

RECORD MIRROR

Largest selling colour pop
weekly newspaper.

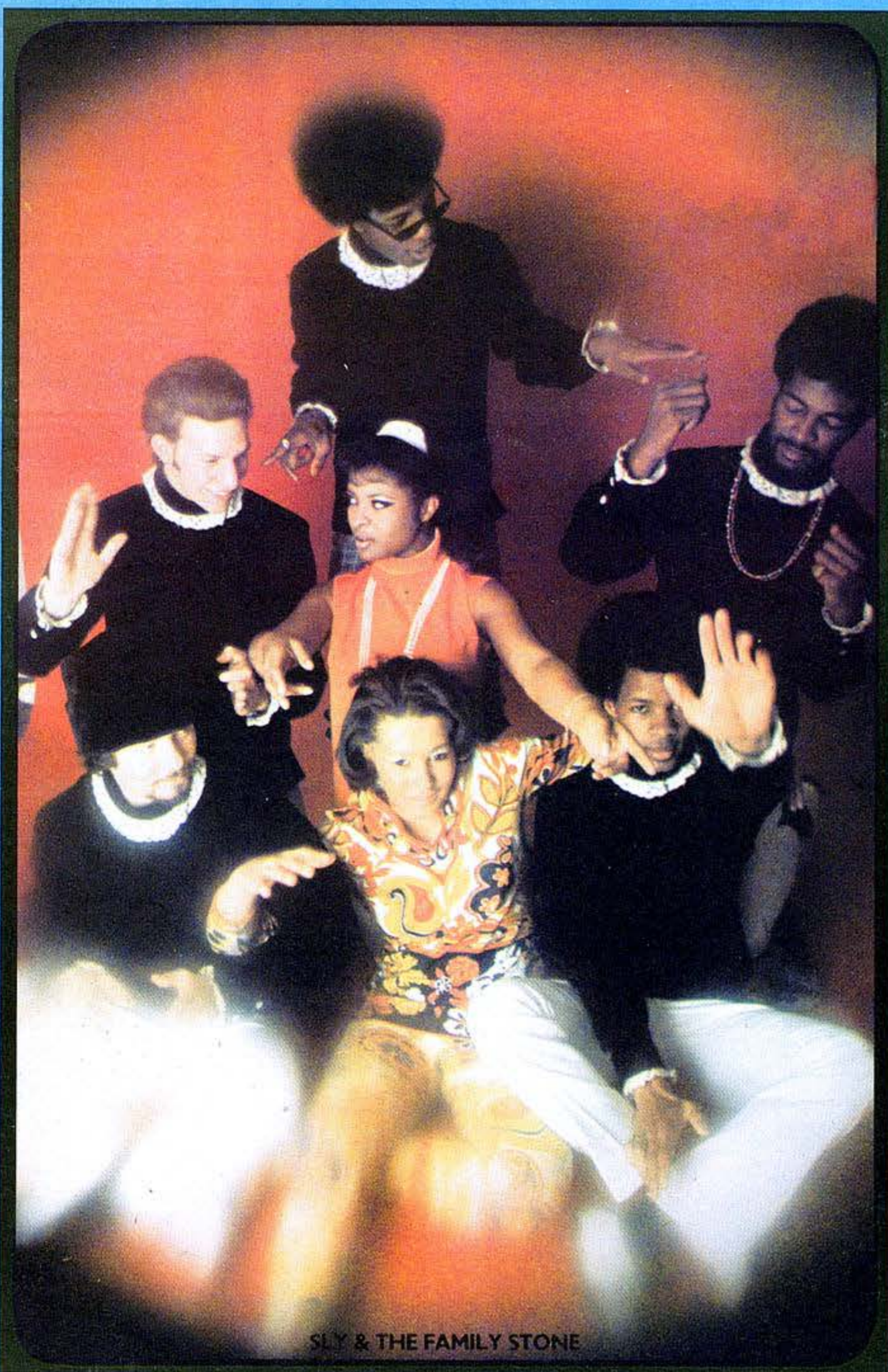
Every Thursday. Price 6d.

No. 386

Week ending August 3rd, 1968



MR. & MRS. MICKY DOLENZ



SLY & THE FAMILY STONE



RICHARD HARRIS

YOUR PAGE



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

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

ARTHUR BROWN SINGING A BALLAD?

PHIL SPECTOR

I WOULD like to inform all readers of R.M. in the U.K., U.S.A. and abroad, that an International Phil Spector Appreciation Society has been formed. No fees are charged at this moment, but it is planned that members should correspond with their fellows throughout the world. — they will be supplied with names and addresses of other members every month. U.K. readers should write to me at the address below. U.S.A. readers write to Grey Clarke 4917 Encino Terrace, Encino, California, U.S.A. 91316. Any other readers throughout the world write to either address. Your help, information, pics, ideas appreciated.—G. Abbott, 234 Costerbridge Road, Blackheath, London, S.E.3.

CUPID PERSPIRATION

WHY is it that nearly every week when watching Top Of The Pops we all have to sit through Cupid's Inspiration? It's the same every time you turn the radio on, what do you get but Cupid's Inspiration blaring out at you, I don't expect every group to be even half as fantastic as the Small Faces but having to look at that gormless lot for three minutes in enough to turn anyone green, yellow and blue. So let's have more of the Small Faces and less of Cupid's Inspiration, because I'm sure that if I was Cupid I wouldn't feel very inspired after looking at that hideous lot! — Tammy Morrell, "Fezzan", Long Lane Close, Holbury, Nr. Southampton.

ORBISON

IT was very exciting to read of Roy Orbison's cabaret triumph at the famous Bailey Club, where he seems to have broken all records. Considering he is a pop star of ten years' standing — and has been off the British scene for over a year — it is nothing short of astonishing he still commands this kind of audience reaction. He is a real pop legend, who goes from strength to strength. Now "Walk On" is in the R.M. charts let's hope the DJs will help to set it high in the charts by playing some of those requests they say they receive in such numbers. — Denise Barrett, "Hollyridge", Chessington, Surrey.

CHART CHOP

I AM somewhat amazed at the current chart success of the second-rate Jug-Band music being churned out by artists such as the Small Faces and Monkees on "Universal" and "D. W. Washburn". Does the British public fail to realise that authentic Jug-Band music is still available on a number of albums from both British and American artists? Is a past reputation and an appeal to the allegedly "trendy" 13-15 year old age group the only qualification necessary to secure a place in the charts today? —George Mindral, University of Sheffield, Union of Students, Western Bank, Sheffield.

TAMLA MEETING

ON August 3 this year the Tamla Motown Fan Clubs of Great Britain are holding a get-together for their members. This meeting goes under the title of "Motown United 1968". The get-together will be held at the Winton Hotel, London, W.2, and all fan club members are being invited, along with any friends they wish to bring with them. Many big names in the show business world have been invited, e.g. Madeline Bell, Johnny Walker, Tony Blackburn, P. P. Arnold etc. There will be dancing to Motown records, and a licensed bar is provided. "Motown United 1968" is open to all Tamla enthusiasts. Anyone wishing to join us on the big night can obtain tickets from any of the Official Tamla Motown Fan Clubs of this country (these include the Temptations, Four Tops, Marvin Gaye, Martha Reeves and The Vandellas and Jimmy Ruffin), or

from Soul City Record Shop. Entrance for non-members is 3s. 6d. and there will be dancing from 8 till 12 p.m. — Jackie and Lynne, 3 Patterdale Avenue, Orford, Warrington, Lancs.

REEVES APOLOGY

I AND many other of Jim Reeves' fans would like to know why you have not printed anything on him this week as you stated you would do so in last week's Record Mirror. It will be four years since he was killed on July 31. — G. Frediani, 7E 1 apter Street, London, S.W.1.

VAL: We apologise for obvious disappointment caused to you and other readers by the non-appearance of this article. Unfortunately in certain editions of "R.M.", due to space and layout, some editorial matter has to be cut, or omitted completely. Also, in some cases, editorial material is delayed due to postal difficulties or because people previously available for interviews or comment, have unexpected commitments to fulfill.

The article on Jim Reeves can be found this week on page seven.

POP DECLINE

POP music is in a sad state of decline these days. Too many wild, hairy, noisy groups with too little idea of how to sing, and too few really good singers making the charts. Pop concerts are fading — why? Top stars are put on the same bill as below average groups whose only aim seems to be to burst everyone's eardrums. An example was when Roy Orbison last visited Britain and had to have the Small Faces as his supporting bill. The result was half-empty theatres because genuine fans of Roy stayed away to avoid being made deaf. I saw the concert and the Small Faces made no attempt to let us hear their songs. With only a half full theatre, the screams of childish girls had little effect, yet the amplifiers were turned up so high that not one word could be heard by genuine pop lovers. This is a frequent occurrence and it is time something was done. If groups cleaned themselves up and looked and dressed smarter, then they would make better records and attract a wider audience. — Mr. R. J. Hillman, 85 Lakes Road, Erdington, Birmingham 23.

JAMES: A wider audience perhaps, but dress really affects the voice?

DEEP PURPLE

COULD you please give me any information about the Deep Purple group who record on E.M.I. — F. Braak, 26 Wallace Court, 300 Marylebone Road, London, N.W.1. VAL: Deep Purple consists of five members; Rod Evans — lead singer, Ritchie Blackmore — lead guitarist, Nicky Simper — bass guitar and vocal harmony, Jon Lord — organ and vocal and Ian Paice — drummer. The group perform quite a lot of original material penned mainly by Rod Evans and Jon Lord — aided and abetted musically by Ritchie Blackmore and Nicky Simper. Deep Purple record for E.M.I. on the Parlophone label.

SEEKERS

ALTHOUGH the Seekers were awarded some big hits by the public, they never received "fan-worship worthy of them". These are the laments of George Szepton (Letters Page w/e July 20). He went on: "Did anyone truly realise until Sunday night what an oasis of musical talent was flowering in our desert of meaningless psychedelia?" Mr. Szepton gives the impression that all singers except the Seekers are psychedelic morons who have completely swamped the pop scene, and that the Seekers are the

only group not relying on a mind-blowing light show to turn on the audience. Mr. Szepton obviously has not seen and heard the Johnny Cash Show. Johnny Cash has never had a big hit over here and receives precious little publicity. But, he packed out all the houses on his recent tour. Johnny proved himself to be the perfect showman who projects himself to his enthralled audiences and relies on no other gimmicks. His televised appearance at the London Palladium in October should convince an even wider section of the public (including I hope George Szepton) that Johnny Cash is unrivalled in the realms of civilised entertainment. This forthcoming show will illustrate how comparatively unprofessional groups like the Seekers are who depend on the Alyn Ainsworth Orchestra as a foundation for their act. — Robert Porter, 79 Southdale Road, Rock Ferry, Birkenhead, Cheshire.

