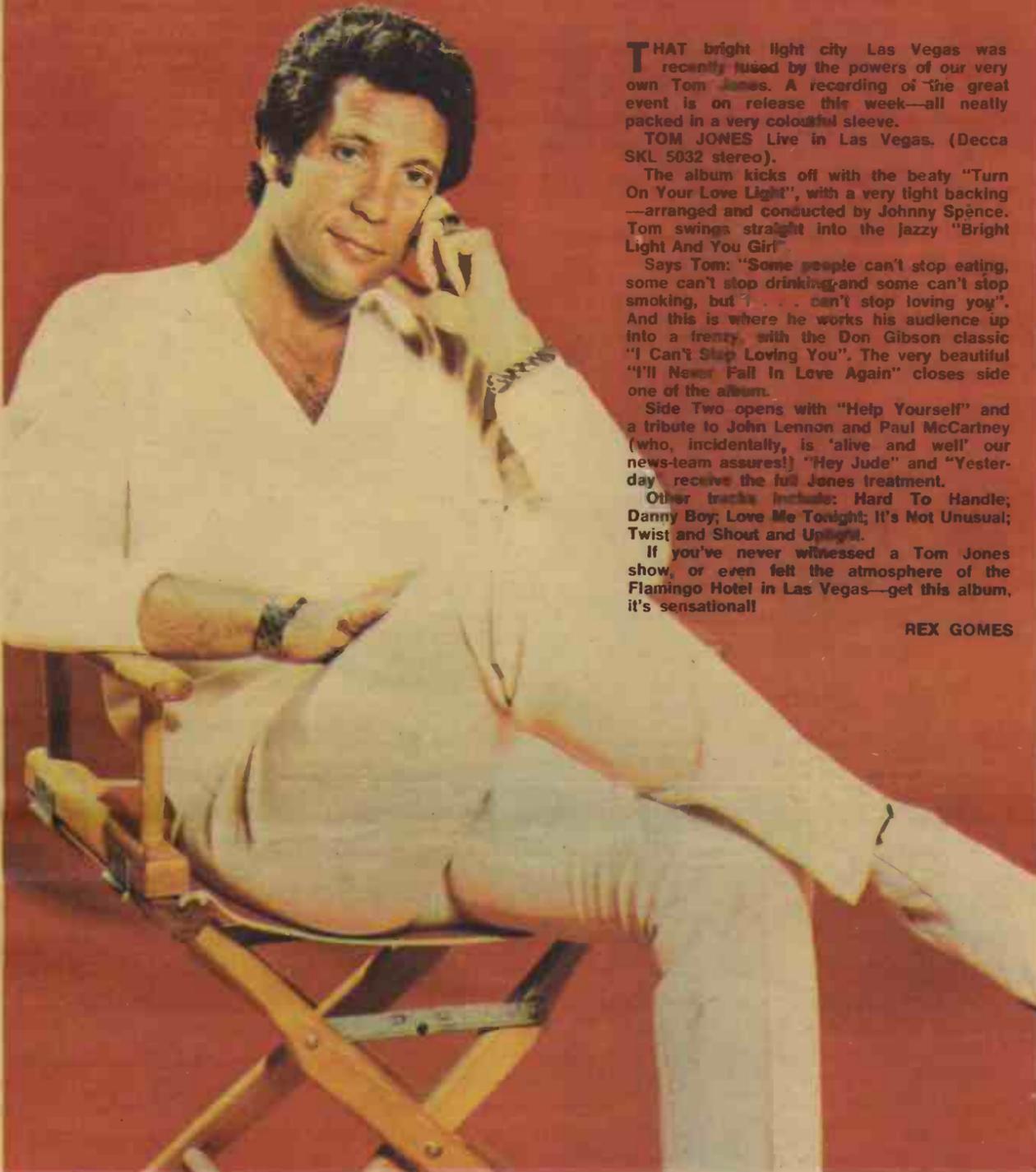


RECORD MIRROR

Largest selling colour pop weekly newspaper.
Price 6d. No. 451. Every Thursday. Week
ending November 1, 1969.



Another great 'live' album from Tom!

THAT bright light city Las Vegas was recently used by the powers of our very own Tom Jones. A recording of the great event is on release this week—all neatly packed in a very colourful sleeve.

TOM JONES Live in Las Vegas. (Decca SKL 5032 stereo).

The album kicks off with the beaty "Turn On Your Love Light", with a very tight backing—arranged and conducted by Johnny Spence. Tom swings straight into the jazzy "Bright Light And You Girl".

