# BEBURD HHUH

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Week ending August 3rd, 1968







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

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

## ARTHUR BROWN SINGING ABALLAD?

### PHIL SPECTOR

-2

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

## **REEVES APOLOGY**

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 st week's Record Mirror. It will ! four years since he was killed 1 July 31. — G. Frediani, 7E i 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 <sup>2</sup>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 fulfil.

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

## POP DECLINE

**P**<sup>OP</sup> 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?

I NOTICE that the Crazy World of Arthur Brown has finally made the charts. What puzzles me is how a singer with an obviously good voice like Arthur could demote himself to the level of crashing psychedelics and orgasmic paraphernalia as a musicial(?) media. From the minute segments that are not interrupted by some electronic buzz, we can hear that Mr. Brown has indeed a trained voice and would probably do well with a quality song. I don't think he need rely on appearing as if he were a cannibalistic wild man to achieve an individual image. Why can't they just give him a well written ballad so we can estimate his true talent? — John Stokes, 32 Ladbroke Grove, London W.11

only group not relying on a mindblowing light show to turn on the audience. Mr. Sephton 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 gumnicks.

His televised appearance at the London Palladium in October should convince an even wider section of the public (including I hope George Sephton) 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, Cheshirc.

## ELVIS

ONCE again I've wasted the price of a front circle set to see one of my favourite artistes. The latest rubbish, entitled "Speedway" serves no purpose whatever, except to make the scene more frustrating. I had the impression films were released to entertain. I know musicals seldom have a presentable plot, but when the soundtrack, script and acting lacks imagination, maturity and everything else good shows require. well ask yourself, what's left, When will I ever learn. - J. R. Hynds, 3 Worcester Terrace, Belfast BT5 4JB.

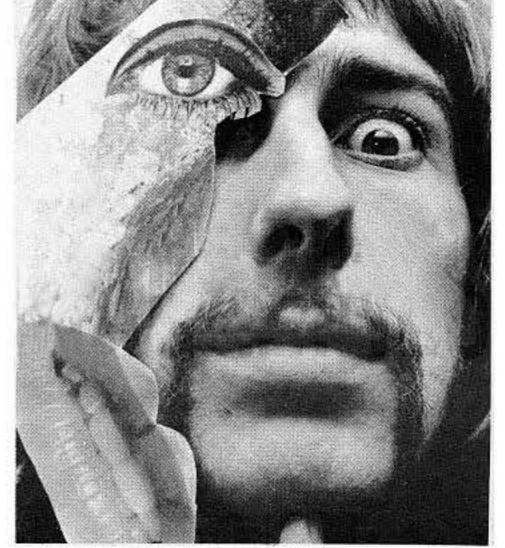
## **GOODBYE NOTE**

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 Shapiro, Rockin' Berries. Helen Manfred Mann, Cliff Bennett and Susan Maughan all got in com Well they have all covered mon? or used Shirelles' songs - some. like Manfred Mann, Four Seasons Mamas and Papas, scored and 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.



ARTHUR BROWN - a ballad singer?

 L. Day, 5 Diana Road. Walthamstow. London, E.17.—1 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. Plean by Sterling, Scotland. --1 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.e.

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

## ORBISON

T was very exciting to read of Roy Orbison's cabaret triumph at the famous Batley 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 get 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

AM somewhat amazed at the current chart success of the second-rate Jug-Band music being churned out by artistes 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 artistes? 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 Mindrai. University of Sheffield, Union of Students, Western Bank, Sheffleld.

### TAMLA MEETING

O<sup>N</sup> 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 gettogether 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 Tamia 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

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 Orhison-last visited Britain and had to have the Small Faces as his supporting hill. The result was half-empty theatres because genuine fans of Roy stayed to avoid being made deaf. I away. 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.L.

VAL: Deep Purple consists of five members; Rod Evans — lead singer, Ritchie Blackmore — lead guitar, Nicky Simper — bass guitar and vocal harmony, Joh 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

A LTHOUGH the Scekers were awarded some big hits by the public, they never received "fan-worship worthy of them". These are the laments of George Seption (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. Sephton 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

### SPOONFUL

I 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 pecultar 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 Sebas tian came up with some beautiful songs for their "Everything Play-LP. i.e. "Younger Genering" ation". "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 Gros-Road, Leamington venor. Spa. Warks.

### ELVIS PRESENT

Suffolk.

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.e. 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 pub-Baxter, Elvis lished.-Jcannette Fans For Charity League, 130 Habsworth. Street. Chediston



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 unanxious 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".

"Drivel", 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 fiancee. Oh well!

0.55

## A MISTAKE TOOK TO ROCK ....

HE 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

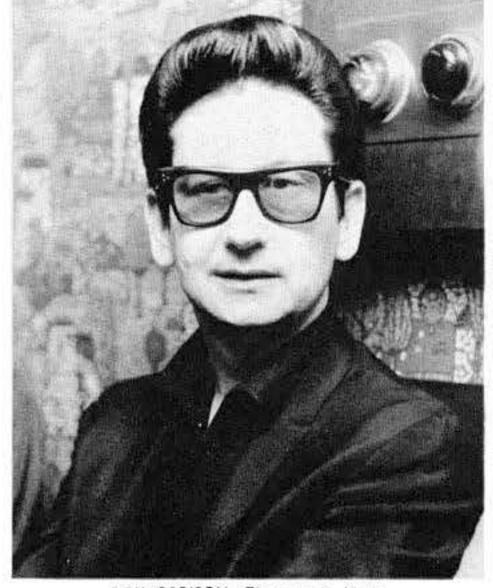
Nashville, when it all started on a 50,000-watt station, WSM." And Roy has gone a long way with it. His home is in Hendersonville, 'Tennessee, where he has the usual status symbol of a swimming-pool. Except that Roy's status rating soars upwards when one learns that it is actually situated in his lounge! 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.







# THE GEASURS

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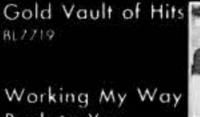
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ROY ORBISON-The man in black.

### ALEXANDER BUTTERFIELD

LEXANDER Butterfield was given a full press party at Pye Records last Thursday to promote his first record "Just Till Tomorrow". Those at the party in-cluded the head of Pye Records Louis Benjamin, plus top television and radio producers.

Before the reception began, Alexander travelled from Wales to the London offices of the Alexander Butterfield Advertising Agency by Rolls to be presented with a live six foot long leopard by the office stris at the agency. The leopard is named "Aver" after the name of the American part of the advertising company.

Alexander will be spending the next month in London for TV and radio promotion on the new single. which was released last Friday. In September he will be visiting most European countries for overseas television and radio promotion on the new single, which is not to be released over there for another month.

### THE EASYBEATS

THE Easybeats, whose latest release on the United Artistes label is titled "Land Of Make Believe", are to take part in a two hour long spectacular for world wide distribution. The two hour long pop production is being filmed when the boys are in America in September. They command a twenty minute spot in the show, which is also scheduled for television in the group's homeland of Australia.

The Easybeats are the only group in the entire production who are not American.