GOODBYE NOTE

I AM sure I speak for a great many when I say that I shall miss the Seekers. Not only were they a wonderful musical group, but both their appearance and manners were a great example to the youth of today. Perhaps I am a "square", but you can keep your hippies and such like. To me the Seekers were always among the real "Beautiful People". — Victor C. Timmons, 8 Eaton Terrace, London, S.W.1.

SHIRELLES

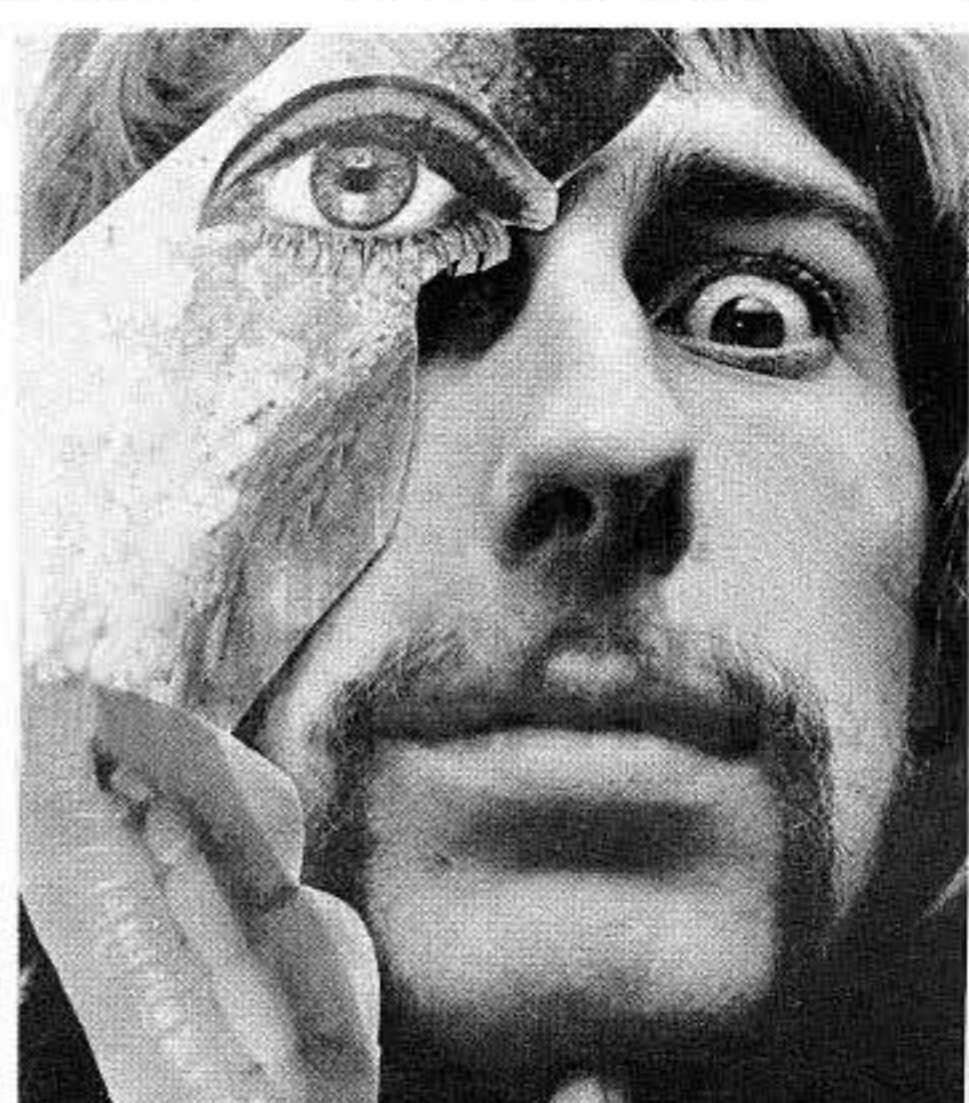
WHAT have Dusty Springfield, Cilla Black, Four Seasons, Mamas and Papas, Dave Berry, Dionne Warwick, Len Barry, Helen Shapiro, Rockin' Berries, Manfred Mann, Cliff Bennett and Susan Maughan all got in common? Well they have all covered or used Shirelles' songs — some, like Manfred Mann, Four Seasons and Mamas and Papas, scored huge hits. It is about time people gave the Shirelles the credit they deserve. What disgrace that Pye should issue so few records! They are due here this month, so come on disc-jockeys, give them a break and plug them and their records. The Shirelles are one of the few groups who have never dated, they sound as good today as they did in the days of "Tonight's the Night". If there is any justice in the world they will get the acclaim they deserve when they tour here, and maybe their new record company (Mercury) will yield an LP and a single. I live in hope! — Mr. Patrick Tossell, 6 Brockley Flats, Backwell, Near Bristol.

SPOONFUL

IT looks like one of the most creative groups is going to pass into oblivion. They started their recording career with the fantastic John Sebastian song "Do You Believe In Magic", with the beautiful "You Didn't Have To Be So Nice" following. By this time they were becoming very big in the States and the British public were becoming interested in the peculiar looking Lovin' Spoonful. "Daydream" hit the record shops and the charts, and the fickle public were acclaiming them the new trend. "Summer In The City" reached number five and from then on they have been virtually ignored. After turning out fantastic tracks like "Rain On The Roof", "Nashville Cats", "Coconut Grove" and the brilliant "Darling Be Home Soon" one of the best guitarists in America (namely Zal Yanovsky) left the group. This in my opinion was a great blow for them. However, a brilliant West Coast musician, Jerry Yester, took his place and things were fine. John Sebastian came up with some beautiful songs for their "Everything Playing" LP. I.e. "Younger Generation", "Boredom" and "Money". Now comes the biggest blow of all, the announcement that Sebastian is to quit the group. The remaining three are to record a new single "Never Comin' Back", which is not a group original, and if it is not successful the Lovin' Spoonful is to break up. This will be a great loss to the world of creative music. — Clive Hardwick, 16 Grosvenor Road, Leamington Spa, Warks.

ELVIS PRESENT

THE present I had specially made for Elvis' new daughter, Lisa Marie, is now finished and engraved. If anyone else wishes to contribute, please let me have money, s.a.s. and a letter to Elvis and Priscilla. You do not have to be a member of the club (see classified advertisements). It would be helpful if you could let me have the money within a fortnight of this letter being published. — Jeannette Baxter, Elvis Fans For Charity League, 130 Chediston Street, Habsworth, Suffolk.



ARTHUR BROWN — a ballad singer?

In brief . . .

Miss Pat Morrissey, 68 Dane Road, Luton, Beds.—If anyone has a copy of the Merseys' "Sorrow", which has now been deleted, could they please write to me at the above address. I will pay today's price for it.

Pat Kirkland, 52 Cressa Park, Barlaston, Stoke-on-Trent.—Please could any reader help me to get information on a group "High Tension". They performed at a dance here, and they are great, with numbers like "Morning Dew", "See Saw" and also a better version of "Everlasting Love", which they did entirely on their own. Also if anyone has special information on the lead singer who was absolutely wonderful and also on the bass player, I hope I'm not asking too much.

L. Day, 5 Diana Road, Walthamstow, London, E.17.—I am in desperate need of a copy of "Devils Grip" by the Crazy World of Arthur Brown. Has any reader got a copy they do not want. Almost any price paid.

Dennis Woodcock, 7 Sand Road, Galgorm, Ballymena, Co. Antrim.—I am anxious to obtain singles, EP's and LP's by Nancy Sinatra, and I would be grateful if any of your readers could help me. I will pay about half price for each record. All offers answered.

George Morton, 47 Wallace Crescent, Pleau by Sterling, Scotland.—I am a member of the Big Boss Man International Elvis Fan Club. We are holding a "Proud of Presley" month in September and I would be pleased if any fan wishing to help with this venture could contact me or the club president Wendy Murton, 53 Lynwood Crescent, Woodlesford near Leeds, Yorks., for details. Please enclose a S.A.s.

from NEW YORK

the HAWK REPORT

JEFF BECK, currently enjoying himself in America, where he's attracting good crowds and a fine reaction, has been unburdening himself about Britain. He is, in fact, decidedly anxious to return to his native shores. "Nothing is happening there," he says. In America he finds there is room for both new and creative talent—unlike England where he claims the current radio situation stifles any breakthrough of new groups or singers. "When the pirate stations were forced out it finished a very good scene. With what we play and what we want to play we can't get any airplay at all. Nobody is really interested . . . It's all too much middle-of-the-road music and this is also having an effect on live appearances. Nobody really turns out to see groups any more in England . . . or if they do they just go to see their favourite group on a concert bill. "So they are either indifferent or downright rude until their favourites come along. In America people listen to everything—they seem genuinely interested." Jeff feels this way, of course, because his group came over as virtual unknowns at a time when the scene towards British groups was very down. But the audiences listened and applauded. But what about Jeff's British hit single, "Love Is Blue". "Drive!" says Jeff. "Nothing I've recorded is halfway in describing what I can do." Aretha Franklin was decidedly unhappy about details in her front cover story in Time magazine. She is thinking of suing

Dionne Warwick is expecting her first baby in March next year. She intends to work until January and then take things easy. Animals Vic Briggs and Denny McCullough have split with the group. It happened after their concert at San Antonio in Texas this week. McCullough is quitting because he has been ordered to do so by his doctor—touring strains again. Briggs is leaving because he says he is playing "below his potential". Vic wants to concentrate on arranging and "working for films". Douglas International, a record and book firm, are considering putting out a show for American colleges built around the work of comedian and current underground favourite, Lenny Bruce. It will be a mixed media show but just how they are going to do it, they are keeping to themselves. The Beatles' film "Magical Mystery Tour" which wasn't shown on American TV (because the networks were scared after reading the British critics) is now an underground movie and received its first showing this week in a cinema in Greenwich Village. Bobbie Gentry has just purchased . . . a basketball team! The "Billie Joe" lady has put up 50,000 dollars along with fellow singers Ed Ames, and Andy Williams, plus composer Henry Mancini and actor Tony Curtis to buy the Phoenix Sums. Bobbie's new single sounds interesting—"Casket Vignette", all about a coffin salesman who makes the wrong remarks to a bereaved fiancée. Oh well!

