

RECORD MIRROR

Largest selling colour pop weekly newspaper. Price 6d. No. 450. Every Thursday. Week ending October 25, 1969.

Elvis—what about that new single!



ELVIS PRESLEY's current American smash hit: "Suspicious Minds", is available on import at 14s. 6d. a copy in London because, as yet, RCA Victor have still not scheduled the disc for release in Britain!

RCA expects to issue a Presley single before Christmas but "we are not certain whether it will be the current U.S. hit or not."

A spokesman for One Stop Records told RM: "The single is selling fantastically well as an import from us. It's a great disc." Musicland said that although they were not at present shifting the single in large quantities . . . "we are expecting a big demand for the disc in a short while."

"Suspicious Minds" received its first British radio plug on Johnny Moran's Radio 1 Show "Scene and Heard" last month and since then orders for imported copies have been building up. RM has received several enquiries from dealers, especially in Scotland, asking for the release date of this, one of Presley's fastest-selling releases in the U.S.

Presley fans were annoyed with RCA Victor over the previous British release: "Clean Up Your Own Backyard", a comparative failure here as a follow-up to "In The Ghetto". Members of the Presley Appreciation Society felt that the flipside, a British-penned ballad titled: "The Fair's Moving On" would make a better 'A' side to follow "Ghetto".

Meanwhile "Suspicious Minds", top of some regional U.S. charts and number five on Billboard's Hot 100, is available at 14s. 6d. a copy from leading London retailers dealing in imports from the U.S.

RODNEY COLLINS

NEW DOUBLE ALBUM FROM FLEETWOOD MAC IN DECEMBER

WITH Fleetwood Mac currently on the charts with their album "Then Play On" and single: "Oh Well", there's news of a double album for release from the group's old disc company, Blue Horizon, lined-up for the first week in December.

Titled "Blues Jam At Chess", the two-disc set was recorded in Chicago during an American tour and will sell for 43s. 9d. This offers Fleetwood Mac fans excellent value-for-money as the group's "Then Play On" Reprise LP sells at 40s. 8d.

"Blues Jam At Chess" consists of material never before released in Britain and the album set will receive full promotion from CBS-Blue Horizon for the Christmas market.

R.C.

DIANA ROSS QUILTS!

DIANA Ross has split from the Supremes to go-it-alone as a solo artiste, RM understands. The other two girls in the Supremes, Mary Wilson and Cindy Birdsong, are set to continue with that name with Jean Terrell coming in as replacement for Diana Ross.

A debut solo disc is expected from Diana in February or March.

"I Second That Emotion" recorded by Diana and the Supremes with the Temptations is currently in RM's charts.



LUX WINNER!

BBRITISH singer J. A. Freedman won the first Grand Prix RTL International contest on Saturday evening with his own song "When You Walked Out Of My Life". The contest, the first in what is hoped will be an annual event, was held in Luxembourg and entries from Germany, France, Luxembourg, Great Britain, the

Netherlands and Belgium were submitted. Freedman, who accepted the prize together with his agent-record producer Bunny Lewis, was one of four British entries — the others were Samantha Jones, Vince Hill and the Valverde Brothers. A full report on the contest will be published next week in RM.

INSIDE:
Who do Lennon, Clapton & Harrison rave over?

Charlie Watts, Skinheads, Gentry, Joe Dolan, new Small Faces, flop records

YOUR PAGE

RECORD MIRROR EVERY THURSDAY 7 CARNABY ST. W.1. GER 8090

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

BBC & REGGAE:

ARE THEY TRYING TO HUSH THE MUSIC?

SO far this year, eight reggae records have made the Top Fifty. This proves that the public have caught up with the music despite Radio One trying to hush it up.

Once the deejays realise that reggae is a valid musical form, and they stop pretending that it does not exist, then we will get records by people such as Prince Buster, Dandy, and Derrick Morgan into the charts.—Ernest Fullman, 673 Sewall Highway, Courthouse Green, Coventry.

Mark White, chief assistant of Radio One, replies: The BBC does not have anything against reggae/blue beat music at all. This is rubbish. Earlier this year, Mike Raven was devoting a segment of his show to this type of music and reggae discs are still being featured in our programmes."

I'M NO PRUDE BUT...

I AM absolutely sick of all this sex talk. It's in our cinema, press, TV and now flaming records.

I always understood that music was a form of entertainment. I'm no prude. I'm married with an 18 month old son. But the mind boggles when you think of what my son's environment will be like in ten years time.

I may as well give up now and give him several weapons and plenty of sex literature — and let him loose.

To my mind there is only one decent newspaper one can pick up and read without sex splashed across every page — *Psychic News* — Marilyn Gee, 13 Harcourt Street, Stoke-On-Trent.

but turned teenybopper and Captain Beefheart brought us new wave blues but turned to electronics.

Now in 1970 who have we got? The Moody Blues improve with every record and Jethro Tull — a supergroup even if they don't jump on bandwagons. Just listen to their new album — sheer poetry and musicianship with something entirely new to offer us in the 1970's — M. James, Crawley, Sussex.

COLIN FANS...

HOW can we thank Colin Peterson, the Bee Gee who got the sack, for all he has done? I think he was treated very badly and I'm going to make a book for him. So if anyone would like to send photos of themselves to me, or poems, goodluck messages or anything else, it will show what we think of Colin. — Sonia Knight, 13 Rotten Green, Elvetham, Hants.

MORE MARY



VAL—Mary Hopkin, the right or wrong choice for the Eurovision Song Contest? Recent criticism of Britain's choice for the contest has brought several replies.

I FEEL very strongly that the decision was a correct one and that the critical correspondence of past weeks was getting at Mary Hopkin for a decision not of her doing.

I hope it does not lead to a loss of confidence! — David Laughton, 112 St. Dunstan's Hill, Cheam, Surrey.

MARY Hopkin has a great voice and a great talent. Being new to the scene might be just the thing to win. — Peter Sweatman, 2 Clarendon Avenue, Weymouth, Dorset.

I THOROUGHLY disagree with Harry Morrison's comments about Mary Hopkin jumping the queue over other artists by being picked for the Eurovision Song Contest.

Mary is talented, pretty, young and wholesome and this is surely the kind of image that we would wish to project to foreign countries. After all, from recent events it would be hard for anyone to have a good opinion of British youth.

Mary shows the other side — the majority. — K. Turner, 107 Listria Park, Stoke Newington, London N.16

I AGREE entirely with your reader Harry Morrison who wrote in saying the BBC was being unfair in choosing Mary Hopkin to represent us in next year's Eurovision Song Contest.

Mary is a newcomer and lacks experience in this type of contest where a great deal is at stake. A more suitable choice would have been Helen Shapiro. — Alwyn Brentnall, 91 Lasece Road, Heanor, Derbyshire.



CASH 'N' COUNTRY

VAL—Johnny Cash is the centre of a new row among RM readers. Just how good is Cash?

MAY I reply to those readers who commented on Johnny Cash, Mr. and Mrs. Savin (October 11) raised a couple of points which I must disagree with.

They claimed to appreciate everything that Cash does and, in any case, he only sings for pleasure.

Now really. Every artiste has had his share of bad records and Cash is one of them, especially recently. As for singing for pleasure, if this is so it should be easy for him to take up my suggestion and retire.

Johnny's early recordings are of no interest to a progressive country music fan, but if you like "Americana" then Cash probably has a place in the history of C and W.

There is so much more to country music than Johnny Cash, but it will be a few years before this is realised over here.

However, if you are interested in the real thing, I suggest you try Merle Haggard, Waylon Jennings and George Jones. — Brian O'Connell, 25 Keble Drive, Old Roan, Liverpool 18.

NOW that Johnny Cash fans have been satisfied what about something on the Number One country artiste — the one and only Buck Owens. — Lesley Gerrard, 1 Chester House, Pages Lane, N.10.

FOR the past two weeks I've watched Top Of The Pops in the hope of hearing "A Boy Named Sue" by Johnny Cash.

They play country music on the radio but not on TV. I suggest they film Mervyn Conn's Country Music Festival next year. — Stampin' Stan, 47 Ronald Road, Newport, Mon.

HARMONY...



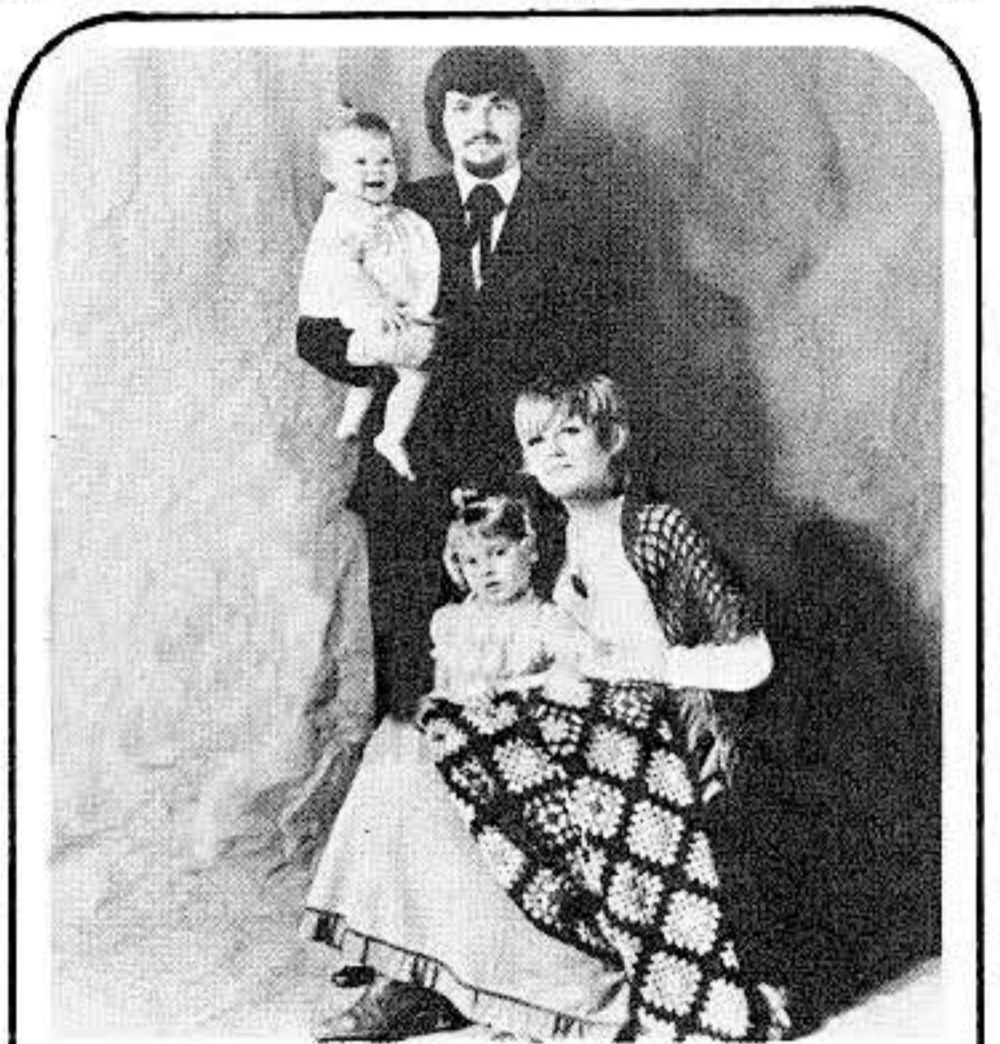
IT seems a shame that in these progressive rock and soul dominated days, the harmony groups are unable to achieve success.

English groups such as the Castals, the Fortunes, and Harmony Grass continue to produce records as good as their past hits, but only Vanity Fair now seem to reach the charts with harmonic singing.

The Beatles have often led the way in pop, so perhaps "Because" from their "Abbey Road" LP will persuade record buyers to appreciate harmony singers. — Derek Harvey, 8 Ramsey Road, Headington, Oxford.

ROCK DISEASE

I'M sick at the moment with a common disease known as rock starvation. My doctor prescribes more radio plus of Tiny Bradshaw's "Breaking Up The House", Merrill Moore's "Rock Rockola" and Screaming Jay's "Frenzy". — Stampin' Stan, 47 Ronald Road, Newport, Mon.



Clapton, Jagger, Harrison and Lennon rave over them...

REPUTATIONS travel, Delaney And Bonnie's travel via Eric Clapton, Mick Jagger and George Harrison.

Yet in spite of unanimous praise from such exalted company, Delaney and Bonnie's first album, "Accept No Substitute" hasn't sold too well.

Now we can judge for ourselves. Delaney And Bonnie are making their first British performance at the Royal Albert Hall, London on Monday (October 27).

Their music is impossible to categorize. It is an eclectic mixture of soul/gospel/rock/blues.

They first met in a bowling alley in a small town called Inglewood, near the Los Angeles International Airport in California. Delaney Bramlett was working there with his group called the Shindogs, for two years had been regular musicians on "Shindig", an American rock TV programme run by Jack Good.

On the same bill at the bowling alley was Sam the Soul featuring Bonnie Lynn. Somehow Bonnie and Delaney got together — the result was a marriage and a new band, Delaney And Bonnie And Friends.

Bonnie had been working since she was 15 years old. Her first job, at the "Gaslight Square" in St. Louis, was across the Mississippi River from her home in Granite City. During those days she sang with Little Milton, Albert King, Fontella Bass and Ike and Tina Turner.

She was 17 years old when she joined the Turner's with their revue show — complete with dark wig and tanned skin. Afterwards, she made California, where she had always wanted to work and joined up with Sam the Soul.

Delaney was chosen by Jack Good as a musician for his shindig programme. Good was the producer of "Six Five Special" in the old days back in England and had gone to America to produce a C-and-W show.

The programme ran for two years. Afterwards Delaney took the resident band, the Shindogs, on the road. Until Inglewood...

Eight months later Delaney And Bonnie became the first ever white act to be signed by Stax-Volt. They cut a still unreleased album with Booker T and the M.G.'s. But Stax didn't know what to do with the band and Delaney and Bonnie were signed by Elektra — and the result was their American smash album "Accept No Substitute" which has still to take off here.

Since then they have been touring the States and jamming with people like Jimi Hendrix, Buddy Miles and Steve Stills. Most recently they've been on tour with Blind Faith, which led Eric Clapton to suggest they are the best band in the world. Certainly Delaney's influence has never been bigger. The Staple Singers, who are very big in America, have recorded his "Ghetto" and "Get Ourselves Together."