During their States trip, the group will also be visiting the studios of the Tamla Motown Recording Company. A lifelong ambition of lead singer Stevie Wright, their decision to visit the studios follows an invitation received from Tamla's offices in Detroit City last week.

### THE PRETTY THINGS

THE Pretty Things are at present "Who's For The filming with Norman Wisdom Goose?" The group will be acting as well as playing in the club scenes in the film-they feature four new songs: "Alexander", Eagle Sun", Blow Your Mind", and "It'll Never Be They finish the film on Me". August 16 and immediately start recording their latest LP, to be titled "S. F. Sorrow". The album will be a story record, with twelve tracks each of which features a different part of F. S. Sorrow's life.

On August 24 they appear on the Magical Mystery Tour, and from September 1 until September 5 they go on a tour of Vienna followed by three days of television and concerts in Holland, From September 11 until 15 they tour Switzerland. and then they rest until September 26 when they start a three week tour of America.

The next single from the Pretty Things will probably be a track from either the LP or the film.

### PEACHES AND HERB

### THE TREMELOES

THE Tremeloes next American tour starts on November 28 and lasts until December 21 The tour commences in Toronto, and the group spend three days in Canada before beginning a college tour of the States that includes a week on the West Coast. The group are now likely to bring their proposed South American trip forward to commence August 30 taking in Brazil, Chile, and Argentine, Their manager Peter Walsh flies to Israel on August 7 to negotiate a seven day tour for the group in late September.

The Tremeloes have now been signed for BBC2's Late Night Line Up colour series and will have their own half-hour show on August 16.

### THE FORTUNES

Carr law of Calist David Carr leaves the Fortunes this

weekend on advice from his specialist concerning his recurring back trouble. Carr has been told he will cripple himself for life if he continues touring, so he has decided to concentratae on doing session work in town. The Fortunes continue as a four piece, and have just been signed by the Bailey Organisation for eight weeks cabaret between October and January 1969. The group are off to Germany on September 28 for 14 days in Berlin followed by a seven day tour which also includes a "Beat Club" television appearance,

### LONG JOHN BALDRY

TN a statement issued by Long

John Baldry earlier this week it was said: "In recent weeks there has been some confusion as to the representation of Long John The situation Baldry. DOW 18 resolved and Steven Konlosy remains as personal manager with Rik Gunnell, The Agency continues to be handled by the George Webb Agency which is incorporated with the Terry King Agency." Long John Baldry

is also negotiating at the moment to sign with Apollo Music, the publishing company owned by Lionel Bart, as a writer. In the future John will write at least one side of all his singles as well as LP tracks.

### THE ALAN BOWN!

THE Alan Bown! are to be featured in an hour-long tel-

evision spectacular for Yorkshire Television to be produced by Jack Good, who was responsible for Shindig and Hullabaloo, and who's been flown over specially from America.

The show will be in the format of a three chapter history of rock 'n' roll, and the Alan Bown will be featured in all three secinvolved in They'll be tions. comedy sketches as well as making an important musical contribution to the programme. Quoted manager Mel Collins: "This is a very important programme for the group who have been chosen for their musical and visual attributes, and we're very proud to have been chosen considering that we've d a hit re wver h The Alan Bown! are the only group to be featured in the show although many other star guests will be making appearances throughout the programme. The show will be taped in colour for America and in black and white for the UK, and is to be networked in

## THE BRITISH AT KNOKKE

NOKKE, Knokke-who was there? Well, it was one of those A occasions when a smallish group of people assemble who have more than ordinary significance.

For example, the artistes, Marty Wilde, relic of the mid-50s rock 'n' roll era, only 29 years old but worried about being old fashioned, Wayne Fontana, ex-grouple who has developed a very fine style but who is betrayed by his lack of confidence: to give him onstage poise he needs public acclaim and to be acclaimed he needs poise! Friday Brown, strong-willed Mancunian, deeply involved with music, with a taste that leans more to jazz than to commercial sounds. And the Opportunity Knocks contest winners Brenda Marsh (whose future in cabaret is assured now that she has so impressed the Continentals) and Alkun Davies (representative of an older type of popular music, an artiste likely to be more at home in opera and Masonics).

What a cross-section! Also around were the charming American Joy Marshall. Rog Whittaker (as quiet in the hotel as he was boisterous on the Casino's stage) and the incomparable Dave Berry, And I do mean incomparable: there's nobody in the business quite like him. Whether standing in Le Zoote's swish square wearing a Batman T-shirt and shouting outrageous remarks up at the hotel room I was (monstrously) sharing with former RM staffer Richard Green, or cavorting about the Casino's stage doing whatever came into his head, Dave Berry is a phenomenon. In Britain, he's one of a crowd of well paid performers, doing all right but not a top star. In Europe, he's just about as big as they come. He hasn't got one of the world's greatest vocal styles and so he makes up for this by being a character-and very funny. His Eurovision TV interview with the brilliant, multi-lingual compere (name of Jan Theys, I think) was a gem, All Dave did was talk about his admiration for the champagne, whatever question he was asked. Perfectly at ease, and with a keen sense of the ridiculous, Dave Berry is worth a trip to the Continent to observe in action: I doubt if his act is as crazy in England,

It was through Dave, his road manager Sam, and Rick Dixon (from the agency handling Dave, Wayne and Friday), that Richard and I managed to crash into a party at a sumptuous villa on the outskirts of Knokke. The place was owned by the man who owns Belgian Decca. a Baron. The Baron's managing director drove us back to the Casino after the party and we asked if the villa was the Baron's permanent home, "Oh no," came the reply as we sped along in a Chevrolet sports car, "he only goes there for occasional weekends in summer. He also owns a 16th Century castle outside Brussels. But he doesn't live there either!" A pause, then: "But I hope you don't think we make a lot of money in the record business in Belgium!"

Talking of money, I heard Arthur Greenslade (who was there because he'd written some of the artiste's arrangements) talking about the practice of musicians putting their own compositions on B sides of potential hit records. He was asked why he didn't do this, since there's a lot of easy money to be made that way. "I regard my job as the writing of the best possible arrangements, can't be bothered with all those tricks," he replied. "It's just greedy-and I'm making a perfectly good living the way I am." Arthur went on to cite the case of a recording artiste who had a hit and then her manager insisted on writing the follow-up, which got nowhere.

A few miscellaneous characters: There was a Dutch songwriter who went round telling everybody he was a friend of Brian Epstein's. "You'd think it was some sort of recommendation," commented The Evening News' David Wigg tartly, Incidentally, the departed spirit of Brian did seem to hover over the week: it was even suggested that the British team were not at their best because they were still grieving over his death. For sure, plenty of hotel staff were grieving: Brian, last year, had made a terrific impact with his reckless champagne-buying.

Then there was Jenny Hadow, the team's secretary, who gave the free drink tickets (handed out to visiting journalists for use in the superpricey Casino) to some foreign fellow who, she asserted, looked just like me. On the last night of my visit, the Mirror's Pat Doncaster pointed out my lucky double. "But he doesn't look like me," I protested. "Certainly not," agreed Pat with a secretive smile, "HE'S UGLY!"

