

# RECORD MIRROR

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## INSIDE



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## POLITICS & MUSIC DON'T MIX!

### Says an R.M. reader

#### WHERE'S VANCE?

WHATEVER happened to that likeable ex-Caroline DJ Tommy Vance? After his service with the pirates, he moved to the BBC's Radio 1, but has not been heard regularly on that station for some time. T. Vance fans will, therefore, be glad to know that if they tune their tellys in to BBC2 on most afternoons, they will be able to hear their favourite DJ introducing the trade tests, in his own inimitable style.

Let this be a warning to all ex-pirates on Radio 1, improve your shows or you, too, may suffer a similar fate! — Stephen Robinson, Worcester Park, Surrey.

#### RUBBISH

"SOUL music is dying" say the Foundations. What a load of rubbish! Just as pop is making progress, so is soul. If the Foundations have heard the '88 sounds of Clarence Carter, Arthur Conley, Aretha, Wilson Pickett, I can't understand a group of their calibre making such a statement. — Steve Dalton, Haworth Road, Bradford 9.

#### COOL KASH

THANK you, RM, for your lovely article by C & W DJ Murray Kash. It was very enjoyable as I'd heard so little of Murray for ages. If he hasn't a regular radio show I hope for soon will have — along with Tony Brandon. They are two DJs who deserve recognition the most. — Jackie Adams, Brades Rise, Oldbury, Warley, Essex.

#### ROSKO FAN

I AM writing in praise of a fan club and the artist it supports — Emperor Rosko. I have been in the fan club since the days of Caroline and have always found it very good — but today it surpassed itself.

About a week ago I sent a request in for a record by Elvis and at the bottom of the card I put that I had lost my card and could not remember the number. Today, a new card came with a note saying, "Don't lose this one will you." When one thinks that this was just one of the millions

I MUST protest against the exhibition made by the Supremes during the Royal Variety Show. What's pop coming to when such a high rated group protest about the make-up of the harmless Black & White Minstrels. But to crown it off, in the middle of their act they deliver a sermon on racial integration.

The average manager just wants the entertainment they are entitled to from such artists. They don't want political or racial propaganda, there's enough of that about without letting it seep into the pop world.

I realise such artists have deep feelings, but there's a time and a place for everything, and I don't think that now is the time, or the charts or a variety show the places. Cliff is religious, but I have yet to hear him saying "The Lord's Prayer" in the middle of "Marianne".

An attempt to integrate personal feeling with pop just won't work, and not only are artists who do so degrading the public, but they are degrading themselves. So come off it, girls, no more gramatic scenes or the next number one could be Tariq Ali's "The Revolution Kind". — Jeffrey Watson, Belfast.

VAL: Well, just what exactly are we entitled to from artists...? Any opinions?

of cards sent to the BBC/Emperor Rosko, I feel that it's pretty good if Mr. Ribbie, Heath, Cardiff.

#### MOTOWN

WELL, once again the Motown knockers are blushing, for, at this moment, there is a Motown revival going on.

Recently, Britain has witnessed a sensational concert by Diana Ross and the Supremes, and will also witness the Four Tops, the Isley Brothers, Stevie Wonder,

Martha and the Vandellas, and Junior Walker shortly. Glad to see the chart full with Supremes, Tops, Isleys, Marvin and Tammi, Temptations. As per usual, fairs are being high in the Motown camp, with achievement over the "knockers". — Robert Emblem, Leytonstone, E.11.

#### HARMONY GRASS

COULD you please give us some info on Harmony Grass. We saw them at a dance in Bromley, Kent, and heard them on Radio 1. (Dave Symonds), out

don't know anything about them. They're lovely!! — Julie, Sue and Jo, Valley View, Blegin Hill, Kent.

VAL: Harmony Grass were in fact Tony Rivers and the Castaways. They have, therefore, an established following and are particularly popular on the university and college circuit.

Closest, Baby" (RCA 1772).

Line-up of the group is: Tony Rivers—lead vocalist, 24. Born Shilton, Co. Durham; Ray Brown bass guitar, 25. Born Hertford; Bill Castle—drums and vocals, 22. Born Wakefield; Tony Ferguson—lead guitar, organ, flute and vocals, 20; Kenny Rowe—vocals, bass guitar, 25. Born Dagenham; Tony Marshall—rhythm guitar, piano and vocals, 21. Born Woking. The group are joined by a 25-piece orchestra for "Move In A Little Closer, Baby". Fan club address for Harmony Grass is: c/o Michelle Clayton, 55 Craigdale Road, Hornchurch, Essex.



DIANA ROSS and the SUPREMES—injecting politics into their music!

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Continued on page 11

#### In brief...

Brad Stone, 27 Kingshall Road, St. Paulin, Creighton, Kent.— I have the following records for sale: "Needles And Pins" by the Searchers; "The Dave Clark Five" EP; "It's My Life" and "We Gotta Get Out of This Place" by the Animals. All in excellent condition.

Terry Goldsmith, 57 Denecroft Crescent, Hillingdon, Middlesex.— I have a brand new copy of "Queen Of Soul" LP by Aretha Franklin, which I would like to swap for an LP in any condition by Stones, Stones, Small Faces, etc. Any offers welcome.

Janet Ellis, 69 Gordon Street, Leigh, Lancs.— I have pictures of the Rolling Stones, Herd, Tremeloes, and Dave Dee & Co. I am willing to exchange them for any pictures or articles of the Walkers, Love Affair and Leonard Whiting.

F. Boyes, 2 Toft's Avenue, Wylke, Bradford, Yorks.— Jack Good's "Oh Boy" Part 1, PMG wanted. Please state price for the LP.

Miss G. Davies, White Cottage, Morden, Grange, Nr. Royston. Any tendering if any RM readers would like to buy the Monkees' first LP, "The Monkees" or "The Well Respected Kinks", or swap them. If so, please send offers to the above address.

Alison Jones, 19 Rockbourne Ave., Woolton, Liverpool 25.— I have both the Small Faces' Decca LPs, and also their first LP released on immediate for sale. All offers to the above address.

Trevor Dean, 87 West Park Drive, Swadlowest, Sheffield, S.E.17.— I have a brand new "Simon Dupree" LP for sale and also LP by The Who, "My Generation" and "Pauz Revers" at £1 each. I would be pleased to hear from anyone interested in buying them.

John Moore, 15 Hillery Road, Waltham, London, E.17.— If anyone has any LP sleeves they don't want would they please forward them to me, as I am trying to fill my walls with them. Thank you.

Eve French, 11 Riffel Road, Willesden Green, London N.W.2.— Could any reader who has the following records for sale contact me: "I've Been Trying" — The Platters; "Let Them Talk" — Bobby Patterson; "Tiger" — Brian Auger Trinity; "Don't You Need Somebody To Love" — Jefferson Airplane. I will pay any reasonable price.

Michael Williams, 27 Wantage Road, Didcot, Berkshire.— I have a copy of the Beatles' "The Beatles' But Golden" LP, which I am willing to sell or exchange (particularly for the Move's "Move" LP). The LP is in very good condition. Any offers?

# from NEW YORK the CHAWK REPORT

LET'S start off this week with the off-beats. The American scene has a good crop right now — beginning with Dr. John the Night Tripper, who has a good chance of emerging as a name with the underground set here. And maybe, because the Rolling Stones have signed him for their television show, with the English groovies.

Dr. John calls himself a Gris-gris man — a person who exists in the Louisiana bayous, part con man, part witch doctor, offering medicine and voodoo spells. He sings in Creole patois and works in Eskimo boots, fishnets, a snakeskin vest and an Indian headdress with a four foot feather.

His first LP, "Dr. John The Night Tripper" is already out on the label of soul, Atlantic, with titles like "Walk On Gilded Splinters" and a sleeve note that claims Dr. John was "all dredged up from the rigolets by the zombie of the second line under the eight visions of Professor Longhair."

Backing Dr. John is Dr. Poo Pah Doo of Destiny Tamorine, Dr. Ditus of Conga and Dr. Boudreaux of Funky Knuckle Skins. Also included is Dr. Mann of Bottleneck Learning — reputed to be jazz man Herbie Mann.

However it is rather a pity to learn that this sinister figure is in fact a white studio musician from California who used to work with... Sonny and Cher. Name of Mack Reberneek. Getting up to his neck in gumbo-ya is just in his imagination.

Glossing over the Legendary Stardust Cowboy, who just screams and plays trumpet accompanied with one solitary drummer, we arrive at the genuine eccentric, Frank Zappa of the Mothers of Invention, who in "Ruben and the Jets, Cruisin' With" has produced as perfect a put on of those late '50s rock and roll groups as you are likely to find. "Jelly Roll Gum Drop", "Desire" and others all sound perfect, like fourth rate Platters, complete with bass voice reciting love poetry over background chanting.

Mr. Zappa sums it all up on the sleeve: "This is an album of greasy love songs and cretin simplicity. We made it because we really like this kind of music (just a bunch of old men with rock and roll clothes sitting

around the studio mumbling about the good old days). Ten years from now you'll be sitting around with your friends someplace doing the same thing if there's anything left to sit on."

Tiny Tim turned down a 250,000 dollar offer to use his name endorsing uketeles... Ten years ago Barbara Streisand worked for 35 dollars a week — her recent price: 150,000 a week for a Las Vegas spot... Bill Cosby's company will make a film, "Trumpet In The Wind" in association with ex-pirate Ronan O'Rahilly, and starring — Ringo Star. It's announced...

The Animals call their Japanese tour, from which they've just returned, "a nightmare." The tour was cut short, and Animals manager Kevin Deverich blames the language barrier for a visit that had the group set for 36 shows in 18 days and then finding out they had to do 46 shows in 20 days. There were also loot problems and some threats made, according to Deverich. Anyway, the group is now back home in California... very disgruntled.

Report here says that Andy Williams and singer-wife Claudine Longet are meeting in London with Paul McCartney with a television spectacular in mind — Williams and the Beatles together... singer Jimmie Rodgers, despite a 20 square inch metal plate in his skull (from injuries following a "free-way accident"), is pronounced completely fit to work... Beatles' "Yellow Submarine" film has set up house records at both New York cinemas where it was shown. Rank, please take note...

As an example of how deep people go into pop music here, the following: hippies who dig the numbers game (telling your fate through the number of letters in your name, date and time, etc.) state that November 22 was intentionally chosen as the release date for both the Beatles and Stones new albums. November, the eleventh month, i.e. two ones, is the symbol for God, while 22, i.e. two twos, stands for the Devil. It's the only days of the year when God and Devil are face to face. I don't know what it means, but it was also the day JFK was assassinated!

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# HIGH PRIESTESS OF SOUL

NINA SIMONE



NINA SIMONE

**P**RESENTING the High Priestess of Soul... who else than Nina Simone. She has been the idol of many fans through her albums and with her hit single, "I Ain't Got No—I Got Life" from 'Hair' she must have amassed an even bigger following.