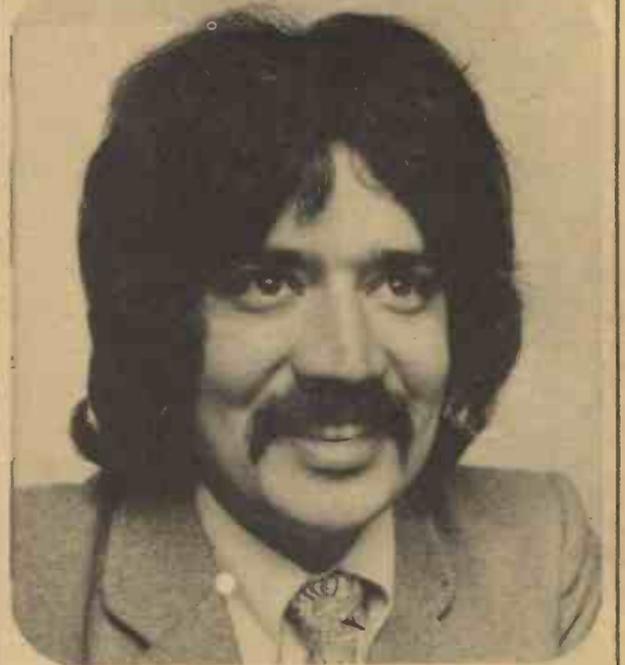
Says Tom: "Some people can't stop eating, some can't stop drinking, and some can't stop smoking, but I . . . can't stop loving you". And this is where he works his audience up into a frenzy with the Don Gibson classic "I Can't Stop Loving You". The very beautiful "I'll Never Fall In Love Again" closes side one of the album.

Side Two opens with "Help Yourself" and a tribute to John Lennon and Paul McCartney (who, incidentally, is 'alive and well' our news-team assures!) "Hey Jude" and "Yesterday" receive the full Jones treatment.

Other tracks include: Hard To Handle; Danny Boy; Love Me Tonight; It's Not Unusual; Twist and Shout and Uptown.

If you've never witnessed a Tom Jones show, or even felt the atmosphere of the Flamingo Hotel in Las Vegas—get this album, it's sensational!

REX GOMES



Sarstedt and that song!

FOLLOWING considerable demand from clubs, ball-rooms and discotheques the "B" side of Peter Sarstedt's current single, the controversial "Take Off Your Clothes" is picking up sales for the disc company, United Artists Records.

But the company has run into considerable difficulties over airplay for the song. Luxembourg have not included it in their play list because "we don't feel that the record is a hit. If it reaches the charts I don't know what we will do, but it really is not the sort of disc the company wishes to be associated with," said a spokesman.

Ronnie Bell, head of promotion at Liberty-UA Records emphasised that "As Though It Were A Movie" remains the "A" side of the disc, although promotion is coming in for "Take Off Your Clothes". Mark White, Chief Assistant of Radio One, told me: "We have played the "A" side all along and will continue to do so. It's not our policy to play flip-sides anyway, but if 'Take Off Your Clothes' reaches the charts, I think all the producers will avoid the disc, but there is certainly no ban in operation at the moment.

"The song was, in fact, included in a Radio One Club broadcast earlier this year and we received many complaints from listeners afterwards."

Lyrics of the song include lines such as "Let's be on the bed . . . the first time is always the best, you can ask anybody . . . how can you say that I have got you here for one purpose?"

A clampdown on radio airplay could mean that the disc will sell on curiosity value, as was the case with the Max Romeo and Jane Birkin/Serge Gainsbourg releases, but "As Though It Were A Movie" has proved to be Sarstedt's slowest selling single since he shot to fame. An album of the same name will be issued on November 1, the date of Sarstedt's marriage to Anita Atke.

RODNEY COLLINS

the record mirror revolution

The old order has changed. No longer are the big name groups automatically making the charts. No longer is pop music a strange wayout activity of the hairies. Pop has become a new way of life. It is a new era in living.

And next week the Record Mirror ushers in a new experience in journalism. It will cost a bit more. But with extra pages, intelligent colour impact, insight news coverage, authoritative analyses of trends, pages of detailed record reviews and a comprehensive list of happenings in Britain, it's worth it. AND we've hired more writers. AND the whole news/magazine is being produced on glossy paper. Like a regular colour supplement!

It's bigger, it's better, it's outasite . . .

The revolution starts next Friday.

Record Mirror is bringing out the big guns.

Shoot off to your newsagent now.

YOUR PAGE

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

WAKE UP!