A MISTAKE TOOK ROY TO ROCK...

THE Man In Black, alias Roy Orbison, sat in his hotel suite, sipping tea, smoking king-size cigarettes. Black boots, black trousers, black shirt, black glasses, black hair — but in a far from black mood. For Orbie, alias Big O, things are happening...

He had a spell in the chart doldrums. Nobody can explain this for he certainly didn't lower the standards of his records. But now "Walk On" is making the charts. And Roy is breaking new ground in cabaret — a sell-out spell at the Cabaret Club, Batley, and later top-spot Talk Of The Town in London.

And a film. "The Fastest Guitar Alive" was his first and the critics didn't exactly rave about it. Says Roy: "Be that as it may, it made money. But you know the problems about being a pop artiste and then making a first film. You are judged by how you shape in comparison with other singers who've made quite a bag of movies. But I saw the first Sinatra acting appearance — and the first Crosby. I saw the first Presley movie... but I must own that HE has not really developed in the terms of the films he makes.

"Elvis, for me, is an all-time great. I wouldn't put him down in any way. This business owes such a lot to him. But I sometimes wish he'd stick out for some progress in his movies. You don't HAVE to sing all the time in a film, specially when you've built experience as an actor. Maybe my next film, which I think will be in a modern setting, will just have one song — over the credits.

"Acting is not so difficult as people make out, specially for films. I believe you could take most pop stars and make them act...

"Come to that, you could do the same with most journalists, I guess. They are used to talking in public, to making points — most of them could be moulded to making a movie."

We talked, as a follow-up to Record Mirror's recent series

on "Roy's Rock Story", about the early days. About the network of country music stations down south round Nashville, the emergence of Elvis and the "rhythm groups", as Roy calls them. Roy was sold on country music but moved over to the "rock side" through what was virtually a mistake...

"What happened was this. It was New Year's Eve and my group were playing the set which covered midnight. Now the promoters wanted something really lively to fill the last few minutes up to midnight and the arrival of the New Year, 1955. So we did 'Shake, Rattle And Roll', by request. Trouble was the clocks were wrong and we had to stretch this number out for 12 whole minutes! And I got to like it — mind you, rhythm and blues and rock and roll was really foreign to me. But I suddenly realised that we did have rhythm.

"So I took the fork towards beat music instead of towards the pure Country music. Elvis had moved white entertainers into a field previously run by the coloured folk. It was a matter of adaptation... I don't know, call it rock-a-Billy, but not really a fair term because it was a white man's concept of a black man's R & B. It started a revolution in music, notably on radio.

"And Elvis was the first with the most. There was a hunger for his kind of music, but the folk who were hungry didn't KNOW at first what that hunger was for. I believe this is true now. People want something new but they don't know what. When it comes along they will recognise it.

"As for me, I've been writing my own material since 1954. But early on, I guess my songs were virtually satirical. I was trying to write in a style which till then had been foreign to me.

"My song 'Down The Line' threw in all the expressions that I could think of that applied to this kind of music — and then I gave it a beat. You have to emulate at first, then you slowly develop your own style of music, within the general structure.

"Now I'm working a lot in the cabaret world. I regard myself as a record artiste and therefore I try to re-create what I've done on disc. I don't dance on stage, though I believe I could be a good dancer. I don't go in for a lot of talk, 'cept to tell the folk how happy I am to be there with them. Really I only sing to people who want to hear me. I sing my hits and I'm thankful that there are enough to fill up an act.

"But though cabaret is new to me in Britain, I've done our own form of cabaret back home. We call it honky-tonk and it's very good grounding, believe me.

"Music really has come on a lot since those early days in



ROY ORBISON—The man in black.

Nashville, when it all started on a 50,000-watt station, WSM."

And Roy has gone a long way with it. His home is in Hendersonville, Tennessee, where he has the usual status symbol of a swimming-pool. Except that Roy's status rating soars upwards when one learns that it is actually situated in his lounge! He's still mad about motor-cycles... and even madder about cars. His estimate is that he now owns 20 cars, ranging from "veterans" to the very latest.

Should he ever decide to stop singing, which is most unlikely, his offspring Roy (ten), Anthony (six), Wesley (three), are already making private plans to take over.

Big O remains one of the few genuine trendsetters in the development of pop music. AND one of the most genuine guys in it.

PETER JONES

THE 4 SEASONS

JUST OUT—
THIS FANTASTIC
NEW SINGLE
**SATURDAY'S
FATHER**

BF1685



Listen to their
chart-topping
LP's

Lookin' Back
SBL7752 S BL7752 M

2nd Vault of
Golden Hits
SBL7751 S BL7751 M

Gold Vault of Hits
BL7719

Working My Way
Back to You
BL7699

Also available
on Musicassette



"MY PARENTS DIDN'T LIKE ME PLAYING IN SOHO..."

THE LEGENDARY RAY DAVIES TALKS TO LON GODDARD

"I FEEL The Kinks don't have a 'position' in the pop world today," said Ray Davies in between recording sessions at Pye records. "Our status as musicians is really important to us alone. If we stand the commercial aspects aside, we have only our artistic integrity at stake and I put a high value on that.

"I still have a lot of faith in our latest single 'Days'. If we like a record and like making it, it becomes a successful venture. After it's finished, we're very proud of it—but we never pretended to know anything about the sales or promotional side of music. Each disc is a separate chapter and has its distinct needs, so we cannot look at it as another segment in a chain of anything. Some releases are slow, and perhaps this is one of them. At any rate, I don't think our image or position is altered by its moderate progress in the charts. What is a pity is the chart requirement for getting on a television programme. I don't want to push myself into writing faster and churning out single after single so we can remain in the public eye, via T.V., radio and the charts. There are large gaps between our records because we like to take time to concentrate and to do other things we enjoy.

"A good example of what publicity can do to a group's outlook is our status in America. When we went over during the period of 'Tired Of Waiting', we went as a product of the record instead of the other way round, as it should be. There were then financial and promotional disputes resulting in a three-year ban for us. We're now due to

make what could be called a 'comeback', yet we've never really been away. A long absence of records leaves the public free to conjure up all sorts of ideas as to where we've been. What it really means is starting all over again. And it might be difficult since our styles have transcended to such a degree since then. It all comes down to the ultimate thing being the production of records. I begin to dislike "putting out a record" because of the connotations it has attracted."

I asked if Ray had trouble getting away to write. "My writing is slowed down by a lot of things; mainly commercialism. I like to get away and find solitude, but it's not mandatory. I suppose I could get a song down now, during this interview if I felt like it. Sometimes I have trouble relating what I want done to a song. It's not that the group is slow, but my difficulty in explaining songs I've written causes a good amount of delay. I want to write many songs and that is my main concern between actual releases."

Tell me, Ray, do you entertain any regrets about having given up college and drama work to get into music? Did anyone ever advise you against it in the early days?

"There are a few things I miss, but I was knocked out with writing the first time I tried it. I think now it has taken the place of all that I used to need. I was a little scared when I made the break into pop, so I tried not to think about it and took the plunge. Now I find I was right. Too many young people are not even aware that they're not doing what they want to do.

"As for advice, only my family; and they just didn't like me playing in Soho."



A RARE TALENT UNLEASHED!

TO some extent, this is the age of ballad singers, this is. And equally it is the age when everybody is looking for a NEW ballad singer. Pye Records have looked and they've found Alexander Butterfield, a tall, dark and good-looking ballad singer.

What's more they are standing by to give Mr. Butterfield one of their biggest-ever promotional campaigns. Alexander and I are old mates and I can vouch for his abilities to live up to all the bally-hoo. He is a professional... oops! I only hope that fact won't put off would-be buyers.

His history includes appearing at Las Vegas where top comedian Joey Bishop introduced Alexander from the stage and said: "This boy, all the way from England, has everything it needs to become a big star." In fact, Alexander was then sitting in the company of Judy Garland and sundry other big names—and they applauded the tribute.

Now he launches himself here on "Just Till Tomorrow", a song tailored for him by the Macaulay-McLeod team. At one stage during the session, Alexander raised his hand to the entire orchestra and intimated they should stop playing. He then said to A and R man Tony Macaulay: "A Scotch on the rocks, if you please... purely to help clear my throat of course!"

Which seems to me a pretty good way for a professional to operate.

Alexander's background is of solid work, solid performance — and that oft-forgotten hope that one day precisely the right song will come along. Okay, this first disc may NOT be the one to make it big, but those attending a recent reception in Alexander's honour will testify to his ability to pulverise painlessly the birds who came along to eye the newcomer to pop balladeering.

He also created a good

impression among the producers at the same reception—and was immediately lined up for a string of radio and television dates.

Before that same reception, Alexander travelled to London from Wales and was presented with a live six-foot-long leopard by office girls at an advertising agency... it came over from the American branch of the agency. Named "Ayer", the beastie was a complete surprise to Alexander. Alas Alexander's West End flat is a bit on the small side to house a beast of the jungle.

Anyway, later on still, the leopard scratched Alexander's leg while being strolled through Mount Street. The clawing did surprisingly little damage but it was a pointer against making a leopard into a household cat.

For the next month or so, Alexander will be staying in London for promotional dates over the single. Then, next month, he will be visiting most European countries for more TV and radio—coinciding with the disc's release in those parts.

Pye Records' chief Louis



ALEXANDER BUTTERFIELD

Benjamin is confident that the label has unearthed a rare talent. Certainly the general climate of pop music is dead right for encouraging ballad singers—following a rather lengthy spell in the doldrums for gentlemen of this ilk.

Personally I hope Alexander makes it first time out. Certainly if you live in London you'll surely get to know his face — there's a massive poster campaign starting to herald his arrival on the scene.

As for hearing his voice and debut disc: well, that's partly up to dee-jays and producers. And partly up to you—why not nip in to your friendly disc-depot and ask for a spin. Like now! P. J.

ODETTA BEGAN IN CLASSICAL SINGING...

ONE of the worst upsets for a singer is to catch a cold. This is exactly what happened to Odetta last week.

Odetta was in England for the Cambridge Blues Festival last weekend. Apart from the work bit, she was also having a well earned rest. Odetta must be one of the busiest and most travelled artistes around. Since April she has appeared in Israel, Stockholm, Gothenburg, Uppsala Sweden, Frankfurt, Vienna, Munich, Oslo and Copenhagen. "I really get exhausted with all this working and there is a standing joke between manager Ed West and myself. He tells me 'You can have your two day's holiday next year.' Ironically when he says that it is usually true. After England I go to the continent then return to the States to record and do concerts. I hope to come back to England for a concert tour some time between October and December when I do another European tour.

