Eros Mono 8071), is a pleasant set of cowboy music, including old faithfuls like "Ole Faithful" . . . sort of late-night bunk-house listening.

"**Focus On Phase 4 Stereo**" (Decca Stereo BPS 1) is a sampler of this magnificent new sound-system — costs a penny under fifteen bob and includes orchestras from all parts of the world, from Ted Heath to Los Machucambos. I commend the exciting sound of **LOS ROYALES PARAGUAYOS** (Fontana TL5472), an album under their own name, with harp and guitar and voice skilfully laid down — and I must say that these chaps are darned good in person, too. Care for organ music?—Then how's about "International Melodies" (CBS 83199), a stereo performance on the world-famous Bruder organ.

In the Sereo Phase 4 Concert series: "Overture" with **STANLEY BLACK** and London Philharmonic Orchestra and music by Smetana, Suppe, Rossini and Offenbach — fine sounds. And a sudden switch to: **PEARL BAILEY** and "The Best Of . . ." (Eros Stereo 8072), which obviously had to include "Takes Two To Tango", "Ma He's Making Eyes . . ." and "Accentuate The Positive". The vibes of **CAL TJADER** on "Hip Vibrations" (Verve VLP 9215), biggish band, very varied, drives like mad. And one need say little about the link-up of **COUNT BASIE AND SARAH VAUGHAN** — an LP (Eros 8074) in the best of musical taste.

From Joy Records, distributed here through President Records of 25 Denmark Street, London, W.C.2, a bundle of . . . yes, joy for blues and R and B fans!

There is "I'm John Lee Hooker" (Joy 101). A collection of twelve items from his past, including "Dimples", "Little Wheel", "I'm In The Mood", "Every Night" and eight others, all bar one "I Love You Honey" penned by Hooker. Good stuff from a stylist who has almost invariably created excitement on disc.

From a selection of "His Greatest Hits" Little Richard strikes (Joy 107). "Good Golly", "Tutti Frutti", "Girl Can't Help It", "Rip It Up", "Long Tall Sally", most of them written by a guy called Penniman . . . who is L.R., of course.

Betty Everett is a fine stylist, too, but without getting the full recognition she deserves. On "It's In His Kiss" (Joy 106), she includes excellent samples in "Hound Dog", "The Prince Of Players", "You're No Good" and the title track. Ivory

Joe Hunter's "I Need You So" is also worth a close listen.

Jerry Butler has sung with Betty Everett . . . on "For Your Precious Love" (Joy 104) he sings with the Impressions. With, understandably, a series of Curtis Mayfield songs like "Lover's Lane", "At The Country Fair", "Young Lover" and "A Long Time Ago".

Class material here — one can't knock it. One can buy it.

THE BOSTON POPS, conducted by Arthur Fielder, tackle "The Pops Goes Latin" (RCA Victor Stereo SF 7936), a record which the Beatles will no doubt like ("we are fans")—and including "Taste Of Honey", "Desafinado" and a great LA "Symphonette." Shows sponsored by Chesterfield cigarettes back in the 1939-42 era produced **THE GLENN MILLER ORCHESTRA** and they are commemorated now in Volume One of "The Chesterfield Broadcasts" (RCA Victor Stereo SF 7932), with that vocal team of Marion Hutton, Ray Eberle, Tex Beneke —super-smooth. "Honey" is the new **RAY CONNIFF** album (CBS Stereo 63334), with great new fresh approaches to familiar songs and anybody who doesn't dig this professionalism should contemplate where they go wrong!

BUD POWELL, pianist extraordinaire, gives a "Portrait Of Monk" (CBS Realm 52506), an album produced by Cannonball Adderley and a tribute from one star to another—magnificent "There Will Never Be Another You" included. Songs from 1780-1830 featured on "Waterloo-Peterloo" (Argo ZDA Stereo 86), folk songs and broadsides—it says here, sung with both charm and authenticity by The Critics Group, featuring Frankie Armstrong, John Faulkner, Brian Pearson, Denis Turner and Terry Yarnell.

THE orchestral arrangements and performances of James Last, German-born bassist, have been selling a-plenty round the world in recent years. Tall, friendly, musicianly James inevitably goes for a clean-cut danceable sort of sound, yet one that comes over just as well for pure straight listening. In selection of material, too, he wins out.

Now Polydor Records bring out four LP's by Last in one Batch. There's "James Last A Gogo" (Polydor 643 394), which is actually a "sampler," offered at 13s. 11d. It shows well the different styles he employs for items like "Little

JOOLS/BRIAN NEW LP IN DEPTH



JULIE DRISCOLL—old tracks revived

JOOLS/BRIAN: Julie Driscoll and Brian Auger (MFP 1265)

DON'T be misled by the title of this album — it stems from before the combination of Brian & Jools. Included are tracks from Julie's solo days, mingled with some of Brian's early Smith-McGriff influenced numbers.

Side one opens with "I Know You Not" sounding in part rather Springfieldsque. It demonstrates that Julie has dropped the major use of her vibrato in her present work with Auger. Aside from that, she still employs her unique and very potent high pitched yell. She is backed here with some real pounding kettle drumming.

A McGriff number "Kiko" opens Brian's selections. A lot less travelling on the keyboard than his later efforts but very well recorded.

"Didn't Want To Have To Do It" is a very quiet lilting harmony number from Julie. A soft tone from Miss Driscoll is getting to be very rare, but this song demonstrates it is as pleasant as her louder moments.

"Fool Killer" is one of those odd instances where Brian does a vocal — showing that he has a lot of style in his voice as well as his fingers.

Jools is double tracked again on a steady beat version of "Don't Do It No More". A very odd beat but very Smith-McGriff on Brian's "Let's Do It Tonight". This probably wouldn't stand up too well today, but it shows that Auger was well above par as an organist even back in 1965.

"Green Onions '65" is much like "Green Onions '64" except the production is deeper and a little twangier with the addition of a guitar à la electric.

"I Know You" is a little different that the other Driscoll tracks — a lot of yeah yeahs. Not the best example of Julie's potential.

One of the most atmospheric of Brian's tracks is "Tiger", a very sinister sound with the growl simulated on the organ. A very deep sound with Brian growling in the background as well. One of the simpler constructed melodies, but very effective.

Heavily backed with horns and strings, Julie again goes soft and into a sad but polite ballad on "If You Should Ever Leave Me". Plaintive wailings on this one and unmistakably Julie.

The comedy track which includes a cockney accent spiced with a little jazz is "Oh, Baby Won't You Come Back Home To Croydon, Where Everybody Beedle an' Bo's". It is a makeshift vocal with the entire trinity noisily and without pattern chanting the long title to the framework of Brian's organ melody. An amusing sound.

In all, a collector's item, which demonstrates the progression of both Brian and Julie since those early days. Quite tasteful in itself and surely something not to miss. — L.G.

★ ★ ★ ★

Brown Jug" and the mighty "Caravan".

Then "James Last Piano A Gogo" (Polydor Stereo 249 165), which features piano and organ — and stand-out tracks are "Mack The Knife", "America" and "My Guy's Come Back" — nimble pianistics in an orchestral setting.

In the same style: "James Last Guitar A Gogo" (Polydor Stereo 249 204), only (you guessed!) using guitar as the front instrument . . . not to mention vibes and a compact small-group drive. Samples: "Breeze And I", "12th Street Rag".

On to: "James Last Trumpet A

Gogo 2" (Polydor Stereo 249 161), brassily brisk and owing nothing to the Alpert type of brassiness. Very crisp rhythm section behind and again a party atmosphere sort of album. "Hava Nagila" very strong.

