

RECORD MIRROR

Largest selling colour pop
weekly newspaper.

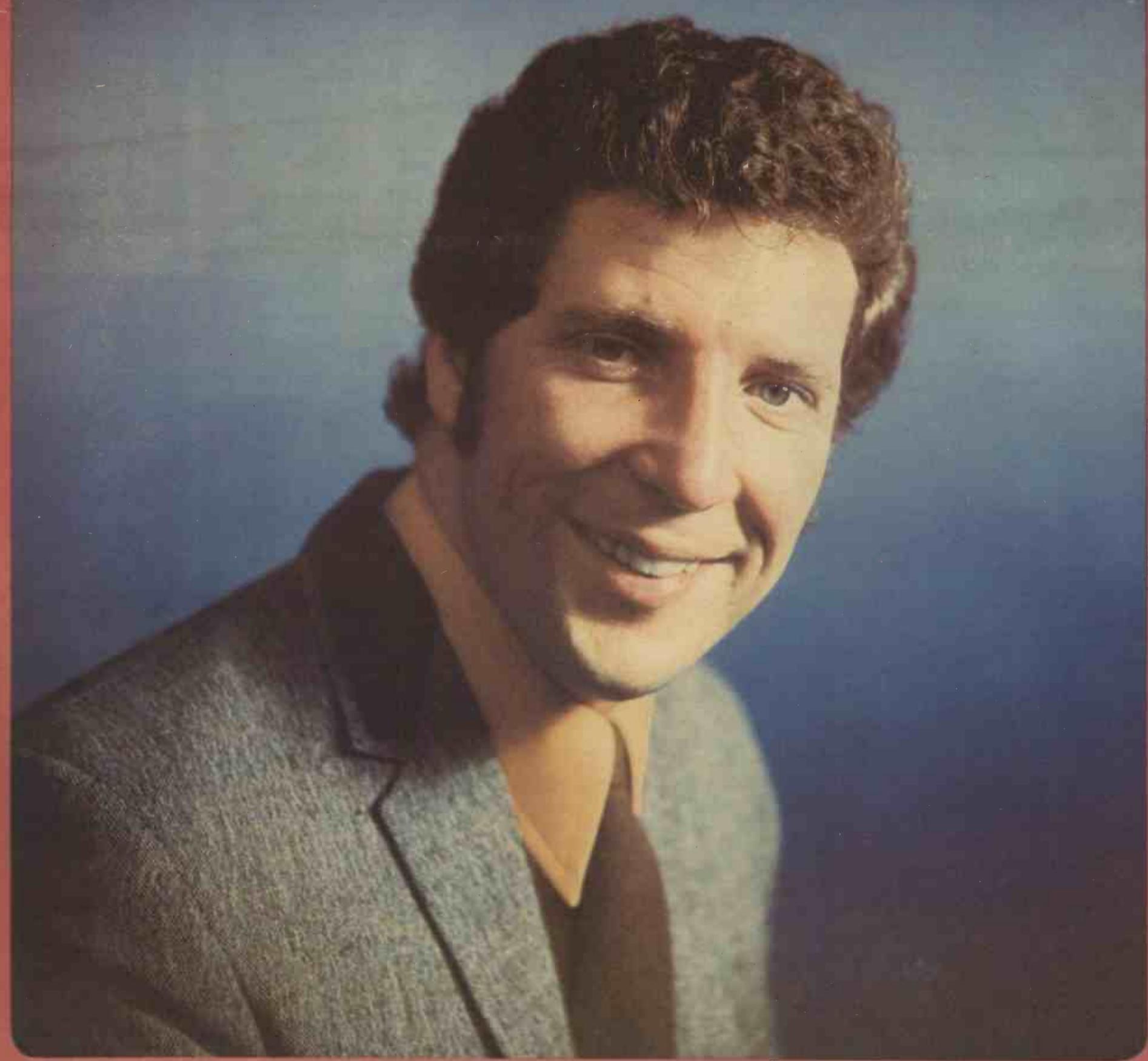
Every Thursday. Price 6d.

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Week ending August 17th, 1968



HOME JONES



HOME

YOUR PAGE

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

NEW ITV WEEKEND POPLESS TV

AN RM. READER
CRITICIZES
ITV'S NEW
FORMAT . . .

MIME BAN

IS T.V. pop better now, exactly two years after the miming ban? Quite definitely not! In the London area, TOTP is now the only pop show, as the new I.T.V. companies do not consider it economically feasible to put them on. This leads to much disappointment.

Only the other week Tommy James and the Shondells sent over a film of themselves performing "Mony Mony," but it was banned from TOTP because it included miming. So what did we get instead of this sinful film? The record, plus a collection of STILL pictures! Once again pop fans have been robbed of a chance to see their favourite artistes perform. Thanks to this ban. When will the B.B.C. realise that pop shows are

put on for the benefit of the audience, not the Musicians' Union.—Stephen Robinson, 45 Charlton Road, Worcester Park, Surrey.

STOKE FIRE

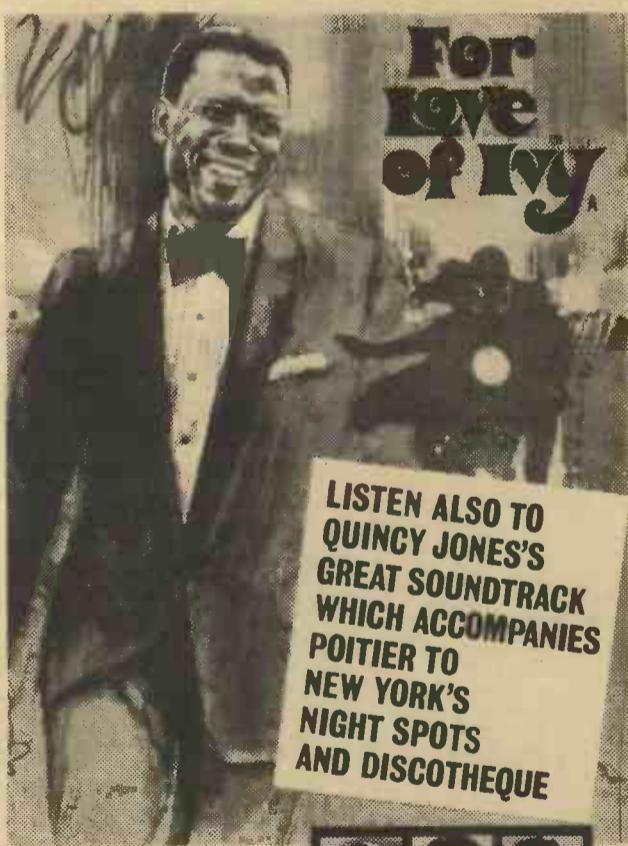
WHAT the hell fire is John Stokes on about (R.M. w/e August 3)? Fancy suggesting that Arthur Brown should sing a ballad, instead of a great song like "Fire," which he seems to look upon as a load of rubbish, or as he puts it, "crashing psychedelics and orgasmic paraphernalia." Haven't we all had a bellyful in the charts?

If it wasn't for groups like Arthur Brown, Small Faces, Stones etc., the charts would be as wild as Mrs. Mills having a rave-up!—L. Edmonds, 10 St. James Terrace, Stapleford, Notts.

PALOMAR PICTURES INTERNATIONAL presents

Sidney Poitier

laughing and loving in...



CO-STARRING
ABBEY LINCOLN as 'IVY' BRIDGES MARTIN PETERS AND O'CONNOR
with LEON BIBB · Screenplay by ROBERT ALAN AURTHUR FROM A STORY BY SIDNEY POITIER
Produced by EDGAR J. SCHERICK and JAY WESTON
Director of Photography JOSEPH COFFEY
Music QUINCY JONES · Directed by DANIEL MANN

FROM SUNDAY NORTH LONDON
AT PRINCIPAL ODEON AND OTHER IMPORTANT THEATRES

SOUTH LONDON from AUGUST 25th

WHAT a bring-down! Surely there must have been thousands, maybe millions, of pop addicts like myself who were hoping that the "new" ITV programme contractors would come up with some groovy pop shows? But so far we're being practically ignored—especially at weekends when we've even lost Tony Blackburn to midweek. Looks as though those much-boosted wizards of London Weekend think they're providing quite sufficient musical entertainment for the nation's young music lovers if they have an occasional vocalist in a David Frost show.

At least, there's the good old BBC—provided you're an insomniac prepared to sit up for Late Night Line-Up's "Colour Me Pop", and to put up with drivelling conversation from Simon Dee while waiting for a quick number from Kiki Dee or some similarly allegedly fabulous artiste.

Oh yes, there's also "Top Of The Pops", provided you don't feel sick as soon as that demented voice screams at the beginning: "Yes, it's number one, it's Top Of The Pops." Do viewers REALLY want pop music served up in this silly way? The sound on this show is generally excellent, and the visual effects are often terrific, but how about those burbling jockeys who think it is interesting to recite figures? I mean, can't they find something better to say than "Up to number five" or "in at number nineteen" or "down from number two"?—Jerry Cox, Station Road, Edgware, Middlesex.

JACOB'S LADDER

ON one of his previous stints on Family Choice, David Jacobs invited people to send in requests—he said if they liked they could leave the choice of record to him—he would choose something suitable.

Today someone did just that—so what did David play then? Why, the theme music for his own T.V. series, and then followed this up with a long plug, times etc. for the show.

How can he get away with that, when so many thousands of genuine requests cannot be played through lack of time. If people don't name a specific record their requests should be linked to someone else.—Maureen Browne, Argyle Estate, Wimbledon Common, S.W.19.

SPEEDWAY

WOOW! I suggest Mr. Hynd (YOUR PAGE August 3 '68) pays out the price of a front circle seat and sees "Speedway" again and makes sure it is "Speedway" he sees this time! I'll admit the story's weak and perhaps we've had a few too many races, but apart from this I rate "Speedway" as GREAT! Was Mr. Hynd eating his ice-cream during the crazy antics of Bill Bixby, the villainous performance by Gale Gordon and that marvellously funny "He's Your Uncle Not Your Dad" scene in the tax office, which was certainly different and more professional than usual. Didn't he notice that the beach wasn't in sight and there were no girls in bikinis? As for the songs, I thought they were the best we've had in about three films and maybe on a second viewing he'd spot some of the "old-type" movements when Elvis sings "Let Yourself Go."

This is the film to pave the way for "Stay Away Joe" for me and the only thing that spoils my enjoyment was the presence of Nancy Sinatra, whose singing and acting ability leaves much to be desired, in my opinion. One burning question if Mr. Hynd knew what to expect, why did he go?—Sue Ride, 10 Lambolle Road, Hampstead, N.W.3.

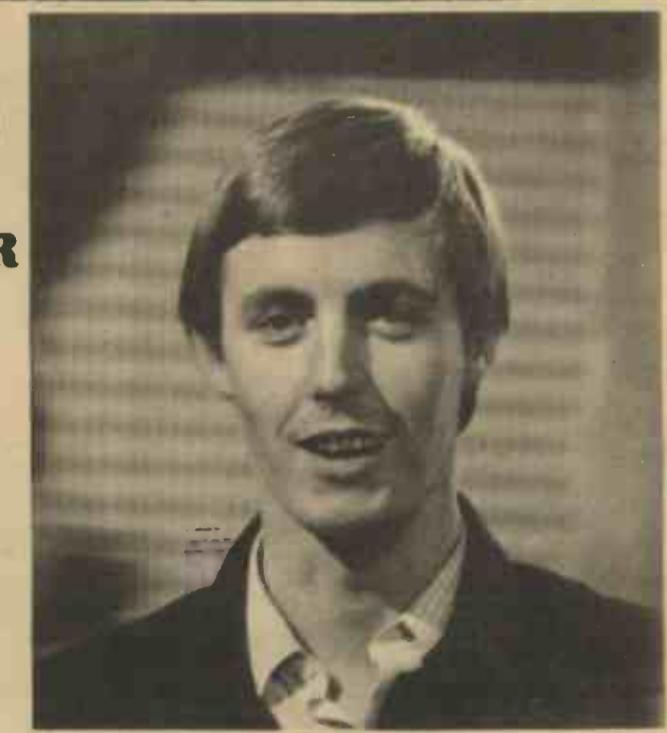
ELMER'S OPERA

COULD you please give me some information on Elmer Gantry's Velvet Opera—are they British, etc. I would be most grateful for any information.—P. Truining, Watton House, Harrison Street, Ancoats, Manchester 4.

VAL: Elmer Gantry's Velvet Opera are a group with an unusual presentation. They like to excite their audience, and have been known to hurl "stirring" abuse in their direction! E.G.'s V.O. wholeheartedly agree that they express aggression through their act, but (perhaps contrary to first im-

pressions) this does NOT mean the music is of secondary importance.

The group are British and consist of: Elmer Gantry (real name Dave Gantry) 22—lead singer; "Hud" (real name Richard) Hudson, 20—drums and vocals; John Ford, 21—bass guitar and Paul Brett, 21—lead guitar. Elmer Gantry's Velvet Opera record for C.B.S. on the Direction label, and they have been together in this form for one year.



SIMON DEE—Drivelling conversation?

In brief . . .

Erik Dahllof, 16 Glynne Street, Botte, Liverpool, 20. — Would any reader like to swap their copy of "Fleetwood Mac" LP by Peter Green's Fleetwood Mac for either my "Disraeli Gears" by Cream or "Axis Bold As Love" by Jimi Hendrix. Must be in good condition.

Stephen Page, 58 Cromer Road, Romford, Essex. — I have "Diana Ross and the Supremes at the Talk of the Town" LP in excellent condition. I will swap it for any one of the following — "Warm and Tender Love" LP — Percy Sledge, "British Motown Chartbusters", "Greatest Hits" — Supremes, or any Motown LP. Must be in good condition. Write first.

Glenn Morrison, 161 Rifford Road, St. Loyes, Exeter, Devon. — I would like R.M. readers to send me their votes for the best 1 Donovan single, 2 Donovan LP, 3 Donovan LP track. My own choice would be: 1 "Hurdy Gurdy Man", 2 "Sunshine Superman", 3 "Sand and Foam". Please send your votes to me as soon as possible.