John's message is to shock you into awakening, says a reader

MATURE SHAW

ISN'T it about time everyone stopped criticising Sandie Shaw. She's the world's greatest female singer. Put all the others together and you might get someone equal to Sandie Shaw. Just listen to her great new single, "Heaven Knows I'm Missing Him Now". Her voice is so powerful and mature. Sandie's the one for me — and I bet this letter won't be printed because the truth never is. Nick Palmer, 44 Queens Road, Bristol.

SUPERCLIFF

EVERYBODY is rushing about in pop music confusion, naming hosts of stars as superstars! The majority don't deserve such a title.

A superstar is somebody who is a show business phenomenon with lasting quality. While people run around praising Johnny Cash, Bob Dylan, Leonard Cohen, Tom Jones, and Eric Clapton, Britain's very own Cliff Richard goes on, in his own little groove, churning out hit after hit. Keep all your so-called

superstars. Cliff is still the best in the view of many. — William Hooper, 14 Grosvenor Place South, Cheltenham, Glas.

MAGIC JOHN

WHAT has happened to John Sebastian of the Lovin' Spoonful. He wrote those magic songs for the group such as "Daydream" and "Didn't Have To Be So Nice" but then he released "She's A Lady" in January, and since then nothing.

John Sebastian, please re-appear. — Derek Harvey, 8 Ramsay Road, Oxford.

DESERVING

STEPPEWOLF deserves much more success.

Their album, "Steppenwolf the Second" is one of the best LP's I've heard. It includes the fantastic "Magic Carpet Ride" and three other tracks which would make great singles — "28", "Disappointment" and "Faster Than The Speed Of Light". — Barry Smith, 69 Beddows Road, Walsall, Staffs.

I AM 46 years old — hardly an hysterical teenager — but I would like to make a point or two in John Lennon's defence after Bob Pheasant's letter last week (October 18).

Life is nothing if not change and to want to push back the clock to the old days of the Beatles is not very mature. Secondly, John is a highly intelligent man — and to stand still in music or life would be death to him.

John Lennon believes that people do not think, but they allow habit to move them into action. His aim is to shock people into using their reasoning power in finding that life can be a very different and more wonderful thing than habit makes it.

He is an artist. His musical brilliance can hardly be denied. Therefore, he should forever be reaching for the apparently unattainable. He should be applauded for his courage. Listen to his music, Mr. Pheasant, for he is telling you and the world to away from your slumbers. — Arthur Blumdel, 54 Cottage Grove, London, S.W.9.

BACK NUMBERS DEPT.

WHATEVER happened to two of Britain's greatest groups, Rupert's People and Nirvana? "Reflections Of Charles Brown" was a hit for Rupert's People in

1967. They followed it up with two records but since early 1968, nothing.

Nirvana issued five singles and two albums in 1967-68 but nothing much this year, just one dreary single in March. Perhaps we could have some new records out by both groups. — K. Russell, 73 Ferndales Road, Leytonstone, E.11.

ARTHUR HOPE...

SUPERB professionalism—that's the only way to describe the Kink's new album "Arthur". The group have developed into one of the best in the country, so let's hope we see the Kinks back in the charts soon. — Mick Stanczewski, 108 Hillfield Ave., Hornsey, London N.8.

REGGAE RADIO

WITH the Unsetters and the Pioneers making the RM charts it seems that reggae will be the next big force in music. But what reggae fans really want is their own Radio One programme. When records like "Wet Dream" make the charts with non exposure it makes you wonder what would happen to the charts if reggae received its proper share of airtime. — Ernest Fullman, 673 Se-well Highway, Courthouse Green, Coventry, Warwickshire.

BUDGET GOODIES

I'VE just bought Sheila Southern's new album "Sheila Southern Sings The Bacharach And David Song Book" and it's a fine record. But the remarkable thing is that the album is retailing at 14s. 6d. Surely record companies can bring out LP's by even better-known artists than Sheila Southern at such budget prices. — Christopher P. White, 70 Victoria Road, Dewsbury, Yorkshire.