And additionally there is "James Last Presents George Walker" (Polydor Stereo 184 114), a vocal "find" of the bearded leader . . . a ballad singer with a smooth style who generally generates a breathy sincerity. As evidenced on such as "Danny Boy", "Games That Lovers Play" etc., all backed by string-brass mixtures. George could prove quite a find. P.J.

Delilah TOM JONES

Weeping Annaleah
One day soon
Laura
Make this heart of mine smile again
Lingering on
You can't stop love
My elusive dreams
Just out of reach
Only a fool breaks his own heart
Why can't I cry
Take me

his fantastic new LP

DECCA

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

SANDIE SHAW

Together; Turn On The Sunshine (Pye 17587). Sandie, the good Sandie, keeps ringing the tempo changes on her singles. This is a Harry Nilsson song, which is okay by me. Not the old "Together", then, but a fast-voiced piece which builds very well indeed—and the Shavian voice is in a melting sort of mood. I think it's one of the best she's ever done . . . only hope it proves commercial, as they say. Flip: Back to Chris Andrews' material for a neat little production.

CHART PROBABILITY

BILLY J. KRAMER

A World Without Love (Franklyn Boyd); Going Through It (Nems 3635). Not absolutely sure about this. Certainly it's a fine song, with tremendous arrangement to boost it—and Billy is on top vocal form. One could hardly ask for more. But is there some sort of jinx on this one-time chart-topper? This single should prove something. Maybe it starts a bit slowly but it develops into a commercial production. Try it. Flip: A perkier sort of song, pleasant enough.

CHART POSSIBILITY

MARBLES

Only One Woman: By The Light Of A Burning Candle (Polydor 56272). Two young lads discovered by Barry "Bee Gee" Gibb, who promptly sat down with his brothers to write a suitable song for a debut. I think it could make it. One Marble has a very unusual and high-pitched voice, which matches specially well the powerful sturdy beat behind. Soulful, not in a slavishly imitated way though. And a good song. Flip: That voice again.

CHART POSSIBILITY

NANCY SINATRA

Happy; Nice 'N' Easy (Reprise RS 20756). Sometimes I feel Nancy gets involved in rather over-complex material but this is a brisk bouncy, friendly sort of song, delivered with clarity and a stack of personality. Quite a catchy little item from Lee Hazlewood, with a non-obtrusive backing. Not a smash but in with reasonably confident chances. Flip: A standard, and ever so good, honest!

CHART PROBABILITY

BEE GEES

I've Gotta Get A Message To You; Kitty Can (Polydor 56273). Previously a bit too fast on the draw where releases were concerned, the Bee Gees have left a gap this time—and come up with what I think to be a sure-fire winner. They wrote this saga of a man in an execution block in prison, anxious to establish a last message before they come to take him away. Catchy, certainly; but also sung and played in rather inspired style. Must be very big indeed. Flip: More of a routine number, but still distinctive.

CHART CERTAINTY



THE DIXIES, on "Little Arrows" (Pye 17591), do pretty well with a commercial little song—lead voice in strong mood and nicely backed. Strong Dutch group THE EDDYSONS have a Continental hit in "Ups And Downs" (Olga OLE 019)—given support it could register here, too, for it's a good song. Soundtrack theme from "The Bride Wore Black" (United Artists UP 2237), is mood-building and conducted by BERNARD HERRMANN. Group called SKY fly high with "Air-O-Plane Ride" (United Artists UP 2234)—a cleverly arranged choral job on J. Mann or M. Sammes style. "The Wednesday Theme" by THE PARADOX (Polydor 56275) swings along well in big-band style—neat enough little melody build-up. KATE, just Kate, sings "Strange Girl" (CBS 3631), a moody song, rather nicely—nothing too ambitious, but emotional and throbbing. A Chris Andrews' song "Jet Aeroplane" (RCA Victor 1728) hard and furious—really this one could easily make the charts. I think . . . a clever production. ROBERTO MANN, on a track from the "More Great Waltzes" album, tackles "Are You Lonesome Tonight" (Deram DM 204)—a lush sort of treatment of the great oldie.

LONG JOHN BALDRY

When The Sun Comes Shining Thru'; Wise Ways Of The World (Pye 17593). A splendid Mike D'Abo song and an equally splendid performance. Long John's bluesy, throaty style is there for sure, but he also knows how to punch home lyrics with

complete clarity . . . and the lyrics are actually very strong, very philosophic. The arrangement is excellent, controlled, with chorus. I think it's both tremendous and commercial. Flip: Strongly arranged big ballad—well performed.

CHART CERTAINTY

THE VALENTINOS: It's All Over Now; Tired Of Livin' In The Country (Soul City SC 196). This is the original recording, dating back to 1963 and it's a shrewd commercial move to make it available now. Very, very good. ★ ★ ★ ★

THE DELLS: Stay In My Corner; Love Is So Simple (Chess CRS 8079). Slow blues with male lead over a girly group—very effective, though a bit overdone on the throbbing tones and the wailing. But nevertheless well worth a spin. Nice feel here. ★ ★ ★ ★

FRANK CHACKSFIELD ORCH: Along About Now; Land Of The Rainbow (Decca F 12820). There's something magnificently distinctive about the Chacksfield scene. Here is a movie theme, dressed up for vocal chorus and orchestra, and restful, tuneful and above all super-musically. ★ ★ ★ ★

BOB LUMAN: Ain't Got Time To Be Unhappy; I Can't Remember To Forget (CBS 3602). Somewhat on the lines of his old "Let's Think About Living", this is a fast-paced country item delivered with great charm and with strong guitar breaks. Very much in with chances. ★ ★ ★ ★

JACKIE ROCHELLE: Till The End; Grown Up Games (Olga Ole 011). A somewhat square ballad but sung with a great sense of professionalism—a highly-promising talent. But this is surely not a chart song. ★ ★ ★ ★

THE JOHNSTONS: Both Sides Now; Urge For Going (Big T 113). A bit like the Seekers in style, but with two girls fronting, and a zest for singing that appeals. Not predictably a hit but nice going. ★ ★ ★ ★

FORCE WEST: I'll Walk In The Rain; What's It To Be (CBS 3632). Good group, this, whistling their way into a pretty strong song—with a high-pitched lead on the vocal side. Ambitiously arranged, this. I like. ★ ★ ★ ★

WYNDER K. FROG: Jumping Jack Flash; Baldy (Island WIP 6044). The Rolling Stone hit dressed up by a talented group—an instrumental with interestingly laid-down flashes of originality. A most distinctive feel here. ★ ★ ★ ★

FRANCOIS PASCAL: When It Comes To Love; Got It Badly (SNB 3634). This registers because of the gal's plaintive and accented voice—and really it is a splendid little song, somehow reminiscent of schooldays. Melodically—and certainly a Record of the Week. ★ ★ ★ ★

MR. AND MRS. MURRAY: You're Out Of Your Mind; A Little Bit Of You (CBS 3633). Mitch M. and his wife Grazina Frame, on one of those catchy, vaudevillian songs that could so easily click. In fact, this is very much a personality piece. Watch it. ★ ★ ★ ★

BOBBY VINTON: Halfway To Paradise; (My Little) Christie (CBS 3636). Bobby doesn't really make it here. So happens this is a re-recorded version of the old Billy Fury hit . . . though Bobby originally had the "original", if you get the gist. Nicely sung and stylish. ★ ★ ★ ★

BRENDAN BOWYER AND THE ROYALS: Woman Woman; Lady Willpower (King 1078). Brendan sings well on this big-building, somewhat soaring ballad. His fans will certainly dig . . . and he should make some new ones, too. ★ ★ ★ ★

SARI AND THE SHALMARS: It's So Lonely (Being Together); You Walked Out On Me Before (United Artists UP 2235). Girl trio, with Sari obviously a useful singer. Not sure about the song—it's jerky and a bit tedious in parts. ★ ★ ★ ★

THE MOVEMENT: Head For The Sun; Mr. Man (Big T 112). This is a bit of a rush-along song, nicely done, with a compact vocal line and pounding backing. When the chorus starts it takes on a Record of the Week feel to it. Could make progress. ★ ★ ★ ★

THE EQUALS

Laurel and Hardy; The Guy Who Made Her A Star (President PT 200). With a shuffle-along sort of rhythm, touched with the latins, this is virtually a simple song-along chorus song, but delivered with a whole heap of spirit and verve. Persuasively percussive, and a head-on slice of commerciality. Simply must be a very big hit, if not an actual chart-topper. The boys whistle along in between vocal lines. Infectious. Flip: A pounding big-beater and a good story-line.