Edward Ayscough, 54 Rye Lane, Pellon, Halifax, Yorkshire. — Can anybody help by sending me pics. and newscuttings of Cilla Black dated from 1963 to 1968. Thanks.

Vivien Dawson, 80 Ashington Road, Hampden Park, Eastbourne, Sussex. — I am starting a Beatles Swap Club. If anyone is interested in joining please write to me enclosing a s.a.e. and saying what they want to swap, buy or sell.

Susan Ashwell, 81 Tame St. East, Walsall, Staffs. — I have these records to swap or sell: "Animal Tracks", "Monkees Second", and these Walker Brothers records: "Looking Back with Scott Walker", "Portrait", "Pretty Girls Everywhere" and Gary's two singles. I wonder if anyone has "Desdemona" by John's Children?



TINY TIM'S career moves on—now they are talking about putting him in films, with one slated for him starring Michael J. Pollard. Title is "Son of Kid Shelleen". Meanwhile Ed Sullivan, Jerry Lewis, and Bing Crosby have all booked him for their TV shows.

Acker Bilk's old hit, "Stranger On The Shore", which lasted a year in the British Top 50, has just racked up its ONE MILLIONTH performance in America. Now the tune earns double royalties.

TAMLA EXPANDING

Trumpet player Jonah Jones (one of the first to cross the jazz-pop line) now records for Motown. Tamla Motown are also expanding—they've just formed Motown Productions which will be used for making films, TV shows and stage productions.

Sonny and Cher are still waiting for a release date for their film, "Chastity", into which Sonny has placed just under a million dollars worth of his own confidence. Cher is now taking things easy because of their expected baby, she has already had previous miscarriages.

Veteran rock and roll star Carl Perkins ("Match Box Blues" and the original "Blue Suede Shoes") is up and recording again—this time for Warner Reprise under the guidance of Andy Wickham.

Country music moves on: Frank Sinatra with daughter Nancy are set for an LP of country and western songs . . . Meanwhile Lee Hazlewood hopes to repeat his Nancy

Sinatra success with his new record signing. Ann Marget, no less.

Colonel Tom Parker, on film location with Elvis attended a charity raffle and drew his own name out of the hat three times in a row. He tore up his ticket in the end.

The LP by Reuben and the Jets (alias Frank Zappa of the Mothers of Invention) will be out shortly, all original numbers done in the style of the frantic '50s. Zappa's new idea is to book the Los Angeles Symphony Orchestra in to the L.A. Cheetah club—for dancing, and a light show!

Talk backstage at the Fillmore East in New York last week revolved around a projected European tour involving Buddy Guy, B. B. King and Ten Years After. The Years did very well in New York breaking attendance records at the Scene Club here.

New York's Electric Circus Club is presenting "Shelter 9999" which is a mixed media show and an attempt to find out how music will sound in the year 9999!

PERKINS DEATH

Luther Perkins, long time member of Johnny Cash's back up group died last week in a fire at his home. Perkins had been with Cash since he started professionally and was highly regarded as an original guitarist by country performers such as Chet Atkins. Incidentally "Folsom Prison Blues", the new Cash single is a remake of one of the first singles Johnny recorded for Sam Phillips' Sun label.

For collectors of group names, I offer a new New York group—the Metallic Yogart.

WHAT IS HAPPENING WITH THE BEATLES

tRYING to say something objective about the Beatles right now is no easy task and it hasn't been made any easier by George Harrison's recent remarks knocking the press for knocking them. (George's petulance is understandable enough, even justified, but it's not as detached and cool as one might expect from a yoga student.)

So first, a denial: George has been quoted denouncing all journalists for "just sitting there, waiting to knock us down and see us do things wrong." Well, George, not this journalist and not quite a few others I've talked to. I'm not interested in joining in any fashionable attacks, nor in writing any "defence" full of smarmy praise. Let's simply try to consider some of the issues and arrive, with charity and a desire for truth, at a conclusion or two.

FILMS. During a tantalisingly brief conversation with George at a press showing of "Yellow Submarine" I asked about the fate in America of the Beatle-made "Magical Mystery Tour". Had the poor critical reception in this country been echoed over there? Indeed, had the film been shown at all on U.S. network television as originally planned? George said he didn't know and, to find out, called a business associate over. This man said it had been decided not to show it on television but to screen it instead at colleges and similar more-or-less private locations. I said this sounded as though the Beatles, and maybe TV moguls, had been daunted by the unfavourable British reaction. "Well, it wasn't as bad as was made out," answered George, "especially not if seen in colour." Since I greatly enjoyed the film I was able to agree with sincerity. I hadn't expected anything with a superb professional gloss, its amateurishness was completely forgivable since it provided a colourful exuberant visual accompaniment to a bunch of excellent songs. Why did those eagerly savage critics expect so much more? The answer, surely, is that those critics felt the time had come to cut the Beatles down. I particularly remember an unlovable attack by James Thomas in the "Daily Express" in which, he confessed he'd long regarded the Beatles as over-rated.

VULNERABLE MOOD

Unfortunately for the Beatles, they were obviously in a vulnerable mood. Brian Epstein was dead, they were going it alone and they were expanding their range of activities, having a shot at things they were inexperienced in. You might well think they deserved encouragement and, at least, some praise for their courage in trying. But no, they got slammed for their pains.

As for "Yellow Submarine"—practically every critic

admired it but the knocking stories have nevertheless emerged. Seems that there's been a shortage of customers at some cinemas so the film has been taken off here and there. Somehow, this has been turned into blame for the Beatles. Is there, one wonders, something unusual about thin audiences in midsummer at Rank cinemas? Don't make me laugh. Sure, there are those who won't like it—I heard Daily Mirror pop pundit Don Short dismiss it as a load of psychedelic rubbish (though Dick Richards wrote an admiring review in the Mirror)—but it is beyond dispute that the Beatles have nothing, precisely nothing, to be ashamed of in their somewhat tenuous connection with this very splendid picture.

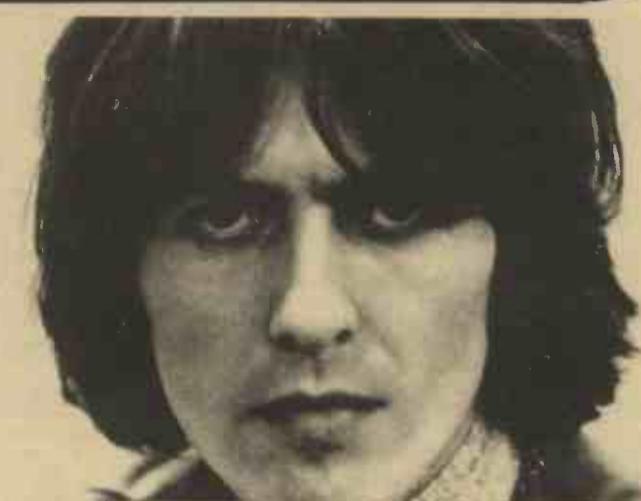
THE APPLE BOUTIQUE. Can't begin to see what the knockers are on about here. If the Beatles decide they've had enough of rag trade shopkeeping, and if they're kind enough to give some of their stock away, that's up to them and very generous of them, I'd say, wouldn't you?

PUBLIC FIGURES

PRIVATE LIVES. They're public figures and so their romantic/sexual involvements are naturally more likely to come under impudent scrutiny from scandal-hunters than less publicised citizens. But IF (and it's a very big if) the Beatles are inclined to lead wilder, less tidy lives than popular morality requires it should be remembered that this is nobody's business but their own and their friends. What "decent, ordinary" citizen wouldn't be tempted to live it up a bit, given the fame, the money, the opportunity?

I can only admire their interest in something as serious and spiritual as meditation though I do think they goofed in the way they allowed their apparent disillusionment with the Maharishi to lead them into a certain bitchyness. Fallible old fellow he may be but I'm sure a lot of what he taught them was well worthwhile and it would perhaps have been better if they'd kept their mouths shut and simply faded gracefully away from his influence. Daresay Paul was only trying to be honestly outspoken about their "mistake" but it seems to me that the Beatles were really condemning themselves for their previous starry-eyed naivety. If any of them now think transcendental (or any other kind of) meditation is a waste of time they are, frankly, mistaken.

Then there's the scary subject of the dreaded LSD. If they wanted to take it, that was up to them and any critics who don't know about LSD from personal experience are hardly in any position to comment. One afternoon a friend of mine who worked for ITN rang up and said I should catch the next ITN bulletin which contained a fascinating interview with McCartney. A reporter had gone along to the



GEORGE HARRISON—Greatly enjoyed the magical mystery tour and said its amateurish result was completely excused by the exuberant visual and musical effects.

McCartney residence and tried to get him to admit that his admission of tripping was likely to be a bad influence on fans. Paul replied that he'd merely told the truth when he'd been asked if he'd taken LSD: would it have been more creditable to lie? In any case, Paul added, the responsibility for publicising this lay not with the Beatles but with people in the communications industries. "If you'll shut up about it, I'll shut up," said Paul. Unarguably. In any case, and despite anything the moralists may wish to think, the greatness of the Sergeant Pepper album (among other achievements) was certainly in some measure aided by acid... so total condemnation of a dangerous drug is plain unfair and ignorant. Obviously, it CAN be inspiring, both in an artistic and a religious sense.

SIX CREATIVE YEARS

MUSIC. Time to lay it on the line. After six amazingly creative years the Beatles are still coming up with beguiling sounds and for this, above all, they deserve our thanks. Soon, let's hope, a new Beatles LP will be out. It's always possible that it will disappoint but I'll bet it won't be dull. Most likely it will be their best yet, which will be a terrible blow for the knockers. Let's hope so.

DAVID GRIFFITHS

"ALL WE WANT TO PLAY IS POP" EEEEEE SAY AMEN CORNER EEEEEE

ALL is happiness for Amen Corner... a hit record, fast selling, and a new house out in the country with a drive long enough to accommodate their seven brand new sports cars and more. Their reputation and their records cementing them well into position—and they are happy to be "unashamedly pop—capital P O P".

"There was a time when we were straight soul music—I'd an act full of Otis Redding numbers. Now we play pop music, some soul, some this and some that—a while ago I would never have dreamed of singing, for example, "Jumping Jack Flash". But now it could easily be part of our act—a good pop song. In fact we rehearsed the number, and I'd worked out a beautiful arrangement for it—but when we played it, the song just wasn't us. Somehow it didn't seem right."

WANT TO PLAY POP

The words of Andy Fairweather Low—but echoed by the other six members of the group. Said Clive Taylor: "All we play—all we want to play is pop music. We enjoy the same sort of music as the majority of the record buyers—and that's straight pop. So that's the sort of music we play. It's a funny thing though, that most of the people we mix with in the business are from the "progressive" sort of groups. We seem to get on very well with them—but it doesn't affect our musical ideas in the slightest."

Amen Corner have recently moved out to a new house in Kent—which means more space for them to do things. A small house in Streatham, where they used to live, is not the ideal place for seven musicians to work. Now, in their new place, they intend to build a recording studio as soon as possible.

"We won't be able to for a while yet though," said Andy. "It's amazing how long these things take—it took us months to find a house large enough for all seven of us to live comfortably. And we're still in the process of furnishing it, even though we've been living there a couple of weeks already—the curtains aren't ready yet, and the carpets haven't been delivered. We've only got four chairs between the lot of us. So until we get all our ordinary domestic problems sorted out we can't really think about recording there."

"It's great living out there—it's quiet and peaceful. I hope the fans don't get the impression that we're going big-



AMEN CORNER—Not affected by "progressive" groups.

time, and are trying to cut ourselves off from them. But we have to get away from everything sometimes and just be ourselves—and we can do that at our new place. We can go down to the pub in the village for a drink and nobody could care less whether we're the Amen Corner or not—they accept us for ourselves, not because we're a pop group.

"Recently we've gone onto a sort of motoring kick—

we've all bought ourselves sports cars, and we spend all our time driving around. I go down to Wales regularly now just for the drive. It was Dennis who started it all off—he bought himself a Mini-Cooper "S", and then it just snowballed from there. I'd never really thought about getting a car, but the trouble was that I was always dependent upon getting lifts from other people. Anyway I was going past a garage in Highgate a short while ago, and there were five Marcos sports cars staring me in the face—I sat in one of them, and decided right then that it was the car for me. So I ordered one in bright pink—and I've had a lot of accessories built in as well.

"I can't really afford the car though. I never realised the value of money until I bought the Marcos. I often do things like that on the spur of the moment—but this time it's really cost me more than I expected."

"I hope that this record we've got out at the moment, "High In The Sky", will take off in America. We missed out with "Bend Me Shape Me"—that wasn't released there for obvious reasons. If "High In The Sky" is a hit, I'd like to follow it up with "Bend Me Shape Me"—I'd like to see what the reaction is to our version of an American hit. I still think we should have released it over there in the first place."

SO MUCH WORK

"The trouble with most of our records is that I have to do so much work on them myself. We can never do a record straight, as it's written—by the time we've finished putting new arrangements to the song, or even changing the lyrics, it's completely different. As they are when they're given to us, most songs just aren't good enough—or, rather, they're not right for us. So I have to alter them. My trouble is that I'm never satisfied—which is why I never record any of my own material on a single. I'd just go on and on trying to improve the number—I find it very difficult to stop and say 'that's it—it's finished'. But it's normally necessary for me to alter the material we're given to a certain extent—for example, 'High In The Sky', as it was originally written, sounds as if it was based upon 'Bend Me Shape Me'."

"I look forward to the day when we'll be able to record something as it's written, or something of our own—and be satisfied with it as well."

DEREK BOLTWOOD

R&B SURVEY PART 3

TURNING to the album chart section of our survey of the R&B scene, the year just finished was really disappointing. All one could see week after week were the same albums being listed. There was much good material being issued and selling steadily but not enough to overwhelm the really big sellers from the R&B field.

The best-seller has obviously been "This Is Soul" on Atlantic, though the company seems reluctant to promote the fact. Should continue its run well into next year.

Aretha Franklin must be mentioned immediately as having three of the best R&B albums to be issued this year. "Never Loved A Man", "Aretha Arrives" and "Lady Soul" are the titles. The Tops (down from one to three) and Diana Ross and the Supremes (up from six to four) both had "Greatest Hits" albums out—does this indicate the end of the Tamla era is approaching? Hope not.