On the eve of their first date in Britain speculation has it that they will be joined by Clapton, a Rolling Stone, and John Lennon. All this is rather reminiscent of the Bob Dylan-will-be-joined-by-God talk at a recent Isle of Wight concert. Nevertheless, Delaney And Bonnie are important enough to attract world stars.

The question remains whether they remain musician's musicians or whether they gain public acceptance. Monday evening will tell.

ROB PARTRIDGE

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In spite of having a chart-topping song from a Broadway show, is Bobbie Gentry a Country singer as is popularly believed? Not according to the lovely Miss Gentry.

"In the United States, people don't look on me as a Country singer at all," said Bobbie. "This image seems to stem mostly from England probably because the English aren't familiar with the regional country way of life in America. When I started writing, it was about the Mississippi Delta from where so many of the blues singers came. Singers like John Lee Hooker and Jimmy Reed.

"Although Country music has had a tremendous influence on pop music, my early things were influenced by the blues."

Since Bobbie exploded on to the pop scene two years ago, she has acquired an exclusive residence in one of the most expensive parts of Los Angeles—Mulholland Drive to be exact.

RESTORATION

"The house is set in two acres of land in the mountains," she told me. "It's a 50-year-old Spanish-type house and I've had it for a year. I'm in the process of restoring it to the original condition as the previous owners tried to modernise it.

"There are thirty rooms and I have a large rose garden and a beautiful courtyard with a large fishpond with water lilies in it.

"Part of the two acres is wooded and there are stables in the grounds. As yet there are no horses to go in the stables but I might get some soon. I used to ride a lot when I was at High School in Palm Springs."

Bobbie is so busy with her various business commitments, she barely has the time to relax. But when she does, it's a mixture of the artistic and the rural.

"Not so long ago, I took three days off and went into one of the 'primitive' areas of America," she said. "There aren't any roads in these areas, the only way you can get about is on a pack horse. No cars are allowed. I went on my own and stayed overnight in one of the lodges.

"When I get the time, I paint, sketch and draw as well. When it comes to painting, it depends on the style as to what I paint. I don't do abstract painting—in fact you can recognise what I do! I had painting lessons for a while at an art school in Los Angeles."

When Bobbie is at home she doesn't have time to go to clubs, and in fact doesn't

Bobby Gentry:

The singer who left the swamp

like them. She said: "I'm too busy, what with early calls at the studio and cabaret appearances in the evening. The majority of my friends are in show business—either in film producing or in records. I have a few outside, but I really love show business. In fact it's my life.

"I've written a Christmas musical for television which is an hour long animated cartoon. The soundtrack has been recorded by Gentry Ltd., complete with dialogue. And we're negotiating with various studios at the moment. I sing on it and play two different elfs and a character called Vixen Reindeer. But you wouldn't recognise it's me because it comes through like cartoon voices. The show will be called 'Christmas Picture Book'."

Another thing Bobbie is doing is a revue. "I'm writing a 1940's thing which is mainly based on the films of the period," she said. "I want to use a big band in it because they were what was happening at the time and I want to make it authentic."

FROM 'PROMISES, PROMISES'

"So far I've done several songs including 'Valentine Honeymoon' and 'Azusa Sue'. And I've also done quite a few of the melodies."

People still come and ask Bobbie to write songs for them, but she doesn't have the time and cannot oblige very often.

"I'll Never Fall In Love Again", a Bacharach/David song from the show "Promises, Promises" has really taken Bobbie Gentry away from the Country

image. BUT her next single in America will be "Fancy".

"I now look on America and Britain as two completely different markets," Bobbie admitted. "So far I've only done TV in Britain, but if I did a club performance, I wouldn't do as much regional material. In the Southern states of America, I do a lot of my own work because this is what they know me for. But if I play somewhere like Las Vegas, I sing quite a few numbers written by other people; I vary the act depending on where I play.

"Pop music is entering one of its most creative periods. Artists and writers can pursue what they want. Nowadays, there's no set formula for a hit."

For this very successful girl, marriage doesn't loom very much on the horizon. She was once engaged to her record producer, but this folded. Did she think marriage would interfere with her career?

"No I don't think so really," said Bobbie



after a pause. "Maybe if it were five years ago marriage might have affected my image. But I think fans today have become more adult in their behaviour and don't mind if somebody is married or not."

I don't know, if she played her cards right, I know quite a few people who'd accept!

IAN MIDDLETON

SUPERLUNGS

THE ARTFUL DODGER OF THE POP

WORLD TELLS HIM HIS IDEA OF A GOOD POP SHOW



TERRY REID, or as he's sometimes known, "Superlungs" or "the artful dodger of the music world," or the male Edith Piaf, currently on the Jethro Tull tour, has some definite thoughts about tours.

He said: "A tour is a good thing exposure wise.

But as they are at the moment, they leave a lot to be desired. People should start designing the shows much more.

"If I took off as a name, I would design a show so that there would be three acts and I would create a harmony between the acts. The way I'd get this to happen is to get the acts together three weeks before a tour and get them to work to have a show. THEN put the acts on the road. The main thing would be to get three groups who could really play together.

"What I have in mind is something like the Royal Albert Hall where the amps would all be set up so things could be plugged in. The first group would go on then someone would join them for a number. And this is how the evening would progress—like somebody sitting in with a group but much more organised. Because the musicians playing would all be compatible with each other.

'DOING A GIG'

"The trouble about doing tours as they stand now, is that they're just like doing a gig. I would like to see this all changed. With my idea, the finale would be all the groups on the stage playing a number which has been rehearsed."

Most people rave about Terry's stage act and some call him "the darling of the discotheques"—an expression he dislikes. But in spite of his popularity in clubs, etc., Terry hasn't made it with his records.

"The record side hasn't quite worked out in the past," Terry admitted. (Although his latest album, "Terry Reid" went into the American album charts this week). "We now want to take a completely different approach. There have been so many internal problems and not the time to do anything.

"It's very difficult to find a flat in London where we can rehearse, so the three of us are getting a house in the country which will be a 'home'. I want the three musicians to make it together as one, and find the right approach for recording and everything. It's no good pushing a point unless you've got something happening."

"We live up our music more than it has been lately, but the main thing about disappearing to the country is to sort our sound out."

Asked if Terry was going to change the group's musical format, he replied: "Anything can come out. But it'll be the best thing we can think of. It'll be an extension of what we're doing now. Lately I've been playing a lot of acoustic guitar to give different tones and shades in the group's playing."

Under the guiding hand of his new manager, Chesley Millikin, the day can't be far away when Terry finally breaks through in Britain with his records. It'll be sad to lose yet another of our groups to the Americans.

IAN MIDDLETON



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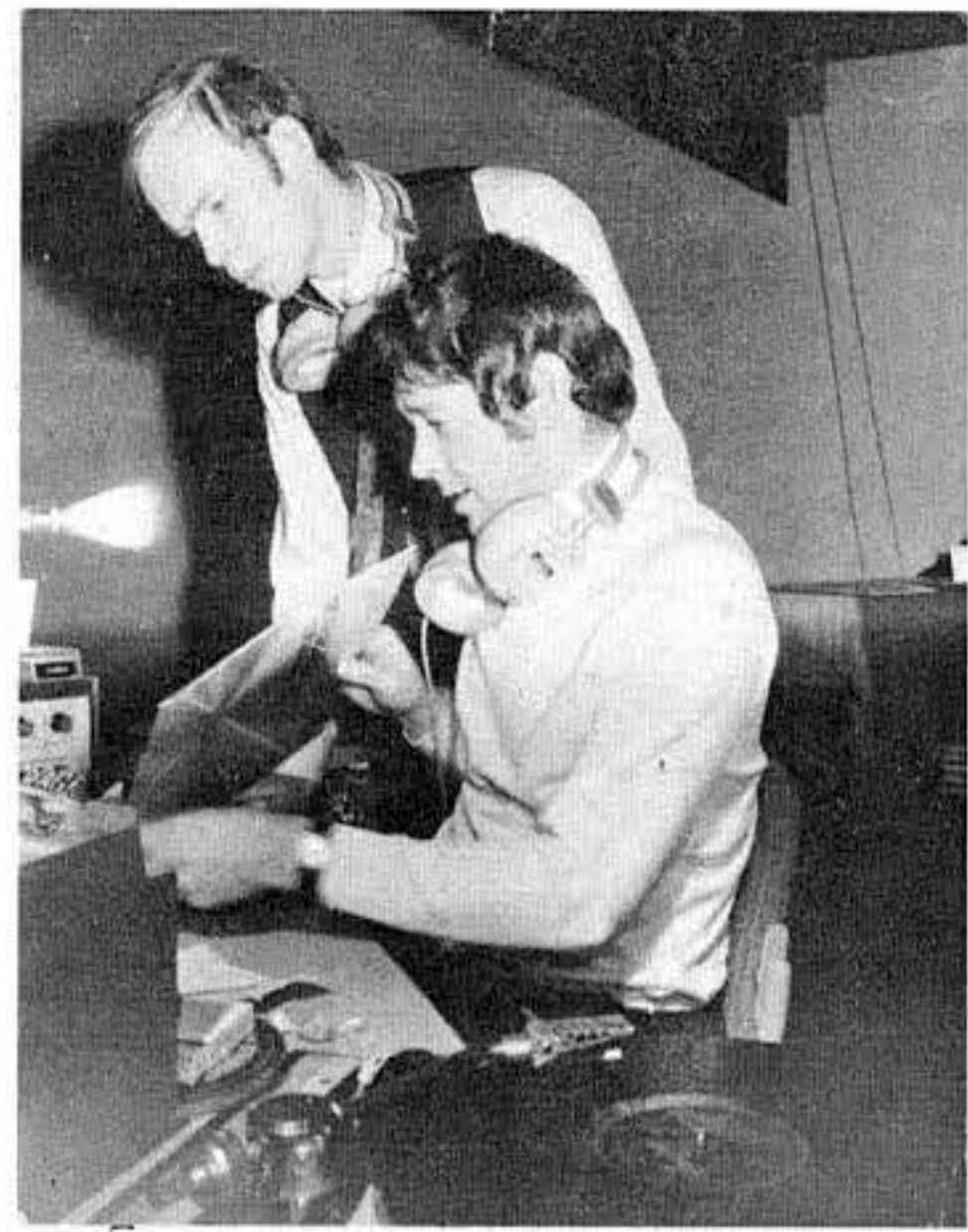
"NO human dilemma is so profound that we would not attempt to trivialize it, nor misery so acute that we would not attempt to exploit it," said Apple's fast-talking Press agent this week, preferring to remain anonymous. The dustmen's strike was a gift to this rapacious record company which has on release a record by Trash: "Golden Slumbers"/"Carry That Weight" by Lennon & McCartney. So hastening to capitalise on the plight of the dustmen, the group assembled by an uncollected pile of refuse and posed for idol Richard Dilleo, Apple's migrant hippie photographer. P.S. Apple are glad the dustmen won.

NEWS.....

compiled by RM's News team
(Phone: GER-8090)

BARGAIN ALBUMS!

GEORGIE Fame, Animals, Manfred Mann, and Cliff Richard headline EMI's new Regal Starline label, which has been launched to compete with Decca's "World Of . . ." series. Details of the new low-priced series from EMI were disclosed in RM last month, but the company has now issued the titles of the dozen LP's for release on October 31. They are: "In The Still Of The Night" (Shirley Bassey), "Georgie Fame And The Blue Flames", "Sound Of Music" (London cast), "Here And Now" (Matt Monro), "The Animals", "Mann Made" (Manfred Mann), "The Hollies", "Cole Porter Songbook" (Frank Sinatra), "Something Else" (The Shadows), plus albums from Wout Steenhuis, Nat King Cole, and Cliff Richard's "It'll Be Me" album. The Shadows' LP spotlights 12 tracks never previously issued on an album. **R.C.**



BBC disc jockey Tony Brandon selects the next disc for the "Radio 1 Club" anniversary show, with producer Tim Blackmore. The club celebrated its first birthday with the network at the London venue in Lower Regent Street on Thursday.

JIM'S TOPS

TOP single in RM's chart from July to September this year was the Rolling Stones' "Honky Tonk Women", with "According To My Heart" by Jim Reeves as the top album. Results of the quarter's survey, compiled by Ken Wismer, charts director of Record Retailer, show Elvis Presley as the top singles' artiste, with Robin Gibb, Joe Dolan, Stevie Wonder and Max Romeo as runners-up. Clodagh Rodgers tops the female artistes' poll (for singles) with Cilla Black. Bobbie Gentry, Mama Cass and Karen Young following. Ratings are calculated each week by giving one point for a number fifty single, up to 50 points for the chart-topper, and one point for a number 15 album and 15 points for the top LP. Top singles are as follows: 1—"Honky Tonk Women" (Rolling Stones), 2—"Saved By The Bell" (Robin Gibb), 3—"Make Me An Island" (Joe Dolan), 4—"My Cherie Amour" (Stevie Wonder) tie with "In The Ghetto" (Elvis Presley). Top albums for July-September: 1—"According To My Heart" (Jim Reeves), 2—"His Orchestra, His Chorus . . ." (Ray Conniff), 3—"World Of Val Doonican", 4—"Flamingo Star" (Elvis Presley), 5—"Stand Up" (Jethro Tull). **R.C.**

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STONES TOUR

THE Rolling Stones are touring again. After only two live appearances in three years, the Stones are due to start a month-long tour of the States at the beginning of November. On the same bill will be Terry Reid, Chuck Berry, B. B. King and Ike and Tina Turner. Mike Jagger, filming Ned Kelly in Australia, will travel direct from the Far East to Los Angeles to meet up with the rest of the group. Dates in Britain and Europe after the States tour have yet to be finalised. The American tour coincides with the release of the new Stones album "Let It Bleed" in Britain.

HUMBLE PIE LP

TWO albums from Humble Pie within three months! This is the incredible story from Britain's newest supergroup who are having their follow-up album to "As Safe As Yesterday Is" rush-released by immediate next week. Titled "Town And Country", the LP includes a version of Buddy Holly's "Heartbeat" plus "Take Me Back" penned by Peter Frampton and a 30-second track "Ollie Ollie".