CHART CERTAINTY

MAMA CASS AND THE MAMAS AND PAPAS

Dream A Little Dream Of Me; Midnight Voyage (RCA Victor 1726). Oh, yes! This arrived too late for review this week—and it's a rush job anyway. But though Mama is in crash-course collision with Anita Harris, I would think there is room for both versions of this super song. Mama is in top form at any rate, and the backing is both sympathetic and gentle. Yes, it's great stuff . . . liltily so. Flip: Merely so-so, thinks me.

CHART CERTAINTY

AMERICA AWAKES

ARETHA FRANKLIN

I Say A Little Prayer; See Saw (Atlantic 584206). A track from an American LP and pretty well up to Aretha's highest standards, but with a controlled gentleness about the overall approach which soon sticks in the mind. Nice use of the backing chorus, nothing over-ambitious instrumentally—but when Aretha sings, she REALLY does sing. Lady Soul on the way to another big hit. Flip: This is perhaps more typical of way she goes now . . . lovely brass and a good song.

MASSIVE SELLER

THE SOUL CLAN

Soul Meeting; That's How It Feels (Atlantic 584 202). So you put together Solomon Burke, Arthur Conley, Don Covay, Ben E. King and Joe Tex and you let them have a right old go at a Don Covay song. Result is

PALMER JONES: The Great Magic Of Love; Dancing Master (CBS Direction 3603). Chunky sort of performance, a bit hackneyed in parts but Palmer himself hollers and shimmers with the best of them. Sort of vocal over-acting. ★ ★ ★

BOBBY COLE: Mister Bo Jangles; Bus 22 To Bethlehem (CBS 3626). Competition from the composer on this one but Bobby's mature and experienced performance could still win the battle. It's a lovely arrangement, too. Most fetching. ★ ★ ★ ★

PRETTY PURDIE: Soul Clappin'; Blow Your Lid (CBS Direction 3628). Your actual Pretty one is a drummer who hammers away with style and control. This instrumental feature is fair enough but not really different enough in any way to register. ★ ★ ★ ★

WILLIE MITCHELL: Prayer Meetin'; Rum Daddy (London HLU 10215). Routine sort of instrumental, with strong guitar, tough organ and later plenty of tenor sax appeal. Mid-tempo blues material for specialist tastes. ★ ★ ★ ★

BILL BLACK'S COMBO: Turn On Your Love Light; Ribbon On Darkness (London HLU 10216). Certainly one of the most listenable combos in this style—and an interesting enough treatment of the familiar item. ★ ★ ★ ★

NEW WAVE RAVE SOUNDS



THE SAVAGE RESURRECTION

SMCL20123
(Stereo playable mono)



THE EVERGREEN BLUES

7 do eleven

SMCL20122
(Stereo playable mono)



SPANKY AND OUR GANG

Like to get to know you

SMCL20121
(Stereo playable mono)



BLUE CHEER

Vincebus Eruptum

SBL7839(S) BL7839(M)





Linda Hughes, 15, 4 Barnlea Close, Hanworth, Middlesex. Stars and hobbies—Pink Floyd, Doors, Electric Prunes, Mothers of Invention, B. Dylan, Arthur Brown, Incredible String Band, J. Mayall, Social Deviants, Stones, Byrds. Art and sketching, folk, John Peel.



Valerie Courtney, 16, 59 Chichester Road, Leytonstone, London, E.11. Stars and hobbies—Herd, Dave Dee, Scott Engel, Beach Boys, Swimming, tennis, bowling, tall boys, stamps, postcards. (Please enclose photo).

READERS' CLUB



John Dell, 14, 6 Century Drive, Northam, Bideford, North Devon. Stars and hobbies—Cream, Fleetwood Mac, Mothers of Invention, Incredible String Band, Iron Butterfly. The blues, progressive music, girls.



Mike Ginty, 20, 78 Skipperstone Road, Bangor, Co. Down, N. Ireland. Stars and hobbies—Mayall, Fleetwood Mac, Elmore James, B. B. King, Buddy Guy, Sam Hopkins, Chicken Shack, Blues, Jazz, Stax, photography.



Nulla Panayiotou, 16, 15 Topham Square, Tottenham, London, N.17. Stars and hobbies—Hendrix, Cream, Stones, Beatles, J. Mayall, Money, long-haired guys, art, S. parties where there's a good scene, good gear.



Lesley Moor, 15, 36 Lindsay Road, Hartlepool, Co. Durham, England. Stars and hobbies—Monkees, Lulu, Beatles, ice skating, horse riding, boys, football.



Wojtek Kotowski, 22, Lublin, Ul Gorna 9/14, Poland. Stars and hobbies—Tom Jones, Lulu, Cliff Richard, Manfred Mann, The Shadows, Tijuana Brass. Records, pop papers, girls.



Zdzislaw Klunzerynski, 19, Lodz, ulica 761 Palvitechski 72/30 Poland. Stars and hobbies—John Mayall, Jimi Hendrix, Artwoods, Cream, J. Driscoll, Brian Auger and the Trinity, Donovan. Lead guitars and bass, girls, blues, R & B.



Jean Collison, 18, 13 Old Torrington Road, Barnstaple, North Devon. Stars and hobbies—Dylan, Doors, Donovan, Bert Jansch, etc. People, beauty, science fiction, writing, walking in the country, sea "Life."



Candy Francis, 23, 18 Constant House, Poplar High Street, London, E.14. Stars and hobbies—Elvis Presley and all good soul singers. Folk (I love dancing), Folk singing and the guitar.



Andy Lawson, 17, 34 Hextall Road, Leicester, LE5 6AF. Stars and hobbies: Julie Driscoll, P. J. Proby, Mamas and Papas, Small Faces, Duane Eddy. Collecting discs, tape recording, photography, youth clubs.



Gary Skelhorn, 19, 15 Luton Grove, Westwood Estate, Peterborough. Stars and hobbies: Dusty, Julie Driscoll, Equals, Marmalade, Stones, Lulu, Beach Boys, Swimming, tennis, records, parties, photography, art.

FROM THE UNDERWORLD

UNDERGROUND GROUPS BY DEREK BOLTWOOD

FOR a long time a lot of people have been sick and tired of the set-up of pop music. In the past year especially, a lot of groups have appeared, talented and creative musicians, who have had a great deal of support from fans wherever they've played, but just haven't been able to break through the barrier of chart success.

Now things are beginning to change in pop, and some groups—for long a part of Britain's underground movement in music—are at last starting to make a bit of chart headway with their own personal brand of pop. Groups like The Crazy World of Arthur Brown and the Nice, both of whom spent a long time building up their following, are at last seeing the results of their labour—in the shape of hit records.

Through their efforts, a little gap has been made in the barrier—a gap that can perhaps be widened so that more groups like them can receive a bit more recognition than they're getting already. The Top Twenty

but the biggest man of all was virtually unknown.