Among the journalists, the most amusing was the aforementioned R. Green but I daren't tell you about the most amusing moments: suffice it to say that after spending just two days in his company there wasn't nice girl-apart from the artistes-who'd speak to me in the whole of Knokke. And the most talkative was Dick Tatham. Among the numerous opinions he put forward was the allegation that I was an egotist, so if you think the word 'I' appears too often in this article, why not drop Dick a line and congratulate him on his perception?

the afternoon of the English team's big test against the Belgians On (who eventually won) I found Marty sitting alone, nursing a coffee in the Casino's staff bar, "I'm doing a big moody," he explained, Why? "Because we've GOT to win. And that Belgian team is so good!" To me. Marty's attitude came close to being inexplicable: he's performing far more professionally these days than when he was a big star, he's certainly not lost his touch. Nor has he gone short of a few bob: he makes excellent money very steadily. And yet here he was fretting like a kid seeking his big break! In the end, Marty had to admit he'd done very well out of the Contest-loads of publicity and a good chance of becoming an attraction on the Continent. But I have a word of (free) advice: Marty, if you took things a little less seriously you'd be an even more effective performer. Offstage, you have a natural sense of humour that could be a big asset when you're on. The feelings of the team after their defeat were strong: Friday and Brenda cried on each other's shoulders: Wayne got drunk; Allun sat. quietly numb. But Marty snapped out of it quickest-and even managed to cheer up his lovely wife Joyce (who at first looked as though she was about to burst into tears). Back at the artistes' hotel. Marty borrowed Friday's guitar and-when not playing and singing-told jokes. We were joined by Rex Berry (vice chairman of the public relations outfit responsible for our presence) who worked like a maniac telling joke after joke after joke. Brilliantly. We laughed till the tears rolled down our less, Rex. didn't have his writers with him so, alas, he couldn't keep going all night. Others had a go (would you believe that a Belgian bravely tried to tell a joke in IRISH dialect?) but nobody could match Rex, There was some terrible insensitive and, what's worse, unfunny material about Christ being crucified-which led me to some gloomy, middle-of-the-night thoughts about the pervasive shallowness of the pop trade. But I guess they knew not what they did. And the relentless, uninhibiting effect of sheer tastelessness (needless to say there were plenty of those lavatorial gags so beloved of the English) resulted in a hilarious, devil-may-care night of revelry best summed up in Rex's catch-phrase which. if I remember correctly, was "Love 'Em!". This inspired Marty to come up with an on-the-spot composition entitled "Love 'Em". Everyone agreed it was a likely hit but for one reason or another I doubt if it will be Mr. Wilde's next single.



Between his first appearance as resident compere on top of the Pops and his second which was four weeks later. Mandarin bearded Stuart Henry received 250 petitions and letters from all over England asking that he remove his whiskers. One letter contained over fifty signatures and a king sized threepenny piece for his pleasure in securing a razor blade. Obviously, 250 fans can't be wrong, so off came the moustache . . . and pictured above is Mr. Henry himself midway in the attempt.

## CAMBRIDGE FOLK FESTIVAL

WELL planned enterprise and a well behaved crowd usually make A for a pleasant affair - and as would be expected with both of these

elements present, the Cambridge Folk Festival last Saturday was a highly successful happening. Highlights of the open air and tent programme were Tom Rush, Odetta, the New Beat String Band, Roy Harper, the Pentangle and a string of other folk, western and jazz biggies.

Throaty deep voiced but jovial Tom Rush did many of the tracks from his young days such as "Cocaine", and "Sister Kate". These almost cliché folk numbers always go well in a singalong atmosphere and Rush does some of the best versions around. He went on to do a few of the main tracks and including the title track from his current Elektra LP "The Circle Game."

Odetta's solid strumming guitar and her oh! so soulful moans came well up on the somehow inferior amplification. Doing some of her spirituals and older work, she also had the hands clapping - but strangely enough she shied away from her recent material which was very disappointing. Roy Harper, looking very much like an Argentinian Gaucho or a psychedelic Cisco Kid, did some of the most potent material I've ever heard, A very strong example is his new penning "I Hate the White Man" which literally stabs the listener with its ferocity. Also on stage and with an amazing sense of rhythm for three years old, was Roy's young son Nicky. He'll never suffer from stage fright.

The Pentangle were terrific as usual, Bert and John's uncanny guitar synchronisation still baffles me. The odd kettle-like drumming which has become their sound, and Danny Thompson's rigorous and professional string bass playing were most unbelievable.

All in all, it was a very satisfactory weekend and a welcome one for folk addicts (like myself) who simply cannot get enough! LON GODDARD

### PLASTIC PENNY

DLASTIC Penny, whose latest single "Your Way To Tell Me Go" was released last Friday, have been looked to go the Bahamas from September 7 to 9 for club appearances. The group appear at Dino's Cabaret Club Derby for a August

### MIKE QUINN

This Friday, August 2, sees the first promotion by DJ Mike Quinn. He is promoting a concert at the Slough Community Centre, feature ing The Equals and The House Of Lords, from 8 p.m. to 1 a.m. Apart from the "live" music Pete Drummond will also be there, and Mike Quinn will compere the show as well as being DJ for the evening.

MERICA'S 'Sweethearts ot A Soul', Peaches and Herb, will make their first visit to Britain during September. The duo have had five hit singles and several best-selling albums in the States, but so far a British hit has eluded them. We are hoping that personal appearances here will help them back through to the British market" said a CBS spokesman

The British visit was endangered when Herb was injured in a recent shooting accident, but he is now recovering in hospital, and will be fit in time to travel to London. The tour is being arranged by Arthur Howes, and it begins on September 3 for seven days.

### BBC PLANS FOR RADIO

DLINDING everyone with figures and statistics last week, Robin

Scott outlined the plans for Radio 1 and 2 for their second

year beginning in October, He is aiming to give Radio 1 and Radio 2 their own identification. For example-mid-October will see the start of Radio 1 Club. This is a two hour show starting at noon every day, Monday to Friday. It will be introduced by different top DJs and will be mainly a disc show although groups will appear quite frequently. Meanwhile at the same times on Radio 2 Sam Costa takes over to present listenets with sweet music and middle of the road material. Tony Blackburn will continue with his popular morning show on Radio 1 while on Radio 2 middle of the road material and album tracks will be featured on "Breakfast Special". During the early evening 'pop" home-going sounds can be heard on Radio 1 in the form of "Roundabout" whilst Radio 2 will broadcast sweeter music on "Album Time"

A new series featuring Latin American music will be launched in Radio 1 and 2 on Saturday evenings. Minority tastes in music in the form of jazz. R&B and C&W etc., will still be catered for on Radios 1 and 2. John Peel will present his "Top Gear" and "Night Ride" for the second year and when top Artistes are available, Radio 1 and 2 will present 'specials'' on the lines of the recent "Tom Jones Show", To give wider coverage to

Radio 1 and 2. two new transmitters will open for Radio 2 in Scotland. One, in the Dundee area -the other in Aberdeen. For Radio 1, a new transmitter will open up in the Bournemouth area, All three transmitters will broadcast on 202 metres.