SMALL FACES IN NEW DEAL

THE Small Faces have signed a three-year world-wide disc contract with Warner-Reprise records and a new single is expected for the Christmas market. Group, now without Steve Marriott, will have their recordings issued on Warner Bros., and RM understands Rod Stewart will be joining the new line-up.

NICE at FAIRFIELD...

THE NICE are an incredible band. At every one of their concerts there's always something new; something which only the Nice can do. Friday's concert at the Fairfield Hall, Croydon, was no different. At first, they let the London Symphony Orchestra play two movements by Berlioz. And then . . . Keith Emerson smashed down on his organs, taking over, weaving with and merging into the acoustics of the orchestra. Despite the conductor, Joseph Eager's, rather trite comments — "in the two years since I've been turned on to rock music . . ." — the band and the orchestra if not fused, then at least complemented each other. Also helping were four of Britain's top jazz players, including Joe Harriott and Kenny Wheeler, who, unfortunately, were underemployed. At the end of the concert the Nice were given a ten-minute standing applause and were forced into one final number. Twenty minutes later it was all over. A great end to a sensational concert. Also on the bill were King Crimson, who showed themselves to be the best band in Britain for many years. A still incomplete work, called "Trees", worked out many fresh ideas of rhythms and harmonies. Crimson are off to America next week and, on this showing, they should be magnificent.

MORE SINGLES

ANGEL PAVEMENT, on "Baby You've Gotta Stay" (Fontana TF 1059) go for interesting sounds, but the song may not be strong enough. "You've Got To Build Your Love" (Pye 17832), by Dr. **MARIGOLD'S PRESCRIPTION** is lively but a bit routine. From **THE FLYING MACHINE**—"Smile A Little Smile For Me" (Pye 17722), a commended Macaulay-Stephens' song, which could just click. Dee-jay and man-about-music **PAT CAMPBELL** talks his way through a sad, human-interest tale "The Deal" (Major Minor MM 648). **LITTLE ROY** has a reggae following and sounds fine on "Without My Love" (Crab 39). But of the ska-typers, there's a great deal to commend in "Dream Lover", dressed up by **OWEN GREY AND THE MAXIMUM BRED** (Revolution 003). From **HOUSE OF LORDS**, but not THAT one, "In The Land Of Dreams" (B and C 112), a sturdy mid-beater with group harmonies. Interesting but not unusual: **TONY WILSON** on "Baby I Love, Love, Love You" (Bell 1081), not a bad production at all. **RAY ELLINGTON**, he of the lively "that's nice" voice, swings ska-style through "Ooh La La" (Sugar 104). And the **HARRY J. ALL STARS** tackle "Liquidator" (Harry J. 675) with organ-dominated slow-ska skill. "On Our Way" by SKY (Decca F 12971) is merely an okay group ballad. **MATCHBOX**, on "Time Hasn't Chanced Us" (Polydor 56359), move rather uneasily through a big arrangement . . . but a good song. "My White Bicycle" by **TOMORROW** (Parlophone R 5813), is big, brash, vibrant and really extremely good. **MIKE FELIX** has one of the most distinctive voices: His "From Atlanta To Goodbye" (Pye 17834) is most musically. And I'll commend the debut of **DAVE WINTOUR** on a Paul Jones song "Pisces" (Major Minor MM 649), set in a very nice arrangement. **LORENZO** is a young blind Mexican American who writes good material—a sample of which is "I Ain't Afraid" (Beacon BEA 134). "Utterly Funky", by the **HEAVY-WEIGHTS** (Spark SRL 1033) swings a great deal and is the new Radio One Club signature tune.

NEW JOHNNY CASH FILM

A NEW Johnny Cash film has arrived in Britain. It is called "Johnny Cash, His Life, His Music", and was filmed by two University of Washington students. Film is largely a documentary on Cash and includes scenes filmed while Cash was touring America's West Coast. The one-and-a-half-hour film also includes a sequence of Cash and Dylan in the recording studio, his appearance at Reno Prison, and his visit to the sharecroppers' shack where he grew up. A spokesman for CBS Records said the film may be released to cinemas, as in America, or it could be edited and shown on television. CBS will have three tours starting next month. Charlie and Inez Foxx will be touring the country's clubs and ballrooms from November 7-23; the Pattersons with Rolf Harris from November 1-17, and Manitas De Plata from November 18 to December 7. **L.G.**

News in brief:

THE Love Affair will release a new single titled "Baby I Know" b/w "Accept Me For What I Am" on October 31. The "A" side is a Philip Goodhand-Tait penning and the "B" side was written by the group. Both sides were produced by Mike Smith.

FORMER Pink Floyd member, Syd Barrett makes his solo debut with an album on Harvest called "The Mad Cat Laughs" later this month.

AMERICAN singer Joni Mitchell has been invited to top the bill with Roy Harper for a 21 day tour of Britain in February. The tour will include an Albert Hall appearance.

ZAGER and Evans new record "Mr. Turnkey" released in this country last week, is proving to be a very slow mover in the States. After the success of "2525" — which went to number one, their new record, issued for three weeks, has yet to make the American Top 100.

JUDY Collins arrives in Britain on November 13 for a concert at the Albert Hall the next day. She will also be guesting on the Tom Jones TV Show and BBC's Price Of Fame.

THE first single to be released under a new exclusive production contract between M.C.A. and Mark Edward of Eyemark Records is John and Ann Ryder's "I Still Believe In Tomorrow"—at present climbing the American charts. Mark Edward was the production manager of the Cucumber Castle film, and he took Sammy Davis Jr's part in that film when Sammy was unable to appear. He has two companies, Eyemark Records and Eyemark Films. Previously, Eyemark Records have specialised in recordings of steam train noises and so on.

SPOOKY Tooth's third LP, "Ceremony" is due to be released on the Island label at the end of November. Featured on the record is an electronic mass played by the group together with the avant-garde French composer Pierre Henri.

ROCK and roll star Fats Domino opens at London's Valbonne on November 17 for three nights. His arrival coincides with the release of his new single, the Lennon-McCartney song "Everybody's Got Something To Hide, Except For Me And My Monkey".

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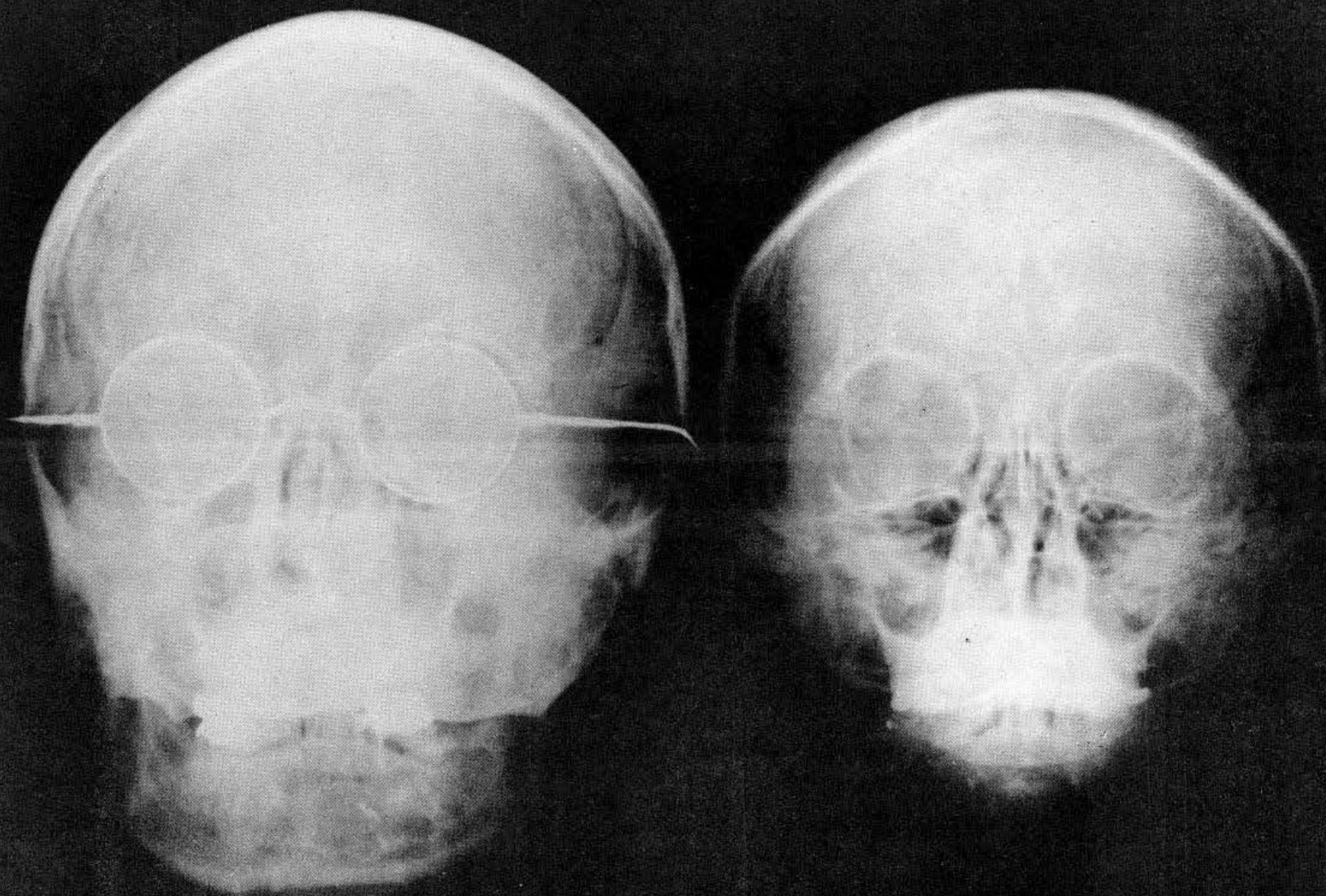
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a hand in the snow)



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LIVE CONCERTS ARE LIKE GOING TO THE PICTURES SAYS CHARLIE!



"THE Stones have been lucky—or clever in that we have done some records that have lasted longer than a week," said Charlie.

"The amount of work that lasts, compared to the number of sessions performers go through, is rather small. Out of a years work, most artistes are lucky if one or two recordings have that magic endurance. It's rather like a painting—if an artist paints one or two pictures a year that are remembered, he is doing very well. In recording it's even more gratifying if you've written the song. Like 'Yesterday' or a lot of Jerome Kern numbers. The Beatles have enjoyed this and some of the old Hendrix Experience things have made it too. 'Stone Free' was part of the Hendrix era and is one of the three or four tracks he made that will be around for a long time."

There seems to be a recent outbreak of Stones concerts with the Hyde Park performance and their upcoming American tour. After so long, one wonders why the gap is being suddenly spanned.

"I don't really wish we played more; if we do, fine, if we don't, we don't. If Mick and Keith want to play in Hyde Park, great, I don't mind at all. He came to me and said 'what do you think about it?' I said ridiculous, but why not. It's like asking to go to the pictures. It all begins after you've said yes; then there are all the hang-ups like when we arrive, how, etc.



CHARLIE—he doesn't mind

"I didn't miss playing like we used to, because we had done that and got tired of it. Now we haven't done it for a long time, so it will be refreshing. To do forty-eight Hyde Parks would be fine I guess, but we've done it once. Most groups get fed up with concerts at one time or another and stick to recording for a while, then it's lovely to get back up there again. My function will be the same as ever; I won't be doing any tap dancing, so it will be pretty

nearly the same except for the change in atmosphere. I may try to approach it differently."

A few weeks ago in RM, Keith Richard gave us his views on French film director Jean-Luc-Godard, who did the Stones film "Sympathy For The Devil" and they weren't too complimentary. Charlie has one setback in giving his...

'DESTRUCTION AND CREATION'

"I haven't seen the film yet. It's like asking a film star how it went after he's seen only the rushes. The chick who is made a superstar will say it's great. I thought he seemed a good movie-maker from some of his other stuff I've seen and he was beautiful to work with because he didn't demand much at all. What we did would have gone on anyway if he hadn't been in the studio at all. I did have a discussion with him about the aim of the film; he said it was 'destruction and creation' and that was the end of the discussion. I'm not an avid cinema goer, so I don't know that much about films. Of ours, I think the 'Jumpin' Jack Flash' TV film was very nicely done and the 'Rolling Stones Circus' will be a good film. Everybody else in 'Circus' came off well, but I think we could have come off a little better. The actual filming was great, because it was like one big party where we could invite the people we wanted to come along. Like having a club filled with friends. It was great just to go along and hear them. The trouble was that by the time we went on it was so late and we were so tired and pissed off, I don't think we did as well as we could have. After that, the film was edited wrong and some things have to be done over again. A couple of things that we tried didn't work too well and will have to be shot again, but that is no real problem and it will be released before long. It's a shame that it has taken so long to get together, for there were some things that were new and came off well that everyone knows about now. Like Yoko Ono and her howling. At the time, it would have had real impact, but now it has been done."

A lot of jokes have revolved around the stern faced Stone, like "It's Watts happening, folks" and "sixteen Charliewatts per channel" or "I'll never forget Watts-name", but all told, there is more than an ounce of invention in the beat of the Stones.

LON GODDARD.

FLOPS

THEY PROVE ONE THING: THE TIME HAS LONG PASSED WHEN AN ARTISTE COULD BE ASSURED OF A HIT ON HIS NAME ALONE



DUSTY Springfield, Foundations, Scaffold, Isley Brothers, Tremeloes, Jimi Hendrix, Kinks

All top stars — but they all have one thing in common. In every case, their last single releases flopped.

A curious thing because all these names have enjoyed many big chart successes in the past. Dusty, for instance, has made more than a dozen hits, but "Am I The Same Girl" joins "What's It Gonna Be?" and "I Will Come To You" as discs that just DID NOT HAPPEN. A top class female singer, you would think she'd be assured of a hit every time.

A spokesman for Dusty Springfield said: "Dusty is noted for a long string of hits and I fail to see why a post mortem should be conducted into the failure of her most recent single. It was as always, up to her usual high standard."

SPLIT FROM TONY

The Foundations have done equally badly. Six hits produced by Tony Macaulay, then the group and their producer part company. The Foundations try on their own with "Born To Live Born To Die" and get nowhere.