"In addition to two line lead guitarists on stage—Buzzy Feeden of the Butterfield Blues Band and Peter Green of the Fleetwood Mac—there were several distinguished pluckers present for Fillmore West's opening: Mike Bloomfield and Elvin Bishop, Jerry Garcia (Grateful Dead), Jorma Kaukonen (Jefferson Airplane) and Charlie Musselwhite.

"Forget it. After Alvin Lee played, anything else was almost meaningless. Lee is the guitarist and singer with Ten Years After, an English group who arrived quite unheralded."

And the article goes on to give mammoth praise to Alvin and the group. This in an American newspaper that sells more in one day than all the British pop papers put together sell in one week. So more people in America know about Ten Years After than in England (in three days on the West Coast their U.S. album "Undead" sold 10,000 copies) — So we're in danger of losing one of our better groups. Admittedly groups can earn a lot more in America than here — but most of them would prefer working here if only they didn't have to fight quite so hard to get recognition.

Another group we're in danger of losing is the Moody Blues. I spoke to a very bitter-sounding Justin Hayward the other day.

"On the Continent we get appreciation," he said. "People appreciate what we're doing in America. But over here it seems as if nobody wants to know. We had to go abroad to earn money and get recognition — even though England is our home. We still go over to the Continent every weekend to earn money, because if we had to rely on this country we just couldn't afford to live. If things don't improve here soon, we'll move over to America."

I can understand groups like the Jimi Hendrix Experience, the Cream and the Who going over to the States. They've made it here, and they can earn more money in America — promototers in this country just couldn't pay the £2,000 to £3,000 a night that groups can earn on the other side of the Atlantic. But it's a shame that groups like the Moody Blues (though I'm convinced things are fast improving for them here), Ten Years After, and Jeff Beck have to leave this country before they can become widely accepted and appreciated.



TYRANNOSAURUS REX

Chart is not the only judge of what's good and what's bad—in fact, it's no longer a judge of what's good and what's bad. There are groups in the Album Charts who have never had a hit single—the Incredible String Band for example, or the Chicken Shack or the Ainsley Dunbar Retaliation. And there are some excellent groups who are rarely heard of on the radio or in the papers, but who draw big crowds when they play live. Like the Nice until they had a hit, or the Fairport Convention. Or Jethro Tull.

People who are to a large extent uncompromising—groups who don't go out of their way to make commercial records, but at the same time who are good enough to eventually sell their own sound to the public. Those who are meeting with success at the moment are just the scouts, or pioneers, of the new wave in pop—underground to a large extent now perhaps, but with enough fresh ideas and original talent to move pop in a new direction, away from the stale. There are groups around now who I'm convinced are capable, collectively, of doing for pop music what the Beatles did five years ago.

I think things started moving in a forward direction about a year ago. Suddenly publicity was given to "underground"—but what started off sincerely (and I DO mean flower-power) became debased. The few genuine people involved were not capable of coping with the structure of pop—that was looked after by the band-wagon jumpers. Fortunately the public saw through the Great Flower Power Hoax, and it was killed. But part of it survived—and having had a taste of groups like the Pink Floyd, one of the first good products of underground to meet with commercial success, new people have appeared on the scene. From the ashes of pop the Phoenix arises. What I hope to do with this regular column is help it to arise, not into underground obscurity, but into overground success.

Pop IS recovering from its present sickness. Part of the sickness is that everything revolves around the singles charts — even though pop music is to do with a lot more than just having a hit record. So just to speed up the recovery, I shall be using this page to talk about groups who don't necessarily have a hit record. Groups who don't necessarily have a record. Just people with something worth saying.

I received a letter the other day from Chris Wright, manager of Ten Years After, that sums up a lot of what underground is all about—and also explains Britain's "pop drain" to America. He says: "... I have to go to San Francisco to prove what I have been attempting to prove to everyone in England for the past ten months." With the letter was an article from the San Francisco Chronicle: "It was a big night for name rock guitarists at Fillmore West recently,



THE PINK FLOYD

To a large extent, the underground movement has been created in this country by the BBC. It's part of our system that they have a virtual monopoly of airspace — and on the whole they'll only play records that are closely related to the charts. There are a few exceptions — notably John Peel — but most Disc Jockeys and producers are too unambitious to give exposure to groups who are good, but who don't have a hit record. John Peel does give valuable airspace to so-called uncommercial sounds — and strangely enough his programme is one of the most commercial on the radio. He is more widely listened to than most other DJ's on the air (Jimmy Young and Tony Blackburn being the exceptions). In other words, people WANT to know about the underground groups — if only they can be given the chance to hear them more often.

As Mark Bolan of Tyrannosaurus Rex says: "A lot of people tend to dislike our records before they've even heard them. When our last single "Deborah" came out, most producers and DJ's refused to play it — the only airplay it received was on John Peel's programme. As a result of that it got into the lower half of the chart. The people who heard it obviously liked it — it's just that not many people got to hear it."

For some reason, certain groups are labelled "underground" — they're not given the exposure on the radio or television, or in the pop papers. Because they don't get the exposure they don't get hit records and vice-versa. A vicious circle — very vicious. It's unfortunate that this applies to some of our best groups. **DEREK BOLTWOOD**



Pianistic wizardry on this great L.P. of hits, standards and own compositions by Alan Clare.