Many of her album tracks are sad songs and Nina explained why: "I don't know how you're going to take this, but the world is in such an unhappy state. And I sing about the vibrations that I feel about me and most of them are not very happy. I do feel that even though I don't sing a lot of happy songs a lot of my songs are philosophical. And they are certainly full of a great deal of hope. I'm a part of this whole thing that's gone wrong and we are messed-up."

Nina does not want to be categorized. "I'm a musician and a performer. Most of the time I sing but sometimes I don't, I interpret the things that I feel."

Nina studied classical piano for fourteen years. When she was nineteen she auditioned for a job in a night club. She got it. But the owner stipulated she would have to sing as well as play piano.

"I was stunned," Nina recalled. "In all my concentration on the piano, I hadn't paid any attention to my voice." She began by singing spirituals, and the audience lapped it up.

On her early LPs Nina sang a lot of jazz and blues material — now she's doing mainly soul. "The soul is the same as jazz and blue. It's my people's music—jazz, blues, swing, gospel. They are all made from the same fabric."

Nina said she was a little surprised with having a hit in this country. "My husband who is also my manager has been planning and plotting this for five years, so it came as no surprise to him. It was kind of a surprise to me because I just didn't believe it would happen. I wanted it to happen but it all seemed unreal. I wanted a hit just for my ego. Now I don't care if I don't have another hit for the next ten or fifteen years, I won't work specifically for a hit with my next record but I'm sure the machinery around me will push me into doing one."

"The interesting thing about 'I Ain't Got No—I Got Life' is that although it is on the LP, the single version is different. Not very different but the arrangement is not

the same—back in the States they don't have this version at all.

"When you sing every night at clubs", Nina explained, "you unconsciously evolve a style. I don't even call myself a singer. Singing is just one of the mediums to get through to people—it's like talking. The way I sing and what I sing is a reflection of myself. To me music is living."

Having a record in the pop charts would Nina make an out and out pop record?

"Oh yes, I'd like to do that. It would be new, it would be fun and a challenge to see how it would be received and sell. I like the idea of having fun at music which I think would be possible now. At least I look forward to not having to work to make money. I would like to do that to see how it would work out."

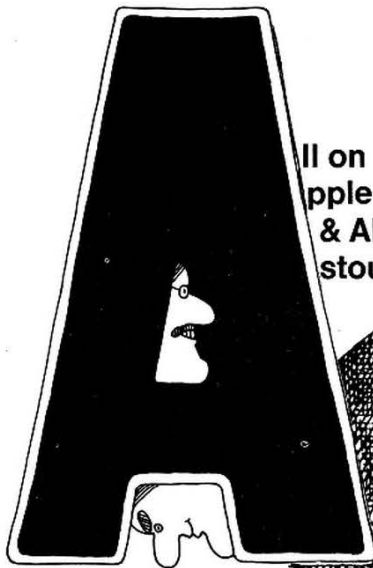
Nina Simone will be coming over for concerts here in March. She told me she would be bringing her own group: organ, guitar, bass and drums. In addition she will bring three singers. It should be a big soul sound.

IAN MIDDLETON

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# PRESLEY ALL SET TO PROVE HIS STATUS VIA: T.V. SHOW, FILMS & 'LIVE' APPEARANCE....



ELVIS on stage.

**T**HE last Elvis Presley single, "You'll Never Walk Alone" proved a complete failure... and the official Elvis Presley Fan Club claim, with some anger, that this is the fault of Radio One, as it failed to give the disc enough air-play.

Apparently the B.B.C. people regarded the single to be one of Presley's worst. So, forgetting the millions of fans he has in this country, they decided not to play it... and so another Presley classic is drowned at birth.

What's more, RCA Records also share a slice of the criticism from the Fan Club—an RCA spokesman is quoted as saying: "Well, we've sent advance copies to all the disc-jockeys—so what more can we do?"

But don't these people realise that in Elvis Presley is the greatest singing star of the last decade? Trouble is that a lot of people are saying that Elvis has had it... so WHY make a fuss over his recordings... just release them and promote them a bit... and if it sells then GREAT. If it doesn't sell, then it's just too bad.

I'm positive that a lot more can be done to promote the Elvis image, and certain people should pull up their socks.

In America, RCA have built a giant promotion campaign to launch Elvis' latest album, simply called "Elvis", which is the sound-track from his "TV Special"... and to my mind it will be a million-seller. Dialogue is also included on the sound-track.

The Presley saga has yet to reach its climax. Look what we have in store for next year. We kick off first with his "TV Special"—if the B.B.C. TV folk want to play it safe, I advise them not to overlook the importance of this show! It was completed last August.

Additionally, there are his new films, which, according to advance reports, seem very promising indeed. On celluloid we kick off with "Stay Away Joe", followed by "Live A Little, Love A Little", "Charro" and "Chataque". In these movies we see Elvis in rather unconventional-type scenes. If everybody concerned plays their part, then Elvis surely can't miss hitting that elusive number one spot.



ELVIS — Wants to go back on tour again soon



ELVIS PRESLEY—Still the King.

## Soul Singer in the Suburbs... Donnie Elbert



**EDGWARE, MIDDLESEX**, in the vibrant heart of London's suburbia isn't quite where you'd expect to find a soul singer who has had hits all over the world, who has been connected with organizations like King, Tamla Motown, Vee Jay, and who is all set to see his latest record rocket up the charts.

The singer is Donnie Elbert, who has been living here nearly three years. Donnie first visited Britain to plug his global hit "A Little Piece Of Leather", liked it here, and in company with other expatriate soulsters like Clyde McPhatter and Madeline Bell, decided to stay.

His new record is titled "Baby Please Come Home" for the New Wave label. It's a strange mixture of soul and rock-steady, with Donnie singing in a high falsetto voice, just like the vocal on "A Little Piece Of Leather". The result is a clean, powerful record that sounds like ska recorded in an American studio.

I asked Donnie why he should use the Jamaican rock-steady rhythm for his new record.

"I felt as though it had good commercial potential for me," he answered, "if the artiste has feeling for this particular rhythm, then there's no reason why anyone shouldn't record it."

"It's curious, but two of the biggest rock-steady hits in recent months haven't been by West Indians. Johnny Nash's 'Hold Me Tight' and the Locomotive's 'Rudy's In Love'. I'd been working on some songs using this rhythm for some time, and when Johnny's record was such a hit, it confirmed my feelings. I don't think that the rhythm is particularly limiting, but I won't stick to it for ever."

Donnie is planning an album for New Wave, which will contain some old and some new material, plus his original unreleased version of "Open The Door To Your Heart", which Donnie wrote and Darrell Banks took into the U.S. charts. Donnie started his recording career in 1957 with King records: he had been singing professionally for three years previously. He cut "What Can I Do" with King which was a

U.S. hit, and later made it in Jamaica under the title of "The Wedding". An LP "The Sensational Donnie Elbert" was issued for King, but Donnie left for Vee Jay, where he cut "Will You Ever Be Mine?" which notched up sales in excess of a quarter of a million. Then came the army, and when he left in 1961, Donnie was sick of the business and retired for three years. He returned in 1964 to a flood of offers including one from his old friend Harvey Fuqua at Tamla Motown. Donnie turned them all down and recorded for his own company Gateway/Upstate records. There he cut three hits in a row—"Run Little Girl", "A Little Piece Of Leather" and "Push It Or Pull It". Then he came to Britain.

Donnie's distinctive falsetto voice set a style in America in the early sixties. He was one of the few falsetto singers to have a really powerful voice, and together with Little Willie John and to a certain extent, Joe Cooke, he was one of the few falsetto singers who could sing ballads well.

"One reason why British record producers and arrangers can't get an American sound is because of the spiritual background," Donnie explained. "In the States, most of the soul artistes have a gospel background, they sang in churches or with gospel groups, and if they don't stay in groups then they become either arrangers or producers. You can trace all of the Tamla rhythms back to the more familiar gospel patterns, naturally Tamla are that much more sophisticated now, but that's where they got it all from."

Donnie's also a record producer, and should have some interesting material coming up soon. And as his new record "Baby Please Come Home" shows, you don't have to live in Chicago or Detroit to belt out the real soul sounds. Edgware will do... **WESLEY LAINE**

In fairness, in the last 18 months or so, both RCA and B.B.C. have been very kind to Elvis fans. They plugged the records so well that they even got into the Top Twenty! And the B.B.C. in particular were even known as "Radio Wonderful" in the "Elvis Monthly" for a while.

Of course we all must admit that El's films in the past have been very samey. Nevertheless they were still box-office hits. The various film companies even went to the extent of having practically the same co-stars in each picture... but there's a change of policy coming, as we'll surely see.

In a recent Press interview, Elvis was reported to have said: "Yes, I'd like to tour again. When I appeared in front of that audience, while filming the television show, I felt suddenly more eager to do more live shows. Maybe we'll start somewhere in the States, then Europe and all those places."

However we know that those quotes may soon be substituted with "We're too busy this year"... a quote which might well be TRUE this time. Another likely excuse quote: "He's under contract for the next two years". But not to worry — I believe we are at last going to see and hear Presley's natural talents — instead of having to put ourselves out looking deeply for them!

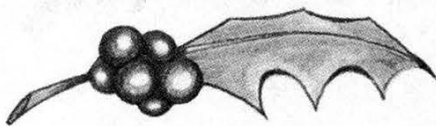
Now back to the television show, which will undoubtedly be an enormous success. The show incidentally marks the return of those famous sideburns. He performs LIVE the songs that have made him what he is today. He's even dressed in complete leather gear — watch out, Jim Morrison, the Presley Doors are beginning to swing!

Paul McCartney has seen the show and has spoken highly of it. He even says he'd like to produce an album for Elvis. By the way, have you noticed how all the other big names of pop music are also planning live shows? Competitive, one could say.

Whether Elvis's new single "A Little Less Conversation"/"Almost In Love" does anything on the chart scene will not effect his career in the least. A lot of harm has already been done...

But as there are many things in the shape of Elvis Presley to come next year — good, bad or ugly — he'll never walk alone.

As his new single suggests, what we want is "a little less conversation — let's have some action!" **REAL ACTION! REX GOMES.**



**O**WING to the long Christmas Holiday, RM will not be published week ending December 28th. The following week (ending January 4th) will be the Grand New Year Issue.

Next week (ending December 21st) will be our spectacular bumper edition...