"On A Sunday Morning" by the Tremeloes flopped, and yet it contained all the necessary ingredients for one of their happy-go-lucky hits. The group admit that the song was perhaps a little too similar to their previous disc and have decided on a complete change of style for their new single. But in most of the other cases, the artistes or their representatives insist that they gave "top quality performances" on the discs and "are unable to explain the discs' lack of popularity."

CBS SURPRISES

So why does this happen? CBS have had three surprise flop discs recently: "I'll Never Fall In Love Again" by Anita Harris, "Everyday People" by Sly and the Family Stone and the Tremeloes' "On A Sunday Morning".

Derek Everett, head of A and R at CBS told RM: "One vital factor in any disc's success rests with the public. You can produce a record that the artiste, A and R man and company's promotion team are satisfied is perfect and you can advertise it heavily and gain every pos-



sible exposure on radio, TV and in the press. But if it lacks that vital spark which gives it public appeal, then you have a flop on your hands.

"These three discs are perfect examples of this," he added.

The last Jimi Hendrix single "Cross Town Traffic" flopped, too.

ALBUM TRACK

"The trouble here was that the Hendrix single was taken from the album set 'Electric Ladyland' and a lot of people bought that album and therefore they weren't interested in going out and buying the

same thing twice," said Track's promotion manager, Vernon Brewer. "Personally, I don't agree with issuing LP tracks as singles — they very often don't make big chart hits."

After a Top five hit with "Please Don't Go", admittedly a surprise chart entry, Donald Peers' follow-up, "Was It Yesterday", was issued on Decca on May 2. Since then ... nothing.

One of the most amazing cases, however, concerns the Isley Brothers. EMI continues to issue old material from the group on the Tamla Motown label — the latest is "Put Yourself In My Place"—and these are doing well.

AIRPLAY...

But the Isley Brothers are today recording for their own label in the States (T Neck Records) and their new material is released here on Major Minor, but the two current singles, "It's Your Thing" and "I Turn You On" have both failed to register. Perhaps the fans prefer the Tamla sounds the Isley's used to produce? Perhaps the Major Minor discs haven't been getting enough radio airplay?

Ultimately, it all rests with the public. Promotion campaigns help, but they by no means ensure success as we've seen in the past with David McWilliams and Tommy Quickly. Discs, too, can become turntable hits on radio and still not reach the charts.

These flops prove one thing. The time has long passed when an artist could be assured of a hit on his name alone. Elvis, Cliff, Dusty and a host of other top stars have released material that has completely missed the Top 20.

So it all depends on the public's tastes at the time — and we all know how quickly they can change! RODNEY COLLINS

'Clapton skinhead'



Skinhead DON — the drummer, who DOESN'T play with a raggaie beat ...

info

This week sees the first Decca release of an MCA single, 'Tracy' by THE CUFFLINKS. The record also happens to be very high up in the American charts, so it's extra special. It's very bright and snappy, definitely one to chase away the blues, and could easily have as much success in the charts here. The number is MU 1101.

Next single is called 'Mary, Mary', and it's by a guy with the unassuming name of KELLY and a very tremendous voice. A good solid sound, with grooving voices in the back and climactic strings, but for me the really outstanding part of this record is the guitar. See what you think — it's on Deram, number DM 277.

'On our way' by SKY is a single that

nearly dr realised before! A where the agree, it's the catcl can't rea Decca F

Also way at the mo INTRIGL this grou tight sou for discot for saying hilarious. HL 1029; TIDAL V and their

on was the first head!' say Slade



HEY looked wrong. There they were, four merry little skinheads sprawled



ERIC CLAPTON

they were twelve. And now John Lennon is nearing thirty, and the Slade are not even out of their teens.

Said Jim: "Elvis was before our time. I mean, our older brothers and sisters tell us about him."

At this point we were joined by Dave Hill, the lead guitarist of the group. Big red boots this time — and Ben Sherman shirts. "It's got to be Ben Sherman shirts, they last so well."

Dave went on: "We got Royals—boots—and dockers, that's the turned up levi's. It's a new style, that's all."

It's a new style for the group as well, who used to be called Ambrose Slade and looked like any other group.

Said Jim: "We went home with our hair cut and all our mothers were pleased. 'Great', they thought. And then—the boots and the whole bit!"

Someone in the room put the

Slade's first single, "Wild Winds Are Blowing" on the record player. It is heavy rock music—not reggae or anything else we had been led to expect from skinheads.

So I asked Jim about his musical influences. And, guess what, not Desmond Dekker or Prince Buster or any West Indian, but Eric Clapton was number one. They're old Cream fans. Really. Even the hairyness of Clapton is forgiven — "If you look at Clapton on that first Yardbirds LP you'll see his hair was short," said Jim—which was a new thought for the day—Clapton, the first of the skinheads.

The two other members of the group, Noddy Holder, who apparently sounds like Janis Joplin and Don Powell the drummer, sat on a great oaken desk.

I bid them goodbye and walked out into the land of the hairies. **ROB PARTRIDGE**

across deep Georgian chairs in one of those plush offices off Oxford Street.

Perhaps it was bound to happen. Slade are the first skinhead pop group. I walked into the room and was introduced to Jim and Dave. They smiled.

Jim Lea is the group's bass guitarist. He looks like the sort of bloke you see creating a bit of "bover" on the terraces at West Ham every week—short hair to the point of where-is-it and big boots. Big black boots. "Why the boots?" I asked. "Because that's what skinheads are about" Jim replied.

Which seemed fair enough to me.

"AGRO"

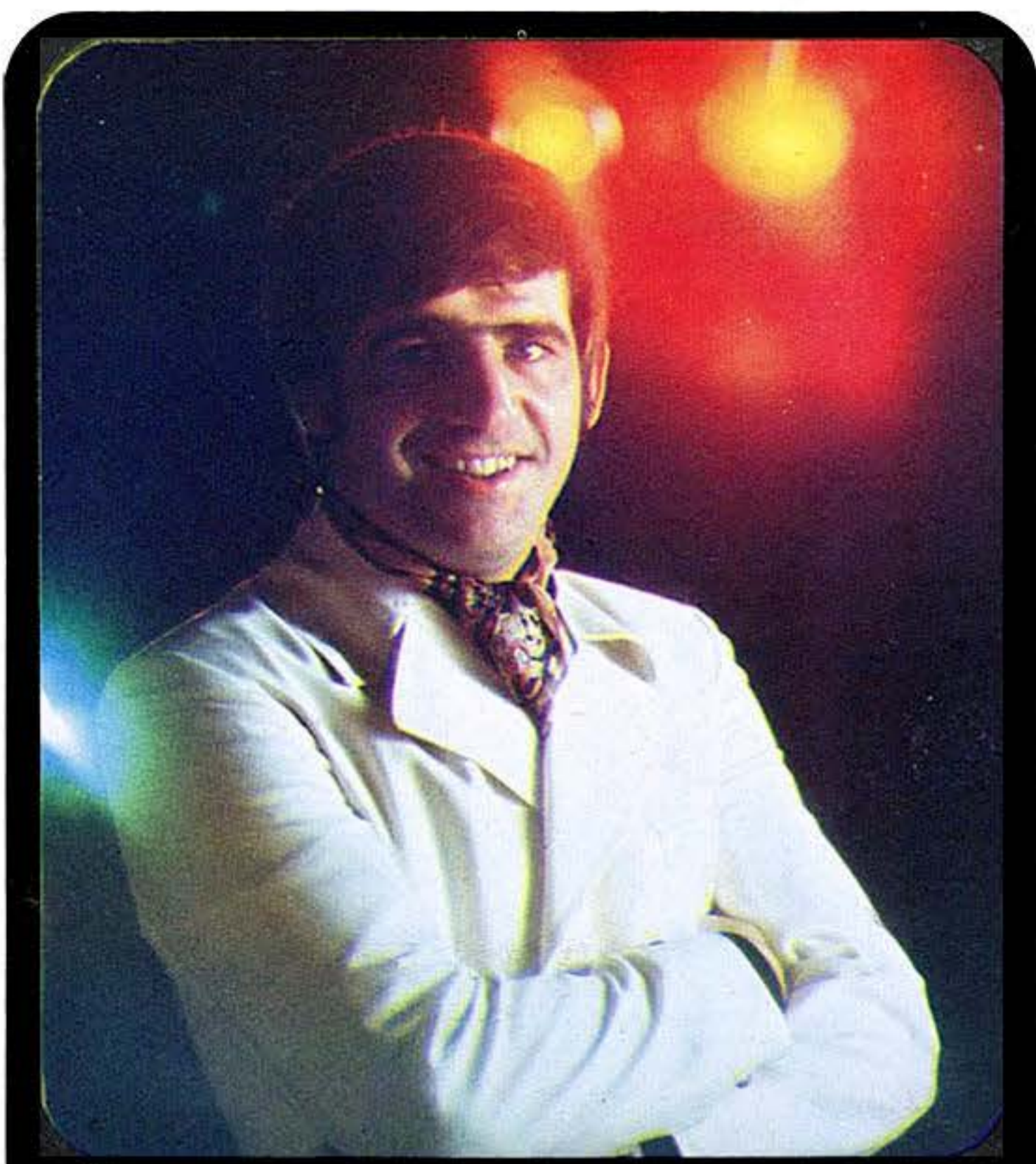
Then I remembered what the Sunday Nasties had said about skinheads. All that about "agro" and thumping hippies—and, come to that, thumping anyone with longer than cropped hair.

So I asked about the "agro". Jim smiled. "Oh, you know what it's like. You're having a drink and someone comes over and spills it over you." He rolled his shoulders as though he was being hustled. "Then there's a bit of a scuffle."

"But it's nothing new. That's always happened. All this 'agro' is built up by the press. And hippies—well they don't work. They're all right I suppose, they're a different thing again. They're part of our audience."

I asked about football. "That's the sort of thing I mean about being built up by the press. I don't even like football."

These are the kids of the 1950's. Elvis had made a monster reputation by the time they were five years old. The Beatles were number one when



THE TRUTH BEHIND JOE DOLAN'S CONCERTS...

HERE is a lot of water between the Irish and the British top fifties; and a great sprawling time warp dividing the two countries. To say that the majority of the Irish are ten years behind in pop should be taken as an account of taste and not an insult, for in the rugged simplicity of their amusement, a vitality exists that is nearly extinct in England. Some of the world's most advanced music does creep into the Emerald Isle, but it is ignored by most, in favour of jiving and mobbing their idols in much the same manner as the early days of the Stones, P. J. Proby, the Walker Brothers, etc.

There are hundreds of thousands of drooling school-age teenagers who would give up their first cotton cups to rip the drawers off of top Irish pop singer Joe Dolan, but as it used to be in this country, they are simple happy teenagers who have fun immersing themselves in atmosphere of pop dances. They crowd around the stage like sardines, hoping to grab a hand or snatch an autograph from Joe and the Drifters showband.

BRICK WALLS

When Joe and his manager, Shamus Casey tried to get a couple of singles off the ground in England, they ran up against not only the vast divisions of red tape and closed shops, but an entirely different outlook toward both records and performers. They also ran up against a brick wall. But Joe was an accomplished singer though, so it was just a matter of perseverance.

"I decided to drop the showband title for my work in this country," said Joe, "because that kind of thing does not have much effect over here. We have tried about three singles already and none of them did anything, because we didn't know the right people and couldn't arrange to have them played on radio."

"This is an entirely different type of audience over here," said Shamus, "Joe doesn't mean a thing, but in Ireland he has to be careful of being dragged off the stage by the girls."

That conversation was before his hit single, "Make Me An Island", and I just took it in stride about the women in Ireland. The two persevered until Joe had his hit and now he does mean something in Britain. That began to make me wonder about the scale of things over in his homeland, so I caught a plane last week and journeyed through the time warp.

Shamus underestimated the fervour with which those females attempted to haul Joe into their clutches or just stood, wide-eyed and gaping at the sweating spectacle of the man who really works for his money. Some part of every body

moved to the beat and even the fellows were waving autograph books and grinning from ear to ear. The whole of downtown Dublin shook and the ravers looked like blades of grass shifting in the wind, only forty times faster. Joe and the showband sped through many of their Irish hits, plus his English success and the new English entry, "Theresa", a sort of "Herb O'Banion and the Belfast Brass" sound, handled exquisitely by Joe's trained voice. It sounds like a good bet.

TWO HOUR EPIC

Irish audiences expect their artistes to do at least two hours on stage, so Joe sang, played drums and tried to catch a breath for one hundred and twenty minutes, while the showband did the backing vocals and laid down some heavy trumpet, trombone, guitar, bass, drums and whatever else they could get their hands on. Following the epic, it took Joe two hours to find a comparatively safe escape route as the feminine hordes gnawed at the walls outside.

He's built of iron, this Dolan, for the partying, cavorting and stumbling that followed from place to place, lasted the rest of the night — at least I believe it did. I fell into my hotel room somewhere during the later stages, put two shillings in the coin operated vibrator and buzzed off into oblivion.

They really aren't behind anyone; the Irish just didn't see fit to eliminate the enthusiasm in favour of intellectual dissection in matters of music and singers. Both methods have their places and thankfully, they both still exist. You pays your money and you takes your choice. Personally, I like them both. Hanging around Joe can be great, strenuous fun. Try it.

LON GODDARD

NEW ALBUMS REVIEWED BY R.M. REVIEWING PANEL NEW ALBUMS REVIEWED BY R.M. REVIEW

New LP's by Chicken Shack, Bee Gees, magnificent Phil Spector, Shirley Bassey, Cream, Proby, Tony Bennett & Ike & Tina

THE CHECKMATES LTD. "Love Is All We Have To Give" - Proud Mary; Spanish Harlem; Black Pearl; I Keep Forgettin'; Love Is All We Have To Give; Ain't Got No/I Got Life; Let The Sunshine In; Aquarius; Let The Sunshine In; Ain't Got No (Finale) (A & M AMLS 943 stereo).

THE first real treat for Spector's faithful fans for a good many years. Phil, who played the cocaine-sniffing buyer in "Easy Rider", has pulled out all the stops here... ranging from an orkasmic version of "Proud Mary" to an extra-soulful treatment of his own song "Spanish Harlem".

poignant vocal. Phil stands in with the picture of the group on the sleeve - and so he should. The production is still THE BIGGEST in pop music and it's done beautifully. The "Hair Anthology" on side two is soulful, adventurous and beautiful.