Love can show the way

This guy's in love with you

Young Girl

Georgia on my mind

MacArthur Park

Honey

My favourite girl

Someone to watch over me

Man without love

Hazy

Moonlight on the Seine

Sunny girl

What a wonderful world

My Valentine



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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 CLASSICAL GAS
5 (4) Mason Williams (Warner Bros.)
- 2 HELLO I LOVE YOU
6 (5) Doors (Elektra)
- 3 HURDY GURDY MAN*
4 (7) Donovan (Epic)
- 4 PEOPLE GOT TO BE FREE*
10 (4) Rascals (Atlantic)
- 5 TURN AROUND LOOK AT ME
8 (6) Vogues (Reprise)
- 6 STONED SOUL PICNIC*
7 (8) 5th Dimension (Soul City)
- 7 BORN TO BE WILD
12 (2) Steppenwolf (Dunhill)
- 8 LADY WILL POWER
1 (8) Gary Puckett & Union Gap (Columbia)
- 9 GRAZIN' IN THE GRASS*
2 (8) Hugh Masekela
- 10 SUNSHINE OF YOUR LOVE*
14 (4) Cream (A&O)
- 11 JUMPIN' JACK FLASH*
3 (9) Rolling Stones (London)
- 12 DREAM A LITTLE DREAM OF ME*
13 (4) Mama Cass (Dunhill)
- 13 LIGHT MY FIRE
39 (2) Jose Feliciano (RCA)
- 14 AUTUMN OF MY LIFE*
15 (6) Bobby Goldsboro (U.A.)
- 15 PICTURES OF MATCH STICK MEN*
19 (6) The Status Quo (Cadet Concept)
- 16 SKY PILOT*
18 (8) Eric Burdon & The Animals (MGM)
- 17 INDIAN LAKE*
9 (10) Cowsills (MGM)
- 18 STAY IN MY CORNER*
23 (5) Delis (Cadet)
- 19 THE HORSE*
16 (10) Chris Nobles & Co. (Phil. L.A. of Soul)
- 20 THIS GUY'S IN LOVE WITH YOU*
11 (12) Herb Alpert (A & M)
- 21 HALFWAY TO PARADISE
26 (4) Bobby Vinton (Epic)
- 22 LOVER'S HOLIDAY
22 (5) Peaky & Joe (SSS Int'l)
- 23 ALICE LONG*
29 (4) Tommy Boyce & Bobby Hart (A & M)
- 24 SEALED WITH A KISS
20 (4) Gary Lewis (Liberty)
- 25 SOUL LIMBO
48 (3) Booker T & MG's (Stax)
- 26 JOURNEY TO THE CENTRE OF THE MIND
31 (4) Amboy Dukes (Mainstream)
- 27 I CAN'T STOP DANCING
32 (3) Archie Bell & Drells (Atlantic)
- 28 REACH OUT OF THE DARKNESS*
17 (11) Friend & Lover (Verve/Forecast)
- 29 DO IT AGAIN*
— (1) The Beach Boys (Capitol)
- 30 DON'T TAKE IT SO HARD*
21 (6) Paul Revere & Raiders (Columbia)
- 31 YESTERDAY'S DREAMS
34 (3) Four Tops (Motown)
- 32 DON'T GIVE UP*
35 (3) Pamela Clark (Warner Bros.)
- 33 YOU MET YOUR MATCH
36 (3) Stevie Wonder (Tamil)
- 34 ANGEL OF THE MORNING*
20 (12) Merrilee Rush (Bell)
- 35 EYES OF A NEW YORK WOMAN*
35 (3) B. J. Thomas (Scepter)
- 36 LOVES MAKES A WOMAN
43 (3) Barbara Acklin (Brunswick)
- 37 HITCH IT TO THE HORSE*
40 (4) Fantastic Johnny C. (Phil. L.A. of Soul)
- 38 SLIP AWAY
42 (3) Clarence Carter (Atlantic)
- 39 YOU KEEP ME HANGIN' ON
— (1) Vanilla Fudge (A&O)
- 40 DREAMS OF THE EVERYDAY HOUSEWIFE*
44 (3) Glen Campbell (Capitol)
- 41 1, 2, 3, RED LIGHT
50 (2) 1910 Fruitgum Co. (Buddah)
- 42 FACE IT GIRL, IT'S OVER*
41 (5) Nancy Wilson (Capitol)
- 43 I GUESS I'LL HAVE TO CRY, CRY, CRY
47 (2) James Brown (King)
- 44 SOMEBODY CARES
48 (2) Tommy James & the Shondells (Roulette)
- 45 (LOVE IS LIKE A) BASEBALL GAME
48 (3) Intruders (Gamble)
- 46 YOU'RE ALL I NEED TO GET BY
— (1) Marvin Gaye & Tammi Terrell (Tamil)
- 47 TUESDAY AFTERNOON*
— (1) Moody Blues (Deram)
- 48 I'M A MIDNIGHT MOVER
27 (6) Wilson Pickett (Atlantic)
- 49 WITH PEN IN HAND*
33 (6) Billy Vera (Atlantic)
- 50 PLEASE RETURN YOUR LOVE TO ME
— (1) Temptations (Gordy)

*An asterisk denotes record released in Britain.

BUBBLING UNDER

MR. BUSINESS MAN — Ray Stevens (Monument)
BREAKING UP IS HARD TO DO — Happenings (B.T. Puppy)
TWO BIT MANCHILD — Neil Diamond (UNI)
MR. BOJANGLES — Jerry Jeff Walker (A&O)
HAPPY — Nancy Sinatra (Reprise)
I GET THE SWEETEST FEELING — Jackie Wilson (Brunswick)

TOP L.P.'s

- 1 DELILAH
9 Tom Jones (Decca)
- 2 BOOKENDS
22 Simon & Garfunkel (CBS)
- 3 NUT GONE FLAKE
1 Small Faces (Immediate)
- 4 BARE WIRES
3 John Mayall (Decca)
- 5 CRAZY WORLD OF ARTHUR BROWN
3 Crazy World of Arthur Brown (Track)
- 6 A MAN WITHOUT LOVE
30 Engelbert Humperdinck (Decca)
- 7 SOUND OF MUSIC
2 Soundtrack (RCA)
- 8 HONEY
11 Andy Williams (CBS)
- 9 JUNGLE BOOK
6 Soundtrack (Walt Disney)
- 10 SMASH HITS
21 Jimi Hendrix Experience (Track)
- 11 FLEETWOOD MAC
7 Peter Green's Fleetwood Mac (Blue Horizon)
- 12 SAUCERFUL OF SECRETS
14 Pink Floyd (Columbia)
- 13 COME THE DAY
23 Seekers (Columbia)
- 14 WESLEY HARDING
15 Bob Dylan (CBS)
- 15 BOOGY WITH CANNED HEAT
28 Canned Heat (Liberty)
- 16 IN SEARCH OF THE LOST CHORD
21 Moody Blues (Deram)
- 17 MY PEOPLE WERE FAIR, ETC.
25 Tyrannosaurus Rex (Regal)
- 18 GREATEST HITS
28 Four Tops (Tamil Motown)
- 19 NANCY & LEE
24 Nancy Sinatra & Lee Hazelwood (Reprise)
- 20 BLUE FINGERS
12 Chicken Shack (Blue Horizon)
- 21 OPEN
18 Julie Driscoll & Brian Auger (Marmalade)
- 22 DOCK OF THE BAY
4 Otis Redding (Stax)
- 23 TOM JONES LIVE AT THE TALK OF THE TOWN
10 Tom Jones (Decca)

- 24 LOVE ANDY
8 Andy Williams (CBS)
- 25 HISTORY OF OTIS REDDING
19 Otis Redding (Atlantic)
- 26 GREATEST HITS
13 Supremes (Tamil Motown)
- 27 THIRTEEN SMASH HITS
26 Tom Jones (Decca)
- 28 BEST OF THE BEACH BOYS VOL. 1
27 Beach Boys (Capitol)
- 29 OTIS BLUE
26 Otis Redding (Atlantic)
- 30 VALLEY OF THE DOLLS
16 Dionne Warwick (Pye Int.)
- 31 SCOTT No. 2
17 Scott Walker (Philips)
- 32 BEAT OF THE BRASS
15 Herb Alpert (A & M)
- 33 BRITISH MOTOWN CHART BUSTERS
33 Various Artists (Tamil Motown)
- 34 BUDDY HOLLY'S GREATEST HITS
32 Buddy Holly (Ace of Hearts)
- 35 THE HANGMAN'S BEAUTIFUL DAUGHTER
37 Incredible String Band (Elektra)
- 36 DOCTOR ZHIVAGO
20 Soundtrack (MGM)
- 37 LADY SOUL
29 Aretha Franklin (Atlantic)
- 38 THE PENTANGLE
34 Pentangle (Transatlantic)
- 39 MUSIC IN THE DOLL'S HOUSE
— Family (Pye)
- 40 GIFT FROM A FLOWER TO A GARDEN
40 Donovan (Pye)

UP AND COMING

CARELESS HANDS
Des O'Connor (Columbia)
TAKE A LOOK AT ARETHA
Aretha Franklin (Atlantic)
OLD GOLDEN THROAT
Johnny Cash (CBS)
AINSLEY DUNBAR RETALIATION
Ainsley Dunbar Retaliation (Liberty)
IT'S ALL ABOUT
Spooky Tooth (Island)
MOTOWN HITS, VOL. 6
Various Artists (Tamil Motown)