As in the singles chart, Carla Thomas' second-place position is out of perspective as all her points were scored with Otis Redding via the "King And Queen" album. The Temptations just drop a place—their "Greatest Hits" album kept popping into the chart from time to time and despite it being over a year old still managed to finish as eleventh most popular LP. Jimi Hendrix holds tenth place due to his "Are You Experienced" album spilling over from last year.

Dandy surprised everyone with the consistency of his "Rock Steady" album—an inexplicable deviation from the normal run of Ska album sales, usually small compared to singles. Good to see old favourites Etta James and Dionne Warwick featured strongly—both are artistes in the true sense of the word.

BEST SELLING R/B ALBUMS — JULY 1967/68

1	King And Queen	Otis Redding & Carla Thomas	Stax	256
2	History Of Otis Redding	Otis Redding	Volt (Import)	206
3	British Motown Chartbusters	Various Artistes	Tamla Motown	158
4	This Is Soul	Various Artistes	Atlantic	149
5	Otis Blue	Otis Redding	Atlantic	148
6	Greatest Hits . . .	Diana Ross — Supremes	Tamla Motown	139
7	Greatest Hits . . .	The Four Tops	Tamla Motown	113
8	Reach Out	The Four Tops	Tamla Motown	112
9	Club Ska '67 Volume II	Various Artistes	Island	110
10	Club Ska '67	Various Artistes	Island	109
11	Greatest Hits	The Temptations	Tamla Motown	93
12	Lady Soul	Aretha Franklin	Atlantic	89
13	Double Dynamite	Sam & Dave	Stax	84
14	I Never Loved A Man The Way I Love You	Aretha Franklin	Atlantic	70
15	Sweet Soul Music	Arthur Conley	Stax	59
16	Otis In Europe . . .	Otis Redding	Stax	55
17	The Great Memphis Hits	King Curtis	Stax	53
18	The Dock Of The Bay	Otis Redding	Tamla Motown	45
19	At The Talk Of The Town	Diana Ross — Supremes	Atlantic	44
20	Pain In My Heart	Otis Redding	Track	44
21	Are You Experienced	Jimi Hendrix	Track	44
22	Rock Steady With Dandy	Dandy	Giant	44
23	Soul Men	Sam & Dave	Tamla Motown	37
24	With A Lot Of Soul	The Temptations	Atlantic	33
25	Aretha Arrives	Aretha Franklin	Chess	33
26	Tell Mama	Etta James	Coxsone	31
27	Blue Beat Special	Various Artistes	Pye International	29
28	Valley Of The Dolls	Dionne Warwick	Stax	29
29	Stax/Volt Show In London Volume I	Various Artistes	Stateside	26
30	James & Bobby Purify	James & Bobby Purify	Stateside	26
30	For Your Precious Love	Oscar Toney Jnr.	Stax	26
30	Doin' Our Thing	Booker T & The M.G.'s	Stax	26

TOP ALBUM LABELS — 1967/68

Position	Year	Label	Points	Number of Entries	Entries	Last Year	Position	Year	Artistes	Number of records in Chart 67/68
3	1	Stax	771	9	14	(6)	1	1	Otis Redding (256 with C. Thomas)	757
2	2	Tamla Motown	590	7	15	(17)	2	2	Carla Thomas (all with Otis Redding)	256
1	3	Atlantic	570	12	18	(18)	3	2	The Four Tops	227
—	4	Volt (Import)	206	1	1	(—)	4	3	Diana Ross & The Supremes	193
5	5	Stateside	71	3	3	(3)	5	4	Aretha Franklin	192
14	6	Track	44	1	1	(1)	6	5	The Temptations	144
—	7	Giant	39	1	1	(—)	7	6	Sam & Dave	122
15	8	Chess	39	1	1	(3)	8	7	King Curtis	61
10	9	Pye International	29	1	1	(2)	9	8	Arthur Conley	59
—	10	Coxsone	26	2	3	(—)	10	9	Jimi Hendrix	44
9	11	H.M.V.	24	2	2	(2)	11	10	Dandy	39
16	12	Piccadilly	23	1	2	(1)	12	11	Etta James	33
13	13	United Artists	12	1	1	(2)	13	12	Wilson Pickett	30
17	14	Marble Arch	10	1	1	(3)	14	13	Dionne Warwick	29
19	15	Decca	4	1	1	(1)	15	14	Booker T & The M.G.'s	28
—	15	Ember	4	1	1	(—)	16	15	James & Bobby Purify	26
—	17	Blue Horizon	3	1	1	(—)	17	16	Oscar Toney Jnr.	26
17	17	Music For Pleasure	3	1	1	(—)	18	17	Roland Alphonso	25
8	19	Sue	1	1	1	(1)	19	18	Geno Washington & The Ram Jam Band	23
TOTAL LABELS IN CHARTS THIS YEAR			= 19	LAST YEAR		= 19	Position		James Carr	19
TOTAL RECORDS IN CHARTS THIS YEAR			= 69	LAST YEAR		= 69	Year		The Impressions	19

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THE G. A. LONG PLAY CENTRE
(Dept. 987), 42-44 Gt. Cambridge Road, London, N.17

The white blues groups (mainly British) should feature more strongly in next year's survey. John Mayall's Bluesbreakers and Peter Green's Fleetwood Mac are sole representatives this time round but groups like Aynsley Dunbar, Savoy Brown and Chicken Shack are wide open for exploitation further.

Dropping out this year are top names like Lee Dorsey, James Brown, Ike and Tina Turner, Junior Walker, Jimmy Smith. Albert King and Eddie Floyd represent Stax. King will tour Britain when he can get a work permit and then treat fans to songs such as those on his "Born Under A Bad Sign", a gem of an album.

Perhaps an indication of the lack of variety in the album chart this year was the fact that only seven topped the chart during the whole year. "King And Queen" had that ridiculous eighteen-week run at the beginning of the year; "This Is Soul" rounded off everything with a fourteen-week stay up to the end of the year under review. "Motown Chartbusters" held the top placing for eight weeks.

Generally it has been an active R&B year. Many artistes toured Britain but there was just not enough publicity all round. There is still not enough promotion on radio, despite all the hard work being put in by Mike Raven and a few other DJs. More air time is needed for all companies' products. Discotheques have increased in number and importance for getting R&B sounds to the public ear.

Let's look forward to a successful year to come. Everybody concerned must do their part to ensure greater appreciation for the music we love.

KEITH YERSON

DUSTY SPRINGFIELD

DUSTY Springfield is to launch her German promotional campaign, sponsored by Philips with a television show on August 26th. Whilst in Germany Dusty will pre-record further television appearances. After returning to England she travels to the United States on September 4th.

A new single, to be chosen from three titles, one of which was written by Clive Westlake — the composer of "I Close My Eyes And Count To Ten" — is to be recorded on August 22nd, and is scheduled for release after Dusty's return on October 6th.

Next March Dusty travels to Germany where she appears at the Grand Gala du Disque on March 15th. She then returns to Australia on March 20th where she appears in cabaret at the Chevron Hotel, Sydney until April 19th.

AMEN CORNER

A MEN Corner begin work next Tuesday, 20, on their new LP, for both American and British release. The two albums will however feature different tracks — seventeen new tracks are being recorded. The album is to be released in Britain before Christmas. The group have also been asked to write the film score and music for an Italian film production.

Amen Corner's manager Don Arden returns from the United States this week, where has been negotiating an American tour for the group.

THE LOVE AFFAIR

THE Love Affair have a new single due for release on the CBS label on August 30. Unlike their previous records, "A Day Without Love" is an up-tempo number featuring more of the group sound than has previously been heard from them on disc.

The number was written by Philip Goodhand-Tait, and was arranged by Alan Hawkshaw and Zak Lawrence.

All numbers written by Philip Goodhand-Tait in future are to be published by Cobac Songs, a new company set up by the Love Affair's managers Sid Bacon and John Cokell in association with Dick James.

The group's "new" organist Morgan Fisher made his debut with the Love Affair last Saturday. On Wednesday Lynton Guest, who had been deputising for Matthew Fisher until now, made his final appearance with the group in his home town of Leicester.

On October 4 until October 19 the Love Affair will be touring with Scott Walker, Lulu, and Tommy James and the Shondells.

CHICKEN SHACK/SAVOY BROWN

TWO of Britain's leading blues bands are set to tour America in February of next year. They are Chicken Shack and Savoy Brown.

Although neither group has visited the States so far in their careers, Savoy Brown have sold 8,000 copies of their album in America within ten days. They are at present recording a new album and a single for Decca for release in eight weeks.

The Chicken Shack's album, "40 Blue Fingers" is being released on the Epic label in America next week.



The songwriting team of Peter Callender and Mitch Murray gave Georgie Fame the two million seller "Ballad Of Bonnie And Clyde". The new disc from half the team is "You're Outa Your Mind". This release combines Mitch Murray with his pretty wife, Singer Grazina Frame. Beside "Bonnie And Clyde", Mitch has to his credit such hits as the Tremeloes' "Even The Bad Times Are Good", and John Rowles' "Hush".

EASYBEATS

AFTER their appearance at the Split Festival in Yugoslavia last week, the Easybeats were invited to remain for a five day expenses paid holiday. The group were seen performing live from the Festival on television via the International service to communist countries. This programme had an estimated viewing figure of 350 million. The group now return to Britain at the end of this week.

The Easybeats may also make an appearance in "Roby", the film being released through the Top Rank circuit in December. The film, which centres around a confused eighteen-year-old boy, tells of Roby's slow mental destruction caused by drugs and a misunderstanding of his own sexual inclinations.

The Easybeats appearance, which is brief, shows them playing at a party.

They may also release as a single the title track of the film, "Roby".

THE MOVE

M R. Tony Secunda has announced that all differences between himself and The Move have been resolved, and their association has been resumed as of this week. Secunda says: "Everything is bigger and better than ever before."

The Move's new single on the Regal Zonophone label is to be released on August 30. The "A" side

is a Roy Wood composition titled "Wild Tiger Woman", coupled with "Something" which is not group penned. The group have also been billed to headline a major pop music festival in Belgium, commencing August 23 for four days. The Move will make T.V. and concert appearances while in the country.

Carl Wayne is currently recovering from a smashed finger, which he caught in a revolving door at the weekend.

DAVE CLARK FIVE

ON Saturday August 31st, between 7.30 and 9.00 a special television spectacular written, devised, produced, directed and financed by Dave Clark, will be screened. "Hold On — It's The Dave Clark Five" features guest artistes Lulu and Richard Chamberlain, who in one sequence are invited to visualise their unfulfilled ambitions and to re-enact them. The show consists of three main sections, ranging from comedy with Richard Chamberlain playing a swinging London photographer in a parody on a recent film, plenty of musical numbers through to a romantic exchange between Lulu and Richard.

This show is the first of a "Hold On" series, and it is planned for world-wide release. Dave Clark is currently holidaying in Spain and Tangier and he returns on August 20th. Following this on September 6th the group has a new single "Red Balloon" released. This is a Raymond Frogatt composition.

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THE BYRDS. THE WORLD IS TOO CROWDED!

IF Chris Hillman of the Byrds was in a bit of a state at the Albert Hall recently no one could blame him. His beautiful wife, Anya, had just been stopped by a policeman who thought the coat she was wearing was stolen. He'd made her stop so he could examine it. Anya was quite calm about it, but Chris was furious.

"I won't put up with official stupidity," he raged. "I can understand a mixup or a mistake, but not the attitude of I'm authority, so I must be right."

"In fact, I'm glad I wasn't there. I would have gotten very angry and grabbed the coat away from him or done something stupid like that."

"That WOULD be stupid in America," agreed Rodger. "Police have absolute authority there."

"They certainly do," said Chris, still fuming. "If this had happened in America, the cop would have grabbed Anya and marched her down the hall while she was saying 'But this is my — But this is . . .' If she fitted the description, he wouldn't have bothered to wait for an explanation."

AMERICAN ATTITUDE

"That's the attitude that's wrong with America today, and that's why there's so much trouble going on there now," explained Rodger. "But the basic problem is that the world is too crowded. All the war babies have grown up and there's more people on earth than ever before. The older people the 'establishment', can't see that we must adjust to it. Our generation is the only one who realize this adjustment must be made, because we've always grown up in a crowded world."

"It's a lot better in this country, because everyone's got more personal freedom. England has always been crowded, and through the years you've made the adjustments that you've had to make. But America is a fairly new country, and they aren't used to being crowded."

Chris can't stand crowded living, but he feels that having more room isn't the answer.

"Everyone with any sense is getting involved with all the things that are wrong with our society. The most important thing is communication, we've lost all contact with each other. Our media of communication today is too impersonal,

it reaches such a mass of people that it has no time for the individual. A mass of people in America have no real sympathetic contact with a mass of people starving in say—Biafra."

"Even here, most of England has no understanding of what it's like to live in a country where you're always on the defensive with the police. Police here are great compared to our 'gun totin' men in blue. I've got a natural reaction to authority — I get on the defensive. But that would be true of any American."

VIOLENT FAD

"You know, there's a fad towards rioting and violence today," Rodger said thoughtfully. "It's sort of like swallowing goldfish during the 20's, only much more harmful. There's a feeling of anarchy and rebellion in America today because the government has ruled with an iron fist and has led the people to where they don't want to be. It's almost like a second War of Independence is going on."

"The fringe area, the people who are doing something about society, is far larger than society would like it to be. And they're powerful. Something is certainly going to happen."

"People don't want to be pushed around by people who are in authority any more."

"It's all the new problems facing the world — problems that have never come up before, so no one really knows what to do. Everyone's a bit uncertain, that's why people have allowed so much of their rights to be taken away," explained Chris.

"That's right," said Rodger. "Nuclear weapons aren't a problem any more. Every major power has them, so no country can risk using them without being destroyed themselves."

"Air pollution and water pollution are the problems that are going to be the biggest in years to come. The survival instinct will eventually wipe out the apathy that has allowed these things to happen, not only air and water pollution, but things like people starving. America has so many natural resources that wasting them never seemed to matter before."

But one problem, that of trouble between different races, seemed to bother both Rodger and Chris. There was tension in the group because they were leaving for South Africa the next morning, and two members of the group didn't



THE BYRDS—In America, government rules like an iron fist.

want to work for segregated audiences.