CLEO LAINE: "Cleo's Choice (Marble Arch MAL 1185)

CLEO'S choice is an interesting, sensitive and swinging one. Tracks like "Something's Gotta Give", "Unforgettable", "Teach Me Tonight", "April In Paris" show her range of feeling and swing. A good barxain buy

P. J. PROBY "Three Week Hero" (Liberty LBS 8321E stereo).

THERE are plenty of shades of country music here... Proby has an uncanny ability to sound like Billy Eckstein and Johnny Cash during the same song. The country corn is here, but so are his rock-ballads like "The Day That Lorraine Came Down".

SHIRLEY BASSEY "Does Anybody Miss Me" - Does Anybody Miss Me; I'll Never Fall In Love Again; Never Never No; Picture Puzzle; I Only Miss Him; As I Love You; I Think Of Me; My Way Of Life; We; Give Me You; It's Always 4 a.m.; Hold Me Thrill Me Kiss Me (United Artists UAS 29039 stereo).

PEOPLE like Shirley Bassey, so she doesn't need to worry too much about titling an album "Does Anybody Miss Me". This is a beautifully arranged and performed set - and the choice of material is superb.

IKE & TINA TURNER & THE IKETTES "In Person" - Everyday People (Ikettes); Gimme Some Loving; Sweet Soul Music; Son Of A Preacher Man; I Heard It Through The Grapevine; There Was A Time/African Boos (Ikettes); Funky Street; A Fool In Love; The Summit/All I Could Was Cry/Please Please Please/Baby I Love You; Goodbye So Long (Minit MLS 40914 Stereo).

PRODUCED and directed by Ike Turner, this "live" package shows just what Ike & Tina are doing now... namely, much the same as they were doing many years ago. Plenty of vivid soul shouting from Tina, ultra-frantic tempo laid down by the band, and of course some cooler but better stuff from the Ikettes.

THE IDLE RACE "Idle Race" (Liberty LBS 83221 stereo).

ONE of the better semi-underground groups here - Idle Race don't need to cover anything up with noise. Their songs are often delicate but never become weak, and the backings are nicely arranged and competent.

THE CREAM: "Best Of" - Sunshine Of Your Love; Badge; Crossroads; White Room; Swlabr; Born Under A Bad Sign; Spoonful; Tales Of Brave Ulysses; Strange Brew; I Feel Free (Polydor 583 060 stereo).

ALREADY high in the US lists, this one should easily be a top LP smash here and catch a lot of early Xmas sales. The titles show it truly is 'The Best Of'... and the much coveted "Wrapping Paper" isn't here.

THE BEE GEES: "Best Of" - Holiday; I've Gotta Get A Message To You; I Can't See Nobody; Words; I Started A Joke; Spicks & Specks; First Of May; World; Massachusetts; To Love Somebody; Every Christian Lion Hearted Man Will Show You; New York Mining Disaster 1941 (Polydor 583 063 stereo).

ANOTHER mammoth hit line up... this time the BG's and their strins of million sellers, chart-toppers and songs which created interest for other artists.



THE CHICKEN SHACK—a fine blues LP from them in an unusual—and gory—sleeve.

THE CHICKEN SHACK "100 Ton Chicken" - The Road Of Love; Look Ma I'm Crying; Evelyn; Reconsider Baby; Weekend Love; Midnight Hour; Tears In The Wind; Horse & Cart; The Way It Is; Still Worried About My Woman; Anil (Blue Horizon 7-63218 stereo).

THE first two tracks on this LP start off as more or less straight white blues - interesting, well performed but not too adventurous. Then they liven up with the terrific instrumental "Evelyn", penned by Stan Webb, and into the best version of "Reconsider Baby" I've heard in recent years.

CHUCK BERRY "Concerto In B Goode" - Good Looking Woman; My Woman; It's Too Dark Down There; Put Her Down; Concerto In 'B. Goode' (Mercury 20162 SMCL stereo).

A VERY wierd Berry album indeed. Previously, his attempts with Mercury at re-creating old rock hit sounds have been pretty dismal, but this set of new tunes is different.

JOE DOLAN "Make Me An Island" - Make Me An Island; Games People Play; Never Make Our Love A Memory; Danny Boy; If You Care A Little About Me; Proud Mary; Love Me Tonight; Try; Lover Come Back To Me; Here I Am; My Way; Wait For Me (Pye NSPL 1839 stereo).

JOE tries hard on this album—but it's a pity he didn't have more songs like the title track. His voice, which has always been strong and expressive, wraps itself around songs which have been immortalised by other artists.

TONY BENNETT: "I've Gotta Be Me" - I've Gotta Be Me; Over The Sun; Play It Again Sam; Affie; What The World Needs Now Is Love; Baby Don't You Quit Now; That Night; They All Laughed; A Lonely Place; Whoever You Are I Love You; Theme From "Valley Of The Dolls" (CBS 63685 stereo).

SOME good pat-on-the-back sleeve note comments on Tony's ability from other musicians like Sinatra, Duke Ellington, Louis, Buddy Rich and Judy Garland.

JOHN MAYALL LOOKING BACK

A collage of images and text related to John Mayall's album 'Looking Back'. It includes a large portrait of John Mayall, a handwritten note about bluesbreakers, and various newspaper clippings and photos of him performing and in social settings. The collage is titled 'The changing faces of the Bluesbreakers have always been a subject of interest - This list will help put the 9 regular working bands into their historical order...'.

Other albums by John Mayall available on Decca are;

BARE WIRES

SKL 4945 M LK 4945

THE DIARY OF A BAND VOL. 1

SKL 4918 M LK 4918

THE DIARY OF A BAND VOL. 2

SKL 4919 M LK 4919

CRUSADE

SKL 4890 M LK 4890

A HARD ROAD

SKL 4853 M LK 4853

BLUESBREAKERS

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JOHN MAYALL LOOKING BACK

SKL 5010 M LK 5010

Looking Back is the latest album for your collection.

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

'SHOW-BIZ' SINGLE FROM HERMAN

CLODAGH RODGERS

Bijo: Spider (RCA Victor 1891). Up-tempo, but not overdone, and Clodagh settles straight into a most saleable piece. She really has developed the knack of picking the right material. There's a plaintive edge to it, a double-tracked vocal effect, and an economical backing. Plus some unusual melodic moments. Flip: Super-value — loved it. **CHART CERTAINTY.**

BILLY PRESTON

Everything's All Right (Apple 19). No problems here. A semi-ska beat in parts, and Billy selling with his usual urgent power. It's a staccato, alias jerky, sort of number which becomes virtually totally compulsive after only a couple of plays. Sounds like double-tracking here and there — and the chorus works well. Flip: not available at press time. **CHART CERTAINTY.**

JOHN WALKER

Everywhere Under The Sun: Traces Of Tomorrow (Carnaby 4904). Could be the one to really put John in the charts. Lovely big brass backing, stirring the melody up, on a brisk up-tempo ballad — a very optimistic and pleasant song all the way. Easy listening, but with enough punch for major sales. Flip: Slow string-y ballad. **CHART POSSIBILITY.**

JETHRO TULL

Sweet Dream (Chrysalis . . .). Rushed round and hereby rush-reviewed. Currently on the wave of popularity, the group could be a commercial bet here, though there is an off-beat sameness here and there. Voice comes through well, and it builds well. Not absolutely sure, but should attract attention. **CHART POSSIBILITY.**

PETULA CLARK

No One Better Than You: Tainas Bright And Beautiful (Pye 17840). A Clive Westlake song. Barrel-organy opening, and then Pet operates on a chugging beat-ballad. On this kind of thing, she's top of the class. It's a happy sound, production and style. The chorus is directly commercial, even if it takes time to start properly. Flip: Slower and a little-girl voice. **CHART PROBABILITY.**

HERMAN'S HERMITS

Here Comes The Star: It's All Right Now (Columbia DB 8626). This has such an easy commercial chorus that it must be a massive hit. That's apart from Herman's personal pull. It's one of those show-biz all-is-not-so-easy for the star sagas, with a gentle backing and Herman doing his wistful, nostalgic thing. All very straightforward and effective. Flip: A more routine beater. **MASSIVE SELLER.**

THE MARMALADE

Butterfly: I Shall Be Released (CBS 4615). Definite change of style for the lads. This is a three-strong Gibb brother number, very strong on lyrics and melody line, and the overall effect is tremendously commercial . . . with the proviso that it may take time to register. Vocally, as good as anything yet from the Scottish chart-ers. Slow, atmospheric. Flip: Gentle intro, nice lyrics. **CHART CERTAINTY.**

LEGEND

Georgia George: July (Bell BLL 1082). At first, I didn't think this might make it. A couple of plays and I wavered. A couple more (plays) and I was convinced. New group, well produced here, and a direct, hefty, occasionally violent single with some strong guitar figures. It powers along, remotely monotonously on the melody line. Flip: More hefty stuff. **CHART POSSIBILITY.**

PAULA PARFITT: I'm Gonna Give You Back Your Ring; Love Is Wonderful (Beacon 135). Not struck on this song, but Paula does a very good job. Still, the chorus perks up a bit. ★ ★ ★ ★

MARTY WILDE: Shelley; Jump On The Train (Philips BF 1815). Though a bit hidden, vocally, Marty here is in a semi-singalong style which comes of family-favourite style. ★ ★ ★ ★

KELLY: Mary, Mary; Reverend Richard Bailey (Deram 277). Very promising team but possibly a bit too indirect to make it here. Fine lead voice. ★ ★ ★ ★

BIRDS OF A FEATHER: Blacksmith Blues; Sing My Song And Pray (Page One 156). Two chicks in harmony pretty strong treatment of the old, familiar big-band opus. ★ ★ ★ ★

SPECTRUM: Glory; Nodnol (RCA Victor 1883). Record of the week. Good group this and this is a strong number with a splendid arrangement. ★ ★ ★ ★

LINDA KENDRICK: Hold On; F: La-La La La-La Le (Philips BF 1816). Linda made it last time out but though she sings this extremely well I just doubt the song standard. Now prove me wrong. ★ ★ ★ ★

ROSS D. WYLLIE: The Star; Do The Upright (A and M 767). Australian on what is surely a hit song. He has opposition, alas, but this version is still good enough. ★ ★ ★ ★

THE INCREDIBLE STRING BAND: Big Tel; All Writ Down (Electra 45074). Off-beat song subject and treated in a yodelled off-beat style. Team's popularity could help a lot. Chart-slanted. ★ ★ ★ ★

LAUREL AITKEN: Don't Be Cruel; John B (Nu Beat 040). Entertaining ska-type treatment of the Elvis oldie — rather strong. ★ ★ ★ ★

CLYDE MCPHATTER: I Am Not Going To Work Today; A Shot Of Rhythm And Blues (Pama 775). Predictably strong treatment, reggae-beater, and wouldn't surprise me if this made the charts right now. ★ ★ ★ ★

GUY DARRELL SYNDICATE: How Are You?; The Turtle Tortoise and the Hare (Page One 155). One of the best of a massive bunch — Guy in typically lively form and could break with this one. Imaginative treatment and song. Sort of grabs you . . . well, me anyway. ★ ★ ★ ★

VALERIE SINGLETON: Solomon's Centipede; Jimmy Giraffe (Pye 17800). Telly-star on a pleasing reading of a Peter Sarstedt song aimed right at the kiddie-winks. ★ ★ ★ ★

FLAMING YOUTH: From Now On; Guide Me, Orion (Fontana TF 1057). Tremendous. From that tremendous "Ark 2" album and one of the most imaginative singles in aces. Tremendous. ★ ★ ★ ★

TAMMY JONES: All The Love In The World; Time Will Come (CBS 4594). Love this girl. Love her. A really distinctive ballad voice on a strong ballad. Mark me words, she'll be big, this girl. Record of Week. ★ ★ ★ ★

BIG BERTHA: This World's An Apple; Gravy Booby Jamm (Atlantic 584298). Group featuring Ace Kefford and some high old talents portrayed, but the material may not be interesting enough. ★ ★ ★ ★

ROOT AND JENNY JACKSON: Let's Go Somewhere; If I Didn't Love You (Beacon BEA 136). Definitely a Record Of The Week. 'cos this team are here on a commercial slant and they are as exciting as any in the duo business. ★ ★ ★ ★

DANDY: Reggae In Your Jeggae; Reggae Shuffle (Down Town 410). This one, by a ska specialist, sets right down to it. No reason why it shouldn't make the charts. Dandy knows his reggae. ★ ★ ★ ★



By James Hamilton

ISAAC HAYES: Walk On By; By The Time I Get To Phoenix (Stax 133). DO NOT BUY THIS RECORD — instead, badger Stax Records until they release Isaac Hayes' incredible "Hot Buttered Soul" U.S. smash album in this country. Isaac is, indeed, the Hayes of "Porter" label credits, but in fact your died-in-the-wool out-and-out "Soul fans" may like him doing his own thing — anyone with ears and a receptive mind will, though. The only point in hearing this single is to spot the editing cuts that reduce the original "Walk On By" from 12:00 to 4:26, and "Phoenix" from 18:40 to 4:45 — so don't ruin your initial pleasure, try and hear the album first. (two stars)

THE EMOTIONS: I Like It; The Best Part Of A Love Affair (Stax 134). These girls are great! I do hope you dug their lovely "So I Can Love You" (and Deep Soul's recent "Somebody New") — if so, you will lap up this new double-sided little gem of sweet soulfulness; subtle beat top, slow flip (their current U.S. hit side). More to the point — if so, badger Stax (as above) to release the Emotions' beautiful album (and Ollie & the Nightingales' ditto, while you're at it!). For some reason, Stax are only releasing their more uninteresting, obviously new LP's in this country — most un-hip! ★ ★ ★ ★

THE BAR-KAYS: Midnight Cowboy; A.J. The House Fly (Stax 135). A soul brass "n" organ beat workout of the click tick theme — not really a super-sax or anything, but quite pleasant and could do well, everything considered. (It'll do for Radio 1 D-Js to talk through.) Punchier flip has more meat. ★ ★ ★ ★

LOU RAWLS: Your Good Thing (Is About To End); Season Of The Witch (Capitol CL 15611). Lou Rawls (y'all) is doing well in America with this slow brassy blues song, but that's probably because he reaches a largely un-hip audience who never ever heard the classic original version by Mabel John. It can't compare (y'all). Donovan's song on flip — which effectively negates most potential buyers here! ★ ★ ★ ★