5 YEARS AGO

- 1 SWEETS FOR MY SWEET
3 The Searchers (Pye)
- 2 CONFESSIN'
2 Frank Ifield (Columbia)
- 3 DEVIL IN DISGUISE
1 Elvis Presley (RCA)
- 4 TWIST AND SHOUT
4 Brian Poole & The Tremeloes (Decca)
- 5 DA DOO RON RON
5 Crystals (London)
- 6 SUKIYAKI
8 Kyu Sakamoto (HMV)
- 7 ATLANTIS
7 Shadows (Columbia)
- 8 IN SUMMER
19 Billy Fury (Decca)
- 9 I LIKE IT
6 Gerry & The Pacemakers (Columbia)
- 10 YOU CAN NEVER STOP ME LOVING YOU
13 Kenny Lynch (HMV)
- 11 BAD TO ME
— Billy J. Kramer (Parlophone)
- 12 IT'S MY PARTY
19 Lesley Gore (Mercury)
- 13 WIPEOUT
20 The Surfaris (London)
- 14 THEME FROM 'THE LEGION'S LAST PATROL'
15 Ken Thorne & his Orchestra (HMV)
- 15 WELCOME TO MY WORLD
9 Jim Reeves (RCA)
- 16 I'LL NEVER GET OVER YOU
— Johnny Kidd & The Pirates (HMV)
- 17 TAKE THESE CHAINS FROM MY HEART
11 Ray Charles (HMV)
- 18 I WONDER
14 Brenda Lee (Brunswick)
- 19 THE CRUEL SEA
— Dakotas (Parlophone)
- 20 FROM ME TO YOU
17 Beatles (Parlophone)

BRITAIN'S TOP 50

- 1 MONY MONY
1 (10) Tommy James & Shondells (Major Minor)
- 2 FIRE
3 (7) The Crazy World of Arthur Brown (Track)
- 3 I PRETEND
2 (14) Des O'Connor (Columbia)
- 4 MRS. ROBINSON
5 (5) Simon & Garfunkel (CBS)
- 5 THIS GUY'S IN LOVE
11 (4) Herb Alpert (A & M)
- 6 I CLOSE MY EYES AND COUNT TO TEN
7 (5) Dusty Springfield (Philips)
- 7 HELP YOURSELF
12 (4) Tom Jones (Decca)
- 8 MACARTHUR PARK
4 (7) Richard Harris (RCA)
- 9 LAST NIGHT IN SOHO
8 (6) Dave Dee (Fontana)
- 10 SUNSHINE GIRL
13 (4) Herman's Hermits (Columbia)
- 11 BABY COME BACK
6 (12) Equals (President)
- 12 DANCE TO THE MUSIC
14 (5) Sly & The Family Stone (CBS)
- 13 YUMMY YUMMY
10 (10) The Ohio Express (Pye)
- 14 KEEP ON
18 (7) Bruce Channel (Bell)
- 15 DAYS
19 (4) Kinks (Pye)
- 16 SON OF HICKORY HOLLERS TRAMP
9 (11) O. C. Smith (CBS)
- 17 DO IT AGAIN
25 (3) The Beach Boys (Capitol)
- 18 UNIVERSAL
16 (5) Small Faces (Immediate)
- 19 HERE COMES THE JUDGE
20 (4) Pigmeat Markham (Chess)
- 20 YESTERDAY HAS GONE
13 (8) Cupid's Inspiration (NEMS)
- 21 GOTTA SEE JANE
17 (8) R. Dean Taylor (Tamil Motown)
- 22 WHERE WILL YOU BE
22 (6) Sue Nichols (Pye)
- 23 HIGH IN THE SKY
44 (2) Amen Corner (Deram)
- 24 HUSH NOT A WORD TO MARY
24 (8) John Rowles (MCA)
- 25 ONE MORE DANCE
23 (8) Esther & Abi Ofarim (Philips)
- 26 MY NAME IS JACK
21 (17) Manfred Mann (Fontana)
- 27 I GOTTA GET A MESSAGE TO YOU
— (1) Bee Gees (Polydor)
- 28 YOUR TIME HASN'T COME YET BABY
40 (4) Elvis Presley (RCA)
- 29 ON THE ROAD AGAIN
37 (3) Canned Heat (Liberty)
- 30 ANGEL OF THE MORNING
35 (5) P. P. Arnold (Immediate)
- 31 HARD TO HANDLE
46 (2) Otis Redding (Atlantic)
- 32 HERE COMES THE JUDGE
30 (4) Sherry Long (Tamil Motown)
- 33 YOUNG GIRL
29 (17) Union Gap (CBS)
- 34 AMERICA
23 (5) Nite (Immediate)
- 35 LOVIN' THINGS
27 (12) Marmalade (CBS)
- 36 ELEANOR RIGBY
15 (2) Ray Charles (Stateside)
- 37 SAY A LITTLE PRAYER
— (1) Aretha Franklin (Atlantic)
- 38 BLUE EYES
25 (11) Don Partridge (Columbia)
- 39 JUMPING JACK FLASH
28 (11) Rolling Stones (Decca)
- 40 IMPORTANCE OF YOUR LOVE
24 (7) Vince Hill (Columbia)
- 41 SUNSHINE OF YOUR LOVE
41 (7) Louis Armstrong (Stateside)
- 42 HOLD ME TIGHT
— (1) Johnny Nash (Regal Zonophone)
- 43 WALK ON
39 (3) Roy Orbison (London)
- 44 IF YOU DON'T WANT MY LOVE
43 (4) Robert John (CBS)
- 45 I NEED YOUR LOVE SO BAD
42 (4) Fleetwood Mac (Blue Horizon)
- 46 VOICES IN THE SKY
— (1) Moody Blues (Deram)
- 47 SOME THINGS YOU NEVER GET USED TO
18 (6) Diana Ross & Supremes (Tamil Motown)
- 48 BEGGIN'
25 (3) Timebox (Deram)
- 49 WONDERFUL WORLD
47 (27) Louis Armstrong (Stateside)
- 50 LADY WILL POWER
— (1) Union Gap (CBS)

A blue dot denotes new entry.

British Bubbling Under

ICE IN THE SUN — Status Quo (CBS)
WOMAN WOMAN — Union Gap (CBS)
C'MON MARIANNE — Grapefruit (RCA)
JEZAMINE — Casuals (Decca)
WOMAN WOMAN — Richard Barnes (Columbia)
LOVE GROWS — Gene Pitney (UA)
RIDE YOUR DONKEY — Tennors (Island)

BRITAIN'S TOP R & B SINGLES

- 1 HOLD ME TIGHT
2 Johnny Nash (Regal Zonophone RZ 3016)
- 2 HARD TO HANDLE/AMEN
4 Otis Redding (Atlantic 584189)
- 3 DANCE TO THE MUSIC
3 Sly and the Family Stone (Direction 58-558)
- 4 HERE COMES THE JUDGE
1 Pigmeat Markham (Chess CR 8977)
- 5 THE HORSE
9 Cliff Nobles (Direction 58-1515)
- 6 SOUL MEETING
10 The Soul Clan (Atlantic 584292)
- 7 CUPID
9 The Maximum Breed (Fab FAB 51)
- 8 HERE COMES THE JUDGE
6 Sherry Long (Tamil Motown TMG 663)
- 9 THE SON OF HICKORY HOLLERS TRAMP
7 O.C. Smith (CBS 3243)
- 10 RIDE YOUR DONKEY
16 Tennors (Island W1 3133)
- 1 I SAY A LITTLE PRAYER
— Aretha Franklin (Atlantic 584286)
- 12 PEOPLE SURE ACT FUNNY
5 Arthur Conley (Atlantic 584197)
- 13 ELEANOR RIGBY
20 Ray Charles (Stateside SS 2120)
- 14 MONY MONY
18 Tommy James & The Shondells (Major Minor MM 567)
- 15 FEEL LIKE JUMPING
12 Marcia Griffiths (Coxsone CS 7055)
- 16 LICKING STICK— LICKING STICK
15 James Brown (Polydor 54744)
- 17 HITCH IT TO THE HORSE
— Fantastic Johnny C. (London HL 10212)
- 18 BABY COME BACK
17 Equals (President PT135)
- 19 YOU DON'T KNOW WHAT YOU MEAN TO ME
14 Sam & Dave (Atlantic 584192)
- 20 BROADWAY AIN'T FUNKY NO MORE
11 Bobby Patterson (Pama PM 735)