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# FRAP THE UNDERWORLD

**UNDERGROUND GROUPS**  
**BY DEREK BOLTWOOD**

## LIVERPOOL: THE NEW CULTURE CENTRE

THE OTHER evening I braved the perils of culture (no, really, I'm only joking) and went to a place called the New Arts Theatre to see and hear Sydney Carter, Jeremy Taylor, and Adrian Henry with the Liverpool Scene. Now, yew may well arskt, what's it all about? Because that's what I asked myself on the way to the theatre—I'd heard of the people involved, but knew little of what they did. Especially what they did together. On stage

Sydney Carter is quite well-known, in fact, as a poet and folk writer/singer, who performs not only in the folk clubs and theatres but in churches as well. I must admit to not knowing a lot about him except that religion is involved, in the nicest possible way, in a lot of his work. Jeremy Taylor is a songwriter and singer—rather folksy songs that deal with "the passing pageant of life in the sixties", some of which are very good and all of which I find appealing.

Which leaves us with the Liverpool Scene. Adrian Henry? He's part—perhaps the most well-known part—of the group. Singer with the Liverpool Scene also poet and painter—he's also had a film made about him for BBC 2 television—with an exhibition of paintings recently at the Institute of Contemporary Arts, and a new book of poetry, his fifth, called "Tonight at Noon". Then there's Andy Roberts, Mike Hart, Percy Jones, Brian Dodson and Mike Evans the saxophonist who also has a new book of poems scheduled for publication in January.

Six poets/songwriters/musicians etc., etc., the Liverpool Scene, all from Liverpool (stands to reason, dunnit reely, with a name like that), who "incorporate poetry, blues, folk, humour and space-age music in what they do". So says the sheet of blurp about them. I'd also add pop to that list—or perhaps "pop" is the thing all this is incorporated in. But what do the definitions matter? I found them on the whole very entertaining on one level. And exciting and interesting on another.

I found that any points they had to make worked a lot better when put across as part

of a big brash noisy wah-wah sound of pop than as folksy guitar and voice and lets all sit cross-legged on the floor and sing-along chaps. Perhaps this is a personal thing—I can rarely get through the barrier of folk music. Difficult to talk about except to say I like very much what they're trying to do—but I thought they were a bit erratic. Sometimes very successful, and unfortunately at other times rather clumsy and perhaps even, wince, wince, amateurish. But I'm convinced some very nice things are going to appear from the Liverpool Scene.

They have their first album, "Amazing Adventures Of" released at the end of the year, and recently their first single appeared, on RCA Victor, called "Son Son". This is very Liverpudlian folksy, and really rather good—nice lyrics and one of the few choruses I wouldn't mind joining in (my Godfrey, how pompous can one get?). The flip side, "Baby", is completely different—a jazz-blues thing in the grand tradition of the send-up.

Liverpool has become a new culture centre—though I'm sure most of those involved would shudder at the thought that what they're doing is "Culture". Perhaps more a sort of folk art. There's a lot of poetry being written—but not for the Times Literary Supplement. More for the man in the street, via a neat colourful package called pop. A lot of it may seem bad, a lot of it may seem pretentious, some of it is very good. But it's like Confucius he say: "If you ain't got no rice, you can't make no rice pudding."



ADRIAN HENRY



## info on this week's news

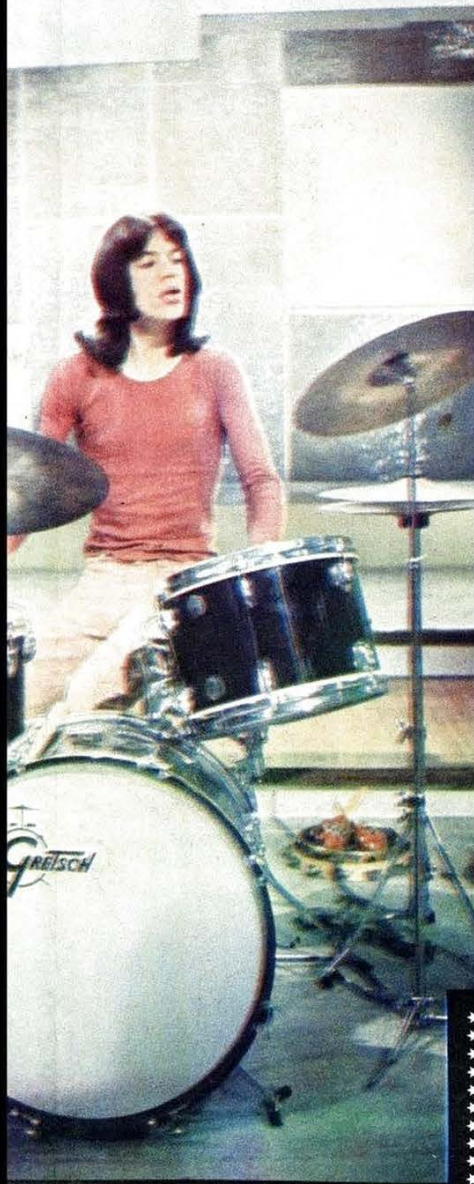
**THE ROYAL GUARDSMEN** are a very talented American group who've had a lot of success in the past with their songs about the wonder-dog Snoopy, but their new single is in an entirely different bag "Baby let's wait" is a big solid ballad with a memorable chorus. It's in the American charts already, and should do just as well over here. On the London label, the number is HLP 10235.



Two releases to warm Irish hearts all over the world **ARTHUR MURPHY** sings "Shovel in' clay" on Rex R11041, and there's a song with the amazing title of "Heidschi Bumbeidschi" by **DANA** on Rex R11042.

If you haven't yet got entangled with **THE WEB** don't waste another minute. Leap out and listen to "Baby won't you leave me alone" on Deram 217. This bouncing, happy number could well be the one to bring the multi-talented group the chart success they deserve. It's been out a couple of weeks and it's going like crazy! Have you got your "Toy" yet? This is the great new sound from **THE CASUALS**, and the way things look right now it's going to break the charts in about one

# Mick Jagger



# STONES PIE BRAWL!

R.M.'S LON GODDARD was there . . .



MADCAP 16th century feast complete with after-brawl was in full technicolor process deep below the Gore Hotel last Thursday. Four notorious beggars by the names of Michael Jagger, Brian Jones, William Wyman and Charles Watts were positioned at the head of the table and provided the backbone of the drunken festivities. The fifth well-known beggar, Mr. Keith Richard, failed to appear and was heard to be resting up from the firing activities that accompany his profession.

The wine-laden atmosphere was enclosed by dark oak panelled walls on which candles burned slowly. On the straw sprinkled floor were solid oak tables infested with executives, writers and eager friends

at their feed. Journalists could be heard snorting and slopping while gorging beef, artichokes, fish, salads, carrots and washing it all down with claret and mead. The wooden plates and double handled clay mugs were strewn about with incidental regard.

Sporting a white toothy smile, a long tailed coat, stiff collarless dickie, plastic fork in the lapel and a big Mad Hatter top hat, Mick strolled among the tables asking, "Are you all having a delightful time? Oh, what a delightful table this one is. Are you all getting drunk?" The other beggars, Jones, Wyman and Watts chuckled with giddiness at their table.

Cups were still being raised high for what toasts who knows when suddenly the well endowed Elizabethan serving wenches began distributing clay pipes and a few puffs were had by all. Following this, gold surprise boxes were passed out, "Don't open them until Michael makes his speech," we were told.

"Thank you all for coming. I hope you've had a nice time. I hope you've had your after eights and now for after drinks—" With that he ripped open the box and there was a fleeting glimpse of meringue pie as he plunged it into unsuspecting beggar Jones' face. Not slow to take the hint; the entire mob tore into their boxes and pies were distributed somewhat inartistically throughout the room and over all in it. I took aim and grazed Mr. Jagger's face with exquisite placing. Lord Harlech protected himself with a copy of the LP "Beggars' Banquet", but much to his surprise an expert bowler from the depths of the mob managed to slip one through his barrier. I felt goo smack the back of my neck. The whole room looked like an arctic pie blizzard with polka dot people digging in the slush for something left to throw.

When all the pies had been hurled and all the wine had been drunk, the beggars faded away slowly. Soon all that was left were the serving girls wading through foam and crusts.

It wasn't over, however, for the four beggars, otherwise known as four-fifths of the Rolling Stones—their "Beggars' Banquet" can still be heard on a remarkable new double sleeve LP. It isn't much good for shielding yourself from passing pies, but it makes for good listening . . .



STONES being served by Elizabethan wench.



GENO WASHINGTON

# GENO'S JOKE!

WITH A SOUL BACKING!

## New releases from Decca

hundredth the time 'Jesamine' took. A terrific production of a super Chris Andrews song, this is all set to establish the group as consistent hit-makers. On Decca, number F 22852.

**THE TIMEBOX** are right on time with their new outing. 'Girl don't make me wait', on Deram DM 219. A marvelous song, the racy arrangement drives along and the chorus-line is tremendous. They're a very together group and they deserve a zonking great hit. This sounds like the one!

With a hit song-writer like Clive Westlake and a superstar like **TOM JONES**, 'A minute of your time' is a formula for instant success. Besides, it's a beautiful record anyway, and if it doesn't register

with you first time, you'll find it grows on you very quickly. A deliciously arranged ballad, this is definitely another smash hit for Tom. On Decca F 12854.

There's a special rush release from the Beltona label. Great for the festive season, it's by **COLIN CAMPBELL AND HIS HIGHLAND BAND**, and it's called 'The Old Scottish Waltz'. The number is BL 2768. Keep informed!



45 rpm records

The Decca Record Company Limited  
Decca House Albert Embankment London SE1

**GENO WASHINGTON** returned from Berlin to find a small reception committee in the form of myself, a member of Ronnie Jones' Band, and Amboy Duke gathered in manager Mike Rispoli's office. The three musicians exchanged ideas on promising musicians and friendly greetings such as: "Keep your hands off the Ram Jam Band!", before Geno settled down to our conversation.

### NEW MEMBERS

Geno, along with the Ram Jam Band, including 'new' members, Buddy Beadle—baritone sax, Steve Gregory (ex Alan Price Set)—tenor sax, and Rod Baby—trumpet, had just scored a tremendous success with Berlin audiences at the Cheela club: "We had 3,000 people in the club" said Geno. "We were supposed to stay for one night, but the act really blew their minds and so we stayed on another day. The club promoter told me he'd never seen people clapping and shouting approval during an act. He's just been over to get us to make a return visit."

Geno is noted as an artist who can generate tremendous excitement live, and survive without chart success. Now that his latest record "Bring It To Me Baby" seems destined for the charts, did Geno feel this might affect his 'position'?

"I've been wondering about that myself" Geno pondered. "If the record gets into the 'Twenty I don't think it would affect us as a 'club' group. We've been changing a lot. Anybody can come and see

us. We still play kind of 'sock it to me' but a different type. It's more varied—we cater from blues to psychic. Soul is gonna be around for a long time though. It's anything that makes you stomp your feet, that moves you."

Geno himself has changed a great deal, and memories of the chubby sock-it-to-em Geno send him into loud sniggers: "I've changed an awful lot," Geno said. "Pete Gage had the original Ram Jam Band. Now that it's my own I've got to keep thinking about keeping it ahead. There are a lot of good groups around now, who haven't made it yet, and we have to keep ahead of them!"