Although Odetta is internationally known as a folk singer this was not her original intention. "I began by being a student of classical singing in Los Angeles. This interest started when I was ten years old and I became seriously involved when I was thirteen. Even though I've been singing folk music professionally for sixteen years I haven't given up my interest in classical singing. When I was training to be a singer I took up guitar as a hobby and gradually my hobby took me away from my work. I love singing and would



like more time to work on scales and things.

"I really made my name on the Harry Belafonte T.V. show about six years ago. But before that I was playing the college campus scene and folk concerts, so it wasn't an overnight success.

"In my act I use some spirituals and blues but my main thing is specialisation of work songs. Human beings spend a lot of their time involved with emotional things and this is what I portray in my songs. However the abstract also plays a part and I sing about this as well, in the form of 'Strawberry Fields Forever'."

From performing her songs in small clubs in Los Angeles to becoming an international celebrity is a big jump. However, Odetta achieved this by hard work coupled with her inborn artistry.

IAN MIDDLETON

HERE COME THE Flirtations



THE FLIRTATIONS — Aural and visual delight

ON March 3 this year, three girls arrived in Britain from America — The Flirtations. Viola Billups from Alabama with sisters Earnestine and Shirley Pearce from South Carolina and decided to try their luck here. Although they received good notices in the States they did not have a hit record. Explains Vie: "The trouble at the time was that everyone's attention was on the Tamla and Atlantic labels, and we couldn't break through. In the States there are thousands of girl groups so when we had a chance of coming to England we jumped at it. When we arrived, we had six gigs lined up in the North of England and Wales, with the Trend. The act went over well and we were brought to the attention of Barry Class who is now our manager." From this association Decca were made aware of the girls and recently released their recording of "Someone Out There".

"We have two acts", said Vie "one for the discotheques, which is essentially soul music

and a different one for cabaret. In the discotheques we do numbers like "Satisfaction" and "Hold On I'm Coming", but for our cabaret act we use numbers like "The Shadow of Your Smile" and "Yesterdays". We really love working in England as the audiences really let you know how they feel about your act. In the States they pretend to like you even if they don't. We like to know exactly the audience reaction, that's why it's a pleasure to work here."

Their act is both an aural and visual delight. The three girls are real lookers and have a fantastic amount of sex-appeal going for them. Vie commented: "We make all our own dresses and change our act every month so that we don't get stale. At the moment we don't have a regular backing group although The Goodtime Band who are very good have worked with us. What we are looking for is a group with a fine lead guitarist. Someone who plays in the Steve Cropper bag."

IAN MIDDLETON

WE DID 'UNIVERSAL' IN 30 MINUTES!

**STEVE MARRIOTT
TALKS TO RMs
DEREK BOLTWOOD**

TIME for breakfast at the Marriott household with the sun shining down and the Faces and a dozen house guests and half a dozen assorted dogs all grooving in the garden and eating bacon and eggs. Thus, in an ancient mansion in the deepest depths of Buckinghamshire the Small Faces' "Universal" was born. Within half an hour of sitting out in the five acre garden, the song had been written and recorded.

"We had the idea for the song," explained Steve, "but we wrote it and recorded the vocal within the space of about thirty minutes. The vocal track on the record is actually the one we recorded in the garden that morning — we tried it again in the studio when it came to making the disc, but it just didn't sound right. It wasn't as spontaneous — and of course we didn't have the dogs barking, and they're really an important part of the record. My voice is far more natural on that first recording than on any of the studio tracks as well.

"People keep saying that 'Universal' is a send up of Dylan, or the one man band, or anything in fact — they don't seem to realise that it's a serious record. Which proves that they don't really listen to it, because if they did they'd understand what it's all about. It's about getting up in the morning and going outside and saying hello to the Universe. And it greets you—like the line 'Goodmorning Steve, you won't believe me today'. It's very simple really—but it's far from being a send-up. 'Lazy Sunday' was, and I suppose a lot of people think this one must be because of our last

record — but it's nothing like it in fact. It was incredible when we recorded it because there were so many people there, and all these dogs rushing around and barking. Anyway we got a finished tape out of it, and all we had to do was add backings and things.

"I think it's best to get things done quickly, and spontaneously, like that. Groups who say that it's taken them nine months to record a number are really wasting their time — I'm sure if they tried they could get it done in half the time — and probably get a better result as well. You can work on a number for ages — you know, writing and getting ideas and things. But when you're actually recording it, I think it's good to work to a deadline. Like our album, "Nutmeg" — we had the idea for that for a year, but when it came to putting the tracks down we set ourselves a deadline and kept to it. Every day we'd work on it, and things would get better — but it wasn't until the very last day that everything fell into place, like a jigsaw puzzle. Previously we couldn't quite get it together, but on the last day we recorded it in one go, and it worked. But I'm sure that if we didn't have a deadline, we'd have gone on recording and never really have got anywhere.

HOUSE IN THE COUNTRY

"Ronnie and I have moved out into this great house out in Buckinghamshire — right in the country, with a five acre garden and a wood in the grounds. I could never live in London again — the atmosphere is so different. We do a lot of work there, but it doesn't seem like work — there's nothing else to do. There are no distractions or anything — I just find myself writing very naturally without having to force myself to work. We hope to be getting a new place in the country in the near future, and then perhaps we can start to record there. Perhaps build a studio or something.

"We've been making this film for Top of the Pops at the place in Buckinghamshire. It's just us and the dogs and everybody just doing things in the garden of this house — and the guy who's made the film shot a lot of pictures of everything. There wasn't a real story — but by cutting the film afterwards and putting different sequences together, we can put a story to it. At the moment there are about five different story-lines that we can use by putting together different parts of the film.

RECORDED IN GARDEN

"It's a great way of doing it — it's not professional filming perhaps. Well, not in the way it was made — there are no clapper boys running around shouting "Scene one, Take seventy" or anything like that. But what does it matter if we didn't film it in the traditional, professional manner? As long as the result is good. It's like it doesn't matter that we recorded part of our new single on a tape recorder in the garden, because the result is good. I don't like the idea of doing things in the straight professional way that's always been accepted just because that's the "right" way. It's too restrictive — you're always bound by show-business traditions.

"There are a lot of people all over the world who are doing great things in filming, recording, acting and so on — and they're doing things in their own way, not in the "show-business tradition". And what's good is that they're now being accepted. The barriers are gradually being broken down, and a lot of groovy people with groovy ideas are making a name for themselves. When all these people start working together and swapping ideas, I think it'll be a very good scene once more."



STEVE MARRIOTT

"The Universal" says Steve is really a serious song. All those who accused him of sending up Dylan or trying to copy the Byrds, repent!

SUE NICHOLLS: 'I'M TERRIBLY SELF-CRITICAL'

"YOU know each time I hear my record I feel like recording the song again. There are one or two things in my performance which I feel could be improved upon. The trouble with me is that I am terribly self-critical and also I'm a perfectionist." Thus spoke Sue Nicholls who must surely be the surprise in today's charts. I asked Sue if she was surprised that "Where Will You Be" turned out to be such a hit record. Her answer was this — "Yes I was. In spite of the fact that I had received many, many letters from viewers saying how much they liked the song, I never even dreamt my record would get so high in the charts."

However, if one digs in to her character her success does not seem so surprising. As she says herself — "Where Will You Be" was specially written by Tony Hatch and his wife Jackie Trent for the "Crossroads" series. The scene was a night-club one in which I appeared. After the show went on the air many people rang in to ask if I had recorded the song. The response was so great that it was decided I should record the number. I've had singing lessons as well as having acting tuition. In fact when I was at R.A.D.A. learning the acting bit, I also sang in reviews. I did things like "Salad Days" but did not get in to any of the big shows."

"I've always been interested in music. When I was younger I was influenced by my father's mother. She owned a pub which put on many music hall acts, and I used to sing along with them. I also loved playing music and records. Ever since I was a child I've loved pantomime. In fact pantomime I really love and although fellers are now becoming principal boys this is one thing I'd like to be! Another thing I want to do is cabaret. This is something that is being worked on at the moment. Unfortunately I don't know when this will happen because I am kept so busy with "Crossroads".

Sue admitted that she did not think that her record would have been such a hit had it not been for her appearing in "Crossroads". Due to her acting commitments, Sue



SUE NICHOLLS — once sang in reviews

is obviously a very busy girl. It must be a bit of a hardship for her as a pop singer to be immersed so much in acting, or vice versa.

"It's a shame that I have not been able to do as many personal appearances as I would like. "Crossroads" keeps me very busy and so far I've only been able to appear on "Top of the Pops" and "The Tony Blackburn Show".

One of the normal questions to ask a member of the entertainment business is "Who are your main influences and favourite singers?" Being true to the cause those were my very questions. Sue replied, "I suppose my main influences and favourite singers are Vicki Carr, Sarah Vaughan, Dionne Warwick, the Supremes, Cilla Black and Lulu. Ideally the type of number I would like to sing is something between Dusty Springfield and Aretha Franklin. I would like to sing more beatier songs than "Where Will You Be", so that my voice would come over stronger." Mention of the Supremes in her list of favourite singers prompted me to ask if she would like to sing with a group. "No, I don't think that is really for me — I much prefer to sing solo. As I've said before I would like to do musicals. That way I would keep both sides of me happy." If Sue does this then the T.V. and pop public are going to be kept happy too.

IAN MIDDLETON



One of the most unusual vocal on a single called "Smile If You Can". There's the rather exper

Great new sound

**THE
IVOR RAYMONDE
ORCHESTRA
AND CHORUS**

We can fly
F 12819

DECCA

(From Decca L.P. It's lovely up here' LK/SKL 4944)

**THE LONDON
BALALAIKA
ENSEMBLE**

Kalinka
DM 203

DERAM

(From D.S.S. Album
The London Balalaika Ensemble' DML/SML 712)

**ROO
WILLI**

The Imposs
H.L.R.

LOV

From: Man o



arrangements in a long while is "I Want To", on the Parlophone label. The experienced voice of Tim Andrews,

who has made records on his own account—and the stratospheric soarings of Paul Korda, who has made records on his own... but as a producer!

A LETTER TO GENTLEMAN JIM ...