"I believe in getting through to them with our music. If we work there and they like us, they'll be a lot more ready to think about what we say," said Rodger.

"It all will be solved," Chris said reassuringly. "Like you said, people will adjust because they will HAVE TO adjust, otherwise we'll all destroy ourselves."

"Well, I've got great faith in humanity, and besides, good always wins in the end, just like the movies say!" laughed Rodger.

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HAS LONG JOHN CHUCKED THE BLUES?

HAS Long John Baldry really chucked the blues? Judging from his recent records it certainly sounds like it. There are many balladeers around in the Tom Jones bag, but few singers with the blues authority of L.J.B. It would be a shame to lose the best blues singer England has produced to the ballad boys. But fear not...

"No, I've not given up the blues," he promptly replied. "It's something that I'll always love. But, I have other interests in music as well. When I was still at school Big Bill Broonzy was my influence. Later on Nat King Cole, Joe Williams and Ray Charles. But my biggest influence was really Billie Holiday. Musicians like Charlie Parker have a very strong effect on me — he had so much blues feeling in his music."

"As you know, I started out as a blues singer. My first public gigs were with Alex Körner and Cyril Smith at the Roundhouse in Wardour Street back in 1957. Then when Cyril died I took over the band. I also sang folk things with Bob Cort. Back in the days of the Beatle shows I was singing all types of music including ballads, and have been doing so ever since. So people are wrong if they think I was cashing in on ballads when I recorded "Let the Heartaches Begin" . . . Originally the flip-side "Annabella", which is an Italian song, was to have been the 'A' side. But, the kids liked "Heartaches" more, so we changed sides."

What has Long John Baldry been doing since he recorded his chart-topper? "I had a follow-up single called "Hold Back the Daybreak" but it didn't happen although all the papers rated it. Then I did twenty weeks of cabaret, playing mainly the North including Batley and Stockton. For the past month I've been recording and making public appearances. Cabaret is something I've always wanted to do. The act is very varied and I use songs ranging from ballad to rock and roll."

I asked L.J.B. what his aim was in music. He replied "I'm heading towards the Brook Benton, Ben E. King and Lou Rawls bag. When I look around for new songs, I try to find the same type of material they use."

Within a month John goes to the States for a promotional tour. "I'll be over there for a week and hope in that time to set up things for cabaret later on. My records



LONG JOHN BALDRY—Switched to A&M records and also Herb Alpert-style gear. But the blues still come shining through . . .

used to be released on Warner Bros., but now they will be issued by A & M records. I'm pleased about this as Herb Alpert is on this label and I have a very high regard for him. Apart from plugging my new record, I'll be working on "Let the Heartaches Begin." So far it's sold three-quarters of a million and I'd like to see it top the million mark.

"In September I'll be starting a new L.P. All the songs and keys have been chosen, so it's straight into the studio and start singing! Among the numbers I'm doing are: "MacArthur Park", "Son of Hickory Holler's Tramp", "River Deep, Mountain High", "Goin' Out Of My Head" and "I Wish You Love". There will also be some originals by the McLeod/Macaulay writing team. My next single is already recorded — it's called "In Mexico" and as you can guess is about the Olympic Games which start this autumn."

Meanwhile his current record called "When The Sun Comes Shining Thru" shows all the signs of putting him back in the charts.

IAN MIDDLETON

KEEP ONE EYE ON THE CHARTS SAY THE TIMEBOX

JUST about one year ago a group was born. Christened Timebox. One of their first appearances together was at last year's Windsor Jazz Festival — and last weekend, almost 12 months' later, they appeared at the 1968 successor to that annual event, the Kempton Park festival.

A year ago . . . unknown. Now they have a chart record that seems to be selling even more than its chart position would have us believe.

"It's very strange," said the man from Decca, Timebox's record company, "but last week the disc sold more than in any previous week — and went down ten places in the charts!"

The mind boggles at the workings of the charts. Despite that, the record is selling on its own merits. Timebox is not a group that's had a big build-up, or a lot of publicity. They've just spent a year collecting a solid fan following — one of their more solid fans being RM's Peter Jones who, ten months ago, said — in a story headed "Big time for the Timebox": ". . . watch the Timebox, they could happen very big."

Now they're beginning to happen.

"Our record "Beggin'" isn't really representative of what we do on stage," said Timebox's Mike Patto. "It's a bit more commercial than most of our numbers. But the thing is that we have to make a name for ourselves before we can really do what we want to do — when we made "Beggin'" we wanted to make a commercial sound, a chart record. It's important to have one eye on the charts — I think we have our own sound, yes, but we have to compromise a bit so that people will listen. Otherwise we'd just be playing for ourselves — once we've made a name for ourselves we can start to concentrate more on our own thing, and perhaps be less intentionally commercial."

Like a lot of our name groups, the Timebox had a residency at London's Marquee — a club that has made its mark as breeding ground for groups who rely on musical ability to make their mark in pop music.

"We shouldn't have given the residency up when we did," said vibes player Peter Halsall. "We really enjoyed playing there and we had started to build up a good fol-



lowing. I think we ought to go back there for another season. A group can learn a lot through playing the Marquee — the conditions are good, and the atmosphere is good. When you start off a residency there it's very difficult — but it doesn't take too long to settle down. Once the audience decides it likes you it shows its appreciation and there's a great atmosphere — we used to work out a lot of great ideas when we were playing on the Marquee stage. Because the audience likes what you're doing, it gives a group incentive to try even harder — it's the encouragement of the audiences at that club that has really helped the groups who have started off there and then made a name for themselves."

"Recently though," added Clive Griffiths, "we've been doing a lot of gigs that have been as enjoyable as the Marquee. As a residency the Marquee's great — but we enjoy gigging around as well. A lot of groups complain about having to work in different clubs in different parts of the country every night — but I think it all depends upon the way you approach it. If it's a matter of having to rush from gig to gig, and only stopping off at transport cafes along the way, then there's not much fun. But we like to take our time — for example the other day we were driving to a booking somewhere up North, and there was plenty of time, so we stopped off on the way and went fishing. It was great — and it also meant that when we eventually reached the club we were in a good mood and could work well."

That's the nice thing about Timebox — they're serious about their music, and want to be successful. But without the hustle of having to rush headlong into the chart-world to do it. Even the "Beggin'" in the charts they're prepared to take things at their own pace — and if the record goes higher it will be Timebox audiences and Timebox fans who put it there. D.B.

LAZY SUNBURY AFTERNOON

PLAGUED BY DISASTER AND COUNTLESS SETBACKS, THE SUNBURY FESTIVAL PRESENTED SOME OF THE BEST MUSICAL ENTERTAINMENT EVER SEEN. RM WAS THERE.

ALL the world is but a play—be thou the joyful players..."

Says a line from an Incredible String Band song—and on a sunny Sunbury Sunday everyone was a player. An afternoon of unfrantic folk music (neo-folk? neo-pop? very nicely neo though) set the scene of the play of the day, starting with Election a bit folksy through to Traffic at the evening's end, a bit bluesy.

Election have always given the impression that they're a manufactured group—but no matter, because they put across a beautiful sound. Very full, nicely balanced, and nicely professional. If comparisons can be drawn between Election and Fairport Convention, then I think Fairport come out slightly ahead. Election were very together, but the boundary around their music is a bit tight. Fairport weren't working quite so well, but there's more to them. Both deserve to be very big—and both will be.

Fairport Convention have been working for a long time and are one of the groups who've built up quite a reputation on the underground circuit. This year's Festival has done a lot of good for a lot of groups—it could well be the turning point for Fairport.

Al Stewart, singing his poetry—very personal, very English and very entertaining—backed by Fairport, was impressive. I can't see him being a great commercial success, but I liked what he was doing a lot.

The Faces might well have sung "Lazy Sunbury Afternoon" had they been there—it was hot and holidayish, and all too beautiful when the incredible Incredible String Band appeared. They are gods—and a complete send-up of themselves. They and their camp followers are the epitome of all things bright and beautiful and very hippy... "is this a comedy act?" asked someone in the audience. If it's a comedy act it's an excellent comedy act—whatever it is, it is excellent. In fact all one can say is that they are incredible—ridiculously good. I can't help feeling that although they are serious musicians, poets, people (can you define them?), their approach to what they do on stage is tongue-in-cheek—and they don't take themselves quite as seriously as their fans do. It wasn't so long ago that they were all cravats and chukka boots and now they're wandering minstrel gypsies. Extremely talented minstrels too.

Without really noticing it, night and darkness had arrived. And the moon was suddenly apparent above the fluorescent Marmalade sign heralding the appearance of the last group of the Festival—Traffic. And Traffic were very good.

The National Jazz and Blues Festival has always been a good showcase for some of our newer talent. The 8th at Kempton Park was no exception—in fact it was probably a greater success than ever before. The audiences built up gradually through the weekend until it reached a peak on Sunday night of between 60,000 and 70,000. Ian Anderson of Jethro Tull said that he felt the Festival was rapidly becoming a competition between the groups, all fighting to get a better response from the audience than the others. He didn't like the idea—I'm not sure that I do, but competition IS a good thing, and I think that's probably why these Festivals are so successful.

DEREK BOLTWOOD

CHANT FOR JERRY LEE

ROM early on Friday evening the rockers chanting for Jerry Lee Lewis hinted at the trouble to come. They barracked the Taste and Timebox. Jerry Lee was late—Marmalade appeared instead, and this was when the trouble started. About 400 rockers broke into the Press area in front of the stage and started throwing anything they could lay their hands on. Marmalade came off—but quick. Jerry Lee eventually went on stage and dozens of his fans tried to reach him, but were thrown off. He looked more like a successful lawyer, with his hair all in place, than the wild R&B king of a few years back. Even his approach to playing



piano has quietened down. He played it almost disdainfully. But on stage Jerry could do no wrong. Starting with "Memphis Tennessee" he had the rockers leaping. Accompanied by his group Jerry continued with his power-house material.

He followed his opener with "High Heeled Sneakers" and played and sang the rockers' favourite anthems—"High School Hop", "Great Balls Of Fire", "Blue Suede Shoes", "What'd I Say". When it came to "Whole Lotta Shakin'" his fans literally did that. Again the bouncers used force to repel the screaming rockers from the stage.

Closing with "Good Golly Miss Molly" Jerry left the stage—not a hair out of place.

Unfortunately the Herd did not perform. The missiles rained on to the stage after Lewis finished and there was the danger of their being injured. A great pity that a small percentage of the audience should ruin what had been a great evening.

ARTHUR Brown conjured up a spell for the sun to appear for Saturday afternoon. It worked!

The highlight of the afternoon was Jon Hendricks singing with the grand man of modern British jazz—Ronnie Scott. Ronnie had previously headed his quintet for a couple of numbers. With the arrival of Jon on stage, Pat Smythe substituted for Gordon Beck on piano.

Jon performed his very popular "Blues Story" which consisted of a variety of blues at differing tempos. The very fast "Roll Em-Pete" had a blistering tenor solo from Ronnie plus very good work from Kenny Wheeler on flugal horn. A great ovation followed. Jon did as an encore: "Sometimes I Feel Like A Motherless Child" and the popular number of his—"Home".

Jon told me after the concert: "I was very wary about the Festival as it was the first I'd done in England. Of course I've done many in the States, but I was very pleased with the response I got here." He made his name to many people with the Lambert-Hendricks-Ross trio and I asked him if he wanted to return to trio singing. "No, I don't really want to go back to that. Although it has been suggested that an album might happen using Georgie Fame, Annie Ross and myself. Soon I'm having a record released on M.G.M. called 'No More'. It was written by Raymond Horricks and arranged by John Cameron who does a lot of things for Donovan."

Fans who go to the Ronnie Scott Club will be interested to know he is expanding the premises. He says: "We have taken over next door and when we have finished redecorations, the place will be open on September 30. Upstairs will be a room capable of holding about 130 people. There anything can happen—folk music, classical guitar, pop, etc. There can also be dancing and records. The basement will

be extended and turned into a lounge bar for people who want to talk and have a quiet drink. The main room will also be extended making it very much larger. I believe that contemporary sounds are merging together. That is pop and jazz. And I feel it is a good thing. There is so much of interest happening in pop music these days."

AFTER the Ten Years After recent success at the Filmore East in New York, it was interesting to see if they could emulate their success at Sunbury. Before their spot, guitarist Alvin Lee confided in me: "I'm a bit worried about tonight. Audiences in America are used to groups like us playing one number for three-quarters of an hour or more. But I don't know if they are ready for it tonight!" Alvin need not have worried. Ten Years After got a tremendous ovation at the end of their one number. Yes ONE number folks! Called "Spider In My Web" it started off as a slow funky blues and picked up tempo to a medium groove.

Then came a series of startlingly inventive solos from each of the boys—each unaccompanied. Chick Churchill played a great solo on organ. Leo Lyons showed us what it was all about on bass. Drummer Ric Lee played an incredible solo using a mike as a drumstick which gave a great variety of sounds. Alvin Lee's guitar solo was a beautiful mixture of blues, Spanish style and sound effects. After each solo back to that rockin' rhythm. The audience really responded when the group went into their final part—a storming boogie tempo which grabbed everyone.

If you haven't heard Ten Years After on Radio, don't be surprised. Said Alvin: "The trouble is the B.B.C. won't play our material because the numbers are too long." Forget about the B.B.C. Go and buy their LP issued this Friday called "Ten Years After Undead".



TRAFFIC—Did a rare but excellent performance.

ALEXIS Korner, boss of British blues introduced John Mayall on Sunday evening. John looking like a Western Frontiersman sung extremely well, played organ and mouth harp. Later in his set, he switched to guitar and things started to happen.

Apart from John's good performance, guitarist Mick Taylor played some excellent solos. Notably on the closer, "Talk To Your Daughter". Again a great reception for another great group.

John Mayall is booked for a tour of the States in three weeks, but he has a problem. He told me "John Hiseman my present drummer is leaving soon to form his own group. At the moment I don't have a replacement but I'm looking for someone with the right blues feel. My bass player has only been playing with us for two days, but he has the feeling and should work out fine."

GINGER GUESTS

THE programme said "Special guest appearance of Ginger Baker". Compere John Gee said: "Now we have Ginger Baker with a surprise. I bet you won't be able to guess what it is." The surprise was the appearance of Phil Seamen, Ginger's drumming mentor.