Geno Washington now writes a lot of his own material and feels this may help the band to achieve that elusive chart success.

"Before, I wasn't getting the material I wanted," Geno explained. "All the Americans keep their songs to their own country. I hadn't got my own writing up to a high enough standard, but I think I have now. We recorded our own numbers on the flip sides of our records, and we found that after about a month everyone was playing the flips. I've now got better musicians. They can reproduce exactly what I ask for."

### PROGRESS

Geno has now got to a point where he feels he can progress, and as well as writing his own songs he is also learning to play drums and organ. Eventually Geno may concentrate more on singing with a big band backing.

Meanwhile the group are to cut three more albums—one blues slanted, and one LP consisting of jokes with a soul backing! The band are also recording the inevitable live LP, in February at the Blow Up Club in Munich, for German release.

"I'd rather record in a studio," confessed Geno. "You can get really excited about something when it's live, and then you can make awful stuff! When live LPs stop selling though, we'll stop making them!"

When Geno is the recording artist there seems little fear of that.

VALERIE MARRS

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

new albums reviewed by RM reviewing panel



**VINCE HILL**

Doesn't anybody know my name? Dream Of Tomorrow (Columbia DB 8515). Something country-styled about this Rod McKuen ballad — it has a catchy sort of chorus and Vince sings out with complete clarity and style. Directly commercial, this one, with strings and choral effects behind the voice. . . . and the occasional vocal gimmick in the arrangement. Flip: A Bob Arratt song and mid-tempo ballad, sentimental and beautifully sung. **CHART CERTAINTY.**

**TRAFFIC**

Medicated Goo: Shanghai Noodle Factory (Island WII 6050). Written by Stevie Winwood and Jimmy Miller, the boys' producer, this is a pacy piece, full of personality, and though a trifle on the complex side somehow gets right to the heart of this group's style. Fine instrumental moments and the voices are laid down with a great deal of skill. This is clearly a chart sure-fire bet. Flip: Unusual in conception and another strong performance. **CHART CERTAINTY.**

**TIM ANDREWS AND PAUL KORDA**

Angel Face: Walter Get Me A Drink (Parlophone R 5746). These two boys get a very unusual sort of high low harmony going and it was sure their last, their first in fact, would have made it. Just missed, but this has the same sort of interest and impact and I feel even more confident that it can do it. Chorus is instantly memorable and there are some good brass moments behind. Flip: Rather more straightforward but again interesting. **CHART POSSIBILITY.**

**CHRIS FARLOWE AND THE THUNDERBIRDS**

Dawn: April Was The Month (Immediate IM 074). Another superb performance from this one-time chart-topper. It starts in quiet, rather restrained mood, but with a fine musical development. Then he sings out much more and it really builds atmosphere. Climatic. And the arrangement is always interesting. Hope it's a biggie. Flip: All poignant and sincere. **CHART POSSIBILITY.**

**THE MIRAGE:** Carolyn: The World Goes On Around You (Pase One POP 111). Booming and brassy backing on a straightforward sort of group boogie—a record already doing well in Continental centres. Certainly very catchily presented. . . . watchable. ★★★★★

**THE BARRIER:** Uh: Spot The Lights (Phillips BF 1731). Group from Fulham way on a commercial Howard-Blackley song. Generally speaking this is good pop, though it could easily miss out on the grounds of sometime complexity. Lively, though. ★★★★★

**BLOSSOM DEARIE:** Hey John: 5th Street Bridge Song (Fontana TF 950). Definitely a Record of the Week. Top deck is a tribute to John Lennon, no less, and beautifully performed. The flip is great, too, and a regular in Blossom's personal appearances. Lovely. ★★★★★

**RENTALFOP:** The Ten Days Of Christmas: Un Homme Et Une Femme And A Door (MCA MU 1050). Crazy-styled performance of the festive olde and most certainly a novelty of the first order. . . . a Record of the Week. May be too late for big sales, but really funny and hectorally performed. ★★★★★

**LEE DORSEY**

Ya Ya: Give Me You (President PT 228). This is a problem record, and shows up my ignorance in the matter of 1959. I know someone else recorded the song a few years ago—and I think it was a hit. But it was in fact written by Lee Dorsey. So is this the original? The mind boggles through lack of facts and info. Anyway, good record, with a nice dated boogie sound with piano and brass and like that. And of course Lee Dorsey. And it could do him a lot of good chartwise — I think I'll play it at my Christmas party too. It's a singalong song — music for your grandmother to tap-dance on the Christmas pudding to. Flip: Don't like the flip. Bad sound, bad voice, bad song, bad lyrics. Badal (171). **CHART POSSIBILITY.**

**MERRILEE RUSH**

Reach out I'll Be There: Love Street (Bell BL 1041). I'm convinced this is going to be a monster—the idea of taking a hit and slowing down Vanilla Fudge style has been done a lot, I admit. But this is such a great song, and Merrilee really does it to perfection — a really big sound, slow thumping and mighty soulful, full of churchy organ, heavy drumming and choisters. I know it's going to pick up a lot of airplay which should help it on its way up the charts. On the other hand I know a lot of people dislike it intensely. Still, you can't win 'em all. Flip: Very pleasant listening, nicely sung, nicely arranged. Good. **CHART PROBABILITY.**

**JIMMY GILMER:** Three Squares: Baby (London HL 10232). Light airy sound, but the song's a bit ordinary. Like an early Roy Orbison number but not nearly as good. A bit overproduced as well, which doesn't help matters—not for me, or the charts either. ★★★★★

**CHICKEN SHACK:** When The Train Comes Back: Hey Baby (Blue Horizon 3146). Nice blues performance, with Christine Perfect singing in a smooth style that somehow complements the rougher edge of the backing. One of the best British blues outfits. ★★★★★

**KIPPINGTON LODGE:** Tomorrow Today: Turn Out The Light (Parlophone R 5750). One of those direct and infectious group vocal jobs, which sometimes click and sometimes miss by a mile. At any rate the spirit here is most winning. Nice arrangement. ★★★★★

**GORDON WALLER:** Weeping Anahiah: The Seventh Hour (Columbia DB 8518). I'm a bit split over this. It's a very fine performance, for a start, and could easily make the charts. Gordon's voice is both smooth and powerful—something rather changed. But will it actually make it? Well, that's up to you. ★★★★★

**THE ROYAL GUARDSMEN:** Baby Let's Walt: So Alighty To Be In Love (London HLP 10235). A weepy sort of ballad which is okay but nothing special and I think these boys are better on material of a more lively nature. ★★★★★

Derek Boltwood and America Awake



**OTIS REDDING**

Papa's Got A Brand New Bag: Direct Me (Atlantic 584234). Don't know about this one. It's Otis on the James Brown number, recorded live—I think. Very good, and well done — though virtually the same arrangement as on the original. Somehow it seems to lack the old Otis magic, though he's obviously put a lot into it, and the voice is strong. Whether the record is strong enough for the charts is another question altogether. Another question altogether is "What did you have for breakfast?". Flip: Like this slower number, but more of Otis in it. Drags a bit though. **CHART POSSIBILITY.**

**MAMA, CASS:** "Dream A Little Dream" — Dream A Little Dream Of Me; California Earthquake; The Room Nobody Lives In; Talkin' To You; Touchin' Blue For Breakfast; You Know Who I Am; Rubber Band; Long Time Loving You; Jane; The Insane Doc Lady; What Was I Thinking Of; I Burn Your Hatred; Sweet Believer (Stateside Mono SL 5004).

LOTS of happy sounds, and mood-switches, on this interesting album. Mama invests the proceedings with her usual sheer zest of living and enthusiasm but lurking in different parts are such name musicians as John Sebastian, John Simon, Steve Stills, Jim Gordon and so. So every now and then up comes a little gem of inventiveness which captures the imagination — and that's on top of the always consistent vocal stylings of the lady herself. Some of the tracks are already well-known and most of the others are well up to standard. John Simon has produced it with an air of authority, but he's done nothing to erase the sheer ad-lib quality of a lot of it. Very much a worthwhile album. ★★★★★

**RICHARD HARRIS:** "The Yard Went On Forever" — The Yard Went On Forever; Watermark; Interim; Gayla; The Hymns From Grand Terrace; The Hive; Lucky Me; That's The Way It Was (Stateside SS 5001).

ALL Jimmy Webb originals, though only eight of them—but quality throughout makes up for the apparent lack of quantity. Mr. Webb plays piano on a lot of the tracks, and there is an enormous air of real quality throughout the whole album. Trumpets, trombones, horns, string section, guitars, just about every known keyboard instrument (and one that was probably specially invented for the occasion) and a vocal chorus that could cope with the "Hallelujah Chorus" and create no dissonance. There is a classical feel to it most of the way, but the real strength is in the lyrics. Webb weaves magical illusions and atmospheres . . . yet refrains from becoming pompous. Personally I went for "The Hymns", "Watermark" and "That's The Way It Was", but there's something worthwhile on each song. All that said, and it says a lot, there is the instinctive delivery of Richard Harris himself. Unsuspected depths of emotion here. ★★★★★

**SANDIE SHAW:** "The Sandie Shaw Supplement" — Route 66; Homeward Bound; Scarborough Fair; Right To Cry; The Same Things; Our Song Of Love; Satisfaction; Words; Remember; Me; Me; Chance Of Heart; Aranjuez Mon Amour; What Now My Love (Pye Mono NPL 18322).

ONCE again, it's my pleasure to announce that Sandie has come up with a gem of an album. There are those who disparage, in these days of underground progression, but Sandie sings as if she means it, with bass of power, fire and personality, and what's more she also sings. Each succeeding album, in my mind, has topped the others.

"Route 66", for instance, swings like mad to a near-screaming big-band barrage. Slowed down "Homeward Bound", plaintive and yearning, and you've got versatility, already. Surely everybody has now sung "Scarborough Fair" — this is Sandie set in a sea of lilting lady-like voice. "Right To Cry" is sob-stuff, beautifully handled, and even the writers Goffin and Kims must nod approvingly, despite the versions by the so-called "quality" set of sinners — Sandie is well-suited here. Chris Andrews bows in with his "The Same Things", a strong song and neatly packaged. The Martin-Coulton comes "Our Song Of Love" also comes from the heart, all airy-fairy on the vocal side behind.