ON JULY 31, Jim Reeves—Gentleman Jim to countless admirers—died in a terrible air crash. That was four years ago, and each anniversary brings its own pile of tributes to the country star who dominated the pop charts alas! largely after his death.

Here is one from Maureen Marsh, of Southampton. "A Stranger's Just A Friend" the song goes... but to me Jim was certainly no stranger. A friend? Yes, through his records.

I felt as though I had always known him and when he was taken from us, so tragically, it was like losing a brother. Tears found their only consolation in the knowledge that though our Jim had departed, we the fans were left with a wonderful heritage of masterpieces to be released—and, indeed, a fine selection already in our possession.

Songs that were sung from a big, warm heart — songs that would equally find a place in the hearts of many people, whether rich or poor, lost or lonely, young or old. They could find comfort in a style that is rich in sincerity, irresistible in charm and delivered with such warmth as to reveal the character deep within.

That is why Jim Reeves was internationally famous, loved and respected. I cannot help loving every song, from the real earthy and country "My Rambling Heart" to the soft and sentimental "I Won't Forget You".

I was not blessed with the enviable chance of meeting my idol—words cannot say what this would have meant to me, but then millions did not. So when the film that was left to us came out, it was certainly most welcome. A chance to see our Jim in action... the story-line I never did find out! But

Jim was perfect and just as I'd expected him to be.

Thank you Jim, for songs that bring untold pleasures. For friends whom I met through your clubs and for a husband who is also a fan. We were proud to name our baby son James Travis, so that we may thank—and remember.

Over now to RM's Peter Jones who writes: I DID meet Jim. His visit was for American bases and various private-type clubs—and for personal appearances in Ireland. We talked in the sticky-hot atmosphere of the Astor Club in London and he explained that he would not do television or concerts unless he was allowed to use his Blue Grass Boys on stage. He said: "They are an integral part of my act. I see my performances as a team effort and if the Musicians' Union will not accept the boys, then they cannot accept me."

He talked, too, over more than a few glasses of best Bourbon fire-water, of his film "Kimberley Jim"—and how he hoped it would launch him into the movie world on a big scale. "But always I want to sing", said he.

Later I talked to him on the Transatlantic phone—about his records, his family scene, his ambitions. He wrote me a hand-written letter after that call, thanking me for "taking time out to talk to me". Before that letter arrived, he was dead.

Musically he narrowed the gap between country music and pop. He created a whole new area of C and W appreciation. He sold millions of records. Whether he turned his back on pure country music is purely by the way. He became a giant of American pop—and a legend in his life-time.

Come to that he remains a legend in death. P.J.

1968 R&B SURVEY Pt. 1

TIME again for our annual R. and B. chart survey. This chart is compiled weekly from specialist dealer returns around the country. The survey is compiled every year on the half-year in accordance with the inauguration of the chart in July, 1965.

Perhaps the most amazing feature of this year's survey was the walkaway success of Otis Redding in both the singles and album charts—a fitting tribute to one of the greatest soul singers we shall ever hear. His untimely death ignited a buying spree that saw no less than half our album chart occupied by his records for many weeks afterwards.

One doubts if his points' score of 757 for albums will ever be beaten—it's more than double his winning total for 1966-67. The testament he left in his music will remain with us for always.

Taking a closer look at this year's top singles artists' table, Aretha Franklin has made a tremendous leap from 25 to second position. Seven of her records entered the singles' chart this year, the biggest being "Respect" (perhaps a prophetic tribute to Otis, it being his composition). Like her others it sold a million in the U.S.A. Aretha seems destined for greater honours next year, and can only emulate herself in being the most successful female R. and B. singer to date.

Four Tamla Motown acts appear in the Top Ten of the artists' table. So it is no wonder that Tamla is our top singles label of the year, taking the title from Atlantic. Their total of 3,013 points was achieved from 44 titles performed by 18 artistes. The Tops were highest placed of these at third spot; Diana Ross and The Supremes came fourth; Stevie Wonder back up to sixth; the ever-consistent Temptations down a place to eight.

Sam and Dave and Carla Thomas are the other Stax label artistes in the Top Ten, finishing fifth and ninth respectively. Carla's success was primarily due to her hits with Otis. Their soul duet, "Tramp", of course, topped our chart last August. Despite her obvious and wonderful talent, one feels that she is unlikely to maintain her position next year. Sam and Dave topped the chart for eight weeks with "Soul Man", but now have returned to the Atlantic label in a deal whereby the entire Stax company was sold to Paramount in the States, though still under the same management.

Arthur Conley is the other Atlantic artiste in the Top Ten, going up two places, and Brenton Wood is the only outsider, at number seven. His 324 points tally was mainly due to "Gimme Little Sign", which is the year's most popular R. and B. single—according to our points system on the R. and B. chart.

Going down the best-selling artistes' table, old favourites are still there—Wilson Pickett, Smokey Robinson and the Miracles, Gladys Knight and The Pips, Eddie Floyd, Marvin Gaye, Willie Mitchell—and a surprise move upwards by Willie Mitchell. Wonderful to see Jackie Wilson going up—"Higher And Higher" must rate as one of the all-time R. and B. classics, Jimmy Ruffin drops badly with no really outstanding releases. Both Lee Dorsey and Billy Stewart vanish. And the Drifters and Little Richard.

The one-hit wonders include Darrell Banks, Roscoe Robinson, The Skatalites, Robert Parker, Lorraine Ellison, Bobby Hebb. And we must wait and see about the newcomers, like the Showstoppers, The Barkays, Oscar Toney Jr., Clarence Carter. Newcomer is Etta James, with two great discotheque sounds on "Tell Mama" and "Security". Look out for Erma Franklin, sister of Aretha.

And while artistes scored this year: The Young Rascals, Vanilla Fudge, Box Tops, Reperata And The Delrons. British groups with coloured artistes scored

via the Foundations and the Equals—but scored with only one song, perhaps signifying that it was the song and not the group that had the R. and B. flavour.

James Brown dropped but even so is becoming bigger in America. Perhaps it is because he is acclaimed as a spokesman for the Negro people, but many of his massive hits there flopped here. Jimi Hendrix is disintegrating as quickly as he arrived, now that his true colours show to be away from R. and B.

Ska has been represented—and ska and rock-steady are now an established part of the R. and B. scene in Britain. Though there are many who will argue it's right to be classed as R. and B., but dealers insist on including it in the returns.

Last year's tips for success, James Carr and Howard Tate, remain disappointing. Mable John and Solomon Burke were miserably featured this week as was Shorty Long who surely is one of the most renowned up-and-coming artistes.

KEITH YERSON

Here's a list of placings:

Position	Last Title	Artist(s)	Current Label	Number of records in Chart
1	1	Otis Redding	Stax	961
2	2	Aretha Franklin	Atlantic	678
3	3	The Four Tops	Tamla Motown	527
4	4	Diana Ross & The Supremes	Tamla Motown	483
5	5	Sam & Dave	Atlantic	474
6	6	Stevie Wonder	Tamla Motown	374
7	7	Brenton Wood	Liberty	362
8	8	The Temptations	Tamla Motown	320
9	9	Carla Thomas	Stax	325
10	10	Arthur Conley	Atlantic	323
11	11	Wilson Pickett	Atlantic	323
12	12	Smokey Robinson & The Miracles	Tamla Motown	273
13	13	Etta James	Chess	267
14	14	The Showstoppers	Beacon	266
15	15	Gladys Knight & The Pips	Tamla Motown	258
16	16	Eddie Floyd	Stax	250
17	17	The Ethiopians	Rio	197
18	18	Marvin Gaye (139 pts. with 27)	Tamla Motown	199
19	19	Clarence Carter	Atlantic	179
20	20	Felice Taylor	President	171
21	21	Deonance Decker	Pyramid	168
22	22	The Bar-Kays	Stax	162
23	23	Jackie Wilson	M.C.A.	153
24	24	William Bell	Stax	153
25	25	Willie Mitchell	London	149
26	26	Erma Franklin	London	143
27	27	Tammi Terrell (all with 15)	Tamla Motown	129
28	28	Oscar Toney Junior	Bell	130
29	29	Gene Chandler	Soul City	123
30	30	Martha Reeves & The Vandellas	Tamla Motown	121
31	31	James Brown & The All Stars	Tamla Motown	120
32	32	The Young Rascals	Atlantic	106
33	33	The Maytals	Pyramid	100
34	34	O. C. Smith	C.B.S.	100
35	35	The Vanells Fudge	Atlantic	92
36	36	The Miracles	Tamla Motown	92
37	37	Maurice & Mac	Chess	89
38	38	King Curtis	Atlantic	86
39	39	The Mohawks	Pama	82
40	40	Jackie McLean	Cosmo	82
41	41	Booker T & The M.G.'s	Stax	81
42	42	John Roberts	Bell	80
43	43	The Soul Agents	Sue	75
44	44	Willie Robert	Cosmo	71
45	45	The Foundations	Pye	68
46	46	Norma Franzer	Cosmo	63
47	47	Joe Tex	Atlantic	62
48	48	Albert King	Stax	61
49	49	The Miracles	Utu	61
50	50	Rufus Thomas	Stax	58
51	51	Moses & Joshua Dillard	Bell	56
52	52	Robert Knight	Monument	57
53	53	Jimmy Ruffin	Tamla Motown	56
54	54	Derek Morgan	Pyramid	55
55	55	Chuck Wood	Bis T	55
56	56	Diome Warwick	Pye International	55
57	57	Willie Parker	President	49
58	58	Inez & Charlie Foxx	Direction	47
59	59	Stranger Cole	Amalgamated	43

Records from DECCA group records

GER
MIAMS
Possible Dream
HLU 10214

WILLIE MITCHELL
Prayer Meetin'
HLU 10215

BILL BLACK'S COMBO
Turn on your love light
HLU 10216



45 rpm records

The Decca Record Company Limited Decca House Albert Embankment London SE 1

To be continued

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

JOAN BAEZ: "The Best Of..." (Eros Stereo 8675). OF course it all depends on what you regard as being the "best" of this front-running folk stylist. Joan had a hand, at least, in the writing of all ten tracks...

BRENDA LEE: "The Good Life" - A Taste Of Honey; The Good Life; Flowers On The Wall; The Shadow Of Your Smile; Remember When; Softly As I Leave You; Bye Bye Blues; Make The World Go Awey; September In The Rain; Rusty Bells; What A Difference A Day Made; Yesterday (MCA Stereo MUPS 322).