The two giv'nors of pop and jazz drumming, Ginger and Phil respectively then gave a pyrotechnic display of drumming. Ginger, surrounded by a battery of drums and cymbals, and Phil with a conventional kit, tore into their set. Playing in unison, swapping phrases and playing everything in the book, the duo gave the audience a rare treat. It was rather like a Gretsch Drum Night at Birdland.

Another surprise was the appearance of Eric Clapton who joined the drummers almost unheralded by the audience (Didn't people really recognise him?). A long steaming instrumental followed with Eric's bluesy guitar shouting out at the fans. The trio received a moderate response and it was only after Eric was introduced that the cheers really rang out. Eric said to me after the concert: "I hadn't played for a month before tonight. I'm really on holiday and will be having a holiday up to the time the Cream makes its farewell concert tour of the States in October." With the break-up of the Cream I asked Eric what plans he had. "I haven't really thought about it yet. Probably when I come back from the States, I'll have made up my mind."



JOHN MAYALL—Looked like a western frontiersman.

AS Ten Years After was a musical highlight of Saturday evening's entertainment, so was Jethro Tull on Sunday. Known to many via John Peel's efforts, they completely broke-up the fans who wanted more and more.

They started with B. B. King's number "Rock Me Baby" with Ian Anderson on harmonica. Next came Roland Kirk's "Serenade To A Cuckoo". This time Ian on flute playing in the Roland Kirk fashion of humming into the instrument whilst playing.

A very exciting effect which left the fans wanting more. His sense of humour and wild abandonment endeared the group to the crowd. Closing number by Jethro Tull featured drummer Clive Bunker on "Dharma For One". A great ovation followed for this virtually unknown group. A great chant of "We want more" echoed around Kempton Park. Unfortunately, once again missiles were thrown because the fans were deprived of a very good group. But schedules must be kept.

Anderson told me later: "I started playing flute in December

THE Clouds proved to be an original act and opened up their three-quarter-hour spot with "You Are My Sunshine", a quite unique rendition of the "oldie". "Big Noise From Winetka" was a highlight of the act with the drummer soloing with his sticks on the bass strings of a guitar. Numbers by Ray Charles and Memphis Slim were among the Scottish group's repertoire and Billy Ritchie proved to be quite superb on organ.

SAVOY Brown were a last-minute addition to the festival's bill. In fact, they didn't receive confirmation that they were definitely appearing until Friday. But what an amazing success they proved to be. The band were appearing in the Marquee whilst John Mayall was on the main stage—and the Marquee was only one third full when they began their act. On completing their half hour spot the spontaneous applause was so loud and long that John Peel refused to play records and requested that Savoy Brown continue playing instead. By that time the Marquee was completely packed and there were 1,500 people crowding outside to listen. Long John Baldry was so knocked out that he invited all the boys for a drink—on finding that it was too late to buy drinks he said "Give them all a drink and I'll pay the £25 fine."

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SPENCER DAVIS—Group improves constantly.

last year and I got pretty competent in about two weeks although I haven't progressed much since then. Jethro Tull became together last Christmas. If Ten Years After hadn't happened we might not have made it, as they made the opening for a lot of groups like us."

JUST returned from the States after a highly successful tour was a happy Jeff Beck on Saturday night. With the first psychedelic lighting of the evening behind him, Jeff played fine blues guitar, accompanied by his group consisting of drums, bass, vocalist Rod Stewart, and featuring blues pianist Nicky Hopkins.

Jeff has an LP titled "Truth" in the American charts, but says plans for a new British single are as yet undecided. It may possibly be a number from the "Truth" album. "We play for ourselves," Jeff told me, "and if the audience like it—so much the better."

AFTER a slight delay while a lead was repaired, it was the turn of that astonishing group the Nice, who opened with their famous stage number "Rondo", featuring organist Keith Emerson. They followed this with a beautiful number they wrote themselves, "Arabella" sung by bass player Lee Jackson who resembles a soldier from the American Civil War. For their next number they were joined by Roy Harper on tambourine while Keith Emerson leapt across stage to piano, and guitarist David O'List took a few bars out to shake maracas.

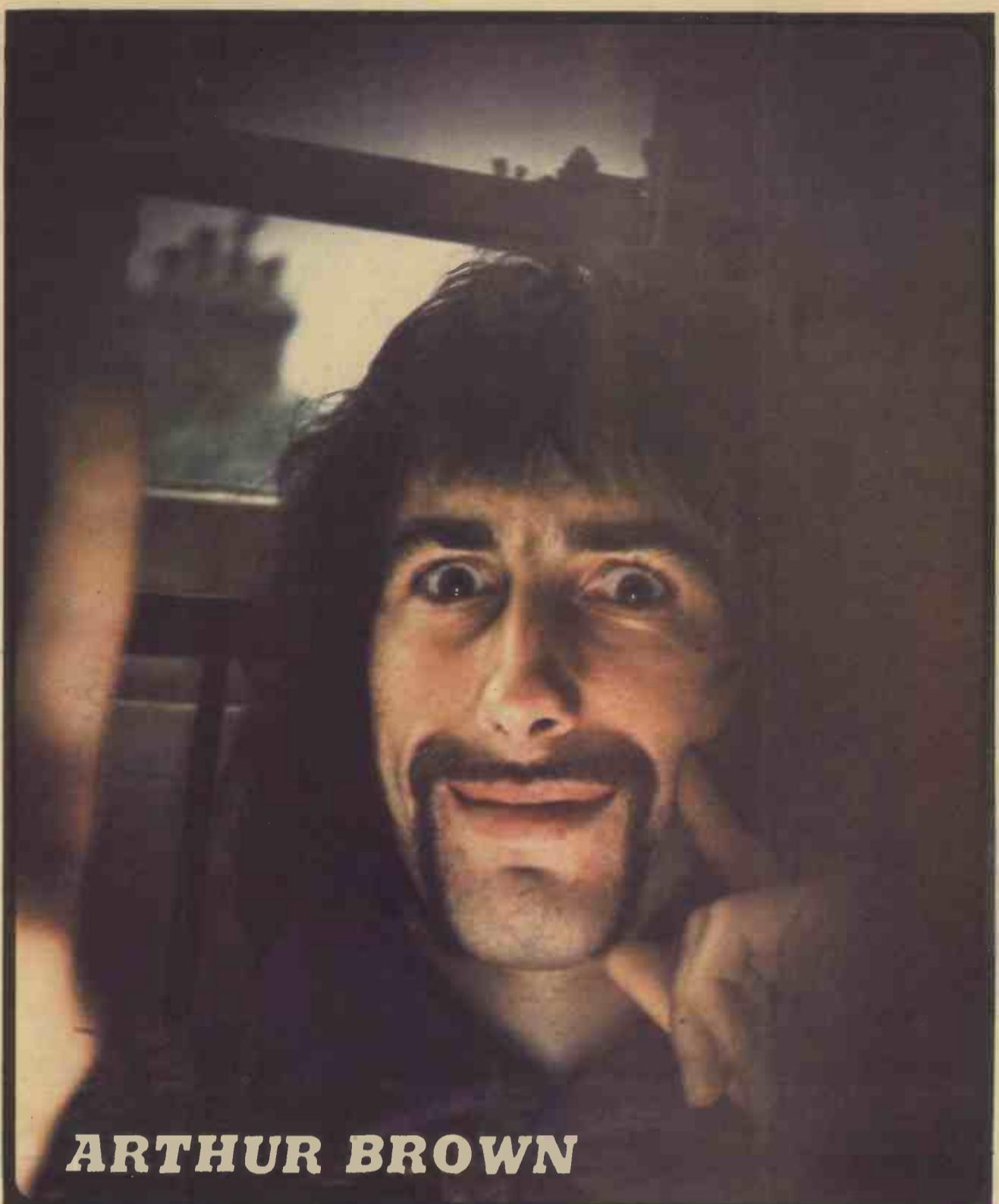
There was an incredible reception for their final number "America", which has been a hit despite so few radio plays. The atmosphere built up throughout, driven by Blinky Davison's dynamic drumming and staggering light effects to the impressive ending in which Keith firstly threw knives into the organ, then set light to it. Wax on a sheet of fabric on the back caused the fire to form the word Nice. When the back of the organ had burnt away, an American flag was produced from within, but despite encouragement from the audience, it was taken from the stage unsinged.

CRAZY BROWN!

BILL topper for Saturday night was the Crazy World of Arthur Brown. And what an act! He appeared with a demonic silver mask and flowing robes. Bassist Sean Nicholas had a village simpleton face mask and a cowl over his head. Arthur was in fine form. His voice screaming and swooping leaping maniacally about.

It was whilst Arthur was performing his first number that the 50 yards of corrugated iron roofing of a catwalk collapsed. Many people thought the noise was part of the act until it was announced that many people had been injured. Arthur was about to go into his "Fire" routine, which involved a band marching around the perimeter, when he was told to keep singing. Annoyed, he walked off. Luckily his group continued to play, thus preventing panic.

Eventually we had "Fire". How can one describe what happened—the "Court Jester" of pop had laid on so much! Arthur entered wearing his helmet of fire. Then came the marching band, drum and bugle band. On stage with Arthur was a girl chorus singing "Hallelujah", a midget, jugglers, a couple of belly dancers, a fire-eater and God knows what else. It was a fantastic spectacle for the evening. The circus had really come to town!



ARTHUR BROWN



DAVID CUMMING

GIVE AWAY GOODS SENSATION!

YES, it was something for nothing at "Gooseberry" the second-hand dealers and pawnshop in Cable Street E.1 last Friday. Or it should have been. Jody MacDoole, spokesman for the fabulous "Elastic Gooseberry Bush" explained why things didn't work out. "As soon as we heard the Beatles were giving all that stuff away at Apple," he said "we realised they'd get a load of publicity. So all four of us, plus the entire membership of our fan-club, making six in all, went up to Baker Street. Using various disguises we kept going back for more articles. Pogo Stikk (drummer and tea-maker. ED) was best with the disguises. He went in as a bearded man, and later with the aid of two parsnips stuffed up his jumper, a bearded lady. Then he disguised himself as a Guru but got thrown out. Next he disguised himself as a girl folk singer (those parsnips again!). In this disguise he got a pair of open-toed sandals and was auditioned by Paul who offered him a recording contract."

"What happened next?" I yawned, becoming increasingly bored by this story.

"Well," replied Jody, without enthusiasm, becoming increasingly bored by my questions. "We rented this shop for two days, opened it on the Thursday, with plans to close it down on the Friday with a giveaway sale."

"And?" I queried, almost falling asleep with the tedium of it all.

"The shop was a roaring success," said Jody. "And we actually sold out on the first day, which made us a handsome profit, but got us no publicity."

"I'm not surprised," I dozed. "That's the most incredibly boring story I've ever heard."

Jody didn't answer. He had fallen fast asleep on the counter of the shop. I joined him in slumber, hanging myself up on a coat rack. We awoke two hours later to find ourselves stark naked . . . all our clothes

having been taken by frustrated bargain hunters. Fortunately, everything else was intact.

DAVID CUMMING'S GRANNY AWARDS

This month my Granny (bless her little woollen stockings) gives her coveted LP of the Month Award to THE ELASTIC GOOSE BERRY BUSH: GREATEST HITS. Yes, Granny really goes ape over this one because she hates pop music and the album consists of two sides of complete silence. Reason being that the Elastic Gooseberry Bush have never had a hit, let alone a great one. However, with so many LPs in the charts called "Greatest Hits" the boys thought the title might be lucky for them, too.

(NOTE: This LP is getting a lot of Radio One plugs after the station closes down at 2 a.m. Listen out for the silence, and if you hear it, turn the volume up real loud. Your neighbours won't complain about this groovy disc!)

SOCIAL CHIT CHAT

A bit specially for the girls this week. Just a few tips on the art of Throwing a Party.

The party I wish to give you tips on throwing is any party who may molest a girl or lady in the street.

Judo is the answer, and there are three basic moves you must learn.

1. The Overarm Triple Groin Lock with Crebal Thrust. This will not only dislocate your attacker's back but also break your arm in at least three places. Still, that's better than a Fate Worse Than Death, isn't it?
2. If the above ploy doesn't work, then I advise the Double Whipping Leg Reverse and Stepover Toe Grip which is too complex to explain here. It doesn't hurt your attacker at all, but it does ensure that should you be required to suffer a Fate Worse Than Death you at least do it from a comfortable position.
3. This is the most effective move of them all, and is known in Judo circles as the Belt Him Over The Head With Handbag and Scarper Like The Clappers Yelling For a Copper. Further details supplied on request.

My next article on the social graces will be entitled "Dressing To Please Your Boyfriend". The article will consist of one word: "Don't".

Gervase

Pepper grinder

F 12822

DECCA

Ray Stevens

Mr. Businessman

MON 1022



new albums reviewed by RM reviewing panel new albums reviewed by RM reviewing panel new albums reviewed by RM reviewing panel new albums

WATCH OUT FOR LAURA NYRO!

STEVIE WONDER: "Greatest Hits" — Shoo-Be-Doo-Be-Doo-Day; A Place In The Sun; Uptight; Travelling' Man; High Heel Sneakers; Sad Boy; Kiss Me Baby; Workout Stevie Workout; Fingertips; Hey Harmonica Man; Contract On Love; Castles In The Sand; Nothing's Too Good For My Baby; I Was Made To Love Her; Blowin' In The Wind; I'm Wondering (Tamla Motown STML 11075).

HITS galore, not all of them having registered here, and this collection starting back in 1963 demonstrates just how much his voice has changed — "matured" is the word — since the days when this now six-footer was prefixed "Little". Take your own choice as a sampler. They all have that sense of excitement and ebullience.

★★★★★

CLIFF BENNETT: "Branches Out" — You're Breaking Me Up; Lonely Weekends; Ease Me; When Something Is Wrong With My Baby; Taking Care Of Woman Is A Full Time Job; I Don't Need Nobody; Close The Door; Good Times; Said I Weren't Gonna Tell Nobody; You're The One For Me; Take Your Time; I Take What I Want (Parlophone PCS Stereo 7054).