Sandie more than satisfies with "Satisfaction". I'm here to tell you a sexy interlude, this. Oooer! "Words" is her Bee Gee tribute, and darned good. Then another C. Andrews' song, haunting again, and into a lively "Chance Of Heart" — and style, too. Beautiful melodic sequences on "Aranjuez Mon Amour" and into a blood-red finale on "What Now My Love" — an exploder of emotion. Excellent. Sandie, and congratulations. ★★★★★

**MAX BYGRAVES:** "Max" (Pye NPL 18270).

ONE of the great all-rounders of the business is Mr. B., here on a collection of familiar songs which he has often used in his cabaret and stage act. That Cockney aura of high spirits, recalling the fact that Max is able to look back on quite a few hit singles in the days before the groups took over. Warm personality and songs like "Little Green Apples", "Don't Want To Set The World On Fire" and "Once A Star Of Must-hall", and that's it. ★★★★★

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Spells of the Spring on You,

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MARC and STEVE,

TYRANNOSAURUS REX

## PROPHETS, SEERS & SAGES

## THE ANGELS OF THE AGES



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

new albums reviewed by RM reviewing panel new albums reviewing panel

# 'LIVE' LP's FROM CREAM & OS...



OTIS REDDING

**OTIS REDDING:** "Otis Redding in Person On The Whiskey Go Go" — I Can't Turn You Loose; Pain In My Heart; Just One More Day; Puff!; (I Can't Get No) Satisfaction: I'm Depending On You; Any Old Way; These Arms Of Mine; Papa's Got A Brand New Bag; Respect (Atlantic 558 148 Stereo).

**OTIS REDDING:** (Best From Bell) — The Letter (Box Tops); Captain Of Your Ship (Reparata and DeLony); Lee Dorsey (Hooby Cow); Keep On (Bruce Channel); I'm Your Puppet (James and Bobby Purify); Jenny Take A Ride (Mitch Ryder and The Detroit Wheels); A Lover's Concerto (The Toys); Angel Of The Morning (Merilee Ruspi); Working In The Coal Mine (Lee Dorsey); Cry Like A Baby (Box Tops); Walking My Cat Named Dog (Norma Tanega); Devil With A Blue Dress (Mitch Ryder); Handy Man (Del Shannon); GTO (Ronny and the Daytonians); Little Girl (Syndicate Of Sound); La La Means I Love You (DeLonties).

**BELL Stereo SBL 111.** Sixteen tracks and you'll know most of them. . . and it adds up to a fine tribute for the successes of this label since... well, not so long ago. Pick your own favorites. One of those package deals that offer quite amazing value.

**ROGER WHITTAKER:** "Whistle Stop" — Whistle Stop: Early One Morning; Paragay; My Blue Sky Boat Song; Chang-Alt; Russian Whistler; Mexican Whistler; Flair D'Amour; Where The Rainbow Ends; Juba Song; Boss Whistler; Lady Greensleeves (Columbia Lansdowne Stereo SCX 6388).

**LOU RAWLS:** "You're Good For Me" — Capitol Stereo ST 2927.

**HANK THOMPSON:** "Sings The Golden Standards" — Dot Stereo SLPD 521. These are actually all Gold Disc-earners, with Hank singing in his own words. This contemporary, like Jim Reeves, Tex Williams, Ernie Ford, Buck Owens, and many others, is a true performer, bandleader and guitarist. . . and the numbers here include "Green Light," "Smoke, Smoke, Smoke," "Sixteen Tons" and so on.

**ESTER AND ABI OFARIM:** "Up To Date" — Never Grow Old; Lord Of The Reedy River; Hachamori; Mad About The Boy; Gone Home; Ack Varnelund Of Skuna; Purple Eyes; Sanie Cu Zurgana; My Lagun Love; One More Dance; Un Prince Et Un Avignon; Let's Try; She's Leaving Home (Philips Stereo STL 7868).

**HARRY SCOMBIE:** "I'll Walk With God" — (Philips Stereo SWL 7863). With arrangements by Wally Stott, this is the tender voice of the comedian on religious items, sacred songs performed with the sincerity of a man who is everything tackled by the jovial spirit. "Ave Maria" and "Nearer My God To Thee" are included. This is the time of the year to expect very handsome sales for Handsome Harold.

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**STEVE WONDER:** "Someday At Christmas" — Someday At Christmas; Silver Bells; Ave Maria; The Little Christmas Boy; One Little Christmas Tree; The Day That Love Began; The Christmas Song; Bedding Toys; Christmas Time; Twinkle Twinkle Little Me; A Warm Little Home On A Hill; What Christmas Means To Me (Tamla Motown Stereo STML 1168).

**ERROL DIXON:** "Blues In The Pot" — (Decca Stereo SKL 4982). The big city blues of the more lucid exponents of this scene. Errol wrote most of these himself and among the best samples tracks are "Dene Found Your Love" and "Born Loser", but each has a message worth considering. A strange sort of approach in some ways, pretty well done. But the impact is for real. Specialist.

**RONNIE ALDRICH:** "This Way In" — (Decca Phase 4 Stereo). The two pianos of Ronnie, plus the London Festival Orchestra, in an entertaining excursion into the joys of stereo. Includes "Mrs. Robinson" and "Lan Wilson Love". "Blowin' In The Wind". Fine musicianship and fine arrangements on mostly familiar material.

**BRENDIA AND THE TABULATIONS:** "Dry Your Eyes" — (Action ACP 6003). After the Showstoppers broke the States and were with the Philadelphia Sound, eager eyes have turned to the city for more. Brenda is one of the top outfits in the area, a quartet of style, and showing their independence of style even on this standard, as well as "Where Did Our Love Go". Brenda has a relaxed yet inspired style. Here there is also a lack of basic variety.

**BARBARA ASSION:** "Oh How It Hurts" — (Action ACP 6002). Though her name may be new to you, or some of you, this is a very exciting and original voice on the scene today. Barbara wrote most of these songs and polished them, mostly at a mid-tempo, with a most sensitive and understanding backing. She's had a few break-through hits in the States and they're included on this set. So try "Yes I'm Ready" and "Oh How It Hurts". She really breathes efficiency.

**BROOK BENTON:** "It's Just A Matter Of Time" (Mercury International Stereo SMWJ 21013). Just how low unwell it is he's not been higher-rated here over the passing years. Hear his own field. Dinah has been particularly missed since her death. This particularly album came from sessions in 1960 and she really felt the whole thing happened. Hear her on "September In The Rain", "Without A Song", and the title track. If you know you're in the presence of true genius.

**ROBERTO MANNA:** "The World Of" — (Decca Stereo SPA 4). Mostly numbers already familiar, but Roberto's orchestra, carefully produced by Dick Rowe, finds something new to say about them. "The Last Waltz", "Moonlight And Roses" etc. give the songs some of the mood and atmospheric content. Smooth material, smoothly presented.

**SARAH VAUGHAN:** "Who Is This Girl Called Sassy?" (Fontana International Stereo SPJL 82). Material like "Won't You Come Home Bill Bailey", "Misty", and so on — rated a routine on the radio. This is a firm hand of Quincy Jones is upon it. She's in perhaps her best form in her own right but it's all rather familiar material for her fans.

**THE FANTASTIC JOHNNY C:** "Boogaloo Down Broadway" — (Action ACP 6901). Johnny Corey, in fact, who started the Boogaloo scene and followed it with the Horse. There's more to him than dance-race ideas, though. He's got a "Shout Bamalama", and material by his manager Jessie James. Gospel-backgrounded, he's got the style. But much of the material here has been done better.

**FRANK SINATRA:** "Sings The Golden Standards" — (Dot Stereo SLPD 521). These are actually all Gold Disc-earners, with Hank singing in his own words. This contemporary, like Jim Reeves, Tex Williams, Ernie Ford, Buck Owens, and many others, is a true performer, bandleader and guitarist. . . and the numbers here include "Green Light," "Smoke, Smoke, Smoke," "Sixteen Tons" and so on.

**CLANCY BROTHERS AND TOMMY MAKEM:** "Sing Of The Sea" — (CBS 63393). Ships and sails and songs and shanties . . . almost smell the sea breeze as you get into their best rolistering mood. This is as strong as their other albums, which is a guarantee of excitement and authenticity. Due deference given to the lyrics; but even more to creating the right sort of atmosphere.

**MARTY ROBBINS:** "Christmas With..." — (CBS 63354). NO problems here. A stylish singer on predictable carols and songs and this "n" that sets in arrangements from about five different sources. The team at their class, rather than strained commercial, best.

**DOCTOR K'S BLUES BAND:** "Dr. K's Blues Band" — (Spark Stereo SRLP 1158). GOOD earthy blues here, with a mouth harp and touch guitar, and a percussive sort of approach that builds up a specialist atmosphere. Vicious come out pretty well but there are off-beat moments in the actual recording. Tracks include "I Can't Lose", "Messin' With You", "Don't Quit The Man You Love For Me", "Feel So Bad".

**KASENETZ-KATZ SINGING ORCHESTRAL GROUP:** "Work It Out; Count Dracula; Place In The Sun; Jamie Lyons Into 30 Seconds; You Lost The Lovin' Feeling; Poor People; Down In Tennessie; Little Bit O' Soul; Simon Says; Latin Shake; Big Street; Joe; Castorids; All Gone 35 Seconds (Pye Stereo NSPL 28119).

**VERY odd.** This is a collection of the hit-making Fruitum Company, Ohio Express and Music Explosion, along with five other groups on the American scene. Okay, so some will find it a mind-blowing experience but a lot of others will find it all rather overdone and messy. Lots of chat here and there, "live" recordings. . . and one can't deny the overall atmosphere. Forty-six musicians on a electric jam.

**FRANCOISE HARRY:** "En Anglais" — (United Artists SULP Stereo 1207).

**WHAT a zirl.** This French star, singing in English she gets her voice, pouring, into her cavorting, then powering. Songs include "Loving You", "Will You Love Me Tomorrow", "Here But For Fortune", and the magnificent "Empty Sunday". Francoise is simple and sweet, but she is also an innate musician.

**VARIOUS ARTISTES:** "Rave" — (United Artists Stereo SU 1214). We'll just list the artistes here — Kings and Queens, Fortunes, Spencer, Hopsotch, Escaebats, Anthony and the Imperials, Carl Douglas and the Shalimar, Vince Edwards, and the Shalimar. Each contributing a reasonably different sort of sound, each with something new about it. Rather short on outstanding ideas.

**THE CLANCY BROTHERS AND TOMMY MAKEM:** "The Girls Who Leave The Boys Alone" — (Emerald Stereo SLD 31). These boys pack a vocal punch in a punch based on tremendous personal magnetism. Though they're really a specialist field, their performances pack in crowds all over the world. Little to say, they're one of the top on top form here on Irish folkies.

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**ERIC DELANEY:** "Down Home Whirl" — (SAsa Eros 8909). MORE or less mainstream music from the drummer — extraordinary, with a fairly gentle approach most of the way, with a contrast between the smoothness of the first side and the light jumpiness and swinging ability of the second. Plenty of room left for solo work, especially organ and auto and tenor, and behind it all the conditioned drumming of Eric.