THE ROTARY CONNECTION: The Weight; Respect (Chess CRS 8103). I was interested to hear this "progressive" black group properly for the first time. "Weight" seems a bit messy, with soaring choirs and strings, chunky rhythm and kinda subdued Delta vocals, whereas their completely slowed-down treatment of "Respect" comes across well, and is the side to hear. Interesting, different and good. ★ ★ ★ ★

LAWRENCE REYNOLDS: Jesus Is A Soul Man; I Know A Good Girl (When I Hold One) (Warner Bros. WB 7322). "Jesus Is A Soul Man, and I'm sure sold on him" chant the girly chorus, as this semi-slowie with country overtones (the Soul cover version is by Otis Williams & the Charms) sets out to establish his claim to this new title — an argument that seems to revolve around his being the "Rock Of Ages". You can bet that we'll be hearing more about this one! ★ ★ ★ ★

THE RUGBYS: You, I; Stay With Me (Polydor 56781). This American hit is a punchy male group fast dancer, with freaky guitar, heavy bass and rapid beat — energetic, and rather good of its type. ★ ★ ★ ★

THE PEANUT BUTTER CONSPIRACY: Back In L.A.; Have A Little Faith (London HLH 10290). Heavy Bubble Gum-ish beat and husky vocals on a somewhat reminiscent tune make this quite a good dancer, in the current mould. From the old Challenge label. ★ ★ ★ ★

STONY BROOK PEOPLE: Easy To Be Hard; There's Tomorrow (CBS 4538). Exquisitely performed, with female lead and surging bits, yet it doesn't add much to the well-known "Hair" song — it's a good version though. ★ ★ ★ ★

THE BYRDS: I Wasn't Born To Follow; Child Of The Universe (CBS 4572). One of the songs featured in "Easy Rider" is this Byrds' "Notorious" LP track, a full-sounding country-tinged gentle stomper, uneventful but for good freaky phasings. Duller and slower flip, from their "Dr. & Mr." LP. ★ ★ ★ ★

THE SPIRAL STAIRCASE: No One For Me To Turn To; Sweet Little Thing (CBS 4524). A very polished 'teen beater, somewhat Amen Corner — good, and fairly forgettable. ★ ★ ★ ★

JUDY COLLINS: Chelsea Morning; Pretty Polly (Electra EKSXN 45073). Joni Mitchell's catchy pretty ditty sounds best by Joni herself, although this version isn't bad. Dead slow flip starts softly, but builds for fans. ★ ★ ★ ★

GORDON LIGHTFOOT: Early Morning Rain; The Gypsy (United Artists UP 35030). Fine for fans, mais pas pour moi. ★ ★ ★ ★

HONEE WELCH: I'm Gonna Try; It's Me Girl (London HLU 10258). Jangly string-accentuated country-slantish fast-thumping beater (Honee, a bloke, reminds me of Bob Luman) and echo-y flip, from Leonard Prod. Inc., Texas. ★ ★ ★ ★

ZAGER & EVANS: Mr. Turnkey; Cary Lynn Javes (RCA Victor RCA 1889). Over-all, this is a dull sounding folksy slowie with words which, although they start off promisingly, soon become uninteresting. It doesn't do a thing for me — I don't even actively dislike it, as I did "2525" — and (without actually putting money on it!) I seriously doubt whether it'll do much for anyone else, either. Liveller flip. ★ ★ ★ ★

DOUG DILLARD & GENE CLARK: Why Not Your Baby; The Radio Song (A & M AMS 764). This country-tinged (banjo, etc. in backing) slowie sounds amazingly like Billy Fury! Otherwise fairly dreary. Much more interesting is the puzzle that surrounds the real identity of England's new mystery Rock-A-Billy singing sensation . . . who is Johnny Sioux? ★ ★ ★ ★

BREAD: Dismal Day; London Bridge (Elektra EKSXN 45071). Jingle-jangle guitar slow beater, with alarming falsetto bits from the blokes — Folk/Rock Searchers. Topical flip, which Tommy Vance digs. ★ ★ ★ ★

THE ORIGINAL CASTE: One Tin Soldier; Live For Tomorrow (Bell BLL 1079). Sounds like Petula Clark gone all Folk/Rock on this noisily unendearing slowie. ★ ★ ★ ★

JIMMY CLANTON: Curly; I'll Never Forget You Love (London HLP 10289). WHO? . . . yes, Jimmy "Just A Dream" Clanton! It's a rollocking-backed smoothly-sung C&W song (not the Move's!), without much relevance here. ★ ★ ★ ★

PAUL REVERE AND THE RAIDERS featuring Mark Lindsay: We Gotta All Get Together; Frankfort Side Street (CBS 4504). Raider Freddy Weller (who, solo, had the U.S. C&W smash version of "Games People Play") penned this merry slowish thumper, for a change (Mark did the slow flip though!) nothing special here. ★ ★ ★ ★

BOBBY SHERMAN: Little Woman; One Too Many Mornings (Pye International TN 25498). An undistinguished, merit-less sing-a-long mid-tempo 'teen beater that even Cheryl Shrode, old flame of this one-time Jack Good protege, can't stand! He's got an American telly show, which must explain its massive success there. ★ ★

GLADYS KNIGHT & THE PIPS

Nitty Gritty; Got Myself A Good Man (Tama Motown TMG 714). DIG IT! DIG IT! DIGGIT DIGGIT! DIGGIT! DIGGIT. DIGGIT. DIGGIT. DIGGIT. DIGGIT. . . which may well seem repetitive, over exuberant and uninformative, but it's my immediate reaction on hearing this — words cannot do it justice — dancer (Shirley Ellis's old song). This has GOT to be a monster! **CHART CERTAINTY.**

MAJOR LANCE

The Beat; You'll Want Me Back (Soul City SC 114). A dominating great big whomping, stomping, whooming beat rightly provides the backbone to this excellent Chi-sound infectious dancer, previously unissued here. Although it may not already have a pre-release reputation as did Soul City's similar recent Billy Butler "Right Track" near-success, it's certainly got much more oomph and, I think, should do even better, once the word has spread. Thoroughly recommended. The flipside slowie was on Major's 6 years old "Um, Um, Um, Um, Um, Um" album, and was also of course the flip of the Impressions' "It's All Right" — to which version it bears a remarkable similarity. Lovely and nostalgic for aged S.G.F.s! **CHART POSSIBILITY.**

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Dana Gillespie

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BY CHARLIE GILLET



HE more popular soul becomes, the harder it is to find. Once the style of a few men and women who had no other way to express their private feelings, it's become the formula for emotional release prescribed by every producer in the industry. And each month the doses have to be prescribed in heavier quantities — louder screams, harsher beats — in order to seep through to an audience whose senses have been dulled by too much of it. And the songs, which used to be about personal experience, are tending increasingly to take on social messages.

So: soul is a funky thing, or, as Lee Dorsey has it in his best record for a long time, everything gonna be funky from now on. Or: soul is a mindblower — hold still now while the Dells send tornados down the hallways of your mind. Or: take an air-conditioned trip with Berry Gordy and Curtis Mayfield down your rats-and-roaches way.

In some ways, soul seems to have achieved all that could have been hoped for it. The tight clipped beat of Clarence Reid's "Nobody But You Babe" makes a lot more sense to his vocal than did the twist beat Sam Cooke had to fight on "Having a Party". Attitudes of producers towards black singers have come on a long way since the days before the Drifters' "There Goes My Baby", when producers used to say to each other, "You can't use strings with those guys." And lyrics have progressed, from "Up On The Roof" and "Spanish Harlem" to "Cloud Nine" and "Run Away Child, Running Wild."

But in one crucial sense, soul has made little progress since the early sixties when the music industry first became generally aware of the commercial possibilities of gospel-based music. Soul records, now as then, are invariably dominated by producers. But "soul", if it is anywhere, is in the voice of the singer, and if a producer of a soul record does his job right, nobody knows he was there. He makes sure everything is set to enable the singer to tell his story as movingly as he can — and then keeps out of the way.

WHAT IS SOUL....

But producers don't often seem to be like that, and instead seem determined that the listener should be aware of their presence. This is fine in pop music, which is almost entirely dependent on what the producer can make of a characterless singer, inane song and nursery rhyme tune. But soul is — or was, or should be — the opposite of pop music: personal feelings, expressed in a personal style. It started out that way, in the records of Sam Cooke, Ray Charles, Clyde McPhatter and a few others, who often had to defy strange pop-oriented arrangements to make their individual presence felt, and in those of James Brown and Bobby Bland, who had more sympathetic surroundings to develop their styles.

Now, arrangements are more often "suitable", in that they've not been dragged in from some other form of music but have been worked out as

SOUL,

Where are you at? Is this the music of togetherness, or of a man apart?

soul music. But now, instead of contradicting the sense of the singer, the arrangements submerge him, making him sound like everyone else. What's distinctive about Clarence Reid? (He made the U.S. top 50 recently — or his record did.)

Atlantic Records have a long reputation for outstanding producers, who have tended to be of two kinds, Ahmet Ertegun, Jerry Wexler and Tom Dowd have seemed to be relatively modest in their interpretation of their role, allowing the singers and musicians relative freedom to achieve the sound they wanted, insisting only that the assembled talent try to be commercial, welcoming experiments with new instruments. Leiber and Stoller, their apprentice Phil Spector, and more recently Arif Mardin have seemed to be more dominant, controlling musical arrangements, achieving their own sound with singers as interpreters. Over the past few years, Atlantic have had a third dimension of their production staff,



TYRONE DAVIS—one of the most expressive of the new wave of US soul singers...

free-lance producers based in the mid-South (Memphis, Nashville, Muscle Shoals), Chicago and elsewhere, most of whom have established distinctive "personal" sounds.

The eight-volume series "The History of Rhythm and Blues" illustrates how the sound of Atlantic records has changed; but the collection of 1969 material, "Atlantic Blockbusters", and the label's recent singles suggest some problems for the compilers of volume nine. The Blockbusters LP is good entertainment. Atlantic has always been identified with good quality productions, clean sound, lively arrangements; infallible party material, confirming for everybody who half listens to music that they're up with the times. But ask those same half-listeners who is singing what and they might rightly ask what does it matter, it's just good soul.

US MILLION-SELLER

For those who care, there are some tracks with character, particularly "Can I Change My Mind" by Tyrone Davis. This was missed by those whose purchases are measured in our charts, although it sold a million copies in the States. Without a sock-beat to go in discotheques or a catch-teen chorus to please BBC producers, it sat on the shelves and died here. Which was an undeserved fate for what is the best soul record I've heard this year, a strong song, for once understated by Davis, who goes soft and gentle in the chorus instead of harsh like everyone else; producer-arranger Willie Henderson kept the band quiet too, so Davis — and soul — can be heard. (In his last two singles, Davis has shown that he could be as moving again, if he gets a song to involve him again — although soul is a feeling, it needs words to be convincing, and it's not enough to whisper and sigh the line "all the waiting is not in vain" for a couple of minutes, as Davis did on his last single.)

The "Blockbusters" LP also has Sam and Dave's "Soul Sister, Brown Sugar," aggressive soul at its fieriest, and Percy Sledge's "Come Softly to Me". Sledge seems the most likely of all the "new" soul singers to establish himself as a major singer — a remarkable number of those who are widely acclaimed were already famous before anybody thought of the expression "soul" to describe them. Sledge's last single, "Kind Woman", was up to his desolate best, given an atmospheric piano accompaniment by someone who cared. The only other recent Atlantic single of comparable quality is Roberta Flack's "Compared to What"/"Hey, That's No Way to Say Goodbye", which is blessed with a bare, simple arrangement which helps her to achieve the pure clarity which Aretha Franklin has on stage and has never seemed able to get on record. The times of jazz and folk may be what soul needs to get out of its rut.

Meanwhile, one man continues to achieve all that soul has ever been: James Brown. Brown has seemed, along with the Impressions and the Isley Brothers, to be interpreting soul as a social or political movement. But whereas the groups have tended to lose the essential personal quality of soul by emphasising togetherness, Brown always emphasises himself, and rarely more clearly or impressively than on the LP, "Say It Loud, I'm Black and I'm Proud". Skip the title track, and listen to the ballads which make up most of the LP. The entire sound depends on Brown. The songs are the kind he's been doing for years, ballads which he interprets in a completely original way. He doesn't compromise — if you don't want to listen, his insistence will irritate you as he gives no easy tune to hum along to. But he is what soul should be. After hearing "Goodbye My Love" and "Let Them Talk", "Black and Proud" will make more sense as a personal song.

THE Soft Machine don't look on themselves as a pop group, although they are usually booked out as one. They would rather record than perform publicly.

"The first album we made was more or less a rehearsal record," drummer Robert Wyatt said. "We're looking forward to the day when somebody will say to us, 'here's a studio — get on with it in your own time'."

"Some people have referred to us as 'underground'. But what is underground? Words like that fall into a trap. At one time Thunderclap Newman's single was more underground than Jethro Tull's because his was in 5/4 and Jethro Tull's was in 4/4."

ECLECTIC

The trio's music is eclectic—their influences ranging from modern jazz to modern classical music. Ornette Coleman, Don Ellis, Hindemith and Bartok all figure in their musical make-up. Electronic sounds also plays a big part.

From listening to older forms of music, Soft Machine have learnt the use of dynamics — something which many groups haven't even heard of. "Although we do play



SOFT MACHINE—one of the most interesting and inventive groups around.

Soft Machine—looking for more complicated musical ideas...

loudly, we use dynamics and are as supple and as varied as we know how," explained Robert. "The people who've influenced me in my music are Duke Ellington, Charlie Mingus and Gil Evans."

"Continuity in music is what we're doing. We're involved in the more demanding points of continuity so it goes on and on and the music builds."

"We're aiming for more complicated ideas whereby the structure changes throughout a piece." Mike Ratledge added. "The jazz pianist, Cecil Taylor, has in-

fluenced me in terms of his energy and attack in his music. Miles Davis was an influence when he went through his modal thing."

HARPSICHORD

Hugh Hopper plays bass, acoustic guitar and alto with Soft Machine. Robert takes vocals and Mike plays flute in addition to piano, organs and harpsichord.