Britain in October. The group starts filming at Elstree at the end of this month. and due to the filming commitments their album "Outward Bown" will now be released in September. Their single "We Can Help You" and their album will be released in America soon, and a tour of America and a film are planned for the end of the year.

### PAPER DOLLS

N a statement issued earlier this week by the Paper Dolls it was said: "There is a dispute between the Paper Dolls and their management, and until the dispute is settled, their business management will be handled solely by Stephen Komlosy, Their Press Relations will be handled by Hobson Bond Ltd."

The girls, who have just tought themselves a white Mark Jaguar, have also moved into a mews cottage that until recently belonged to Maurice Gibb of the Bee Gees.

In a statement this week from Robert Stigwood, it was said: 'Negotiations are in hand for the Paper Dolls agency representation to be placed with the Robert Stigwood Agency Ltd."

In future the group will be backed by Bluesology, formerly Long John Baldry's backing group. On August 25 the girls will be appearing at the Batley Variety Club for one week.

### TIM ROSE

N E.P. of Tim Rose's hits is A to be released in September, and among tracks it will include "Hey Joe" and "Mornin. Dew". An LP is also being compiled and recorded for Christmas release. Today, August 1, Tim flies out to Germany to appear on the television programme Beau Club.

Tim's American tour originally planned for September has Leen cancelled due to the good response to his single "Long Haired Boy"he now has bookings until the end of October in England. Tim will tour the U.S. in November and December, and return here in the New Year.

Tim has also changed agencyhe is now with Richard Cowley of Universal Attractions.

#### DAVID GRIFFITHS

programme to Saturday, with the Incredible String Band. Marquees should prevent the MAGICAL MYSTERY

tour from becoming a "wet weekend", and people will be allowed to bring tents for camping. Tickets are available direct from Middle Earth, 94 Great Portland Street.

### JETHRO TULL

ETHRO Tull, who appear at the National Jazz Festival at Kempton Park on August 11 are to tour Scandinavia for the first time from September '28 until October 6.

Their co-manager Chris Wright is currently in America completing negotiations for their first tour there, which is due to take place before Christmas The group's debut album will be released in September.

### DAVID HEMMINGS

**MINITO Productions**, run by Tony Palmer and Adrian Rudge, are

currently recording David Hemmings for Chapter One Records. David, who starred in such films as "Blow Up", "The Charge Of The Light Brigade" and "Only When I Larf", will be recording a single, the A-side of which will probably be 'Weeping Annalea". He is also planning to record an album featuring the songs of Walt Disney's productions.

Club on August 3 and Pop North on August 29



The price for classified ad-vertisements is \$d. per word pre-paid for all sections.

Advertisements should be submitted by Thursday of the week preceeding publication. All advertisements are subject to approval by the publishers.

### records for sale

RECORD BAZAAR. 50,000 from 2s. Write for lists. - 1142-6 Argyle Street, Glasgow.

1956-68 45s & LPs including rare deletions available. Overseas inquiries welcome, send S.A.E. for list to: Moore, 73 Mill Road, Leighton Buzzard, Beds. or call at Leighton Road. Linslade. Beds.

ROCK auction. Smiley Lewis. Feathers, Elvis H.M.V., Vincent. ROCK auction. Domino, plus many rocking un-(3 p.m) this Saturday.knowns. 16 Ufton Grove, Islington, London, N.1. (Nearest tube, Essex Road).

ROCK AUCTION. C'mon cats. golden oldies, groups galore, all deleted, 90 per cent mint, large. S.a.e. 4 Bourne Avenue, Catshill, Bromsgrove.

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BOPPIN' Rock'n'Roll Auction. R & B, Blues, 90 per cent U.S.A. imports; Knox and Bowen. Cochran. Larry Williams, Presley, Lewis, Perkins, Screamin' Jay, etc. Hundreds! LPs, singles. Large SIX-PENNY s.a.e. to Roy Padgham. 230 Woodhouse Road. Finchley. N.12. Regret no callers.

**ROCK'N'POP** Auction. U.S. discs and Elvis, H.M.V. 45s and 78s, plus other great rock artistes such as: Williams, Haley, Lewis, Knox, Scott, Vincent, etc. Send s.a.e. to: Johnny Dickens, 97 Conduit Way. Stonebridge, London, N.W.10.

BALLADS, ROCK AUCTION, in cluding Sinatra, Haley.-S.a.e. list 88 Wickham Way, Beckenham,

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FRENCH penfriends, all ages from 12 to 21. Send s.a.e. for free details -Anglo French Correspondence Club, Burnley.

UNDER 217 Penpals anywhere. S.a.e. for free details. - Teenage Club. Falcon House, Burley, 503

MARY BLAIR BUREAU. Introductions everywhere. Details free. -43/52 Ship Street, Brighton, 523

**INTRODUCTIONS** to new friends of the opposite sex arranged by post. Members aged 16 upwards everywhere, Write for details. stating age: Mayfair Introductions (Department 9), 60, Neal Street. London, W.C.2.

TEENS / TWENTIES. Penfriends. Home/abroad. M.F.C. 9 The Arbour Farnhill, Keighley, Yorkshire.

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

ROMANCE OR PENFRIENDS. England / Abroad, Thousands of members. Details World Friendship Enterprises, MC74, Amhurst Park. N.16.

Continued on page 11

#### MYSTERY Tour arranged by A the Middle Earth Club will London, W.1. take place on Saturday and Sunday, August 24 and 25, Among

the groups appearing will be Traffic, The Bonzo Dog Doo Dah Band, Family, Fairport Convention. Things, Blossom Toes. Hurdy Gurdy, Free and Blonde

on Blonde. A special destination, in the form of a large estate about 50 miles from London, has been planned for this weekend, Tickets are £3 each, and this includes train fare to and from the destination, "Trippers" will board the trains at a London station at about 12 noon on Saturday, and will be taken to a normally disused station - specially re-opened for the occasion. Coaches will then take them to the site,

MIDDLE EARTH

TOUR

Pretty

The programme will begin on Saturday afternoon with the smaller groups, poets and small theatre companies. In the evening Traffic will top the bill, along with various other groups. Throughout the night visitors will be entertained with folk music and records and cinema films. There may also be a bonfire and firework display. A brief recuperating period is planned for Sunday morning, and Sunday afternoon will commence with a similar

**RECORD MIRROR**, Week ending August 3, 1968

## "MY PARENTS DIDN'T LIKE ME PLAYING IN SOHO...' THE LEGENDARY RAY DAVIES TALKS TO LON GODDARD

FEEL The Kinks don't have a 66 'position' in the pop world today," said Ray Davies in between record-ing sessions at Pye records. "Our status as musicians is really im-

portant 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 biggestever promotional campaigns. Alexander and I are old mates and I can youch 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!"

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 sixfoot-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





NE 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

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

 Alexander's background is of solid work, solid performance - and that off-folorn 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

#### 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.

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

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

## HERE COME THE Flirtations



THE FLIRTATIONS - Aural and visual delight

# WE DID 'UNIVERSAL' N 30 MINUTES!

## STEVE MARRIOTT TALKS TO RMs DEREK BOLTWOOD

IME 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 deepthest

deeps 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, "Nut Gone" - 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**

## CRITICAL"

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!