CLIFF has had a few hit singles but generally speaking he doesn't get the rewards he deserves. He's tough-voiced, inventive, and he swings like the clappers. On the other side, there is the fine development of his new band . . . it swings and grooves with control but also intuitive power. "Good Times" is a strong showcase, but any of the Porter-Hayes' items are pretty well as good.

★★★★★

SPANKY AND OUR GANG: "Like To Get To Know You" (Mercury Stereo 2021).

SPANKY is a chick and the rest are a fairly routine-sounding sort of group. Though they get hits in the States, so far there is barely a ripple of enthusiasm here. Maybe the reason is that they are short of actual distinctiveness, vocally speaking. These tracks were recorded in Chicago, New York and Los Angeles, with various musical groups backing. Try it — but there's not much really happening.

★★★★★

PAT BOONE: "He Leadeth Me" (Dot Stereo SLPD 509).

PAT says this album is very much a definition of his way of life — and certainly he is one ex-rocker who doesn't mind airing his views on religion from pulpits and paperbacks. With the brass choir and chorus of Jerry Fielding, he ploughs sincerely through such as "I Am Thine, O God", "Nearer My God To Thee" and "God Will Take Care Of You".

★★★★★

DUNCAN BROWNE "Give Me Take You" (Immediate IMP 018).

SONG-SHEET included on this debut album from a new Andrew Looch Oldham discovery. Songs like "The Death Of Nell", "Gabilan", "Alfred Bell" and others underline his ability to weave lyrical patterns, sing them effectively — and also play some telling guitar. Clearly a talent in the pop-folk idiom — one deserving the strongest encouragement.

Lyrics are mostly by David Breton, incidentally. Sometimes this album slips a bit in instant-interest gathering . . . but persevere. It's worth the effort.

★★★★★

JULIE ANDREWS: "Star" (State Side SSL Stereo 10233).

ASUPER, super sound-track album, featuring not only Julie but Bruce Forsyth, Beryl Reid, Garrett Lewis, Daniel Massey and some exceptional scores from Lennie Hayton, who conducts the orchestra. A tremendous movie, a tremendous score and a handful of songs which move straight into the standard category.

★★★★★

MARTHA REEVES AND THE VANDELLAS: "Ridin' High" — I Promise To Wait My Love; Honey Chile; Always Something There To Remind Me; Leave It In The Hands Of Love; Love Bug Leave My Heart Alone; I'm In Love (And I Know It); To Sir, With Love; Forget Me Not; Honey Love; I Say A Little Prayer; Show Me The Way; Without You (Tamla Motown Stereo STML 11078).

THOUGH always in the shadows of the Supremes, Martha and her mates create a distinctive brand of Tamla excitement. Sometimes there is a sameness about their albums . . . a criticism largely dispensed with here. "Honey Chile" powers along with spirit and there's a fine "Always Something . . ." All bar one 1968 recordings and it's interesting to see how they inject something new into the more hackneyed song selections. "To Sir, With Love", for instance, comes up beautifully rounded — Martha hitting an emotional and sincere standard which registers instantly. One of the best girl groups in the world.

★★★★★

WOODY HERMAN: "The Best Of" (CBS Realm Jazz 52551).

AND this probably does represent the best of this hard-swinging big-band maestro back to the immediate post-war days of "Caldonia", "Apple Honey", "Northwest Passage" and soloists like Candoli, Jackson, Dave Tough, and the incredible trombonist Bill Harris. Brilliant driving arrangements, with humour and style added.

★★★★★

THE MINDBENDERS: "Mind-benders" — The Way You Do The Things You Do; Just A Little Bit; Seventh Son; One Fine Day; Tricky Dicky; A Groovy Kind Of Love; Little Nightingale; Don't Cry No More; You Don't Know About Love; Love Is Good; Rockin' Jaybee; All Night Worker (Fontana Special Stereo SFL 13045).

INSTRUMENTAL track here — "Rockin' Jaybee", plus some strong vocal work from drummer Ric Rothwell. Plus the boys' biggest world-wide hit, "Groovy Kind". Very much an in-and-out group this, but in the main consistently on the right level of musicianship and interest.

★★★★★

ALAN TEW ORCH: "Rosie" (CBS 63348).

EXCELLENT and creative big-band sounds, arranged by Alan who often treats hit songs with a tongue-in-cheek touch. One side is built round up-tempo jobs; the other on ballad arrangements. But all are well-portrayed by a sixty-strong orchestra, punching holes in pre-conceived hit-song ideas.

★★★★★

THE TEMPTATIONS: "Wish It Would Rain" — I Could Never Love Another; Cindy; I Wish It Would Rain; Please Return Your Love To Me; Fan The Flame; He Who Picks A Rose; Why Did You Leave Me Darling; I Truly Truly Believe; Gonna Give Her All The Love I've Got; I've Passed This Way Before; No Man Can Love Her Like I Do (Tamla Motown Stereo STML 11078).

ADDICTS will need no telling. Those less afflicted should know that these five boys are masters of creating vocal atmosphere. By that is meant that even with obscure lyrics (and there are few on this set) they still manage to tell a story. Their more violent attacks come off best — there's a slightly stilted approach on the more subdued material. Title track is violent enough. "Fan The Flame" is tremendous and the moodiness and philosophy of "I've Passed This Way Before" comes off well. Nothing too ambitious, but an infectious rhythmic spirit all the way through a dozen goodies.

★★★★★

THE EVER-GREEN BLUES: "7 Do Eleven" (Mercury Stereo 20122 SMCL).

LOS Angeles-based group of seven, here on eleven tracks — so the title is accurate. So is most of the musicianship. They lack an instantly identifiable sound on this evidence, but there are some splendid ideas on such as "Yesterday's Coming", "Fun On The Train". Instrumentally they feature: trombone, guitar organ, trumpet, drums, bass, with group vocals setting it off. Use of brass is well-handled. Even so, it's doubtful if they'll set the world alight this side of the Atlantic.

★★★★★

LAURA NYRO: "Eli and The Thirteenth Confession" (CBS 63346).

A WHITE soul singer — and don't start writing in about that! A recent single whetted the reviewer's appetite and this amazing vocal display, on self-penned material, is a positive must. She really whacks into lyrics, has a tremendous range, an actress's instinctive feel for phrasing . . . a truly great new talent. You ain't heard this sort of versatility, vocally speaking, in a long, long time.

★★★★★

RAY RUSSELL QUARTET: "Turn Circle" (CBS Realm Jazz 52586).

GUITAR, piano, rhythm — small group jazz with a great deal being said, in a variety of moods. Most of side two is devoted to "A Day In The Working Life Of A Slave Of Lower Egypt", an exotic exercise with everybody on solo sections — and not half as problematical as the title might suggest. Clever jazz, but listenable.

★★★★★

FATS DOMINO: "Fantastic Fats" — There Goes My Heart Again; Red Sails In The Sunset; Sally Was A Good Old Girl; The Girl I'm Gonna Marry; When I'm Walking; On A Slow Boat To China; Reelin' And Rockin'; Goodnight Sweetheart; Mary Oh Mary; For You; Song For Rosemary; Heartbreak Hill; Let Me Call You Sweetheart; Kansas City; I Don't Want To Set The World On Fire; The Fat Man (Stateside SSL 10240).

FOUR tracks here previously not released in Britain and also including the piano solo feature "Song For Rosemary". Sixteen titles altogether, representing Fats' studio turn-outs from 1963 and on for a couple of years. "Fat Man" started it all back in 1948 — there's a re-recording of it here from four years back. One of the greats, with most of his greatest work gathered helpfully together. Must sell.

★★★★★

AYSHEA: "Celebration of the Year; Only Love Can Save Me Now" (Polydor 56276). Attractive girl and attractive voice, slow starting here, but with a powerful sort of chorus. Rather pleasant if not notably in hit chances.

★★★★★

ADGE CUTLER AND THE WURZELS: "Up The Clump; Alhoa, Severn Beach (Columbia DB 8462). Two glorious sides—top deck a mucky-take on the R & B vocal group scene . . . "ain't nothin' but a hedgehog" type of stuff. Mixture of big beat and country (West) lyrics. Great stuff.

★★★★★

ROGER JAMES COOKE: "Skyline Pigeon; I'm Burning" (Columbia DB 8458). Debut by one of the David and Jonathan team now on a solo kick. Good song to open with — nice lyrics but not instantly impact-y and therefore regrettably rated a "miss".

★★★★★

JIM WEBB: "Sings Jim Webb" (CBS 63355).

WITH "MacArthur Park", "Up



LAURA NYRO — You ain't heard nuthin' like this . . .

JACK JONES: "Without Her" (RCA Victor Stereo SF 7935).

ARRANGED and conducted here by Martin Paich, Jack continues his progress as a star balladeer. He handles lyrics with supreme confidence, as is natural for such a seasoned artiste, and it is hard to see why he stays rather in the background in this country . . . maybe a PA tour would help a lot. Nice atmosphere-changing and songs including, "Don't Talk To Me", "You, The Night And The Music" and "Mean To Me". All very lavish.

★★★★★

DELLA REESE: "The Best Of . . ." — Stormy Weather; Pennies From Heaven; Happiness Is A Thing Called Joe; I'm Nobody's Baby; What Do You Know About Love; I've Got My Love To Keep Me Warm; All Alone; All Of Me; Nobody Knows The Trouble I've Seen; In The Still Of The Night; My Melancholy Baby; The Party's Over (Stateside SSL 10230).

BACK to 1961 — and one of the great soul-sellers of all time. This is a commemorative album, demonstrating a vocal art that started in the Gospel choirs, and that developed in big-band atmospheres such as with Erskine Hawkins. There is tenderness here; and strident, ultra-violent power.

★★★★★

THE HOLLIES: "Greatest" — I Can't Let Go; Bus Stop; We're Through; Carrie Anne; Here I Go Again; King Midas In Reverse; Yes I Will; I'm Alive; Just One Look; On A Carousel; Stay; Look Through Any Window; Stop Stop Stop; Jennifer Eccles (Parlophone Stereo PCS 7057).

NOTHING much can be added to this. The list of items underlines—the rather amazing consistency of this group over the years. From "Stay" in 1963, they've hit the charts each time out. And, of course, they're thoroughly international now. A very good commemorative album.

★★★★★

"I'LL BE A MILLIONAIRE BY THE END OF '67"—AND HE WAS!

ALLAN McDougall is a pop publicist who has handled many top names in the business. Kinks, Hollies, Seekers, Spencer, to name but a few, and currently — as an associate of Brian Sommerville, publicises Dave Dee, Manfred Mann, Who, Scott and The Bonzo Dogs. He was Paul Simon's first publicist and exclusively for Record Mirror, McDougall reveals some interesting facts.

FIRST time I met the now near-legendary Paul Simon was three summers ago. He arrived at my office in sleaziest Soho, wearing a neat mohair suit, a neat white shirt and a neat tie — which rather contrasts with today's "And Garfunkel" image of jeans and sweater.

"My name is Paul Simon," says he, "and I write songs and I have an album released next month called The Paul Simon Song Book and some of the songs on it will sell a million". He said it like it was a fact, as one would say Tuesday follows Monday.

MILLION SELLERS

"Oh yeah," says I with tact. "Like to hear these million sellers." So he nips outside and fetches in his big Martin guitar which almost dwarfs him, as Paul Simon is not perhaps the tallest man in the world. And he plays me songs about his brother who was 24 years old the day he died, about a most peculiar man who gassed himself last Saturday, about the Sound of Silence echoing, about being a Rock and an island, about Richard Corey who put a bullet through his head. Simon was at that time an "in" folk singer, trekking the U.K. folk circuit, digging the scene, gathering material and earning about £70 per night.

"But I'll be a millionaire by the end of '67," he once again frankly confided. And he was.

ALLAN McDougall SPEAKS OF THE LEGENDARY PAUL SIMON

I did Paul's publicity for a few bars, until Artie Garfunkel finished his studies in New York and Simon flew back to make his million, but in between times we did a few other things.

"I'd like to get my songs recorded by some big names," Simon said one evening over coffee and a smoke, "and you represent some biggies. How's about trying to interest some of them?"

So the following Sunday Night, The Seekers were doing the "At The London Palladium" TV show, so I dragged Simon and his magic Martin along with me to rehearsals. Introduced him to the famous Aussies (This is Paul Simon, he'll write you a hit), and Paul sat shyly, meekly in a timid corner. Bruce Woodley, the ethnic Seeker, talked to him for a few minutes, about mutual New York folk friends, then asked Paul what he had in mind for The Seekers. Simon sang an almost completed song which they dug, which was how The Seekers' fourth hit became "Someday, One Day" by Paul Simon.

SAME WAVELENGTH

Woodley and Simon found that they were very much on the same wavelength, and it is to Woodley's great credit to say that he is the only guy that Simon collaborated with on a song. Their biggest "joint success", to coin a phrase,

was "Red Rubber Ball" which the late B. Epstein's only-ever American group The Cyrkle took to No. 1 on the U.S. Chart and sold a million copies.

Paul Simon as I knew him was always a very sensible and sensitive young New York Jewish American. But not a typical American. He thinks far too much to be typical. He would talk for hours on end about anything . . . LBJ, negro problems, the draft, Dylan, Donovan, Graham Nash. About the young Scottie Engel he remembered as an Eddie Fisher protege. About Tom Wilson the record producer, Al Grossman of Dylan management fame, about Phil Ochs of American folk fame. About anybody or anything EXCEPT Paul Simon. He was basically very shy, very modest, although he knew exactly where he was at, where he was going.

IN THE DYLAN CLASS

And as a writer, Simon is easily in the Dylan-McCartney-Lennon-Ray Davies-Donovan-Leitch class. Quote:

"I write about emotions, experiences I've had. Like Homeward Bound was a song I wrote in a railroad waiting-room in the North of England whilst touring the clubs. Each town did begin to look the same to me, the faces and the factories all became identical and all I wanted to do was get back to my scene. Which at that time was Crompton Court, South Kensington."

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new singles reviewed by Peter Jones new sing

YOUR GUIDE TO THIS WEEK'S NEW SINGLES

WORLD OF OZ

King Croesus; Jack (Deram DM 205). Unfortunately, every time a group does this sort of thing there is a comparison with "Whiter Shade Of Pale". Unfair, say I. But there is an organ intro, the sudden explosion of drumbeat and the haunting lead voice . . . haunting or haunted, take your pick. But it's a fine song, a showstopper for the group who just missed out with their first record. I'll take a chance and tip it. Flip: Much more direct and more powerful . . . again a good lead voice.