Although Soft Machine are one of the most progressive groups around, they haven't lost sight of pleasing their audiences. With this in mind, they should be around to entertain us for some time to come. **IAN MIDDLETON**

CLASSIFIEDS

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RECORD MIRROR CHARTS PAGE

BILLBOARD TOP 50

AIR MAILED FROM NEW YORK

- 1 I CAN'T GET NEXT TO YOU
1 (10) Temptations (Gordy)
- 2 HOT SUN IN THE SUMMERTIME*
2 (10) Sly & The Family Stone (Epic)
- 3 SUGAR SUGAR*
3 (12) Archies (Calendar)
- 4 JEAN
4 (10) Oliver (Crewe)
- 5 SUSPICIOUS MIND
6 (6) Elvis Presley (RCA)
- 6 LITTLE WOMEN
5 (8) Bobby Cherman (Metro Media)
- 7 WEDDING BELL BLUES
8 (4) 5th Dimension (Soul City)
- 8 BABY, IT'S YOU*
13 (5) Smith (Dunhill)
- 9 TRACY
19 (5) Cuff Links (Decca)
- 10 I'M GONNA MAKE YOU MINE*
11 (8) Lou Christie (Buddah)
- 11 SOMETHING*
20 (2) Beatles (Apple)
- 12 THAT'S THE WAY LOVE IS
7 (9) Marvin Gaye (Tamla)
- 13 COME TOGETHER*
23 (2) Beatles (Apple)
- 14 YOUR GOOD THING*
17 (11) Lou Rawls (Capitol)
- 15 EVERYBODY'S TALKIN'*
15 (10) Nilsson (RCA)
- 16 SMILE A LITTLE SMILE FOR ME
38 (2) (Flying Machine (Congress)
- 17 THIS GIRL IS A WOMAN NOW*
12 (9) Gary Puckett and the Union Gap
- 18 EASY TO BE HARD*
9 (11) (11) Three Dog Night (Dunhill)
- 19 I'LL NEVER FALL IN LOVE AGAIN*
18 (12) Tom Jones (Parrot)
- 20 YOU'VE LOST THAT LOVIN' FEELING*
30 (3) Dionne Warwick (Sceptre)
- 21 JEALOUS KIND OF FELLOW
21 (4) Galand Green (UNI)
- 22 SUGAR ON SUNDAY*
22 (8) Clique (White Whale)
- 23 GREEN RIVER
19 (12) Creedence Clearwater Revival (Fantasy)
- 24 YOU, I
25 (7) Rugby's (Amazon)
- 25 GOING IN CIRCLES
27 (6) The Friends of Distinction (RCA)
- 26 BABY I'M FOR REAL
33 (2) Originals (Soul)
- 27 HONKY TONK WOMEN*
14 (14) Rolling Stones (London)
- 28 MAKE BELIEVE
35 (4) Wind (Life)
- 29 AND WHEN I DIE
50 (2) Blood Sweat & Tears (Columbia)
- 30 WALK ON BY
32 (4) Isaac Hayes (Enterprise)
- 31 OH WHAT A NIGHT*
16 (10) Dells (Cadet)
- 32 SWEET CAROLINE*
26 (17) Neil Diamond (UNI)
- 33 BALL OF FIRE
42 (2) Tommy James & the Shondells
- 34 SUITE, JUDY BLUE EYES
—(1) Crosby & Nash (Atlantic)
- 35 JESUS IS A SOUL MAN
36 (3) Lawrence Reynolds (Warner Bros.)
- 36 RUBIN JAMES
—(1) Kenny Rogers & The First Edition (Reprise)
- 37 TAKE A LETTER MARIA
—(1) R. B. Greaves (Alco)
- 38 SOMETHING IN THE AIR
—(1) Thunderclap Newman (Track)
- 39 WHAT'S THE USE OF BREAKING UP*
24 (8) Jerry Butler (Mercury)
- 40 IN A MOMENT
34 (7) Intrigue's (Yew)
- 41 SO GOOD TOGETHER
46 (2) Andy Kim (Stead)
- 42 ECHO PARK
44 (3) Keith Barbour (Epic)
- 43 BACKFIELD IN MOTION
48 (2) Mel & Son (Bamboo)
- 44 TRY A LITTLE TENDERNESS
—(1) Glenn Campbell (Capitol)
- 45 DON'T IT MAKE YOU WANT TO GO HOME*
41 (5) Joe South (Capitol)
- 46 WORLD -- Part 1
43 (5) James Brown (King)
- 47 CARRY ME BACK*
40 (7) The Rascals (Atlantic)
- 48 LET A WOMAN BE A WOMAN, LET A MAN BE A MAN
—(1) Dyke and the Blazers (Original Sound)
- 49 CHERRY HILL PARK
—(1) Billy Joe Royal (Columbia)
- 50 TIME MACHINE
—(1) Grand Funk Railroad (Capitol)

TOP 30 LP's

- 1 ABBEY ROAD
1 Beatles (Apple)
- 2 JOHNNY CASH AT SAN QUENTIN
2 Johnny Cash (CBS)
- 3 WORLD OF MANTOVANI (VOL. 2)
4 Mantovani (Decca)
- 4 THROUGH THE PAST DARKLY (BIG VOL. 2)
3 Rolling Stones (Decca)
- 5 MOTOWN CHARTBUSTERS VOL. III
— Various Artists (Tamla Motown)
- 6 SSSHH
5 Ten Years After (Deram)
- 7 WORLD OF VAL DOONICAN
6 Val Doonican (Decca)
- 8 SONGS FOR A TAILOR
22 Jack Bruce (Polydor)
- 9 NASHVILLE SKYLINE
10 Bob Dylan (CBS)
- 10 SOUND OF MUSIC
14 Soundtrack (RCA Victor)
- 11 THEN PLAY ON
8 Fleetwood Mac (Reprise)
- 12 OLIVER
16 Soundtrack (RCA)
- 13 SUPER DUPER BLUES
— Various Artists (CBS)
- 14 BLIND FAITH
7 Blind Faith (Polydor)
- 15 GOLDEN HITS
— Various Artists (CBS)
- 16 WORLD OF BACHELORS
19 Bachelors (Decca)
- 17 BEST OF THE SEEKERS
12 The Seekers (Columbia)
- 18 WORLD OF MANTOVANI
13 Mantovani (Decca)
- 19 HAIR
11 London Cast (Polydor)
- 20 WORLD OF MILITARY BANDS
— (Decca)
- 21 WORLD OF VAL DOONICAN (Vol. 2)
29 (Decca)
- 22 ACCORDING TO MY HEART
17 Jim Reeves (RCA International)
- 23 WORLD OF REGINALD DIXON
18 (Decca)
- 24 STAND-UP
20 Jethro Tull (Island)
- 25 THIS IS... TOM JONES
15 Tom Jones (Decca)
- 26 HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND
9 Ray Conniff (CBS)
- 27 WORLD OF HITS (Vol. 2)
30 Various Artists (Decca)
- 28 2001—SPACE ODYSSEY
23 Soundtrack (MGM)
- 29 ON THE THRESHOLD OF A DREAM
27 Moody Blues (Deram)
- 30 A MAN ALONE
— Frank Sinatra (Reprise)

5 YEARS AGO

- 1 THERE'S ALWAYS SOMETHING THERE TO REMIND ME
1 Sandie Shaw (Pye)
- 2 OH PRETTY WOMAN
2 Roy Orbison (London)
- 3 THE WEDDING
6 Julie Rogers (Mercury)
- 4 WHEN YOU WALK IN THE ROOM
3 The Searchers (Pye)
- 5 WHERE DID OUR LOVE GO?
4 The Supremes (Stateside)
- 6 WALK AWAY
7 Matt Monro (Parlophone)
- 7 WE'RE THROUGH
8 Hollies (Parlophone)
- 8 THE TWELFTH OF NEVER
— Cliff Richard (Columbia)
- 9 ONE WAY LOVE
— Cliff Bennett (Parlophone)
- 10 I'M INTO SOMETHING GOOD
5 Herman's Hermits (Columbia)

R & B SINGLES

- 1 DO WHAT YOU GOTTA DO
1 Four Tops (Tamla Motown TMG 910)
- 2 1 SECOND THAT EMOTION
2 Diana Ross & the Supremes with the Temptations (Tamla Motown TMG 909)
- 3 RETURN OF DJANGO
6 Upsetters (Upsetter US301)
- 4 PUT YOURSELF IN MY PLACE
4 Isley Brothers (Tamla Motown TMG 708)
- 5 HAPPY
5 William Bell (Stax 128)
- 6 WHAT DOES IT TAKE
— Jr. Walker & The All Stars (Tamla Motown TMG 711)
- 7 TOO BUSY THINKING ABOUT MY BABY
3 Marvin Gaye (Tamla Motown TMG 705)
- 8 BLACK
10 Mar-Keys (Stax 132)
- 9 CLOUD NINE
7 Temptations (Tamla Motown TMG 701)
- 10 JUMPING JACK FLASH
— Thelma Houston (Stateside SS8026)

U.S. ALBUMS

- 1 GREEN RIVER
1 Creedence Clearwater Revival (Fantasy)
- 2 AT SAN QUENTIN*
3 Johnny Cash (Columbia)
- 3 THROUGH THE PAST DARKLY (BIG HITS)*
2 Rolling Stones (London)
- 4 ABBEY ROAD
— Beatles (Apple)
- 5 BLIND FAITH*
4 Blind Faith (Atlantic)
- 6 IN-A-GADDA-DA-VIDA*
5 Iron Butterfly (Atco)
- 7 BLOOD, SWEAT AND TEARS*
6 Blood, Sweat and Tears (Columbia)
- 8 HOT BUTTERED SOUL
10 Isaac Hayes (Enterprise)
- 9 BEST OF*
9 Cream (Atco)
- 10 SANTA
13 Santa (Columbia)
- 11 CROSBY/STILLS/NASH*
18 (Atlantic)
- 12 HAIR*
7 Original Cast (RCA)
- 13 THIS IS TOM JONES*
8 Tom Jones (Parrot)
- 14 GLEN CAMPBELL "LIVE"
14 Glenn Campbell (Capitol)
- 15 SMASH HITS*
11 Jimi Hendrix Experience (Reprise)
- 16 I'VE GOT DEM OL' KOZMIC BLUES AGAIN, MAMA
25 Janis Joplin (Columbia)
- 17 SOFT PARADE*
12 Doors (Elektra)
- 18 NASHVILLE SKYLINE*
15 Bob Dylan (Columbia)
- 19 MIDNIGHT COWBOY
20 Soundtrack (United Artists)
- 20 PUZZLE PEOPLE
— Temptations (Gordy)
- 21 BAYOU COUNTRY*
21 Creedence Clearwater Revival (Fantasy)
- 22 THE BAND
27 The Band (Capitol)
- 23 BARABAJAGAL
23 Donovan (Epic)
- 24 HURT SO BAD
17 The Lettermen (Capitol)
- 25 BEST OF*
22 Bee Gees (Atco)
- 26 LED ZEPPELIN*
19 Led Zepplin (Atlantic)
- 27 ROMEO AND JULIET
16 Original Soundtrack (Capitol)
- 28 ALICE'S RESTAURANT*
28 Arlo Guthrie (Reprise)
- 29 EASY RIDER
— Sound Track (Dunhill)
- 30 GOOD MORNING STARSHINE
26 Oliver (Crewe)

10 YEARS AGO

- 1 TRAVELLIN' LIGHT
1 Cliff Richard
- 2 MACK THE KNIFE
3 Bobby Darin
- 3 TILL I KISSED YOU
2 Everly Brothers
- 4 SEA OF LOVE
5 Marty Wilde
- 5 THREE BELLS
7 The Browns
- 6 HERE COMES SUMMER
4 Jerry Keller
- 7 ONLY SIXTEEN
6 Craig Douglas
- 8 MAKIN' LOVE
— Floyd Robinson
- 9 RED RIVER ROCK
— Johnny & The Hurricanes
- 10 LIVIN' DOLL
8 Cliff Richard

R & B LP's

- 1 LET THE SUNSHINE IN
1 Diana Ross & The Supremes (Tamla Motown STML 11114)
- 2 CLOUD NINE
2 Temptations (Tamla Motown STML 1109)
- 3 M.P.G.
3 Marvin Gaye (Tamla Motown STMO 11119)
- 4 TIGHTEN UP
6 Various Artists (Trojan TTL 1)
- 5 ARETHA'S GOLD
4 Aretha Franklin (Atlantic 588198)
- 6 SOULFUL
8 Dionne Warwick
- 7 THIS IS SOUL
9 Various Artists (Atlantic 643301)
- 8 LIVE AT THE APOLLO
— James Brown (Polydor 583729 730)
- 9 YEARS GONE BY
7 Albert King (Stax SKATS 1022)
- 10 TO LOVE SOMEBODY
— Nina Simone (RCA SE 8018)

NATIONAL TOP FIFTY

Compiled for Record Retailer and the BBC by The British Market Research Bureau.