OU 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.

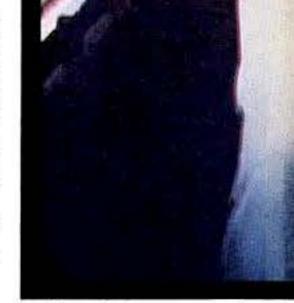
"It's a shame that I have not been able to do as many personal appearances as I would like. "Crossroads" keeps me very busy and so far I've only been able to appear on "Top of the Pops" and "The Tony Blackburn Show"."

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 musicials. 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

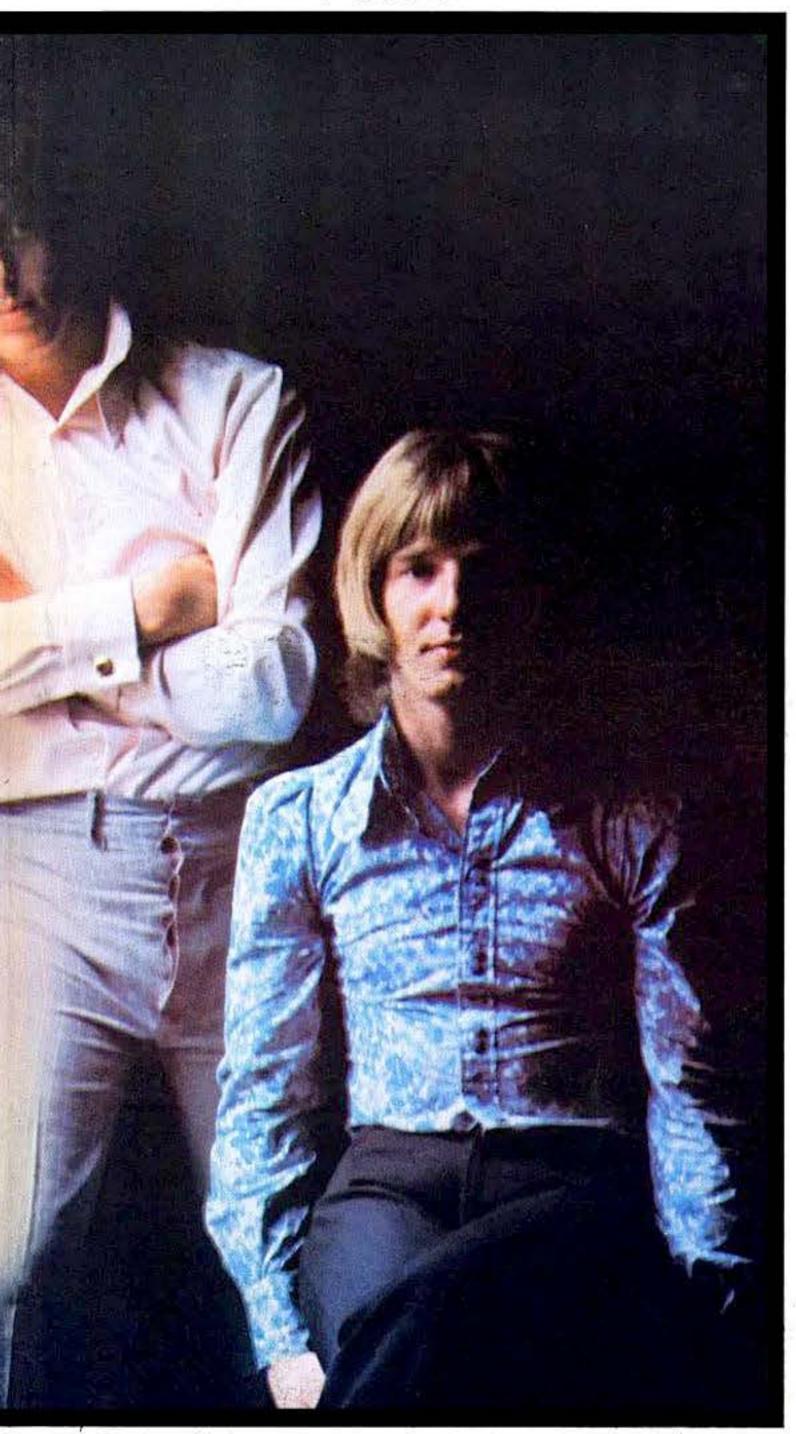
"It's a great way of doing it — it's not professional filming perhaps. Well, not in the way it was made — there are no clapper boys running around shouting "Scene one, Take seventy" or anything like that. But what does it matter if we didn't film it in the traditional, professional manner? As long as 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 "showbusiness 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."



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





## A LETTER TO GENTLEMAN JIM ...

N 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.

arrangements in a long while is Want To", on the Parlophone ienced 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!



45 rpm records

The Decca Record Company Limited Decca House Albert Embankment London SE1

VME 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.

**1968 R&B SURVEY Pt. 1** 

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 artistes' 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 artistes' 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 Mitchelland 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 Jnr., 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 white 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 YERSHON** Here's a list of placings:

NI-14

		of records
the second se	Carrent	In Chart
Artiste(s)	Label	Pis 61/66
Otis Redding	Stas	
Aretha Franklin	Atlantic	606 7
The Four Tops Dians Ross & The Supremen	Tamia Motown	517 4
Diana Nois & The Supremes	Tamla Motown	-
Sam & Dave	Atlantic	
Stevie Wodder	Tamia Motown	274 3
licenton Wood	Liberty	342 3
Carla Thomas	Naz	# :
Arthur Cooley	Atlantic	
Wilson Pickett	Allastic	300 3
Smokey Robinson & The Miracles	Tamia Motown	mi
Elta James	Chess	307 1
The Showstoppers	Beacon	246 1
Gladys Knight & The Pips	Tamia Motowe	<b>1</b>
Edder Floyd	Stat	10 1
The Ethiopians	Rio	127 1
Marvin Gaye (139 pts. with 27)	Tamla Motown	100 5
Clarence Carter	Atlantic	179 3
Felice Taylor	President	171 1
Desmond Dekker	Pyramid	144 2
The Bar-Kays	SLAX	142 1
Jackie Wilson	M.C.A.	154 7
William Bell	Staz	153 2
Willie Milichell	London	10 1
Erma Franklin	London	141 1
Tammi Terell (all with 18)	Tamia Motewn	139 1
Oscar Toney Junior	Dell	120 1
Gene Chandler Martha Reeves & The Vandellas	Soul City Tamia Motown	
Jussior Walker & The All Stars	Tamia Motown	100 1
	Atlantic	in i
The Young Rascals The Maytals	Pyramid	100 i
O. C. Smith	C.B.S.	140 i
The Vanilla Futur	Atlantic	
The Marvelettes	Tamia Motown	10 2
Maurice & Mac	Chess	
King Curtis	Allastic	M 1
The Mohawks	Pama	83 1
Jackie Mittoo	Costone	81 1
Booker T & The M G 's	Star	
The Box Tops	Bell	NO 1
John Roberts	Nue	75 1
The Soul Agents	Consone	11 1
Willie Tee The Foundations	Atlantic	
Norma Frazier	Cognone	
Joe Tex	Atlantic	a i
Albert King	Star	<b>a</b> i
The Miretten	Uni	
Rufus Thomas	Stan	
Moses & Joshua Dillard	Bell	14 1
Hobert Knight	Monument	57 1
Jimmy Ruffin	Tamia Motown	14 1
Derrek Morgan	Pyramat	55 2
Chuck Wood	Big T	55 1
Disense Warwick	Pye International	
Willie Parker	President	
Incz & Charlie Foxa	Direction	67 1
Stranger Cole	Amalgamated	0 1

### 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 8075).

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... "Oh What A Beautiful City", "Kitty", "Black Is The Colour", "Sail Away Ladies" etc. and there's no denying the amazing purity of her voice. And this album IS a valuable addition to a folkcollector's Lbrary Often, it's just ... beautiful

\* \* \* \*

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 Away; September In The Rain; Rusty Bells; What A Difference A Day Made; Yesterday (MCA Stereo MUPS 322).