CHART POSSIBILITY

THE MINDBENDERS: Uncle Joe, The Ice Cream Man; The Man Who Loved Trees (Fontana TF 961). Fair enough but not, I suspect, quite good enough to restore the lads to the charts. A tuneful little saga of a local character, sung gently and with a matey sort of atmosphere ★ ★ ★

THE PERISHERS: How Does It Feel (Fontana TF 965). A solid pounding beater, with a standard-type instrumental opening, then a lead which has a deep-voiced and deep-rooted sense of power. Song is good enough but it will need plugs. Exciting, most of the way. ★ ★ ★

THE SUGAR SHOPPE: Skip-A-Long Sam; Let The Truth Come Out (Capitol CL 15555). A Donovan song, which must have chances—done pleasantly and with full effect by a light-voiced group. Very catchy; dead simple. ★ ★ ★

THE MARIANE: Like A See-Saw; You Had Better Change Your Evil Ways (Columbia DB 8456). All tinkling and friendly, with high-pitched harmonies and basically a rather commercial sound, I'd say. Catchy chorus, which is important. ★ ★ ★

MIREILLE MATHIEU: Sweet Souvenirs Of Stefan; Au Revoir Daniel (Columbia DB 8457). Very much okay—and a Record of the Week Tremendous talent, this girl, but it misses a tip because I'm not too sure that this strong song is directly commercial. But it's very good.

ELAINE DELMAR: Sneakin' Up On You; Very Slowly (CBS 3641). Brassy, beautifully sung, wondrously-phrased Record of the Week. This girl is a super-singer and this song, once a Peggy Lee number, is full of delicious delights. Marvellously purring. ★ ★ ★

JOSÉ FERRER: Mama; Sleepy Time Gal (Major Minor 576). The actor goes deeply into a letter from a war-front soldier to his mum. For me, over-sentimental. But the voice has "presence", if you get the gist. Not, I suspect, a hit. ★ ★ ★

MELLOW CANDLE: Feeling High; Tea With The Sun (SNB 3645). Three girls, on a song by one of them. It's certainly stirring stuff—stirring enough to earn a Record of the Week tag . . . good lyrics and plenty happening in the arrangement. One to watch. ★ ★ ★

RAY CONIFF: The Sound Of Silence; It Must Be Him (CBS 3642). Paul Simon song, of course—and with no S and G single out right now, this could be one-for-the-charts for consistent Conniff. ★ ★ ★

THE PEPPERMINT RAINBOW get a compact and imaginative sound going on "Walking In Different Circles" (MCA MU 1034), but really there's nothing different about these musical circles. From THE LOCOMOTIVE: "Rudi's n Love" (Parlophone R 5718), powering near-ska, or thereabouts, with a very good lead voice—atmospheric, this, and right for the disco-scene. Lovely treatment of the movie theme "The Good, The Bad and the Ugly" from LEBOY HOLMES (United Artists UP 2222), whistled along in parts . . . and moody. KIPPINGTON LODGE, a group of promise, do "Tell Me A Story" (Parlophone R 5717), and do it rather well—it's not the old song of the same name, by the way.

RAY STEVENS writes good material—and "Mr. Businessman" (Monument MON 1022) is one of those up-to-date hurry-scurry sets of lyrics that sometimes clicks. Also a very good song: "Pepper Grinder". No less (Decca F 12822), delivered with charm and impact by GERVASE. Comedian NOR-MAN VAUGHAN airs his tonsils on a sing-alongy "Any Time" (Decca F 12821)—more for the mums and dads. An impressive debut: PATSY MACLEAN and "Marry The Boy" (Columbia DB 8455), a perky performance on a perky song—very nice indeed. From THE SUN-DOWNERS: "The Gloria Bosom Show" (Spark SRL 1016), a fun-type song, nicely handled with tongues-in-cheeks—the sort of novelty that could easily click.

AMERICA AWAKES

LEN BARRY

456 (Now I'm Alone); Funky Night (Bell BLL 1022). Long time since Len made the charts here, but this is really a stand-out song, performance, all very gentle and lilting and sad and poignant. Further adjectives can be filled in by you. He's in quiet mood, but his voice has high-pitched intensity. I think it's darned good, very melodic. Beautiful arrangement. No over-confidence, but welcome back, Len! Flip: Soufy, rock-y, Barry-y. This is more like the old 'Len'. CHART POSSIBILITY.

JERRY LEE LEWIS

What's Made Milwaukee Famous; All The Good Is Gone (Mercury MF 1045). Jerry Lee is here to promote this one. It's one of his strongest Country ballads, delivered with a nasally charm and power. Those who like his violent approach may not be entirely sold on this, but the song is good, rather sad, and the backing features the odd inspired moment while remaining unambitious. Should do well. Flip: Similar material, with good piano. CHART POSSIBILITY.

OHIO EXPRESS: Down at Lulu's; She's Not Comin' Home (Pye Int. 25469). A sort of surfink sound, in basis, and fair enough. But the interest flags mid-way through the repetitiveness of it all. Only so-so.

BILLY JOE ROYAL: Storybook Children; Just Between Me And You (CBS 3644). Sobs, gasps, pants of emotion—Billy Joe selling as hard as he possibly can. Not a bad song, but very hard on the nervous system. Nice melody. Could do well enough. ★ ★ ★

THE GLORIES: My Sweet, Sweet Baby; Stand By! (CBS Direction 3646). Violent sort of three-girl work-over, with a soul-filled performance but not really distinguished enough to make progress against all the competition. But they are very, very attractive chicks for all that—talented, too. ★ ★ ★

THE TAMS: Be Young, Be Foolish, Be Happy; That Same Old Song (Stateside SS 2123). Quite big in America, but basically a routine sort of song dressed-up in a predictable vocal arrangement. Lively enough, maybe, but more likely a miss. ★ ★



Robert Jenner, 17, Krakow, Krowoderska 22, Poland. Stars and Hobbies — Rolling Stones, Small Faces, Tom Jones, Engelbert Humperdinck. Pop music, photography.



Vic Jordan, 24, 6 Athletic Street, Burnley, Lancs. Stars and Hobbies — Stones, Lulu, Monkees, Supremes. All soul music, cars, motor-cycles, listening to pop records and sun-bathing.

READERS' CLUB



Manfred Densing, 16, 5481 Rodder, Post Koenigsfeld, West Germany. Stars and Hobbies — Animals, Peddlers, Byrds, Butterfield, Blues Band, Fleetwood Mac, Blues-breakers Blues Project, Ten Years After, Crazy World of Arthur Brown. Aynsley D. Retaliation. Blues, pop music.



Desmond New, 12, 62 Thornyvilles, Oreside, Plymouth, Devon. Stars and Hobbies — Cowsills, Mamas and Papas, All Walkers, L. Pipers, S. Wonder, J. Hendrix, Ola C. Jan-glas, Sonny and Cher, Dusty, Cilla, Marvelettes, Union Gap, Bee Gees, B. Vinton, Byrds, R & B, records, biology, pop music.



Robert Spooner, 19, 25 Chiltern Avenue, Edlesborough, Dunstable, Beds. Stars and Hobbies — John Mayall, Fleetwood Mac, Chicken Shack, Cream, Dylan, Tina Turner, Stones. Blues, folk, dancing, fishing, shooting, motor cycling, collecting blues records.



Jim O'Sullivan, 19, 13 Hawkhurst Lane, Datchworth, near Knebworth, Herts. Stars and Hobbies — Billy Fury, Buddy Holly, Cream, Traffic, all R & B stars and soul. I would like a girl pen friend and will answer all letters. I also like motor bikes.



Kenneth Byers, 15, 25 Lyon Park Avenue, Wembley, Middlesex. Stars and Hobbies — Beatles, Small Faces, Otis Redding, Who, Percy Sledge. Pop music, girls, 'live' groups, films.



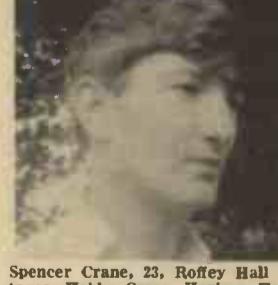
Reidar Wolden, 16, Vaigrindveien 13c, Trondheim, Norway. Stars and Hobbies — Fleetwood Mac, Jimi Hendrix, Johnny Cash, Cream, Aretha Franklin, Otis Redding, 1919 Fruitgum Co. Girls, blues, parties.



Radomir Rastovac, 18, Dure Salaja 32/27, Sarajevo, Yugoslavia. Stars and Hobbies — Beatles, Jimi Hendrix, Cream, Small Faces, Equals. Pop music, photography, beat groups, stamps.



Egil Jacobsen, 16, Solandsbakken 43, Stavanger, Norway. Stars and Hobbies — All Tamla stars, Beatles, Mamas and Papas, Scott Walker, Aretha Franklin and Dionne Warwick. Stamps and taking pictures.



Spencer Crane, 23, Roffey Hall Cottages, Hobbs Cross, Harlow, Essex. Stars and Hobbies — Lana Cantrell, Gladys Knight and The Pips, The Toys, Bobby Gentry, Sue Thompson, Arthur Conley, Tim Rose, Lena Horne, Dionne Warwick, Statler Brothers. Horse racing, scooters, talking, cats. Would like Japanese girl pen pal.



Gengiz Patir, 23, Goken Efe Mah. No. 90 Altindag, Ankara, Turkey. Stars and Hobbies — Monkees, Elvis, Bob Dylan, Beatles, Cliff, Herman's Hermits, Supremes. Writing, reading, listening to music, stamp collecting.

'READERS' CLUB' COUPON NO. 3, WILL BE PRINTED WHEN ALL NO. 2 COUPONS HAVE BEEN PUBLISHED. ANYONE WHO HAS PREVIOUSLY SENT IN A PHOTOGRAPH AND IT HAS NOT BEEN PUBLISHED IS ADVISED TO USE A NUMBERED COUPON.'



Herewith we present the Perishers, who's first record "How Does It Feel" pops out of the Fontana complex on August 16. Published by Sparta Music, the boys are confident that their debut disc will explode into the chart because, for one thing, Dave's (top right) mum is buying a copy, and the rest have all agreed to purchase 400 each. But seriously, they feel it will be well worth three or four minutes of your ear time, too.



Once there were seven singing Johnston sisters forming a family choir. Now Adrienne (21), and Luci (19) are part of The Johnstons' recording group—along with Mike Moloney (22), and Paul Brady. On the Big T label, they debut with two songs by fast-rising Canadian Joni Mitchell—"Both Sides Now" and "Urge For Going". And later on, on September 28 in fact, they appear at the Royal Festival Hall with . . . Joni Mitchell. There's something of the Seekers' sound about this folksy team, but of course with two girls instead of one. But essentially they are—The Johnstons.



Don't talk about problems when you meet The Endevers, a Hitchin (Herts.) based group who've been taken under the kindly wing of Nems and who make their disc bow with "Remember When We Were Young" for Decca. This group, which has come together from all over the country, have experienced such trials as having their gear stolen, running out of money at the most difficult times, and sundry other troubles. However, their own good humour, which stems from their lead guitarist, Des Anderson, life-born and a guiding light in their affairs, looks like carrying them through.



Francoise Pascal is 19, born in Mauritius, now a Parisienne—and currently filming at Battersea with Jean Luc Godard in "One Plus One". Recently she was introduced to Simon Napier Bell, who heard her sing and decided that she'd be the right girl to record a new song, "When It Comes To Love"—out on the SNB label. It could do well. Incidentally, Francoise is also a successful fashion model, for obvious reasons.



Having won over continental fans with their first recording "Ups And Downs" (Oiga), the Eddisons are now hoping to be the first Dutch group to have a hit in Britain. They are five all-round talented lads from Amsterdam, who write their own material. They've toured Germany and France recently and hope soon to journey round Britain in company with the Small Faces. Radio Luxembourg are solid behind the boys—plugging them enthusiastically.

JEANNIE CARSON SINGS YOUR FAVOURITE SONGS



JEANNIE CARSON

Rose of Washington Square
It might as well be Spring
I got lost in his arms
April face
Oh! by jingo
How about me?
Sing happy
When I fall in love
Summertime love
I love a piano
Parade in town

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Albert Embankment, London, SE1

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 HELLO I LOVE YOU
 - 2 PEOPLE GOT TO BE FREE*
 - 3 CLASSICAL GAS
 - 4 BORN TO BE WILD
 - 5 TURN AROUND LOOK AT ME
 - 6 STONED SOUL PICNIC*
 - 7 LIGHT MY FIRE
 - 8 HURDY GURDY MAN*
 - 9 LADY WILL POWER
 - 10 SUNSHINE OF YOUR LOVE*
 - 11 DREAM A LITTLE, DREAM OF ME*
 - 12 JUMPIN' JACK FLASH*
 - 13 PICTURES OF MATCH STICK MEN*
 - 14 GRAZIN' IN THE GRASS*
 - 15 AUTUMN OF MY LIFE*
 - 16 STAY IN MY CORNER*
 - 17 SOUL LIMBO
 - 18 HALFWAY TO PARADISE
 - 19 SEALED WITH A KISS
 - 20 ALICE LONG*
 - 21 DON'T TAKE IT SO HARD*
 - 22 JOURNEY TO THE CENTRE OF THE MIND
 - 23 I CAN'T STOP DANCING
 - 24 1, 2, 3, RED LIGHT
 - 25 MR. BUSINESS MAN*
- *An asterisk denotes record released in Britain.