- 1 SUGAR SUGAR
11 (3) Archies (RCA)
- 2 I'LL NEVER FALL IN LOVE AGAIN
1 (8) Bobby Gentry (Capitol)
- 3 I'M GONNA MAKE YOU MINE
3 (7) Lou Christie (Buddah)
- 4 JE T'AIME, MOI NON PLUS
2 (4) Jane Birkin & Serge Gainsbourg (Major Minor)
- 5 HE AIN'T HEAVY, HE'S MY BROTHER
5 (4) The Hollies (Parlophone)
- 6 SPACE ODDITY
8 (6) David Bowie (Phillips)
- 7 NOBODY'S CHILD
6 (7) Karen Young (Major Minor)
- 8 OH WELL
9 (4) Fleetwood Mac (Reprise)
- 9 LAY LADY LAY
7 (7) Bob Dylan (CBS)
- 10 A BOY NAMED SUE
4 (7) Johnny Cash (CBS)
- 11 DO WHAT YOU'VE GOTTA DO
17 (5) Four Tops (Tamla Motown)
- 12 GOOD MORNING STARSHINE
10 (11) Oliver (CBS)
- 13 LOVE'S BEEN GOOD TO ME
21 (4) Frank Sinatra (Reprise)
- 14 IT'S GETTING BETTER
13 (10) Mama Cass (Stateside)
- 15 THROW DOWN A LINE
14 (7) Cliff & Hank (Columbia)
- 16 DON'T FORGET TO REMEMBER
16 (10) Bee Gees (Polydor)
- 17 RETURN OF DJANGO/DOLLAR IN THE TEETH
37 (3) Upsetters (Upsetter)
- 18 BAD MOON RISING
12 (10) Creedence Clearwater Revival (Liberty)
- 19 LOVE AT FIRST SIGHT
18 (7) Sounds Nice (Parlophone)
- 20 DELTA LADY
30 (5) Joe Cocker (Regal Zonophone)
- 21 PUT YOURSELF IN MY PLACE
22 (8) Isley Brothers (Tamla Motown)
- 22 HARE KRISHNA MANTRA
15 (7) Radha Krishna Temple (Apple)
- 23 EVERYBODY'S TALKIN'
31 (3) Nilsson (RCA)
- 24 VIVA BOBBIE JOE
25 (12) Equals (President)
- 25 IN THE YEAR 2525
23 (11) Zager & Evans (RCA)
- 26 FOR ONCE IN MY LIFE
26 (6) Dorothy Squires (President)
- 27 TOO BUSY THINKING ABOUT MY BABY
24 (13) Marvin Gaye (Tamla Motown)
- 28 1 SECOND THAT EMOTION
19 (6) Diana Ross & The Supremes & The Temptations (Tamla Motown)
- 29 WHAT DOES IT TAKE
49 (3) Junior Walker & The All Stars (Tamla Motown)
- 30 AND THE SUN WILL SHINE
28 (2) Jose Feliciano (RCA)
- 31 MY WAY
38 (18) Frank Sinatra (Reprise)
- 32 LONG SHOT/KICK THE BUCKET
43 (2) The Pioneers Rico (Trojan)
- 33 CLOUD NINE
33 (9) Temptations (Tamla Motown)
- 34 SAVED BY THE BELL
29 (15) Robin Gibb (Polydor)
- 35 WET DREAM
32 (20) Max Romeo (Unity)
- 36 THE LIQUIDATOR
—(1) Harry J. & All Stars (Trojan)
- 37 ROBIN'S RETURN
—(1) Neville Dickie (Major Minor)
- 38 GOLDEN SLUMBERS—CARRY THAT WEIGHT
—(1) Trash (Apple)
- 39 PENNY ARCADE
35 (3) Roy Orbison (London)
- 40 NATURAL BORN BUGIE
27 (9) Humble Pie (Immediate)
- 41 THE HUNT
34 (4) Barry Ryan (Polydor)
- 42 LITTLE BLUE BIRD
—(1) Vince Hill (Columbia)
- 43 I'M A BETTER MAN
44 (11) Engelbert Humperdinck (Decca)
- 44 WONDERFUL WORLD, BEAUTIFUL PEOPLE
—(1) Jimmy Cliff (Trojan)
- 45 MY CHERIE AMOUR
37 (15) Stevie Wonder (Tamla Motown)
- 46 HONKY TONK WOMEN
40 (15) Rolling Stones (Decca)
- 47 PUT A LITTLE LOVE IN YOUR HEART
—(1) Dave Clark Five (Columbia)
- 48 I MISS YOU BABY
—(1) Marv Johnson (Tamala Motown)
- 49 RUBY DON'T TAKE YOUR LOVE TO TOWN
48 (9) Kenny Rogers and the First Edition (Reprise)
- 50 MAKE ME AN ISLAND
39 (17) Joe Dolan (Pye)

Two Chartbound Hits

Jon Hamilton

"Today I Killed A Man"

Major Minor MM647

A Single with Built In Big Hit Potential

NEVILLE DICKIE

THE ROBIN'S RETURN

MM644



New This Week

HARD ROCK SOUND FROM

IAIN CAMPBELL

BREAK MY MIND

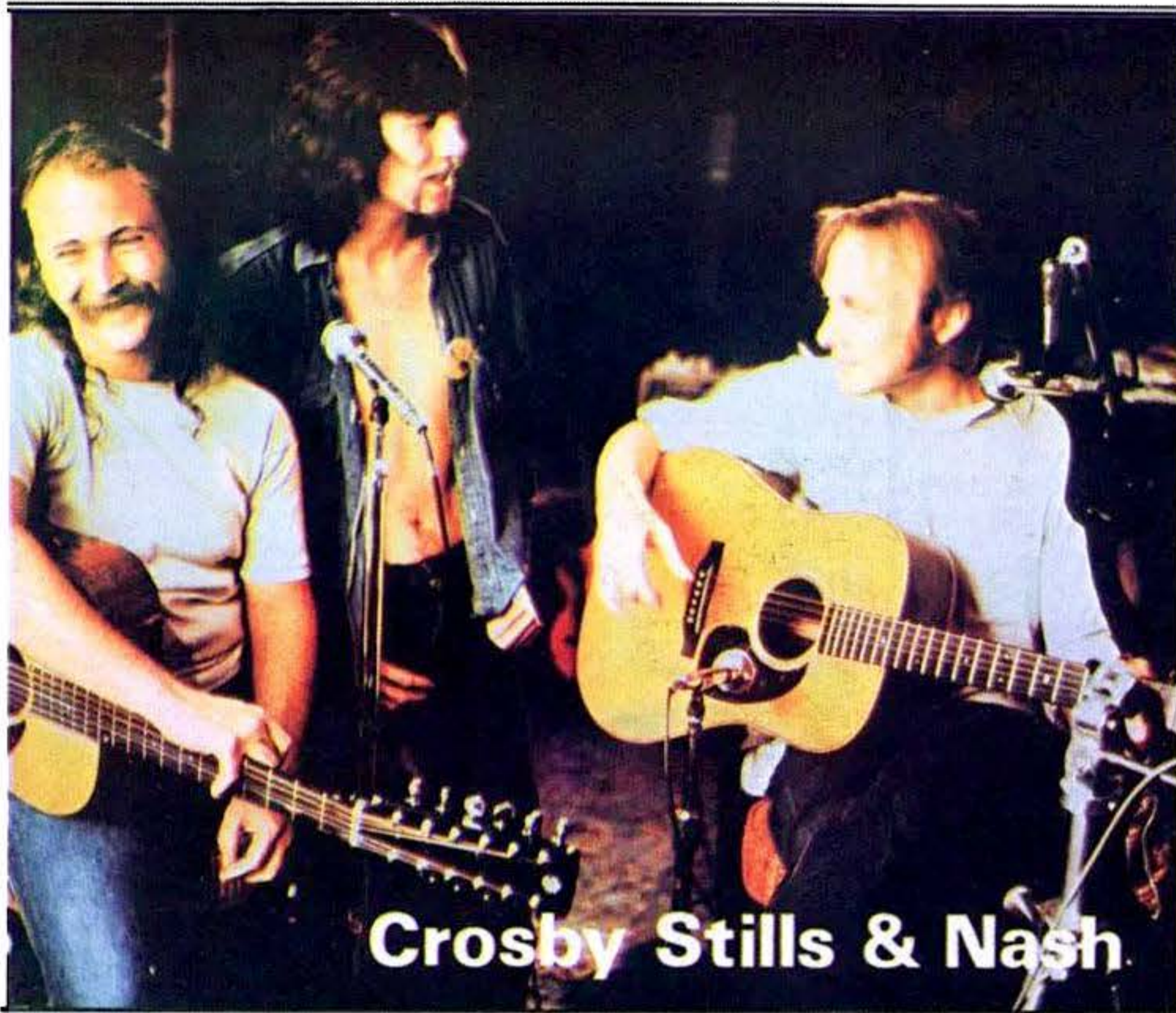
MM639

Essentially a "fun" record but very danceable

JOE 'Groundhog' RICHARDSON

TAKE IT OFF

MM632



Crosby Stills & Nash

REGGAE HOT 20

- This Last
Wk. Wk.
- 1 (2) **HOW LONG WILL IT TAKE**
Pat Kelley GAS 115
 - 2 (1) **MY WHOLE WORLD IS FALLING DOWN**
Ken Parker BAMBOO BAM 1
 - 3 (3) **WET DREAM**
Max Romeo Unity UN 503
 - 4 (9) **STRANGE**
Bobby Dobson PUNCH PH 4
 - 5 (5) **IF IT DON'T WORK OUT**
Pat Kelley GAS 125
 - 6 (4) **BAFF BOOM**
The Tennors CRAB 26
 - 7 (9) **HISTORY**
Harry & Radcliff Camel CA 26
 - 8 (10) **THROW ME CORN (Instrumental)**
Ronny Williams GAS 120
 - 9 (8) **SOCK IT TO ME SOUL BROTHER**
Bill Moss Pama PM 765
 - 10 (7) **MAN ON MOON**
Derrick Morgan CRAB 30
 - 11 (11) **SAVE THE LAST DANCE**
Laurel Aitken NU BEAT NB 039
 - 12 (12) **SUNNY SIDE OF THE SEA**
Slim Smith Unity UN 524
 - 13 (14) **GIRL WHAT ARE YOU DOING TO ME**
Owen Gray Camel CA 25
 - 14 (16) **WHAT AM I TO DO**
Tony Scott ESCORT ES 805
 - 15 (20) **THROW ME CORN**
Winston Shan BULLET BU 399
 - 16 (17) **TOO EXPERIENCE**
Winston Francis PUNCH PH5
 - 17 (13) **SEND ME SOME LOVING**
Derrick Morgan CRAB 23
 - 18 (18) **A BROKEN HEART**
Busty Brown PUNCH 10
 - 19 (—) **TOO PROUD TO BEG**
Uniques GAS 117
 - 20 (15) **DR. ZAPPA TOO**
Sound Dimension BAMBOO BAM5

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Pama Records

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Phone: 01-965 2267/8/9

WOOLEY Wolstenholme is the lead singer with a group who's first single, "Early Morning", was a very attractive song — but an economic failure. Another example of the injustices often suffered in this business of music.

Barclay James Harvest should have begun with a bang, but something went wrong. All the talent is still there, but attempts to tap it have been sabotaged by one factor or another.

"Some people said 'Early Morning' was a little premature," said Wooley, "and



name for this new label. He was going through all the psychedelic and underground

ARE WE READY FOR BARCLAY JAMES HARVEST NOW...?

others that it might have been a bit ahead of the time. Maybe if it had been released now, something might have happened. We did that single and one other, then ran into a lot of red tape problems, resulting in no recordings since April '68. However, we are now working on our first LP and it should be ready to coincide with our trip to the States in February."

Barclay James Harvest comprise John Lees, guitar and vocals; Mel Pritchard, drummer; Les Holroyde, bass and our Wooley on lead vocals. All members are interchangeable on the instruments because "nobody plays one thing and gets away with it," explains Wooley. Few people are aware that EMI's Harvest label was named after them and that they were it's first signing.

"We walked into the EMI offices one day and had a word with Malcolm Jones. He was in the process of trying to come up with a

terms. We might have been a bit presumptuous, but suggested Harvest and before we knew what was happening, it became Harvest. Unfortunately, it was then that the recording hang-ups began and only two singles managed to be done."

All four of the members live in their manager, John Crowther's, 17th century farmhouse on the Yorkshire Moors. "We needed solitude because we're often loud and we kept a lot of kids awake at night in the towns." In the bottom of the house is a mellotron, which Wooley plays. A mellotron, friends, is a very expensive collection of wires.

A smart move on Harvest's part would be to re-release "Early Morning" for those that never had the chance to hear the excellent single. That would easily tide us over until February. Barclay can be seen at Chelsea College of Technology on the first of November.

LON GODDARD

CROSBY, STILLS & NASH plus NEIL YOUNG — certainly one of the most exciting and musically inventive of recently formed groups — we're all looking forward to their next LP...

THE
FACE

THE
FACE

THE
FACE

ECLECTION'S drummer, Gerry Conway's son, joined his dad on wooden spoon and tambourine at the Marquee... will Man put Gang Bang out of business? ... **Hard Meat** taken out of refrigeration to play at the Freaeasy... **Tony Stratton-Smith** organized a trans-Europe booze-up the other weekend for the Essen pop festival, taking in Newcastle on the way... **A40: Edwin Starr's "Stop Her On Sight"** (not a T-M production)... **INCREDIBLE: John and Yoko** pictured in Penthouse with their **CLOTHES ON!**... rumours in the business that the weekly handout, "The Scott Report" is going full glossy colour for one shilling, strongly denied by Liberty/UA this week... Decca group **Bulldog Breed** formerly known as **Faith Hope 'N' Charity** but drummer **Louis Farrell** since left them... Radio One actually played "Je T'Aime"... **Moi Non Plus** on **Jimmy Savile's "Speak Easy"** show on Saturday... **Q41: Which U.S. group** was associated with the following titles: "Younger Girl", "Bad Misunderstanding", "Mr. Dieingly Sad", and "Don't Let The Rain Fall Down On Me"?... Whatever happened to Liberty, UA's bargain-priced label, **Sunset?**

John Hartford, who wrote "Gentle On My Mind", now on **RCA Victor**... Mini-L.P.'s for 3s, 11d, planned by Avenue Recordings!... Decca Records have another good press officer in **John Wilkes**... Irish T.V. dates for the **Casuals** last week, also shows in Dublin and Belfast... **Jimmy Thomas**, formerly with the **Ike and Tina Turner Show**, has a new record, to be released on November 7, titled "No Trouble"... Just how would the Decca label fare in the charts without their highly successful "World Of —" series?... **Face** fact department—**Graham Bond** has lost two stone since he took to the road... **Memo to Dunlop Tyre Co:** "How about hiring **Elvis Presley** to sing "You ain't nothin' but a Groundhog"—... Surely the way is now open for London-American to issue an album of **Johnny Cash's** greatest Sun era hits?... More melodic similarities—"Put A Little Love In Your Heart" and **Jimmy Cliff's "Wonderful World"**; "I'm Gonna Make You Mine", and **Jefferson's** old hit "Colours Of My Love"... **New Radio One** series for **David Symonds** in the New Year... **Archies** rumoured to have regretfully declined a live spot on "Top Of The Pops" but are still considering a guest appearance on the **Bugs Bunny** show... how to conduct a nationwide opinion poll on Radio One: buy a bottle of **Vat 69**, go to Oxford Street, open the bottle, stop **Martin Rosen** in the street, offer passers-by a drink... Decca newcomers **Paper Bubble** doing charity show in Trafalgar Square on October 25 for **Christian Aid Famine relief**.

MAX ROMEO'S

NEW RELEASE

MINI SKIRT VISION



UNITY UN-532

HIS FOLLOW UP HIT TO WET DREAM

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