S<sup>0</sup> 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. There's a relaxed feel to this set, but there is also a tremendously "organised" teel too. She sings with intuitive ability and really you can take your own pick as to the best sample releases. Her passing from the singles charts must surely be only a temporary thing.

\* \* \* \*

TIMI YURO: "Great Performances"-Liberty Mono LBL 83115. REAT performances by Timi Treally 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 actually I once called her "dumpy" and got into terrible trouble with Miss Y, who claimed that she wasn't dumpy. She sings from the heart, as on "Hurt", "Smile", "I'm Confessing' and perhaps best "Makes The World Go of all She is a tremendous and. Away" alas, under-rated artiste here

\* \* \* \*



THE WEST COAST EXPERI-MENTAL 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". "Anniversary of World War III", "Our Drummer Always Plays in The Nude"—They sum up the approach here. It's wildly way-out. with moments of haunting thoughtfulness from a three-strong group who break right across accepted precepts in music. Certainly experimental but surely of limited general appeal. Vocals sound as if recorded in a bottomless pit.

\* \* \*

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

**TNTERESTING** American group of four men, one girl-the lass Dorothy Moskowitz blessed with a most expressive voice. Titles like The American Metaphysical Circus". A ridiculously hard-driving "Hard Coming Love", switch of style on "Cloud Song", with exinstrumentation. cellent Group really manages to hold the interest, by changing approach track by track. Advanced music, electronically boosted - even violin. drums and bass. Needs close attention but worth the effort. \* \* \* \*

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. Here they go for competent changes of tempo without really exciting me on anything specific. The songs include "Look Here Comes The Sun", "Just Beyond Your Smile", "Reflections On An Angel" that kind of thing.

\* \* \*

LENNIE TRISTANO on unaccompanied plano solo work on "The New Tristano" (Atlantic Special 590 017), the blind planist performing near-miracles of sound and inventiveness with emotionalism also playing an important part. LIZA MINNELLI is the daughter of Judy Garland and who could doubt it after a spin on the LP named after the younger emotion-spinner -a splendid collection of tracks including three by Randy Newman and the Beatles "For No One" (A and M Mono AML 914). "Strings Latino" features the EDMUNDO ROS Orchestra on such as "A Man And A Woman", "Granada", "Delicado" and the sounds are very full-blooded indeed.

With MD's like John Scott Trotter or Victor Young, BING CROSBY as 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. On "Heartaches" the country scene: by PATSY CLINE (MCA Stereo MUPS 326), charmingly performed and authentic-sounding items from a gal who sold sentiment with complete sincerity. A little more nostalgia: AL JOLSON on "You Made Me Love You" (MCA Mono MUP 324), featuring a fabulous performance on "When I Leave The World Behind", not to mention several which feature Bing Crosby -great listening. But for blues-personified may we "Presenting recommend 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. There's a lot of highriding trumpet, predictably. on by MAYNARD High" 'Ridin' FERGUSON (Enterprise S 13-101). an imported production but one rich on musical ability and sheer excitement. "A Bright Particular Star" by GERTRUDE LAWRENCE (MCA Mono MUP 336) features long-time-ago recorded by song lady whose life-story is now the portrayed on film by Julie Andrews -not the greatest voice is Miss Lawrence's, but a most memorable one. Songs of joy is the sub-title for BURL IVES' "Sunshine In My Soul" (MCA Stereo MUPS 325), a religious set from one of the most distinctive voices in the pop-Gospelfolksey field-with a knock-out title track.

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 ..."

impacts itself as a truly inventive barrier-breaking group performance. The avant-sarde writers have already raved about it—and certainly it's way ahead of the singles style of this somewhat under-rated outfit. Particularly on the instrumental side, they launch often-savage waves of sound mostly beautifully constructed and of splendid power. This is music to listen to, dig deep into forget it as background sounds for a party. Very highly commended.

\* \* \* \* \*

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 here. Their harmonies are of richness and power with full voice stratospherically highone maybe "Tobacco Road", usually hackneyed, is the best track to try . . . but it is hard to pick out just one. Use of harpsichord, along with organ, some tremendous lead guitar figures here and there-and through most of the tracks an air of inspired urgency, tugging toughly at the lyrics, yet also with sentimentality. They know where they want to go-and they get there. with no forcing. This really is a strong piece of listening, commended without reservation. "Forget It. I Got It" is very strong. Do try this one.

\* \* \* \* \*

soundtrack indeed. Not soundtrack but well produced by Cyril Ornadel and the Starlight Symphony: "Gone With The Wind" (Music For Pleasure MFP 1246), Max Steiner music, Brian Fahey orchestrations.

Soundtrack again, with the voices of Kathryn Grayson and Howard Keel: "Showboat", the Kern-Hammerstein classic (Music For Pleasure MFP 1244). Themes, by John Barry's orch and the Metropolitan Pops Orch, from "Grand Prix", "Doctor Zhivago" and 'Born Free" (Music For Pleasure MFP 1243), music by John Barry and Maurice Jarre. The Metropolitan Pops pop up again on "The **Bible**" (Music For Pleasure MFP 1217)-conducted by Henri Rene. Soundtrack again: "Kismet", featuring the voices of Dolores Gray, Ann Blyth, Vic Damone and Howard Keel (Music For Pleasure MFP 1248), all conducted by wonder musician Andre Previn. And Pleasure For "Bambi" (Music MFP 1251), Walt Disney film, of course, and music and songs from the original soundtrack. 7ET another couple of releases on the reprocessed-for-stereo system of MCA-"True Love Ways" (MCA Stereo MUPS 319) being a specially strong example. Ttiles are: Peggy Sue Got Married: . . . All Right; What To Do: Well That Makes It Tough; Now We're Take Your Time: Crying One: Waiting Hoping: True Love Ways: Learning The Game: Little Baby: Moondreams; That's What They Say. Maria Elena Holly writes, via the sleeve notes, that "hearing Buddy's familiar voice, via recordings such as these, has brought me inestimable comfort, for I feel justified in assuming that many of the songs were sung directly to me."