**HANK LOCKLIN:** "Country Hall Of Fame" — (RCA Victory Mono RD 7967). SOME of these tracks go back to 1965, most are more up-to-date, and the production ideas bring out the best in this revered man of country music. He tackles "High Noon", "Walking The Floor Over You", "Night Train To Memphis" and others with his customary gusto and an inbred sense of style. Perhaps the stand-out is "Peace In The Valley".

**DUKE ELLINGTON:** "And His Mother Called Him Bill" — (RCA Victor Stereo SF 7864). The "Bill" in question is Billy Strayhorn and here are tracks of recent origin paying tribute to the man's amazing abilities as a composer and arranger. Strayhorn died last year and so ended a memorable partnership with Ellington. The tracks here include "Blood Count", "Lotus Blossom" and others here superbly portrayed. One can't knock this kind of tribute.

**HARRY BELAFONTE:** "Sings Of Love" — (RCA Stereo SF 7963). THE Belafonte scene has, for British fans, quietened somewhat. Whatever they say, though he sings "By The Time I Get To Phoenix" and even manages to say something new about this much-repeated song, his best is perhaps "A Day In The Life Of A Fool". There are others of varied moods.

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**THE CREAM:** Live At The Fillmore — Crossroads; Spoonful; Traintime; Toad; (Polydor Stereo 583040).

**WHAT is one half of the double** "Wheels of Fire" LP and contains four very long, very listenable tracks. As the title explains it is a live recording but the mix is incredibly good and that famous Cream — almost muted buzz is here in force.

**All the depth of a big hall and huge amps** is apparent on a blues number called "Crossroads", very tuneful twelve bar blues, but Clapton guitar follows a pleasant backing pattern, elaborates and soon widens the patterns. A stop-to rhythm introduced "Spinnout". Deep guitar here to Jack Bruce's poignant vibrato. The intensity builds again, Eric stretches the bounds of patterns and goes wild. This is a sixteen minute track written by Billy Dixon and it really is an earful.

**Train blues on harmonic and brief vocals** in between on "Traintime", Ginger Baker doing some fine rhythmic playing, the lone harmonic. Interesting and widely varied technique in getting the train sound, Clapton and plays. Last track is the best for my money. "Toad" opens with a wall of sound from Clapton's guitar, strumming, drifts into bass rhythms with fuzz behind, Ginger almost achieves bonzo sound at times, it leads into his own solo later on which lasts the majority of the number. This is where the ethnic beats appear—from African and Jamaican straight pop all laced with jazz and a helping of that. It can only be described as "Cream". This is a good slice of blues which will want both.

**L.G. THE BACHELORS:** "The World Of" — (Mercury Stereo SPA 2). ANOTHER 198. 11d. sampler, including such well-known Bachelorisms as "Charismatic", "My Fossil Heart", "No Arms Can Ever Hold You", with those full-bodied Irish harmonies swelling through the whole set. But a bit of sameness results in the overall heavy romanticism of most of the songs.

**THE KOPPKATTS:** "The Beatles Best" — (Fontana Special Stereo SFL 13083). THIS is an interesting release. A two-record pack featuring all a couple of dozen of the Beatles compositions, recorded on the Continent. Sleeve notes point out: "The group, as their name implies, are not professional musicians presenting these Beatles ballads in a novel and different way and indeed there would be no point in this attempt to imitate material that has already conclusively proved itself to be the best". Fire it up, this is a specialist field, their performances pack in crowds all over the world. Little to say, they're one of the top on top form here on Irish folkies.

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CREAM'S CLAPTON

**Love: You've Got To Pick A Pocket Or Two; Consider Yourself; I'd Do Anything; Be Back soon As Long As He Needs Me; Who Will Buy; It's A Fine Line; Reviewing The Situation; Oom Pah-Pah; Where Is Love** (RCA Stereo SB 6777).

**WHATTA musical; whatta score:** whatta crowd of excellent performance from such as Ron Moody, Harry Secombe, Shani Wallis, Jack Wild, Mark Lester et al. Tremendous chorus work, tremendous orchestral work, and the songs already established as standards. This is a wonderful stand-out of the movie and stage experience. . . must be a tremendous seller.

**ROGER MILLER:** "A Tender Look At Love" — Tolliver; By The Time I Get To Phoenix; What'd I Get; Ready To Ride; Medicine Man; Somebody's Acting Like A Child; The Bear; Miss James; First Time Alone; Long Gone Midnight; Fly Tomorrow (Decca Stereo SMLC 20129).

**THERE really are many sides** to this man Miller. On a quieter side, there is this romantic streak. . . subtle singing, of subtle lyrics. There's a peaceful mood created here — plus some intelligent reading of songs that really are near the backhanded colorful right now. Should sell well.

**JOHN MAYALD:** "Blues From Laurie Canyon" — Vacation; Walking On Sunset; Laurel Canyon Home; Ready To Ride; Medicine Man; Somebody's Acting Like A Child; The Bear; Miss James; First Time Alone; Long Gone Midnight; Fly Tomorrow (Decca Stereo SMLC 4972).

**WITH the Bluesbreakers' dis-** banded and the formation of a smaller unit, John found greater scope for personal expression of the blues. Certainly this is a near-incredible display of the lead guitar work of Mick Taylor fitting in with the new men, the rhythm section, of Stephen Thompson and Colin Allen.

**The albums of John** are stamped on the album design too and that's apart from the fact that he wrote all these numbers with his customary eye on authenticity, truth and variation of theme. Peter Green "guests" on "First Time Alone", adding his talents by permission of Blue Horizon records. This is destined to be a really big seller, and perhaps not entirely only for blues addicts. The virtuosity of voice and instrumentation really is something else.

**LEOPY LREE:** "Little Arrows" — Little Arrows; So Afraid; Harper Valley PTA; I'll Be Your Baby Tonight; Heart Has All The Love; Come On Girl; Maria; If Ever Get To Saguina; Teresa; Little Green Apples; Roly; Senorita Jones (MCA Stereo MTPS 354).

**All that falsetto** bit made "Arrows" something of a gimmick success, so this album is obviously very important to the amiable and talented Mr. Lee. He comes through the ordeal well, very well — but then his current status is based on pure professionalism. The odd surprise choice here, perhaps, but a well-varied and switched selection, including a touch of Dylan and so on. The arrangements are uniformly good, by Gordon Mills, Mike Vickers. Joe Moretti and the accent is on melody and sharply-defined musical effects. There's a chorus here, a shuffling rhythm section there, and in between moments of high interest. Leopy sells his personality and he's particularly strong on that. Wonder why he hadn't made it before. "Arrows" Well, the aforementioned G. Mills hadn't taken control then. . .

**SOUNDTRACK:** "Oliver" — Overture; Food, Glorious Food; Oliver; Boy For Sale; Where Is

# ELECTION ☆☆☆☆☆☆☆☆☆☆☆

## DORIS JOINS THE GROUP ☆

**A** LUSH inspired electric string sound produced by a twelve string electric guitar and five exceptional musicians all combining their efforts behind it, brings but one name to mind: "Election". Newly initiated but well into the swing of things, American singer Doris Henderson has taken the lead vocal spot supplying an excellent feminine touch to a well rounded harmony sound. Veteran members of the group are Wild man Jerry Conway on drums, Mike 'etched out' Rosen on twelve string, George 'plugger' Huitgreen (after his excellent performance at the Palladium) on guitar, and Trevor 'since 1857' Lucas on bass. They really haven't any nick-names yet, but I thought these were fairly apt.

Election have had a very large club following and much recognition on the continent for some time now—and their spot on the Beach Boys tour is bound to bring them well into the public eye—and rightfully so, for the array of talent within the combination defies the imagination. Trevor Lucas mild mannered Australian, for instance, owes his background to folk music and oft sheds the electric gear to dip into a plaintive acoustic ballad. Doris Henderson is a versatile and very petite, pretty young lady whose superb vocal range allows her command of, nearly all types of singing from soul to folk. Doris used to work with John Renbourn, now of "Pentangle" fame.

All in all, Election are a superb blend of musical force



**ELECTION—Fabulous string sound,** and deserve to be heard by fans of good harmony, good string sounds and good songs, so get on the stick gang.

LON GODDARD

## READER'S CLUB



Lynn Fayers, 15, 17 Montfort Ave., Corringham, Essex, Stars and Hobbies—Hermanns Hermitis, Dave Dev, etc., Cliff, Andy Bown, Kinks, George Best, Donovan, etc. R.M. Man. Utd. Records, photography.



Nina Tangen, 15, Pilestredet 88K, Oslo 5, Norway, Stars and Hobbies— Fleetwood Mac, Who, Beatles, Stones and Otis Redding, Pop R & B, movies, animals, reading, and folksongs. Wanted: All boys with long hair. Enclose a photo?

"The Memphis Cat", 18, 23 Gladstone Terrace, Bulke, Lancaster, Stars and Hobbies—Elvis Presley, Rock and Ballad Singer, Would like girls who are interesting in writing.

Stephen R. Firth, 15, 157 Spring Hall Lane, Newstead, Halifax, Yorks, Stars and Hobbies—Status Quo, Fleetwood Mac, 1910 Fruitum Co., Manfred Mann, Tyrannosaurus Rex, Casuals, Herd. Also interested in most sports and would like girl pen friends.



Maree King, 14, 3 Hollingsworth Road, Lowestoft, Suffolk, Stars and Hobbies—Duane Eddy, Elvis, Eddie Cochran, Jerry Lee Lewis, Buddy Holly, Motor bikes, rock 'n' roll music, rocker gear.



Robert Wilson, 84 Cottman Avenue, Beverley, East Yorkshire, Stars and Hobbies— The Beatles, The Beach Boys and the Bee Gees, Football, cricket, swimming, motor-racing and girls.



Wayne Wilschaw, 14, 4 Granville Road, Bucknall, Stoke-on-Trent, N. Staffs, Stars and Hobbies—Lulu, Tremeloes, Dave, Dee & Co., Doors, Herd, Amen Corner, Bee Gees, Beach Boys, Manfred Mann, collecting records.



Jan Jenssen, 19, Glomstuveien 45, Molde, Norway, Stars and Hobbies— Doors, Bluesbreakers, Beatles, Stones, Grateful Dead, Dylan, Collecting LP's, football, tape-recording, fishing.



Christine Oderlap, 15, 19 Langsett Road, Wakefield, Yorkshire, Stars and Hobbies—L. Affair, Monkees, Supremes, Lulu, Manfred Mann, 1910 Fruitum Co., Paper Dolls. Pop records, dancing, writing letters, films, I would like boy pen pal, Will answer all letters.



Marilyn Briscoe, 17, 350 High Street, Ponders End, Enfield, Middx, Stars and Hobbies— Pop music, table tennis, Supremes, Union Gap, Beach Boys, Amen Corner, Four Tops.



Here are the Iveys, new signing to the Apple label—a group about whom many appreciative noises have been made by the nation's disc-jockeys and record reviewers. They are, left to right: Mike, Tom, Tom and Pete. Their single is "Maybe Tomorrow" and maybe tomorrow they'll be up there in the charts with other Apple subjects.