CASHBOX BUBBLING UNDER
 TWO BIT MANCHILD — Neil Diamond (UNI)
 MR. BOJANGLES — Jerry Jeff Walker (Atco)
 HAPPY — Nancy Sinatra (Reprise)
 MRS. BLUEBIRD — Eternity's Children (Tower)
 I GET THE SWEETEST FEELING — Jackie Wilson (Brunswick)
 GOD BLESS OUR LOVE — Ballads (Venture)
 FOOL ON THE HILL — Sergio Mendes and Brazil '66 (A & M)
 AND SUDDENLY — Cherry People (Heritage)
 HUSH — Deep Purple (Tetragrammaton)
 IMPOSSIBLE DREAM — Roger Williams (Kapp)

TOP L.P.'S

- 1 BOOKENDS
- 2 CRAZY WORLD OF ARTHUR BROWN
- 3 CRAZY WORLD OF ARTHUR BROWN (Track)
- 4 DELILAH
- 5 BARE WIRES
- 6 NUT GONE FLAKE
- 7 IN SEARCH OF THE LOST CHORD
- 8 JUNGLE BOOK
- 9 SAUCERFUL OF SECRETS
- 10 BOOGIE WITH CANNED HEAT
- 11 SOUND OF MUSIC
- 12 HISTORY OF OTIS REDDING
- 13 FLEETWOOD MAC
- 14 SKY PILOT*
- 15 SLIP AWAY
- 16 YESTERDAY'S DREAMS
- 17 INDIAN LAKE*
- 18 EYES OF A NEW WOMAN*
- 19 DREAMS OF THE EVERYDAY HOUSEWIFE*
- 20 PLEASE RETURN YOUR LOVE TO ME
- 21 DREAMS OF THE EVERYDAY HOUSEWIFE*
- 22 OPEN
- 23 I GUESS I'LL HAVE TO CRY, CRY, CRY
- 24 SOMEBODY CARES
- 25 TUESDAY AFTERNOON*
- 26 THE HOUSE THAT JACK BUILT
- 27 LOVER'S HOLIDAY
- 28 MAGIC BUS
- 29 FACE IT GIRL, IT'S OVER*
- 30 DOWN AT LULU'S
- 31 HITCH IT TO THE HORSE*
- 32 DANCE TO THE MUSIC
- 33 THE HORSE
- 34 HITCH IT TO THE HORSE
- 35 SOUL MEETING
- 36 CUPID
- 37 I'M A MIDNIGHT MOVER
- 38 HERE COMES THE JUDGE

BRITAIN'S TOP R & B SINGLES

- 1 I SAY A LITTLE PRAYER
- 2 HOLD ME TIGHT
- 3 HARD TO HANDLE/AMEN
- 4 DANCE TO THE MUSIC
- 5 THE HORSE
- 6 HITCH IT TO THE HORSE
- 7 SOUL MEETING
- 8 CUPID
- 9 I'M A MIDNIGHT MOVER
- 10 HERE COMES THE JUDGE
- 11 PEOPLE SURE ACT FUNNY
- 12 PRAYER MEETING
- 13 HERE COMES THE JUDGE
- 14 RIDE YOUR DONKEY
- 15 IT'S ALL OVER NOW
- 16 LICKING STICK—LICKING STICK
- 17 FEEL LIKE JUMPING
- 18 LOVERS HOLIDAY
- 19 THE REAL THING
- 20 THE CHAMP

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5 YEARS AGO

- 1 GREATEST HITS
- 2 MY PEOPLE WERE FAIR, ETC.
- 3 TRex (Regal)
- 4 SUPREMES (Tamla Motown)
- 5 WHEELS OF FIRE
- 6 CREAM (Polydor)
- 7 WESLEY HARDING
- 8 BOB DYLAN (CBS)
- 9 DOCK OF THE BAY
- 10 OTIS REDDING (Stax)
- 11 LOVE ANDY
- 12 ANDY WILLIAMS (CBS)
- 13 NANCY SINATRA & Lee Hazlewood (Reprise)
- 14 A MAN AND A WOMAN
- 15 Soundtrack (U.A.)
- 16 THIRTEEN SMASH HITS
- 17 TOM JONES (Decca)
- 18 OTIS BLUE
- 19 BUDDY HOLLY'S GREATEST HITS
- 20 MUSIC IN THE DOLL'S HOUSE
- 21 THE HANGMAN'S BEAUTIFUL DAUGHTER
- 22 SCOTT NO. 2
- 23 BRITISH MOTOWN CHART BUSTERS
- 24 LADY SOUL
- 25 HICKORY HOLLER REVISED
- 26 O. C. SMITH (CBS)
- 27 UP AND COMING
- 28 STAR Soundtrack
- 29 OLD GOLDEN THROAT Johnny Cash (CBS)
- 30 MOTOWN HITS, VOL. 6
- 31 SCOTT WALKER (Phillips)
- 32 BRITISH MOTOWN CHART BUSTERS
- 33 VARIOUS ARTISTS (Tamla Motown)
- 34 LADY SOUL
- 35 ARETHA FRANKLIN (Atlantic)
- 36 HICKORY HOLLER REVISED
- 37 O. C. SMITH (CBS)
- 38 I'M TELLING YOU NOW
- 39 YOU CAN NEVER STOP ME LOVING YOU
- 40 KENNY LYNCH (HMV)
- 41 I LIKE IT
- 42 I WONDER
- 43 SEEIN' GREEN
- 44 WISH IT WOULD RAIN
- 45 TAKES THESE CHAINS FROM MY HEART
- 46 IT'S MY PARTY
- 47 YOU DON'T HAVE TO BE A BABY TO CRY
- 48 — THE CARAVELLES (Decca)

BRITAIN'S TOP 50

- 1 FIRE
- 2 (8) The Crazy World of Arthur Brown (Track)
- 3 MONY MONY
- 4 IN SUMMER
- 5 THIS GUY'S IN LOVE
- 6 I CLOSE MY EYES AND COUNT TO TEN
- 7 I PRETEND
- 8 MRS. ROBINSON
- 9 FIRE
- 10 SAY A LITTLE PRAYER
- 11 ON THE ROAD AGAIN
- 12 YESTERDAY HAS GONE
- 13 ANGEL OF THE MORNING
- 14 ONE MORE DANCE
- 15 HUSH NOT A WORD TO MARY
- 16 HERE COMES THE JUDGE
- 17 SUNSHINE GIRL
- 18 HELP YOURSELF
- 19 LAST NIGHT IN SOHO
- 20 DO IT AGAIN
- 21 DAYS
- 22 I GOTTA GET A MESSAGE TO YOU
- 23 VOICES IN THE SKY
- 24 AMERICA
- 25 LADY WILL POWER
- 26 WHERE WILL YOU BE
- 27 VOICES IN THE SKY
- 28 ELEANOR RIGBY
- 29 HOLD ME TIGHT
- 30 I NEED YOUR LOVE SO BAD
- 31 LOVIN' THINGS
- 32 BLUE EYES
- 33 DREAM A LITTLE DREAM OF ME
- 34 C'MON MARIANNE
- 35 BEGGIN'
- 36 DREAM A LITTLE DREAM OF ME
- 37 JEZAMINE
- 38 I LIVE FOR THE SUN
- 39 I'M A MIDNIGHT MOVER
- 40 WALK ON
- 41 IMPORTANCE OF YOUR LOVE
- 42 IF YOU DON'T WANT MY LOVE
- 43 WONDERFUL WORLD
- 44 LOVIN' THINGS
- 45 BLUE EYES
- 46 DREAM A LITTLE DREAM OF ME
- 47 C'MON MARIANNE
- 48 BEGGIN'
- 49 DREAM A LITTLE DREAM OF ME
- 50 JEZAMINE

A blue dot denotes new entry.

British Bubbling Under

WOMAN WOMAN — Union Gap (C.B.S.)
 I LIVE FOR THE SUN — Vanity Fare (Page One)
 ICE IN THE SUN — Status Quo (Pye)
 I'M A MIDNIGHT MOVER — Wilson Pickett (Atlantic)
 WOMAN WOMAN — Richard Barnes (Columbia)
 LOVE GROWS — Gene Pitney (U.A.)
 SHAKE YOUR MINI — Showstoppers (Beacon).

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publications

MEMPHIS — ROCK magazine: Lewis, Cash, Haley, Perkins, Merrill Moore interview — 42 pages, 2s. 17 Wimborne Road, Birmingham, 16.

BLUES AND SOUL No. 11, August 1968. Articles, photos on Lou Johnson, Chuck Edwards, Sly and Family Stone, Maurice and Mac, Patty La Belle and Blue Belles, Ben E. King, Johnny Sayles, the 5 Dutones, Syl Johnson, McKinley Mitchell, plus all usual features. — Send P.O./cheque for 2s. 6d. to B & S, 100 Angel House, Woolmer Road, London, N.18.

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CLASSIFIEDS

Continued from page 4

PENFRIENDS at home and abroad, send S.a.e. for free details.—European Friendship Society, Burnley, 504

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FABULOUS AMERICAN female pop fans seek groovy British guys and gals for pen pals.—For further information send s.a.e. to: Pen Friend League, 191 Corporation St., Birmingham, 4.



MARK BOLAN has bought his manager Bryan Morrison a bound volume of Aubrey Beardsley drawings . . . six bottles of whisky were stolen from a sleeping security guard at last weekend's Festival . . . what does the Hawk know about Eivets Rednow? . . . Face's disc of the week: "Bring Back Those Rockabye Baby Days" by Tiny Tim . . . Beach Boys' "Do It Again" a fine old finger-poppin's platter . . . Germany's "Adam", John Christian Dee, has arrived in UK — but who and where is "Eve"? . . . doesn't Bruce Channel remind you of an overweight Paul Jones? . . . not reflected over here: America's current mania for instrumental smash hits . . . Soul City shifted four thousands copies of the Valentino's "It's All Over Now" in two days last week . . . Q31; Can you find three Beatles' titles lurking in the current Top Thirty? . . . Leo Lyons more like a cowboy than ever since Ten Years After's U.S. trip . . . Atlantic have the top 3 albums in the States at the moment: "Wheels On Fire", the Rascals', "Timepiece", and "Aretha Now" . . . the Face would like to hear from even more fans of the Geno Blundell Bendy Bum Chum Band . . . Alexander Butterfield turned down for part as James Bond in the new film — he's "Too sophisticated" . . . more and more rockers are joining the Incredible Leaping Gordins' fan club . . . the Mothers of Invention are bringing 3,000 lbs. weight of equipment to England with them when they arrive for their October tour . . . is the 9th National Jazz and Blues Festival really going to be held in the garden at Buckingham Palace? . . . Ian Anderson of Jethro Tull wears his tramp-like ankle-length overcoat "for sentimental reasons" . . .

★ ★ ★

Who is the original "pompous percy"? . . . Peter Green does a superb imitation of John Mayall singing "All Your Love" . . . the Pudding Chair Sometime excellent at last weekend's Festival . . . what was Long John Baldry wearing on his head? . . . Stuart Henry to dep for David Symonds on Radio 1 for next four weeks . . . Duster Bennett seems to gather new fans wherever he goes . . . inspired by Ten Years After last disc, new U.S. group called Portable People . . . Julie Driscoll and Brian Auger return from the South of France next Monday . . . Aretha Franklin voted 1968 First Lady Of Soul in Billboards' world of soul annual . . . Dave Clark covered Raymond Frogatt's "Callow la Vita" . . . Rascals' U.S. No. 1 hit "People Got To Be Free" to be released here next week . . . Alan Price alive and well and living on a golf course . . . Mia Farrow bubbling under U.S. Top Hundred . . . Aretha's chart entry here is flip of U.S. hit "The House That Jack Built" . . . nice to see S. & G. in Nippon charts . . . many well-known alcoholics seen drinking soft drinks Sunday afternoon at Sunbury.



SIMON AND GARFUNKEL

THE NICE: BERNSTEIN IS PEEVED

LEONARD BERNSTEIN IS NOT PLEASED WITH 'AMERICA'

BARELY does a really musical British group make its name here than it's claimed by the Americans. That seems to be a sure trend. Just take last Saturday's top line-up at the Sunbury Jazz Festival — Arthur Brown, Jeff Beck, The Nice, and Ten Years After.

What's the betting they'll probably never be seen together again on a similar bill in this country?

HEAVY COMMITMENTS

Three of them have already got heavy U.S. commitments — for Beck, Brown and Alvin Lee's Ten Years After, their current stays in Britain are apparently just a break between U.S. tours. Now they're joined by The Nice, new holders of a coveted "Underground" distinction — the Marquee Club's box-office record!

They have offers of a five-week U.S. tour this autumn, a similar one early in the New Year. If they repeat the crowd-pulling power they've shown in this country there must be the question whether America — as with Jimi Hendrix — will ever let them go!

BUTTER-FINGERED

Keith Emerson, who makes most other Hammond organ players look butter-fingered, is probably the key to America's acceptance of The Nice. On the West Coast, promoters have long apotheosized the blues guitarist as the only "real thing". Can Emerson's distinctive, classically-inspired organ playing change all that?

"I don't know, not till we've tried," he grins. "But the thing about America is that there are a lot of good people

doing nice things, and quite different things. It's so big, there's room for everything. I believe, for instance, that there are 47 key so-called 'Underground' scenes constantly encouraging new artistes — far more, I imagine, than could possibly be covered in one tour. But if they accept you, so will America."

"It's tremendously exciting. We've already made one trip to America, but a lot of things went wrong — for part of the trip Lee Jackson lost his voice through laryngitis, on other occasions we had really serious equipment problems. But we learned a lot. This time everything will be done so that our thing can be seen to best advantage."

SELLING BIG

Nonetheless, that first U.S. visit last January had some effect, it seems. The Nice's album "Thoughts of Emerlist Davjack" is selling big, and one of its tracks, "Rondo", is getting so much air play, Immediate are considering its release as a single.

This will almost certainly be so if a dispute with composer Leonard Bernstein over the group's current British chart entry, "America", is not resolved. Bernstein, it's understood, has opposed its U.S. release on the grounds that he's not happy with The Nice's startling re-arrangement of his West Side Story theme.

SURPRISE

The success of "America" in some ways took The Nice by surprise — after all, it's not every week that a seven-minute instrumental, however exciting, hits the Pop chart. But to observers of The Nice's steady progress over the last six or nine months it was surely not so.



THE NICE—Dispute with composer Leonard Bernstein.

Thanks to programmes like John Peel's "Top Gear" — he recently described them casually as "One of the world's best groups" — and the enthusiastic backing of clubs like the Marquee, The Nice have almost unnoticed become one of the biggest live draws in the country.

Now for The Nice — Keith Emerson, David O'List, Lee Jackson, and Brian "Blinky" Davidson — comes the chance to build their unique, aggressive brand of music into an international thing. They're already being described as the "Most interesting thing since Hendrix". Quite a challenge.

P.J.