SO Brenda has lost that hit parade touch! So what! Here she is with Boots Randolph and Floyd Cramer and Bob Moore and lots of others from the good old days when Brenda was accepted as being one of the top pop-singing ladies in the business. The selection is fine. The interpretation is uncommonly good.

TIMI YURO: "Great Performances" - Liberty Mono LBL 8315.

GREAT performances by Timi Yuro are easy to classify - every time she goes into the studio she's up there with a great performance. A deep voice coming from a shapely frame...

THE WEST COAST EXPERIMENTAL BAND: Volume III: A Child's Guide To Good And Evil (Reprise Stereo RSLP 6298). TITLES like "A Child Of A Few Hours Is Burning To Death"...

UNITED STATES OF AMERICA: "United States Of America" - CBS Stereo 63340.

INTERESTING American group of four men, one girl - the lass Dorothy Moskowitz blessed with a most expressive voice. Titles like "The American Metaphysical Circus"...

THE SUNSHINE COMPANY: "The Sunshine Company" - Liberty (LBL 83120).

FOUR boys and one girl who had an American hit with "Happy" here included. Really they are a rather standard type vocal outfit with the accent on melody and on clean-cut harmonies.

LENNIE TRISTANO on unaccompanied piano solo work on "The New Tristano" (Atlantic Special 590 017). The blind pianist performing near-miracles of sound and inventiveness with emotionalism also playing an important part.

With MD's like John Scott Trotter or Victor Young, BING CROSBY was even more relaxed than usual - and his "When Irish Eyes Are Smiling" album (MCA Mono MUP 323) includes some of his finest Emerald Isle interpretations.

But for blues-personified may we recommend "Presenting The Country Blues" by ROOSEVELT HOLTS (CBS Blue Horizon Mono 7-63201). A guitarist-singer performance which features bottleneck and twelve tracks from 1966 which suggest that this talent should have been unearthed long before for disc addicts.

FROM music For Pleasure this month, a series of super soundtrack recordings, comfortably priced as ever and with some very fine names involved. As on "Singin' In The Rain" (Music For Pleasure MFP 1247)...

PINK FLOYD: "A Saucerful Of Secrets - Let There Be More Light; Remember A Day; Set The Controls For The Heart Of The Sun; Corporal Clegg; A Saucerful Of Secrets; See-Saw; Jugband Blues (Columbia SX 6258).

TAKING "Let There Be More Light" as a sampler, this instantly impacts itself as a truly inventive barrier-breaking group performance. The avant-garde writers have already raved about it - and certainly it's way ahead of the singles style of this somewhat under-rated outfit.

SPOOKY TOOTH: "Spooky Tooth" - Society's Child; Love Really Changed Me; Here I Lived So Well; Too Much Of Nothing; Sunshine Help Me; It's All About A Roundabout; Tobacco Road; It Hurts You So; Forget It, I Got It; Bubbles (Island Stereo ILPS 9080).

PRODUCER Jimmy Miller is full of hope and ambition for this group - and one can see why here. Their harmonies are full of richness and power with one voice stratospherically high - maybe "Tobacco Road"...

RICHARD HARRIS: "A Tramp Shining" - Didn't We; Paper Chase; Name Of My Sorrow; Lovers Such As I; In The Final Hours; MacArthur Park; Dancing Girl; If You Must Leave My Life; A Tramp Shining (Dunhill DS 50032).

REVIEWED from an American copy, this set underlines two things. One: Jim Webb is one heck of a writer; and two, Richard Harris may not be the greatest singer in the world but he has the actor's intuitive way with lyrics.

But basically Richard owes a great deal of both the imaginative songs and the imaginative arrangements. His skill lies mainly in projection. Not emoting; projecting. This is a fine listening experience and simply must sell a lot.

MASON WILLIAMS: "Phonograph Record" - Warner Brothers WS 1729.

WILLIAMS wrote virtually all of the tracks here. Arranged by experts, it features big orchestral sounds and a gentle sort of vocal approach. Most important, it reflects his wide musical attitudes.

And there is "Wishing" (MCA Mono MUP 320) and the titles: I Wanna Play House With You; Door To My Heart; Baby It's Love; I Gambled My Heart; Memories; Wishing; Down The Line; Soft Place In My Heart; Queen Of The Ballroom; Gotta Get You Near Me Blues; Flower Of My Heart; You And I Are Through. Sleeve notes here say: "Although Buddy's music had its roots in the country field, it was influenced to a large degree by Presley..."

LEE KONITZ, evocative altoist, on "Abstractions" (Atlantic Special Stereo 590 020). It is accompanied by Wayne Marsh, Oscar Pettiford, Kenny Clarke, Billy Bauer, plus pianists Ronnie Ball and Sal Mosca, with some interesting experiments in time and motion. "Two Of A Kind" means the contrasting styles of violinists STEPHANE GRAPPELLE and SVEND ASMUSSEN, duetting with what can only be described as lightning techniques...

"Roots of the Blues" (Atlantic Special Stereo 590 019), features a variety of artists, notably Fred McDowell and Forest City Joe, and is sometime draggy but often enlightening. "J.T." can only mean JACK TEAGARDEN (Ace of Hearts Mono AH 168), with recordings from around 1930, with Jack tromboning and singing - with an all-star cast, as they say.

IN SEARCH OF



THE LOST CHORD

THERE is somewhere a lost chord. Some people call that chord "God", some people call it "the truth", some people call it "Om". And for a long time a lot of people have been looking for it, searching for an indefinable thing that's the answer to all.

A futile search? The Moody Blues spent a short period of their lives searching, hoping to find the lost chord through their music. To say that they have found what they were looking for would be ridiculous. But they have, as a result, produced an excellent LP.

And that's not ridiculous - and it's far from being futile. THE MOODY BLUES: Departure; Ride My See Saw; Dr. Livingstone I Presume; House Of Four Doors; Legend Of A Mind; House Of Four Doors (Part 2); Voices In The Sky; The Best Way To Travel; Visions Of Paradise; The Actor; The Word; Om (Deram Stereo SML 711).

When I first heard the album I was struck by the really great sound, and by its pretentiousness. I was right about the sound and wrong about the album being pretentious. It is held together by the central theme of its title "In Search Of The Lost Chord" - and part of the record's success is that the Moodies have interpreted what could have been a pretentious idea in their own way, proving again, as they did with "Days Of Future Passed", that they are a lot more than just another pop group.

All the tracks on this LP flow together. The opening "Departure" is a sort of manic poem that leads into the first song "Ride My See Saw". The opening is dramatic, and sets the "big sound" mood that runs all the way through. A big sound produced by the Moody Blues alone, with no assistance from the London Festival Orchestra or from session musicians. Between them they play over thirty different instruments on the album. Breaking into "House Of Four Doors", there's even part of a concerto ("to prove to our critics that we're able to play 'real' music", says Graeme Edge), and in between parts 1 and 2 of "Four Doors" there's a track called "Legend Of A Mind", which is a form of tribute to Timothy Leary.

The opening track on Side 2 of the album is "Voices In The Sky", the number which is also on release as their new single - and it is probably one of the catchiest numbers on the LP. Anyone listening to the LP on stereo will be able to benefit from the sound of various musical insects chasing one another around the room at this point, followed by "The Best Way To Travel" (the answer: "thinking is the best way to travel"). "Visions Of Paradise", I think, is one of the most beautiful tracks on the album - melodic with some very nice harmonies and choruses. The last track on the LP is "Om", a very Eastern sound, very beautiful and strangely haunting - the chanting of a thousand Buddhist monks translated into English.

"We were very hung up on meditation," said Graeme Edge, "and this album is a result of that. It was a matter of getting it out of our systems, getting it out of the way so that we can now go on to something else. But we're pleased with it."

On the Continent the Moody Blues are massive - in this country they have the respect of all. But they deserve to be "even massiver".

DEREK BOLTWOOD

PLAY GUITAR IN 3 WEEKS OR NO COST!

It is a sensational new LEARN AT HOME! Method, TELLS and SHOWS you everything with breathtaking simplicity. Positively advances you from beginner to player in 3 WEEKS as it's 22 times more effective. Win success, friendship and admiration. Play either:

★ GUITAR ★ PIANO ★ TRUMPET or any other instrument.

GREAT OFFER

An amazing learn quickly "No Play - No Pay" offer is now open. You learn the easiest way ever - at absolutely no cost if you don't succeed quickly.

FREE

The informative Booklet on quick, easy Learning. Don't miss it! WRITE TODAY

"EASY LEARN" LESSONS also for CHROMATIC HARMONICA

Plays ANY piece. Sounds the Latest effects. Yours at sensational low cost. Instrument included.

HURRY! POST NOW PLAY SOON

MELODY SCHOOL OF MUSIC Studio A.H. STAMFORD HOUSE, LONDON, W.4

Please send me FREE the "Easy Learn" advice booklet. (Please PRINT below and enclose 4d. stamp towards mailing costs).

NAME _____ ADDRESS _____ Instrument Preferred _____

ONLY 5/- DOWN FOR 3 LPs

(Balance 6/- weekly). After 5/- down, the 3 LPs, fresh from the makers, are posted to you, anywhere in Great Britain. Just send 5/- with a list of Nos. and titles. State your age. Under 17 not accepted. PRINT your full names and HOME address. Any popular L.P. including all BEATLES, STONES, MONKEES, DYLAN, BEACH BOYS, ELVIS, J. HENDRIX, OTIS REDDING, FOUR TOPS, SUPREMES and ALL OTHER POPULAR STARS.

THE G. A. LONG PLAY CENTRE

(Dept. 985), 42-44 Gt. Cambridge Road, London, N.17

APPLE FILMS present a KING FEATURES production

The Beatles

Yellow Submarine

NOTHING IS REAL

Based upon a song by JOHN LENNON and PAUL McCARTNEY

Starring SGT. PEPPER'S LONELY HEARTS CLUB BAND

Screenplay by LEE MINOFF and AL BRODAX JACK MENDELSON and ERICH SEGAL

From an original story by Design Produced by Directed by LEE MINOFF HEINZ EDELMANN AL BRODAX GEORGE DUNNING

ON GENERAL RELEASE AT PRINCIPAL ODEON AND OTHER IMPORTANT THEATRES FROM AUGUST 4th



their second
sensational
album
recorded
in unique
Deramic
Sound
System



© SML 711 also available in mono DML 711

Deram Records, Decca House, Albert Embankment, London SE1

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



SOLOMON KING

Somewhere In The Crowd; Hava Nagila (Columbia DB 8454). Is this his best yet? The verdict is yours. But it's an obvious biggie and the arrangement generally is straightforward and efficient. Solomon has a very distinctive voice, I think, and he has this rather amazing range and power—though he uses both in the best of taste. A big hit, definitely. A lush sort of ballad with good lyrics. Written by Les Reed and Jackie Rae. Flip: A standard in its own field. Excellently sung.
CHART CERTAINTY.