BRITAIN'S TOP R & B ALBUMS

- 1 THIS IS SOUL
1 Various Artists (Atlantic 642881)
- 2 DOCK OF THE BAY
2 Otis Redding (Stax 230091)
- 3 BLUEBEAT SPECIAL
4 Various Artists (Coxsone CSPI)
- 4 LADY SOUL
5 Aretha Franklin (Atlantic 587 889)
- 5 DOIN' OUR THING
6 Booker T & the MG's (Stax 230097)
- 6 TAKE A LOOK AT...
7 Aretha Franklin (CBS BPG 62369)
- 7 WERE A WINNER
— The Impressions (Stateside SL 10239)
- 8 HISTORY OF...
— Otis Redding (Volt 418)
- 9 TELL MAMA
5 Etta James (Chess CRL 4536)
- 10 WISH IT WOULD RAIN
— The Temptations (Tamil Motown TML 11079)
- 11 FOR YOUR PRECIOUS LOVE
— Jerry Butler & the Impressions (Joy Joy 164)

CLASSIFIEDS

Continued from page 4

UNDER 21? Penpals anywhere. S.a.e. for free details. — Teenage Club, Falcon House, Burley. 503

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special notices

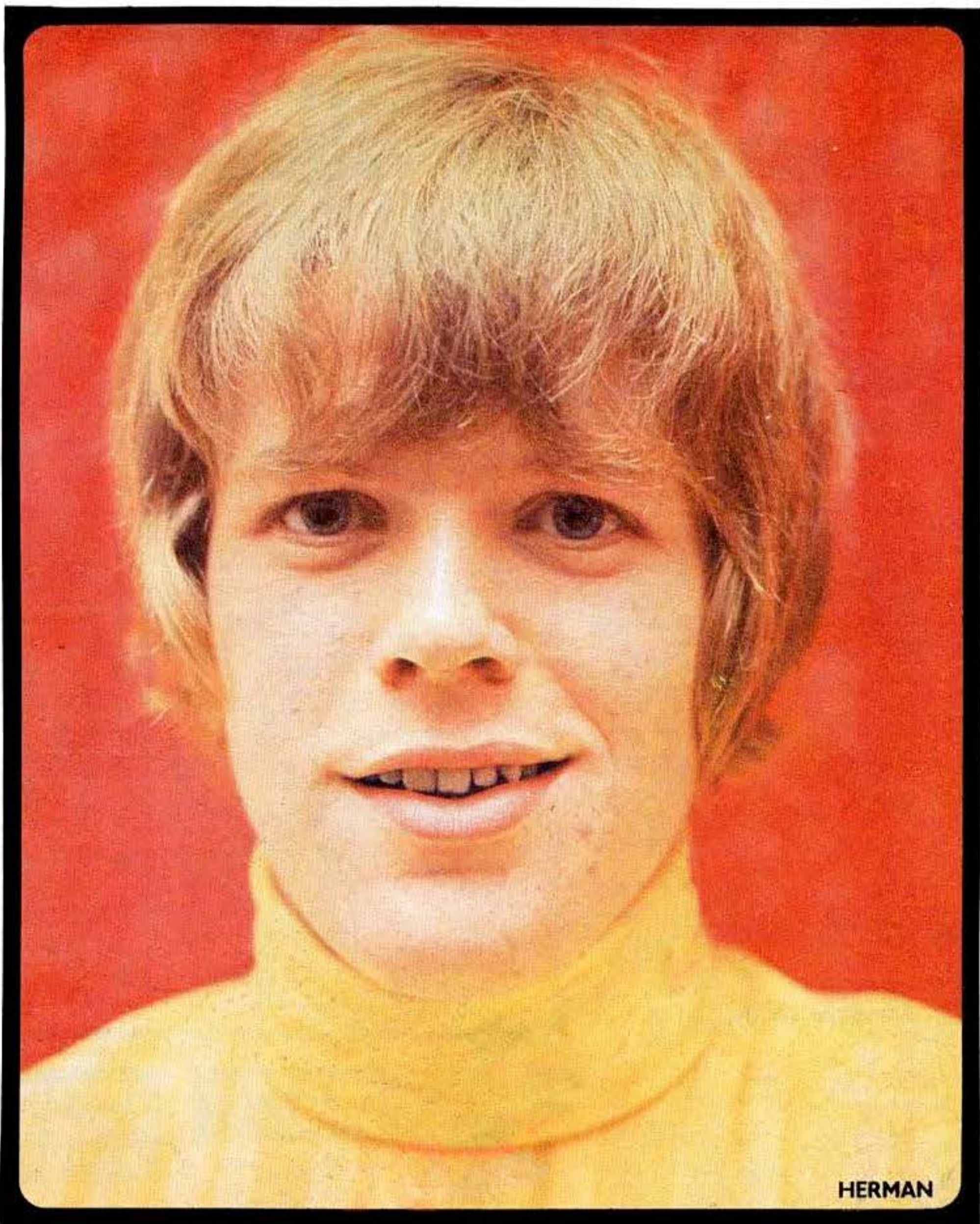
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MISTAKE on telegram from U.S. refers to pop group manager Chris Wright as "Christ" . . . Reperata and Delrons holding special party at their flat on Thursday to thank friends before leaving for America . . . Alan Whitehead of the Marmalade and actress Sheila White asclosethis at Revolution Club last week . . . John Schroeder taking Pye mobile recording unit to Bolton this week to record Geno Washington . . . agent Bryan Morrison now managing the Ainsley Dunbar Retaliation, the Pink Floyd and Tyrannosaurus Rex . . . useless info. dept.: Leo Lyons of Ten Years After has spent nine years studying Chinese Boxing . . . no one called Brigitte Bardot "dowdy" when she visited the Revolution . . . Grapefruit's Geoff Swettenham threatened by knife-brandishing nutter in London pub last week . . . exclusive to One Stop Records: Traffic's new Continental single "You Can All Join In"/"Withering Tree", being sold at normal price . . . it's rumoured that Jerry Lee Lewis may sit in with the Pudding Chair Sometime at this weekend's Kempton Park Festival . . . Alvin Lee of Ten Years After wrote thirty new songs whilst in America . . . the much knocked Dave Dee and Co. currently own between them a Bentley, three Jaguars, a Rover, and have two Rolls Royces on order . . . said proud manager of young drumming protégé "he's a cross between Buddy Rich and Gene Krupa" . . . surely the Psychedelic Ring Binder is some sort of joke . . . is all well between Tim Rose and CBS in America? . . . Andy Fairweather-Low has bought himself a pink Marcos sports car . . . Battle of the Drummers threatened for Saturday evening at Kempton Park Jazz Festival . . . who are the Original Apple Dippers (apart from John Peel)?