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

**R**EVIEWED 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. There is a short prelude based on the title song and between the other tracks short interlude pas-Sages. "Paper Chase" comes up perkily; with harpsichord, every word coming across clearly and with power-such a clever song this Wisely, Mr. Harris sticks within his known range-nothing over ambitious, as on "Name Of Sorrow" "Lovers Such As I" features a massive string section' is plaintive and sentimental and nicely done. 'In The Final Hours" is in a usual tempo for this collection. 'MacArthur Park" ploughs through its allotted 7 min. 20 sec.-and needs no introduction. "Dancing Girl" is romantic: "If You Must Leave My Life" is gently brassy in the back ing; and "A Tramp Shining" is a truly tremendous song.

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

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gomery.

MASON WILLIAMS: "Phonograph Record" — Warner Brothers WS 1729) W/ILLIAMS wrote virtually all

W 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. But a lot of this production seems to go on and on and on.

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 . . . and the fusion of the two styles gave Buddy a unique style all of his own, "Most of the titles here by Bob Mont-

**EE KONITZ.** evocative altoist. on "Abstractions" (Atlantic Special Stereo 590 020), is (Atlantic accompanied by Warne Marsh. scar Pettiford. Clarke. Billy Bauer, plus planists Ronnie Ball and Sal Mosca, with some interesting experiments in time and "Two Of A Kind" means motion. the contrasting styles of violinists GRAPPELLY and STEPHANE SVEND ASMUSSEN, duetting with what can only be described as lightning techniques great "Get Happy" from tenorist stuff. COLEMAN HAWKINS (Atlantic Special 590 016), along with Tommy Flanagan, Milt Jackson, Ken Burrell, Eddie Jones and Connie Kay, features star 12-bar blues, touches of old be-bop, classic improvisation. "Roots of the Blues" (Atlantic Special Stereo 590 019), features a variety of artistes, 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 allstar 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 L.P.

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. They are five very serious musicians, capable of doing great things with pop.

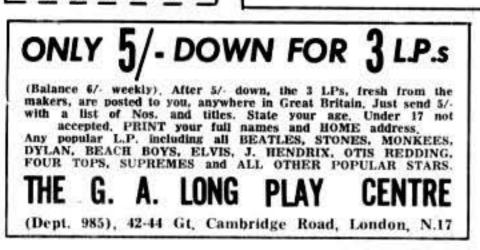
All the tracks on this LP flow together. The opening "Departure" is a sort of maniac poem that leads into the first song "Ride My See Saw". The opening is dramatic, and sets the "big sound" mood that runs all the way through. A big sound produced by the Moody Blues alone, with no assistance from the 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

8

Instrument Preferred

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), with the voices of Gene Kelly, Donald O'Connor, Debbie Reynolds ... a very strong



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 onc 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





## 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 generaliy 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. Excelchart certainty.

### ANITA HARRIS

Dream A Little Dream Of Me: The Flying Machine (CBS 3637). It's just as if this was specially written to sult Anita. In fact, Mama Cass has already a Stateside 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 doubling 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 Flip: This one shuffles along at quite a fair old pace. CHART CERTAINTY.

### SHOW STOPPERS

#### NEW RELEASES

MONG the new singles for re-A lease 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 Raymond Orchestra and Chorus - "We Can Fly"; LONDON AMERICAN Roger Wil-liams — "The Impossible Dream": Willie Mitchell — "Prayer Meetin' ": 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 -Say A Little Prayer"; PHILIPS Say A Little Prayer . Phildrs FONTANA Chaquito and the Quedo Brass — "Mexican Marathon"; Mike Stuart Span — "You Can Under-stand Me"; MERCURY Horst Jan-kowski — "Zabadak"; PYE Long John Baldry - "When The Sum 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 3627) 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 EN-SEMBLE: "Kalinka" (Deram DM 203), 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. Plano music on an impeccable theme: "The Impossible Dream" (London HLR 10214), by **ROGER WILLIAMS** and his magical piano. Interesting little song. per-

Shake Your Mini; Heatbreaker (Beacon 106). More excitment in previously approved style. the 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 weli handled.

CHART CERTAINTY.

### PLASTIC PENNY

Your Way To Tell Mc 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 POSSIBILTY.

### 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.

haps 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), deepvoiced and urgent and I'd say well above average. Blue beat with spirit: "Another Saturday Night' (Giant GN 41), by ROY CAMBELL with the Jazzboe Jaspers - good for the odd dance party. From THE EMERALDS: "One Time Only" King KG 1077), a Tem Paxton song with a sently 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 smoochy

NICE and bouncy version of Don Partridge's "Rosie" by THE ALAN TEW ORCHESTRA (CBS 3605), newly dressed and show ing 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 HOL-LAND (RCA Victor 1725), with one or two interesting arrangement ideas.

GENE LATTER AND THE DETOURS: My Life Ain't Easy; Angle (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 3625). 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.

\* \* \* \* \* \* 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 flery 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 Trozg-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. \* \* \* \*



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 BTIS4ET. 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 Abrahamsen, 21, Frankendalsveien 36B, Larvik, Norway, Stars and Hobbies-Beatles, Bee Gees, Cream, Sonny Boy Williamson, Otis Rush, Buddy Guy, Fleetwoord Mac. English literaturé and language, athletics, playing blues, harp.



Lin Cerson, 19. Rl. 12. North Helly Dr., Amberley, Annapolis, Maryland 21401, U.S.A. Stars and Hobbles.-J. Hendrix, Cream, Tim Buckley, Stones, Fever Tree, Spirit, Donovan, Singing, poetry, drawing, painting, fashion design, posters.



Here is the bubbling bird known as Jacky ... 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 Jacky, very professional and very level-headed. Strange indeed are the ways of pop. Jacky was married to Len Beadle, arranger and producer. They separated. Then Jacky 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 Jacky. Recording note: An LP of her multi-vocal talents is out soon.



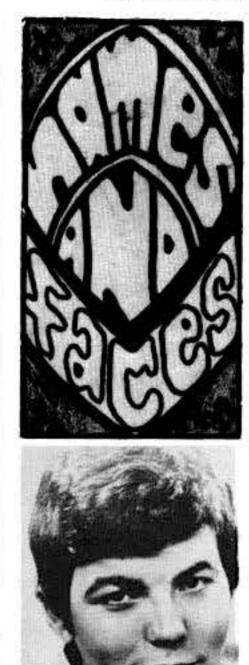




Dave Rennocks, 19, 12 Rusheliffe Terrace, Bunbury Street, Nottingham. Stars and Hobbies-Beatles. Rolling Stones. Football, collecting records, blues, girls.







Recognise this face? It's good old Gordon Clegg—1 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;"







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



Faith Milton, 12, 28 Levetts Lane, Bodiam, Sussex. Stars and Hob-, bies—Pet Clark, Paul Jones, Anita Harris, Esther and Abi, Herman, Luiu. Reading, pop, records, tropical fish, animals, Western films.

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



Valerie Clark, 29, 52 Hilliside Est., Ruskington, Sleaford, Lines. 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 Hobbles—Otis Redding,
\*Joe Siman, 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.