ANITA HARRIS

Dream A Little Dream Of Me; The Flying Machine (CBS 3637). It's just as if this was specially written to suit Anita. In fact, Mama Cass has already a State-side hit on it, but that won't stop Anita steaming sexily into the charts here. She coos it at first to a simple backing of guitar, getting the best out of a most catchy little good-time sort of song. This simply must be a massive hit. Flip: Written by Anita and manager Mike Margolis, this is almost a singalong item.
CHART CERTAINTY.

GARY PUCKETT AND THE UNION GAP

Lady Willpower; Daylight Stranger (CBS 3551). This is really much the mixture as before but there's no doubting the effectiveness of Gary's voice—he somehow soars upwards and never really looks like straining. This song is perhaps not their strongest but the following is there now and I'm sure this will be lapped up by the masses. Nothing specially ambitious . . . 'cept that voice. Flip: This one shuffles along at quite a fair old pace.
CHART CERTAINTY.

SHOW STOPPERS

Shake Your Mini; Heatbreaker (Beacon 106). More excitement in the previously approved style. Lead voice throbs with power and there's rather a lot of happening behind. Fast-paced beater-belter with some excellent harmonies rounding off the whole scene. Can't see anything to stop this being as big as their last. Great climatic scene here. Flip: Another racy-pacey piece very well handled.
CHART CERTAINTY.

PLASTIC PENNY

Your Way To Tell Me Go; Baby You're not To Blame (Page One POF 079). Not entirely sold on this one's chances. The personnel change, with Brian Keith leaving, has not really affected the basic sound, but I'm not too sure about the song itself. It's good well-constructed, most of the way but could prove a bit short on instant appeal. Nice sounds, though. Flip: At this stage of the proceedings I tend to prefer it to the top deck.
CHART POSSIBILITY.

BILL KENWRIGHT

Love's Black And White; Giving Up (MGM 1430). Bill is one of the Coronation Street Gang and this top-side song has already had a wondrous boost in that series. After all, look where Sue Nicholls is now in the charts! But the difference here is that the likeable Bill is also an experienced singer and he tackles this rather unusual song with tremendous poise and attack. Flip: Slower, less effective.
CHART PROBABILITY.

GENE LATTER AND THE DETOURS: My Life Ain't Easy; Angie (Spark SRL 1015). Gene always turns in a lively performance and there's a lot of excitement in this powerful piece. Needs dee-jay help but could click.

ROLY DANIELS: Loser In The Race; Let Me Love You (CBS 3635). This is a Record of the Week. Roly sings very well to a tremendous backing and the song is certainly commercial enough to make the grade. A bit sad-tinged, sure, but it's easy on the ear and dynamically sold.

JAMES ROYAL: A Woman Called Sorrow; Fire (CBS 3624). Another fine performer—not necessarily with hit material here, but he don't half sing it well. Powerful stuff and attacked with fiery control. Worth hearing.

SKIP BIFFERTY: Man In Black; Mr. Money Man (RCA Victor 1720). Good group, this. Song has strong commercial content but it is not easily predicted as chart-bound. Builds well, though and must stand chances.

THE NERVE: It Is; Mystery Lady (Page One POF 081). Worth listening to, this Trogg-discovered outfit. Actually the more I hear this the more I feel it could make it—and quite big. Good vocal work, strong backing and worthwhile song.

SQUIBBY AND THE REFLECTIONS: Loving You Has Made My Life Worthwhile; Better Off Without You (CBS Direction 58-3606). Three coloured chicks who set a good homegrown bluesy sound going. Squibby's lead voice is very strong and expressive . . . good harmonies behind. Liked it.

NEW RELEASES

AMONG the new singles for release on August 2 are records from Anita Harris, Aretha Franklin, Bee Gees, Long John Baldry, 1910 Fruitgum Company and the Lovin' Spoonful.

The complete list of new releases for that week are as follows: DECCA Ivor Raymonde Orchestra and Chorus — "We Can Fly"; LONDON AMERICAN Roger Williams — "The Impossible Dream"; Willie Mitchell — "Prayer Meet-in'"; Bill Black's Combo — "Turn Your Love Light On"; C.B.S. Anita Harris — "Dream A Little Dream Of Me"; James Royal — "A Woman Called Sorrow"; Roly Daniels — "Loser In The Race"; Bobby Cole — "Mr. Bojangles"; Bob Luman — "Ain't Got Time To Be Unhappy"; Nicola Davies — "Infatuation"; Pretty Pudie — "Soul Clappin'"; POLYDOR Bee Gees — "I've Gotta Get A Message To You"; Raymond Froggatt — "A Little Bit Of Love"; ATLANTIC Aretha Franklin — "I Say A Little Prayer"; PHILIPS FONTANA Chaquito and the Quedo Brass — "Mexican Marathon"; Mike Stuart Span — "You Can Understand Me"; MERCURY Horst Jankowski — "Zabadak"; PYE Long John Baldry — "When The Sun Comes Shinin' Thru"; 1910 Fruitgum Co. — "One, Two, Three, Red Light"; The Happenings — "Breaking Up Is Hard To Do"; United States Double Quartet — "Life Is Groovy"; The Lovin' Spoonful — "Never Going Back"; The Vogues — "Turn Around Look At Me"; The Dixies — "Little Arrows"; The Freshmen — "Go Granny Go"; Little Old Lady From Pasadena).
Rush releases for July 26—M.G.M. Bill Kenwright — "Love's Black And White".

THE UNITED STATES DOUBLE QUARTER on "Life Is Groovy" (BT Puppy 45524) get a good choral sound going, but really there's nothing specially different except in the strength of the happy-go-lucky number. BUTTONS, singing "My Little Dog" (RCA Victor 1722), delivers a breathy performance but really it's an oddly corny little song. And another tribute song, this time to "The Village Postman" from THE HINGE (RCA Victor 1721), the trials and tribulations of your friendly mail-man.

NICOLA DAVIES, on "Infatuation" (SNB 3027) does a very good job, even if the voice is here and there hidden, and the song could easily take off — rather liked this. From THE LONDON BALALAIKA ENSEMBLE: "Kalinka" (Deram DM 293), a spirited track from an LP named after the group. "We Can Fly" by the IVOR RAYMONDE ORCH AND CHORUS is from a rather excellent album (Decca F 12819), a nice blend of voices and instruments. Piano music on an impeccable theme: "The Impossible Dream" (London HLR 10214), by ROGER WILLIAMS and his magical piano. Interesting little song, perhaps too overdone for the charts, but it's called "Room At The Top Of The Stairs" by TIMOTHY BLUE (Spark SRL 1014), catchy certainly in parts.

PAUL STEVENS sings "Sometimes You Love Me" (Page One POF 080) with a high-pitched sense of romanticism — and the song has a grow-on-you appeal. Good, but not necessarily commercial. "Hey There Water Boy" by STEVE AND KEN (London HLU 10213), deep-voiced and urgent and I'd say well above average. Blue beat with spirit: "Another Saturday Night" (Giant GN 41), by ROY CABBELL with the Jazzboe Jaspers — good for the odd dance party. From THE EMERALDS: "One Time Only" (King KG 1077), a Tom Paxton song with a gently folksey sort of feel to it — rather pleasant. THE VOGUES turn up with "Turn Around, Look At Me" (Reprise RS 20686), a lovely song but delivered without too much imagination — rather more smoothy than smoothy.

NICE and bouncy version of Don Partridge's "Rosie" by THE ALAN TEW ORCHESTRA (CBS 3605), newly dressed and showing what a good song it was in the first place. PHIL BRADY AND THE RANCHERS tackle "Ramblin' Boy" (Polydor 56268) with Western-type efficiency. The country tones of BOBBY BARE on a Chet Atkins produced "A Little Bit Later On Down The Line" (RCA Victor 1723) — a smooth but specialist release. SUE LYNNE debuts with "React For The Moon" (RCA Victor 1724), written for her and produced by Chris Andrews — rather nicely done, too. "Sally" is a new, self-penned song from MALCOLM JOHN HOLLAND (RCA Victor 1725), with one or two interesting arrangement ideas.

GENE LATTER AND THE DETOURS: My Life Ain't Easy; Angie (Spark SRL 1015). Gene always turns in a lively performance and there's a lot of excitement in this powerful piece. Needs dee-jay help but could click.



Pat Woods, 16, 16 Stonehill, Hanham, near Bristol. Stars and Hobbies—Amen Corner, Otis, Aretha, Hendrix, Faces, Dancing, Soul records and radio, writing and receiving letters. Would like pen friends anywhere.



Paul Shaw, 16, 7 Donald Park Avenue, Belfast BT154ET, Northern Ireland. Stars and Hobbies—Beach Boys, Beatles, Dylan, Equals, Sandie Shaw, Herd. Records, girls, helping Oxfam, guitar, girl pen pal.

READERS' CLUB



Per Willy Abrahamson, 21, Frankdalsveien 36B, Larvik, Norway. Stars and Hobbies—Beatles, Bee Gees, Cream, Sonny Boy Williamson, Otis Rush, Buddy Guy, Fleetwood Mac. English literature and language, athletics, playing blues, harp.



Lin Corson, 19, Rt. 12, North Holly Dr., Amberley, Annapolis, Maryland 21401, U.S.A. Stars and Hobbies—J. Hendrix, Cream, Tim Buckley, Stones, Fever Tree, Spirit, Donovan. Singing, poetry, drawing, painting, fashion design, posters.



Jean Phillips, 14, 62 Ormiston Gr., London W.12. Stars and Hobbies—Dusty, Tom Jones, Engelbert Humperdinck. Listening to pop records and singing.



Dave Rennocks, 19, 12 Rushcliffe Terrace, Bumbury Street, Nottingham. Stars and Hobbies—Beatles, Rolling Stones, Football, collecting records, blues, girls.



Edward Ayscough, 18, 54 Rye Lane, Pellan, Halifax, Yorkshire. Stars and Hobbies—Cilla Black, Bee Gees, Beatles, Cilla records, travel. I would like Cilla fans as pen pals.