BIG 'O' SHOW

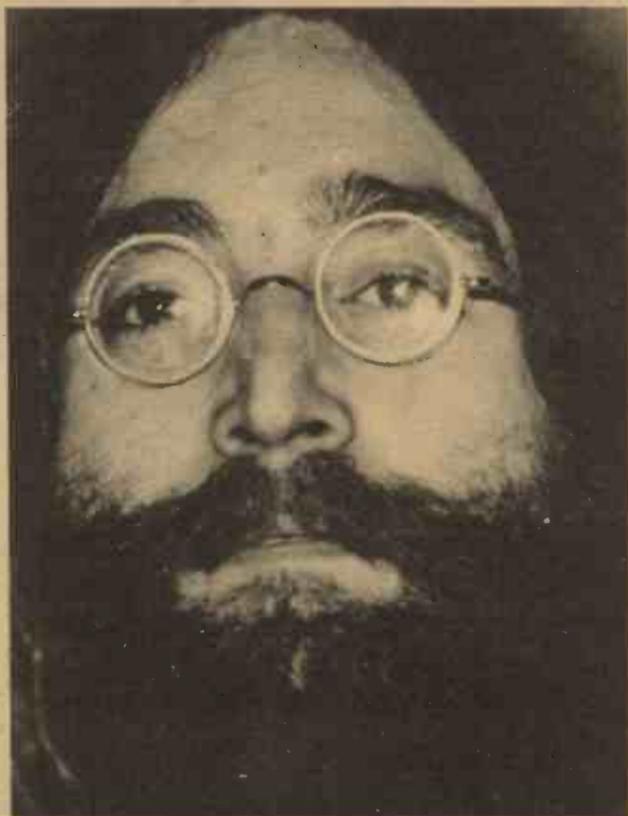
IT WAS a big disappointment to see that Roy Orbison was not included in this year's list for the Royal Variety Performance.

No American artist has been so loyal to his British fans. For ten years he has undertaken countless tours of Britain — topping all the major bills. In addition he has great personal courage which has earned him the respect and affection of the British public. Perhaps next year he'll make the show. — Jean Cash, 97 Moore Park Road, London S.W.6.

WHAT ABOUT QUO?

WHY haven't we heard anything recently about the Status Quo? We are sick of reading about the beloved Beatles all the time when a group like the Quo deserve some praise. — Kathy Connoley and Barbara James, 87 Ambergate Street, London S.E.17

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



A LETTER FROM JOHNNY CASH

NASHVILLE, TENN
Oct. 18, 1969

Thank You, England,
For remembering me. My friend and agent MERVYN Conn tells me that your reaction to, and acceptance of my records has been very good lately. I have always hoped that some of my music might be accepted by the people of England, Scotland, Ireland and Wales.

I have always believed that people are people, no matter where... and that something that touches the heart of one person could touch all hearts... Especially if that something is LOVE — LIFE — HUMANITY. I'm hoping that more and more of my songs please you.

Mr. Conn and my agent here have discussed the possibility of a tour of Britain for summer of 1970, as well as other parts of Europe.

I'll see you again England, sometime in 1970 if my schedule can be arranged.

Till then, thanks again for not forgetting me.

I'll not forget you.

Johnny Cash

Europe sings again...

WESLEY LAINE REPORTS FROM LUXEMBOURG

ALL Europe seems to love a song contest from Bratislava to Brighton, countless singers have stood up over the last few years, sung a song, been judged by people in the business with, more often than not, very vested interests, and the entire population of the old world has been subsequently subjugated several times yearly by enthusiastic radio and TV broadcasts of the events.

The latest in the series of these international noise-makers is the "Grand Prix R.T.L. International", 1969. Its difference lies not in the fact of the concert itself (which follows much the same format as the others) but in its basic raison d'être. I quote from a press release: "This contest has been organised by all the services of Radio-Tele-Luxembourg to acknowledge the vital role played by record producers in today's music scene."

Get down with it! Certainly the productions of these hundreds were it substantially better than is usually associated with European pop, which normally falls into either one or two categories — the dramatic over-emotional ballad, or else the pale shadow of Anglo-American beat music.

Radio-Tele-Luxembourg very kindly took a party of British journalists to visit the event and to live sumptuously for three days at their expense in their beautiful country. They also hope that the contest will become an annual event. So do the journalists.

The Big Night was on Saturday, October 18, when hundreds of elegant people — the ladies very chic, the gents like head waiters — flocked into the New National Theatre of Luxembourg, a splendid piece of modern architecture standing amongst trees on the outskirts of the city. The contest was tri-lingually announced, and started.

Entries from Britain, France, Germany, Netherlands, Belgium and Luxembourg came up and sang, and most of the Continentals put in good performances of unmemorable songs with good backings and arrangements — all pre-recorded. Super pop-art-nouveau-paint-by-numbers backdrops representing each nation accompanied the acts, and when the four British entries sang, the curtain was lifted to reveal the orchestra playing live behind them — a condition of the British Musicians' Union stated that our acts must not use pre-recorded backings.

First Britisher was Samantha Jones, whose "Today Without You", produced by Mark Wirtz, was a cheery sort of song about a sad situation — Samantha jumped around nicely but the lyrics didn't seem to fit the performance. At first, Sam's



J. A. FREEDMAN with BUNNY LEWIS

voice was overpowered by the orchestra but adjustments righted this.