Curiosity Shoppe hail from Liverpool, made their debut at the famous Cavern five months ago and have since not only won a large fan following but have turned professional! Similar speed ensued when they met up with producer Pat Meehan Jr. who was so impressed that within four days he had the group in a studio to record "Baby I Need You" which now appears on the Deram label.



If the Shadlocks make the charts with their first record, "There Is", on the new Jay Boy label, it will be a case of money well spent. Because their bid for stardom is costing this London-based sextet a fortune in talcum powder. "We must be the only coloured group around to all have white hair", says lead singer Little John (real name, Arthur Christian). "That's where the talcum powder comes in. It's a gimmick—but at least it's different". With Little John; Alan Mullines (lead guitar); Everald Wellington (bass); Donald George Anderson (drums); Albert Tomlin (organ); Lascelles James (tenor sax).



Want to know who these boys are? . . . right, one, two, three . . . FIRE! That's the name of the group—Fire, from Hounslow, Middlesex. Second release for them on Decca is just out, a song written by their recording manager, Mike Berry, who describes the sound as "inky-tinky", which is alleged to be Britain's answer to bubble-gum music. The boys, currently touring hard, are (left to right): Dick Duffall, Bob Voice, Dave Lambert.



So far, the Brothers Two are known mostly to the R and B fraternity in Britain but . . . they have a new record, "Here I Am, In Love Again" (Action Records) which could provide the Philadelphia brethren with a major breakthrough in our charts. Flip is useful, too—"I'm Tired Of You Baby", a slow and soulful number—which is happily titled in juxtaposition to the top deck!



The amiable chap with his arms folded is Jimmy Logan, a genuine all-rounder of show-business—and one of the best-loved artistes in Scotland. He's recording a plenty nowadays, with a new single and an album out on RCA Victor. Other gents in the picture (left to right): Tommy Scott, record producer and composer; Terry Oates (manager of Artist Development); and RCA exploitation chief Mal Thompson.

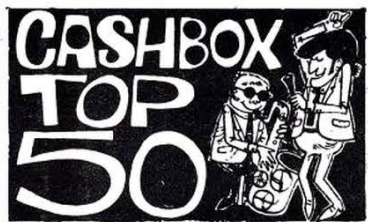
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# RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- FOR ONCE IN MY LIFE\* 26 QUICK JOEY SMALL (RUN, JOEY, RUN)\*
- LOVE CHILD\* 27 PICKIN' WILD MOUNTAIN BERRIES\*
- ABRAHAM, MARTIN AND JOHN\* 28 BANG-SHANG-A-LANG\*
- STORMY 29 KENTUCKY WOMAN
- I HEARD IT THRU THE GRAPEVINE 30 GOING UP THE COUNTRY\*
- WHO'S MAKING LOVE\* 31 HOOKED ON A FEELING
- WHICHA LINEMAN\* 32 HOLD ME TIGHT\*
- CHEWY CHEWY\* 33 LES BICYCLETTES DE BELSIEZ\*
- I LOVE HOW YOU LOVE ME 34 GOODY GOODY GUMDRO\*P
- BOTH SIDES NOW\* 35 SOULFUL STRUT
- MAGIC CARPET RIDE\* 36 I'M GONNA MAKE YOU LOVE ME
- CLOUD NINE 37 HEY JUDE\*
- HEY JUDE\* 38 SEE SAW\*
- SEE SAW\* 39 PROMISES, PROMISES
- PROMISES, PROMISES 40 LITTLE ARROWS\*
- LITTLE ARROWS\* 41 TILL
- TILL 42 SHAME, SHAME\*
- SHAME, SHAME\* 43 TOO WEAK TO FIGHT\*
- TOO WEAK TO FIGHT\* 44 THOSE WERE THE DAYS\*
- THOSE WERE THE DAYS\* 45 A RAY OF HOPE
- A RAY OF HOPE 46 SCARBOROUGH FAIR\*
- SCARBOROUGH FAIR\* 47 CINNAMON\*
- CINNAMON\* 48 WHITE ROOM\*
- WHITE ROOM\* 49 BRING IT ON HOME TO ME\*
- BRING IT ON HOME TO ME\* 50 LOVE MACHINE

\*An asterisk denotes record released in Britain.

### CASHBOX BUBBLING UNDER

**FOX ON THE RUN** — Manfred Mann (Fontana)  
**BLUE BIRDS OVER THE MOUNTAIN** — Beach Boys (Capitol)  
**YOU GOT SOUL** — Johnny Nash (Major Minor)  
**A LITTLE LESS CONVERSATION** — Elvis Presley (R.C.A.)

### TOP L.P.'s

- NATIONAL CHART COMPILED BY THE RECORD RETAILER
- THE BEATLES
  - BEST OF THE SEEKERS
  - SOUND OF MUSIC
  - THE GRADUATE
  - HOLLIES GREATEST HITS
  - GOOD, THE BAD & THE UGLY
  - TOM JONES LIVE AT THE TALK OF THE TOWN
  - I PRETEND
  - VAL
  - LIVE AT THE TALK OF THE TOWN
  - BEST OF THE BEACH BOYS VOL. 3
  - ELECTRIC LADYLAND
  - FELICIANO
  - IDEA
  - A MAN WITHOUT LOVE
  - BEST OF THE BEACH BOYS VOL. 1
  - DELLAH
  - JUNGLE BOOK
  - THIS WAS
  - BOOKENDS
  - FRANK SINATRA'S GREATEST HITS
  - ROSEMARY & THYME
  - BRITISH MOTOWN CHART BUSTERS

### 5 YEARS AGO

- I WANT TO HOLD YOUR HAND
- SHE LOVES YOU
- YOU WERE MADE FOR ME
- GLAD ALL OVER
- DON'T TALK TO HIM AND THE UGLY
- ONLY WANT TO BE WITH YOU
- YOU'LL NEVER WALK ALONE
- GLAD ALL OVER
- DOMINIQUE
- IT'S ALMOST TOMORROW
- I WANNA BE YOUR MAN
- BLUE BAYOU/MEAN WOMAN BLUES
- DEEP PURPLE
- IT'S ALMOST TOMORROW
- WHEELS OF FIRE (Double LP)

### UP AND COMING L.P.'s

A Man And A Woman — Soundtrack (U.L.)  
 Definitely Dusty — Dusty Springfield (Philips)  
 Mrs. Mills' Party Pieces — Mrs. Mills (Parlophone)  
 Help Yourself — Tom Jones (Polydor)  
 Truth — Jeff Beck (Decca)



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- LILY THE PINK
- THE GOOD, THE BAD, AND THE UGLY
- LET GOT NO—I GOT LIFE, DO WHAT YOU GOTTA DO
- ONE TWO THREE O'LEARY
- BULL ME UP BUTTERCUP
- THE URBAN SPACEMAN
- THIS OLD HEART OF MINE
- ELOISE
- LITTLE ARROWS
- YOURS UNTIL TOMORROW
- RAIN AND TEARS
- S.O.S.—HEADLINE NEWS
- ATLANTIS
- EENY MEENY
- HELP YOURSELF
- I PRETEND
- I SHALL BE RELEASED
- MEXICO
- RUDY'S IN LOVE
- TOY
- HEY JUDE
- LISTEN TO ME
- IT'S IN HIS KISS
- SOFTLY SOFTLY
- SOUL LIMBO
- JEZAMINE

A blue dot denotes new entry.

### BUBBLING UNDER

**OB-LADI-OB-LA-DA** — Bedrocks  
**FOR ONCE IN MY LIFE** — Stevie Wonder (Tania Motown)  
**ON MOTHER KELLY'S DOORSTEP** — Danny La Rue (Pate Ode)  
**ISLAND OF DREAMS** — Seekers (Columbia)  
**NOTHING BUT A HEARTACHE** — Flirtations (Deram)  
**PAPA'S GOT A BRAND NEW BAG** — Otis Redding (Atlantic)

### BRITAIN'S TOP R & B SINGLES

- LOVE CHILD
- THIS OLD HEART OF MINE
- BREAKING DOWN THE WALLS OF HEARTACHE
- I GOT LIFE
- I'M IN A DIFFERENT WORLD
- ALL ALONG THE WATCHTOWER
- WITH A LITTLE HELP FROM MY FRIENDS
- CHAMPAGNE & WINE
- I FOUND A TRUE LOVE
- UP HARD
- BEACH BOYS VOL. 1
- DELLAH
- JUNGLE BOOK
- THIS WAS
- BOOKENDS
- FRANK SINATRA'S GREATEST HITS
- ROSEMARY & THYME
- BRITISH MOTOWN CHART BUSTERS
- LOVE CHILD
- BABY I NEED YOUR LOVE
- SAV IT LOUD (I'M BLACK AND I'M PROUD)
- TIME HAS COME TODAY
- DANCING MAN
- YOU GOT SOUL
- SOUL LIMBO
- SWEET YOUNG THING LIKE YOU
- JUDGE, BABY, I'M BACK
- FOR ONCE IN MY LIFE
- PRIVATE NUMBER

### BRITAIN'S TOP R & B ALBUMS

- ELECTRIC LADYLAND
- SOUL DIRECTION
- THE IMMORTAL ...
- QUEEN OF SOUL
- THIS IS SOUL
- WILLIE MITCHELL LIVE
- GREATEST HITS
- THE BELL CELLAR OF SOUL Volume 2
- WISH IT WOULD RAIN
- SOUL SERENADE

### CLASSIFIEDS

Continued from page 2  
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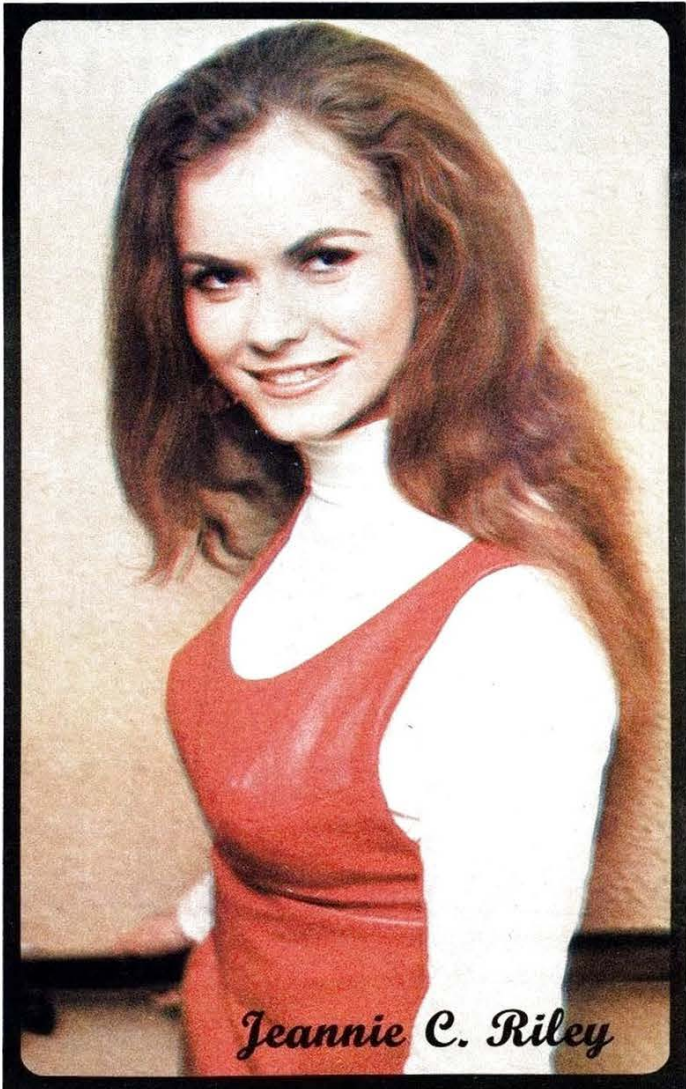