Roslyn Weathers, 19, 115 Palace Road, Tulsa Hill, London S.W.2. Stars and Hobbies—Elvis, P. J. Proby, Supremes. I like singing, dancing and acting. Boy pen pals, please.



Faith Milton, 12, 28 Levett Lane, Bodiam, Sussex. Stars and Hobbies—Pet Clark, Paul Jones, Anita Harris, Esther and Abi, Herman, Lulu. Reading, pop, records, tropical fish, animals, Western films.



Valerie Clark, 20, 52 Hillside Est., Ruskington, Sleaford, Lincs. Stars and Hobbies—Beatles, Bee Gees, Engelbert, Michael Landon. Records, letter writing, pets, Beatles pictures and photos, picture postcards and pen pals.



T. F. Allen, 20, H.Q.R.E. Troop, 4 Div. Eng. B.F.P.O. 16, Germany. Stars and Hobbies—Otis Redding, Joe Simon, Aretha Franklin. Writing, reading, cricket, photography.



Ronald Simpson, 15, 28 Clement Close, Willesden, London N.W.6. Stars and Hobbies—Rolling Stones, Cream, Who, Beatles, Dylan and Little Richard. Writing to pen pals and collecting pop records.



Here is the bubbling bird known as Jackie . . . photographed for a change with the spotlight full on her and not having to share the limelight with a pair of "White Horses". Her new record is "We're Off And Running" (Philips), confidently tipped for the charts by me. She's a great girl is Jackie, very professional and very level-headed. Strange indeed are the ways of pop. Jackie was married to Len Beadle, arranger and producer. They separated. Then Jackie got a hit record and turned to Len for advice. Now he manages her. Back together romantically? "We'll have to wait and see", says Jackie. Recording note: An LP of her multi-vocal talents is out soon.



Recognise this face? It's good old Gordon Clegg—I mean, Bill Kenwright—of "Coronation Street." A Liverpudlian, born there 22 years ago, he went to the Liverpool Institute, along with George Harrison and Paul McCartney and formed his own group, the Chevolets, often playing at the famed Cavern. But he eventually turned to acting. Assistant stage manager at Liverpool Playhouse, then to university to read English, then television via "The Villains".



After a sad and unfortunate start in show-business, it looks like there's going to be a happy ending to the Roly Daniels story. Roly grew up in India, the country where he was born twenty-five years ago. As a teenager he worked in an oil refinery in Bombay, and spent his evenings singing and playing guitar with a beat group—a British comedian who was visiting that country at the time was so impressed with Roly's singing that he brought him back to England. So far, so good. But once in London, Roly fell foul to some unscrupulous agents, and lost all faith in show business. He went to Ireland, but there the bug bit again, and Roly started singing once more. This time he was discovered, however, by Deke Arlon of CBS Records, who once more persuaded Roly to return to London. Perhaps it's the thought of those early days in the business that encouraged Roly to record his new single "Loser in The Race".



Bristol-based people, the Rainbow People—their first record is "The Walk Will Do You Good" (Pye). Four boys and two girls, formed as a group only last year, now resident at Tiffanys in Bristol. Anne Malmstrom, 22, of Swedish descent is the blonde girl. Over her left shoulder peers Roger Cotton, guitarist-pianist-organist-singer. Over her right shoulder: Dave Hotgate, bass and singer, married to Anne. The dark-haired lady is Samantha Gordon, a witchcraft admirer and singer. Dark clad gent is Pete Budd, singer and guitarist, which leaves Chas O'Brien, drummer and singer, former engineer. People Bristol-way dig the Rainbow People.



Ever played hopsotch? Sure you have. Ever played hopsotch? Perhaps not . . . and it's not a repetitive question. Hopsotch in pop is a group of four whose record "Look At The Lights Go Up" (United Artists)—they're from Scotland they now share a 16th century house in Surrey where they write songs as a sort of "cottage industry" . . .

like cheese! They came about when manager Bill Shepherd happened upon a demo disc with a lead from an unknown named Alan Gorrie. A few phone calls later, a lot of meetings, a series of gigs, some hiring and firing, Hopsotch were born. With Alan in the group: Graham Maitland, Onnie McIntyre, Stuart Francis.

A first LP from this fantastic new group from Holland

SCL-R 1251 ACL-R 1251



NOW



THEN



Available again—12 great tracks featuring **Lonnie Donegan**, **Alexis Korner**, **Ken Colyer** and others
ACL 1250

ALWAYS THE BEST ON



AT ONLY 23/4½ each

Ace of Clubs Records
The Decca Record Company Limited
Decca House
Albert Embankment, London SE1

'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.



TOMMY JAMES & THE SHONDELLS



TOMMY JAMES SCARED OF SCREAMING FANS!

TOMMY James, front man of the Shondells, owns up to being frightened when he sees fans fainting and screaming. "What are they thinking when they do that? It scares me to death when I see the police carrying out a girl who's gasping and crying. I want them to dig me — but not to cry over me. It makes me feel terrible. Our music is for people to enjoy . . ."

Soon Tommy and the boys will be "frightened" by British fans — around September time when they're here for TV, radio and general gigs. The Shondells, incidentally, are Mike Vale, Ronnie Rosman, Pete Lucia and Eddie Gray.

It took a lot of patience and "Mony Mony" to establish the American lads in the charts here. Out at the end of the month is a commemorative album, plus a new single "Somebody Cares", written by the boys' producers, Bo Gentry and Ritchie Cordell. But in America they've been long established, without the so-called inevitable cooling-off periods. "Hanky Panky", "I Think We're Alone Now", "Mirage", "Gettin' Together" and "Out Of The Blue" are among their big-selling titles.

Here's Tommy himself, speaking out to RM readers. "Who are we to preach about sex? Everyone leads his or her own life by his or her own standards of living. What we do, while perhaps influencing young people more than anyone else could, is our business. What you do is your business. Get it? Don't look to us for patterns of morality because you won't get any. Our lives may be exemplary, they may not be. We feel that's not the point — it's our music you can look into."

Tommy was born in Dayton, Ohio, on April 29, 1947. At the age of seven he decided to become an entertainer. At eleven he made his debut on local stations, singing. "Feeling that I was, of course, custom-made for stardom from my initial success, I decided to learn to play guitar and organ and form my own group. Unfortunately that somebody-up-there didn't look down on us and jobs were pretty scarce.

"Once I decided to fake our way on television. The band and I showed up at a local teen bandstand programme and started to set up our gear. The floor manager asked us who we were and couldn't understand why we weren't scheduled to perform. We raised all kinds of hell and said they were incompetent for not having our names. We went on and the next week we got tons of mail at the station and so they asked us back again. But guts isn't the only thing you need to keep you going. You need backing."

Tommy is also very interested in UFO's and flying saucers and the like. He reads everything he can on the subject. In Miami, he assured me, he saw something "looking like a shooting star but zig-zagging it's way across the sky and then shooting straight up and out of sight. This really shook me up and kept me awake all night. I figured the only thing

was to go to Brazil where the Van Allen belt is located — that's to do with magnetic force — and do research for a book I'm doing on UFO's. More objects are sighted in Brazil than anywhere else in the world.

"I worry a lot about the state of world affairs. I think the United States looks like its doomed. You turn on your television and there it is — war, hate, killing. That's all you see.

"I've tried to change the image of the group. We've grown up, so our tastes have changed. We're seeking solidity right now. But we all know you can't narrow down the pop music business to a science. You feel you've got everything figured out and along comes something to blow your mind and contradict your old patterns.

"And I've been studying acting, with Rita Gardiner. I don't care if in the beginning the roles are small. You have to begin somewhere. But I know that if I work and study and just do my best I'll be a success because I want to be, more than anything in the world.

A talkative chap is Tommy James. And most anxious to show that neither he nor the group are in any way narrow-minded. P.J.

THE PINK FLOYD getting an excellent reception in America at the moment . . . strange: while three different groups are recording under the name of the Ikettes, the real Ikettes are recording as the Mirettes . . . Apple may film one of Leonard Cohens novels later this year . . . Shaftesbury Avenue's "Avenue" pub is beginning to look like the new centre for Britain's underground movement . . . Denny Laine has recently returned from his hike round half the world, and now spends most of his time playing flamenco . . . better late than never dept.: "Yellow Submarine" an excellent film . . . despite public demand, the Pudding Chair Some-time WILL be appearing at the Sunbury Jazz Festival . . . latest compositions by classical composer Hans Werner Henze inspired by Rolling Stones music . . . Middle Earth now at the Roundhouse, Chalk Farm — not Covent Garden . . . Female pop stars actually REQUEST interviews with RM's David Griffiths . . . Big business for Chas. Chandler's Spanish Sergeant Pepper's club . . . Actress Adrienne Posta and Grapefruit's Geoff Swettenham very good friends . . . Dr. Dolittle has very good relations with circus in Cornwall . . . D.J. at Munich's Blow Up club proposed to Christine Perfect of The Chicken Shack . . . Jethro Tull are H.P. Lovecraft and Arthur Machen enthusiasts—so is Savoy Brown . . . Who is the mystery lady who shaved off Stuart Henry's moustache on "Top Of The Pops" . . . Jimi Hendrix took the stage for a jam session at Revolution last week . . .

A29: Sammy Davis Jr. . . . Ray Charles' "Eleanor Rigby" the best Beatles cover ever? . . . outsiders in Birmingham Top Twenty last week included P. P. Arnold (at 8), Bruce Channel (14), the Fortunes' "Loving Cup" (15) and the Magic Lanterns' "Shame Shame" (16) . . . Tamla-Motown proving to have more strings to its bow than many people suspected . . . for O. C. Smith's follow-up, how about "Son Of The Son Of Hickory Holler's Tramp"? . . . Q30: what do Timebox, Grapefruit and the Rockin' Berries have in common? . . . pop people now visiting Harrow Road's "Windsor Castle" pub for its Old Time Music Hall . . . Friday is fast becoming "elephants night" at the Revolution . . . interesting letter from ex-RM man Norman Jopling in the latest issue of "Soul Music" . . . Emperor Rosko predicts Simon and Garfunkel's "Save The Life Of My Child" will become as big as "Mrs. Robinson" . . . Roy Harper's three-year-old son Nicky looks as if he'll soon be upstaging his father in their double act . . .



On sale August 2nd

At last available in Britain. . . .

IT'S ALL OVER NOW

the ORIGINAL recording by THE VALENTINOS

SC 106