Is all well between Tim Rose and Terry King? . . . Elvie Sands recorded "Angel Of The Morning" over a year ago (info. courtesy Dr. Soul) . . . A.30: each has recently revived an old Four Seasons miss . . . British popdom's most famous shape Solomon King guests in the "Miss United Kingdom 1968" contest (BBC1 Friday at 9.05 p.m. . . seems like Family Favourites man in Australia Graham Webb knows more about discs than all of the show's other comperes put together . . . Luton's new explosive discotheque (still amazingly called Stix) re-re-re-opened last Friday . . . who'd have thought anyone could so improve on a Bacharach-David-Warwick disc as Aretha has with "I Say A Little Prayer" . . . Anita Harris down in Face's estimation for covering beautiful Mama Cass hit "Dream A Little Dream Of Me" . . . Beatles' hairdresser Leslie Cavendish opening his own hairdressing studio at Apple Tailoring soon . . . the Maximum Breed who have a record, "Cupid", in the RM R&B Charts this week, are in fact the Freddie Mack Show . . . useless info. dept.: Easybeat Dick Diamonde was once the youngest plateman in Australia . . . is all well between Tim Rose? . . . How about "Mike Raven's Imperial Label Goofs Inc.—Fats Domino our Specialty!" . . . Tim Rose,

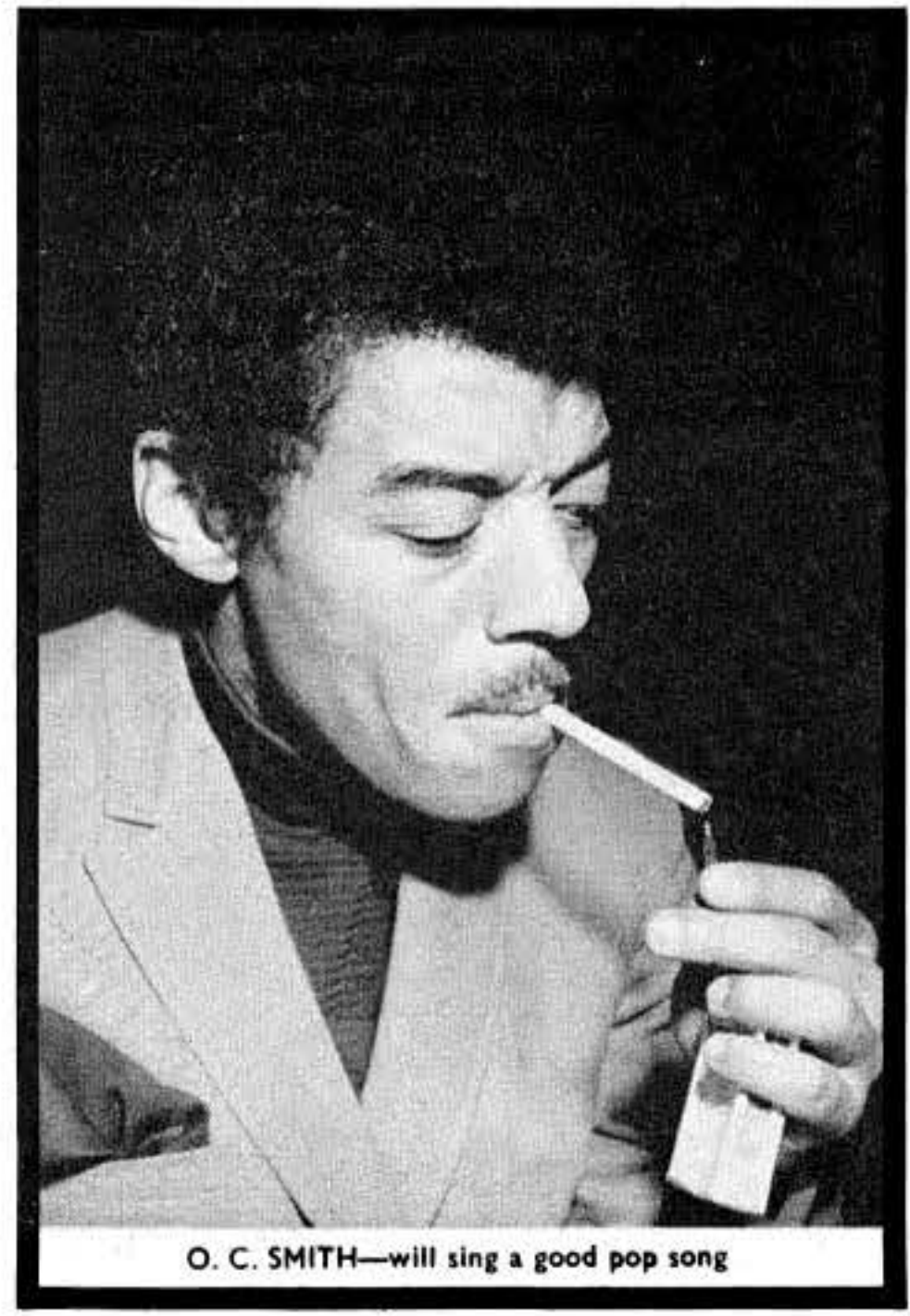
Jonathan King this week joined Decca to discover and develop new talent



HERMAN

"ESSENTIALLY I'M A JAZZMAN"

says O. C. Smith



O. C. SMITH—will sing a good pop song

"THE pop bosses try to make me sing anything, but essentially I'm a jazzman. However, if a good pop song comes my way I'll sing it." So spoke O. C. Smith, of "Son Of Hickory Holler's Tramp" fame.

O. C. has been singing for as long as he can remember—"I started singing when I was five or six years old. When I was that age we were doing amateur productions at school and they called on me to take part. Of course I'm fortunate in coming from a musical family. My mother teaches music in schools in the public school system, and she was my instructor and accompanist. My dad plays piano, although mainly for his own amusement, so you see I've had music all around me.

HIPPIEST HIGH SCHOOL

"I've always been interested in blues and jazz and guess I went to the hippest High School in Los Angeles. When the break came in the middle of the day I'd join all the other kids and lie on the grass. It was a fantastic scene, man, because there were loudspeakers all over the place, and one of the kids would become a D.J. and play all wild jazz sounds. Anyway, I had my first semi-professional experience during my tour of duty in the United States Air Force, and I was 20 years old when I started to go professional. My love for jazz and blues won't stop simply because I've had a hit record. I still sing jazz and will continue to do so. One thing I'm not going to do is sing out and out pop songs just because I've made the charts. If a pop song is presented to me and it's in the right vein and has a good feel, then I'll sing it, but one of the hang-ups is guys saying 'O. C., you should do this number', but I don't because it's not me and I don't feel it. I only sing songs I feel."

THREE CORNERED FIGHT

I mentioned in my last piece on O. C. Smith that his follow-up to "Son of Hickory Holler's Tramp" had just been released in the States. O. C. says: "'Main Street Mission' was my next single there, but I believe they have now decided to flip sides and make 'Gas, Food and Lodging' the 'A' side.

Anyway, the record doesn't seem to be happening so they have pulled 'Little Green Apples' off my album and are going to release that. Apart from my version there are also records now by Dean Martin and Patti Page, so it's going to be a three cornered fight."

Back in the States O. C. has his own regular trio led by pianist Jack Wilson with Lewis Large on bass and drummer Varner Barlow. Jack Wilson, who is in England as O. C.'s Musical Direction, has given up his starring spot as a jazz leader for the supporting role of accompanist and M.D. to O.C. Well known with the jazz fraternity Jack explains why he has given up jazz for this tour—"I like the freedom of doing a lot of different things. Arranging is another aspect of the musical field that I enjoy very much, so I didn't hesitate when O. C. suggested this trip."

SHEER PROFESSIONALISM

Last Friday I went along to the B.B.C. for 'The Joe Loss Show' on which O. C. appeared. Apart from singing 'Son of Hickory Holler's Tramp', he also performed a jazzy version of 'On A Clear Day'. It was a mark of his professionalism that in spite of the band playing an eight bar introduction to 'On A Clear Day' instead of four bars, O. C. was unperturbed and sailing on brilliantly.

O. C. is married and has two sons, Kelly aged seven and Mike, who is 11. Should O. C. quit the business suddenly, there is another member of his family who would immediately take over. He said to me: "I'm really gonna have to watch out for Mike—he's so sharp. He's just appeared with Harry Belafonte doing a duet, and you know it was the first thing he had ever done." (Viewers of the Pet Clark Show on Sunday would have seen him dueting with Belafonte). "He didn't get the part just because he was my son—he had to audition like anyone else. I'll have to be really on the ball to keep in front of him!"

IAN MIDDLETON