A46: Fats Domino . . . does Alan Freeman nurse a secret desire to go dancing in the street? . . . a wealth of fascinating early Beatle anecdotes in TV Times' Christmas Extra feature, "Beatlemania" . . . Radio Times' reporter Gay Search describes Julie Driscoll as "rather like a Greek statue of a young boy" . . . Bruce Channel's "Mr. Bus Driver" well worth a re-run—it could even ring the bell this time around . . . Bobby Parker forming a seven-piece backing group . . . on their last evening in Denmark the Chicken Shack between them drank 250 pints of lager . . . at Revolution Beach Boy Bruce Johnson felt like playing and gathered several musicians—including Noel Redding—for a great jam session . . . George Harrison has just finished recording an album with Jackie Lomax in Los Angeles . . . rumours that the Vibrating Left Boot are more popular in Birmingham than the Pudding Chair Sometime are obviously untrue . . . Al Jardine surprised to see Lon Goddard's article last week: "Man, we were just having a chat—I didn't know he was doing an interview. Don't the journalists in England take notes?" . . . the company who own Revolution have bought six more clubs . . . Aretha Franklin currently resting in hospital after breaking her leg in Honolulu last month . . . of interest to all Tex Ritter fans: latest Billboard supplement . . . Janis Ian to write and record the music soundtrack for the film "Four Rode Out" . . . new group on the tip of everyone's tongue: Spittle . . . the Chipmunks take a Christmas record out backed by Canned Heat . . . Q47: Who enjoyed more than a little success with (a) "Little Children", (b) "Little Things", (c) "Little Donkey",

(d) "Little Darlin'", (e) "The Loco-Motion"? Mike Love seeking books on Lost Continents . . . Dennis Wilson likely to spend Christmas in Hawaii . . . Al Jardine's brother Neil flew in from Los Angeles to follow the Beach Boys' tour—and to buy a bowler hat . . . recommended listening: "The Ten Days Of Christmas" by Rentaflop . . . next Eire Apparent single likely to be a previously unrecorded Bob Dylan number . . . Mick Jagger's message to the world at his Beggars' Banquet: "Get drunk"—slow going on claret and meade, but everyone willingly obeyed and ended up "slashed out 'f their minds under 'th' affluence 'f incohol hic" . . . everyone saying Rhubarb Rhubarb these days . . . Pudding Chair Sometime may be recording with New Wave, the label headed by their ex-member Norman Jopling . . . Terry Kennedy thinking of recording the original Ivy League on "I'm Busy Doing Nothing" . . . Paul McCartney and Mary Hopkin in audience to watch Eire Apparent at Blaise's last week—and Noel Redding and Henry McCullough joined them on stage for a jam-session . . . Clouds could be big next year . . . why did the Beach Boys look at Bill Harry in horror when he asked them if they fancied a fag? . . . Eric Burdon to disband the Animals in favour of a film career . . . will the real Bernie Wops stand up please . . . with concert tours planned for next year by the Beatles, the Stones and Bob Dylan, 1969 could well be a happening time for pop . . . Frank Zappa's "Cruising With Ruben And The Jets" LP is excellent—and packed with nostalgia . . . Elvis Presley admits to being nervous during his recent live TV show: "I was scared to death . . . my knees were shaking and it wasn't just from keeping time with the music" . . .



MOODY BLUES—Tell of their American tour.



Jeannie C. Riley

# ★ ★ MOODY BLUES IN AMERICA ★ ★

**T**HIS week, the Moody Blues are back in the charts with "Ride My See Saw", a track from their top selling "Lost Chord" LP. But before its success here, "See Saw" was a hit in America—as were both of their albums. In view of this success, The Moodies and myself (their Press Agent) set off in mid-October for a two-month, coast to coast tour of the States. A lot of people think that touring the States is like a holiday for the group. Well, I must admit, those were my views. But two months on the road has certainly changed my mind. There are endless thousands of miles to cover between shows, quite a number of sleepless nights—and not enough time in any one place to have a good look around. The first day we got to America, we hit a problem. The Moodies were due to open in Minneapolis the following night—headlining a bill which also included Tiny Tim, The Rascals, Joe Tex and Tommy Boyce and Bobby Hart. But the cargo plane carrying their equipment over from England lost an engine over the Atlantic and was forced to land in Boston. After endless calls to airports from New York to London, to Senator Edward Kennedy in Washington (the show was part of the John F. Kennedy Foundation charity work), it was clear that the equipment wouldn't show up in time for the show. So that night the boys were very sad, after having to scrap their first show in America. And the next morning we flew to Chicago after being promised that the equipment would meet up with us there. It did. The Moodies were appearing at the Kinetic Playground in Chicago (which is the second largest city in America) with another English group who are very popular there, Ten Years After. The Kinetic Playground is very typical of American ballrooms—a vast circular building full of light shows, films and noise, and capable of holding about 3,000 people. After the

two nights there, more than 7,000 people had been to see The Moody Blues. Transport is a problem in America because of the great distances between cities; to fly everywhere would cost a fortune, so all the groups over there travel by road (for example, Joe Tex has got his own Greyhound Bus). So in Chicago we hired transport for ourselves and for the equipment. We kept the two vehicles all the time we were on the East Coast—and after three weeks had clocked over 5,000 miles! After the Chicago gigs, we had just under two days to set to New York. Easy we thought—straight along the Ohio Turnpike. It was as well, but the journey was over 1,000 miles and it took us 26 hours, driving non stop apart from to eat and to change drivers (we all took it in turns to drive). We arrived thoroughly exhausted, late one evening in New York—and everyone was looking forward to spending all the next day in bed. I immediately became Moody enemy number one when I told them I'd arranged Press interviews for them all that day—starting at 11 a.m. John Mayall and the Bluesbreakers were on the bill with the boys in New York—at the famous Fillmore East—and so were a West-Coast group called Rhinoceros who are a very popular "underground" group out there. The Fillmore, the boys felt, was the big test. Only the hottest acts appear there—Jeff Beck and Tim Buckley the week before and Steppenwolf the week before that—and the word was that the Fillmore audiences were very hard to please. The Moodies were nervous that night before the show, but at the end of their set—after receiving a standing ovation from the audience—their nerves had been well and truly settled. They were a success. None of us really got a chance to see the show, so the opinion we formed about the city wasn't exactly a good one. All we saw were hotels, restaurants and the filthy taxi cabs that New York is renowned for. But it was like a home from home in the hotel with John Mayall and his Bluesbreakers. Jeff Beck and his group, Terry Reid's group and us in there. The next town we went to was Boston—300 miles north of New York. Boston is very much like England, quiet and rather colourful with the college town of Harvard just a few miles away. And in Boston again it was the same story—packed houses and another standing ovation at the end. We left Boston quite early on a Sunday morning—and the next show was in Baltimore that same night. And Baltimore was 300 miles away to the south, down the Connecticut and New Jersey Turnpikes. We arrived there ten minutes before the show was due to start. The show there was the Cream's next to last show in the States—and

there were 13,000 people packed into the Civic Centre to see Cream. The Moody Blues and Terry Reid—so you can imagine what sort of a show it was! Anyway, the next morning we were on the road back to New York. We were there for four days—the boys spent most of this time writing jingles for Coca Cola (a lot of artists do them over there—Ray Charles and Aretha Franklin had done one the week before), and the songs were to be recorded when we got back to Chicago a week or so later. Next, we moved on to Philadelphia for two nights at the Electric Factory, appearing with another very popular "underground" group called Ars Nova, then on to Cleveland for one night before heading off back to Chicago for the return booking at the Kinetic Playground. Chicago at six in the morning in the middle of November with an Arctic gale blowing across Lake Erie is a depressing place, especially when the hotel you were booked into had let your rooms to someone else the previous night! So from a phone box on State Street (you know, the one Mr. Sinatra is always singing about), we rang about 30 hotels, and eventually found one that could take us. When we got there, we knew we'd picked a winner: we were in the company of people like B. B. King, Jackie Wilson, Gene Chandler and countless more "Sock It To Me!" artists! Before the shows at the Kinetic Playground, the boys had a day in which to record the jingles—and they were recorded in the famous Chess Records studios, produced by The Moodies' own producer Tony Clarke and an American producer Bill David who used to be with the Four Tops years ago. Four days later we left Chicago and flew to the last gig on the East Coast—Detroit. And what can you say about Detroit—musically it's where it all happens, and it certainly did . . . in a crowded theatre called the Grande (where several of the "live" Tamla Motown records have been recorded). The next day we took off for the place we'd all been waiting to see for weeks. Five hours after take-off we were coming in to land over San Francisco. The Moodies played there for four nights at the Fillmore West, and it was a great success. San Francisco was the first city in the States to turn on to the Moody Blues—"Tuesday Afternoon", a Top 20 hit for them, first took off there, as did both their LPs—so it was rather a special place to them. That was just over a week ago—and after San Francisco I flew back to London. The Moodies then went on to Pocatella, San Diego and Los Angeles (where they played with Jeff Beck), and this week they come home after two very long, very tiring, yet exciting and rewarding months. And they're coming home to the news that "Ride My See Saw" has at last gone into the charts. It was released just after they left for the States so things couldn't have been timed better—even if they'd planned it themselves! NICK MASSEY

|   |                                 |  |  |
|---|---------------------------------|--|--|
| <p><b>Shame Shame</b><br/>Recorded by<br/><b>MAGIC LANTERN</b><br/>on Camp 602007</p>   | <p><b>THREE BIG ONES!!!</b></p> | <p><b>Someday</b><br/>Recorded by<br/><b>THE NEW FACES</b><br/>on Decca FI2862</p> | <p><b>Heidschi Bumbeidschi</b><br/>Recorded by<br/><b>DANA</b><br/>on Rex RI1042</p> |
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