'READERS' CLUB' COUPON NO. 3 WILL BE PRINTED WHEN ALL NO. 2 COUPONS HAVE BEEN PUBLISHED. ANYONE WHO HAS PREVIOUSLY SENT IN A PHOTO-GRAPH AND IT HAS NOT BEEN PUBLISHED IS ADVISED TO USE A NUMBERED COUPON. Bristoi-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 Holgate, bass and singer, married to Anne. The darkhaired 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.

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 Brilish 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".

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Ever played hopscotch? Sure you have. Ever played hopscotch? Perhaps not . . . and it's not a repetitive question. Hopscotch 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" . . . tike 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. Hopscotch were born, With Alan in the group: Graham Maitland. Onnie McIntyre, Stuart Francis.



	20 (7) Eric Burdon & The Animals (MGM)	- (1) Barbara Acklin (Brunswick)
19		44 DREAMS OF THE EVERYDAY HOUSEWIFE* 46 (2) Glen Campbell
20	ANGEL OF THE MORNING* 13 (11) Merrilee Rush (Bell)	45 (LOVE IS LIKE A) BASEBALL GAME (2) Intruders (Gamble)
21	HARD* 22 (5) Paul Revere &	46 SOUL LIMBO 50 (2) Booker T, & Mg's (Stax)
22	LOVER'S HOLIDAY 27 (4) Peggy & Jac (SSS Int'l	47 I GUESS I'LL HAVE TO CRY, CRY, CRY - (1) James Brown (King)
23	STAY IN MY CORNER	SOMEBODY CARES - (1) Tommy James & the
24	THE LOOK OF LOVE* 18 (8) Sergio Mendes & Brazil 66 (A & M)	Shondells (Roulette) ELEANOR RIGBY* - (1) Ray Charles (ABC)
25	SHE'S A HEART- BREAKER* 16 (9) Gene Pitney (Musicor)	1, 2, 3, RED LIGHT - (1) 1910 Fruitgum Co. (Buddah)
	*An asterisk denotes ree	cord released in Britain.
	BUBBLIN	G UNDER
D	JESDAY AFTERNOON O IT AGAIN — Beach Boys REAKING UP IS HARD TO (B. T. Puppy)	(Capitol)

BREAKING UP IS HARD TO DO - Happenings	
(B. T. Puppy)	
HAPPY - Nancy Sinatra (Reprise)	
TWO BIT MANCHILD - Neil Diamond (UNI)	
YOU KEEP ME HANGIN' ON - Vanilla Fudge (At	(02
MR. BOJANGLES - Jerry Jeff Walker (Atco)	
MRS. BLUE BIRD - Eternitys Children (Tower)	

#### R&B SINGLES HERE COMES THE 11 BROADWAY AIN'T 1 JUDGE FUNKY NO MORE 1 Pigment Markham 17 Bobby Patterson (Pama PM 735) Chess CBS \$977) HOLD ME TIGHT LOVER'S HOLIDAY 15 Johnny Nash (Regal Zonophone RZ 3010) - Peggy Scott and Jo Jo Benson (Polydor 5674) DANCE TO THE MUSIC 12 FEEL LIKE JUMPING 4 Sly and the Family Stone (Direction 58-3568) 11 Marcia Griffiths (Cossone CS 7055) HARD TO 14 YOU DON'T KNOW HANDLE/AMEN WHAT YOU MEAN TO - Otis Redding (Atlantic 584199) ME PEOPLE SURE ACT 8 Sam & Dave (Atlantic 584192) FUNNY LICKING STICK-6 Arthur Conley (Atlantic \$\$4197) LICKING STICK HERE COMES THE - James Brown (Polydor 56 JUDGE RIDE YOUR DONKEY 3 Shorty Long (Tamla Motown TMG 663) - Tennors (Island WI 3133) BABY COME BACK THE SON OF HICKORY 17 7 Equals (President PT135) HOLLERS TRAMP MONY MONY 2 O.C. Smith (CBS 3343) -- Tommy James & The Shondells (Major Minor MM THE HORSE 8 5 Cliff Nobles (Direction 58/3518) 19 I GOT YOU BABE CUPID 9 17 Etta James 9 The Maximum Breed (Chess CRS 8076) (Fab FAB 51) ELEANOR RIGBY SOUL MEETING - Ray Charles

		OPR&B	1.60	21 (6) Bruce Cha (Bell)
		ALBUMS	19	DAYS 34 (3) Kinks (P)
	_	ALBOMS	20	HERE COMES JUDGE 28 (3) Pigment (Chess)
	18	THIS IS SOUL	21	MY NAME IS 13 (16) Manfred
۵)		1 Various Artistes (Atlantic 663391)	*	(Fontana)
	2		22	WHERE WILL 17 (5) Swe Nicho
	3	LADY SOUL 2 Aretha Franklin (Atlantic \$87 (99))	23	ONE MORE E 15 (7) Esther & (Philips)
0	4	BLUEBEAT SPECIAL 4 Various Artistes (Consome CSPI)	24	HUSH NOT A MARY 14 (7) John Row
	5	TELL MAMA 7 Etta James (Chess CRL 4536)	25	BLUE EYES 16 (10) Don Part (Columbia)
6744)		DOIN' OUR THING - Booker T & the MG's		
	7	(Stax 230002) TAKE A LOOK AT		1
		9 Aretha Franklin (CBS BPG 62269)		
567	8	GREATEST HITS 8 Prince Buster		Br
1 347	-	(Melodise MS 1)		WOMAN WOM
		GREATEST HITS		HOLD ME TI
		(Tamia Motown TML 11042)		LADY WILLP DREAM A LI
	9	REFLECTIONS		VOICES IN T
	1	5 Diana Ross & The Supremes (Tamla Motown TML 11073)		LOVE STORY WOMAN WOM

#### KEEP ON 18 V LOVE 42 (3) Robert John (CBS) HIGH IN THE SKY ye) (1) Amen Corner (Deram) S THE ELEANOR RIGBY - (1) Ray Charles (Stateside) Markham HARD TO HANDLE - (1) Otis Redding (Atlantic) S JACK WONDERFUL WORLD Mann 32 (26) Louis Armstrong L YOU BE (Stateside) ols (Pye) SOME THINGS YOU 48 DANCE NEVER GET USED TO 36 (5) Diana Ross & Supremes Abi Ofarim (Tamla Motown) A WORD TO49 A MAN WITHOUT LOVE 43 (15) Engelbert Humperdinck (Decca) vies (MCA) 50 WHEELS ON FIRE rtridge 39 (16) Julie Driscoll Brian Auger (Marmalade) A blue dot denotes new entry. ritish Bubbling Under MAN - Union Gap (CBS) IGHT - Johnny Nash (Regal)

POWER - Union Gap (CBS) ITLE DREAM - Anita Harris (CBS) THE SKY - The Moody Blues (Deram) LOVE STORY - Alan Price (Decca) WOMAN WOMAN - Richard Barnes

### CLASSIFIEDS

Continued from page 4

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## TOMMY JAMES SCARED OF SCREAMING FANS!

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 Sometime 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. Lovecroft 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 Jnr. ... Ray Charles'n "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, Grapefrult 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 . . .

**T**OMMY 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 carry-

ing 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 narrowminded. P.J.



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