Later, J. A. Freedman walked on and sang his own song, "When You Walked Out Of My Life". Produced by Bunny Lewis, the song is a dramatic heart-felt self-pitying slab of emotion, which was put across not only in Jules' interesting though rather indistinct voice, but also through his tortured facial expressions. But, to relapse into the show-biz vernacular, it had "that magic something" (as we shall later discover).

Vocally, Vince Hill was the best in the British team, and his adaptation of a Schubert melody which he re-titled "Little Blue Bird" was a subtle and pretty sound — too good if anything for the dramatics that are needed in contests like this. Naturally we heard that the Germans had objected to Vince's cribbing of an old Deutsch melody.

Lastly came the Valverde Brothers, who were as near the Walker Brothers as you could get without actually being sued for it. They put on a terrific act, plenty of gestures, cod-operative lead vocal, and built up intense excitement. I personally thought they might have won.

However, with an anticlimax that must have taken much practice, the lady announcer told it like it was — J. A. Freedman had won. The general reaction was, to put it kindly, one of surprise. However, there were cheers and plenty of applause, Bunny Lewis beamed most attractively and we all left for the reception and free drinks upstairs.

The contest should do J.A. a lot of good on the Continent. The best part of the show, as Larry Page drily remarked afterwards, was a variety act of two brothers at the end, who were killing time while votes were being cast. He was right — and if the contest is held next year something must be done to liven things up. Musically, the contest was great but unless some more minds get to work, it will quickly become just another song contest, which wasn't the original idea.

THE BEATLES 'Something' 'Come Together' OUT NOW Apple Records ●



JUST WHO ARE THE ARCHIES?

NUMBER one inside four weeks on the chart — that's the success story of the Archies. But who are they? The group was formed musically by Don Kirshner, who is also the supervisor for a TV series built around the Archie cartoon characters created some 20 years ago — and he's not telling.

However there are rumours — and strong ones at that — which say that the lead singer on "Sugar Sugar" is, in fact, lead singer of MCA group the Cufflinks, currently at number nine on Billboard U.S. Hot 100, with "Tracy".

If this is so, then there are likely to be a few legal difficulties as the Archies are tied to RCA, a rival to MCA in America and here at home. As far as the disc company are concerned, the Archies are a group of session men collected by Kirshner for the disc. They will make no personal appearances or tours.

So to Don Kirshner, the man who gave us the Monkees, RM says this... "exactly WHO are the Archies? We await a reply."

R.C.

Solo album from Fleetwood-Jeremy

NEXT official album from Fleetwood Mac will be the Jeremy Spencer solo album, "World Of Jeremy Spencer", lined up for end of November release. It will be released on the Reprise label, which issued the group's current material, "Then Play On". Group feel that the material

issued by their former disc company is "not representative of our music today and hope that our fans will not be misled into believing that albums such as "Blues Jam At Chess" (a double album from Blue Horizon, reported in last week's RM) comprise recently recorded tracks."

Decca changes... Leslie Gould resigns

CLODAGH Rodgers' brother, 24-year-old Frank takes over as Label Manager for Decca Records on November 1. He was formerly Assistant Head of Promotion for Decca.

He plans to re-vitalize the label and change the logo to a new image to Decca. Frank will be responsible for all Decca releases. He intends to travel around the country looking for new acts.

"We have a lot of good acts on the label," said Frank, "now it's a question of finding good material for them."

LESLIE Gould managing director of Philips Records for the past 11 years has resigned and leaves the company on December 31. Gould, who joined the company in 1952, will remain in the entertainment industry, concentrating his efforts on the theatrical and film side. His decision to resign was taken some months ago and Gould said this week that he was most grateful for all the help Philips had given him in the past and was sorry to be leaving many friends at the company.

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LYRIC WRITERS required by recording company. Write 3 Coalway Road, Bloxwich, Staffs.

announcements

THE WEST LONDON BRANCH of the Elvis Presley Fan Club announce the next social will be held at the Washington Club, Norwich from 2 p.m. Sunday, December 14. Tickets 10s. from: Peter Wilson, Royal Hotel, Norwich.

NEWS.....

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

News in brief:

Concert Promotions, run by Joseph Halmal, are running a series of Sunday night concerts at the Theatre Royal, Drury Lane. The first of the shows falls on November 16 and features P. J. Proby and Christine Perfect. On the 23rd Gene Vincent is featured. Already booked for February are Richard Harris and Jim Webb.

The Groundhogs are very pleased with the vast promotion on Groundhog Tyres. The company was so pleased that they booked the Groundhogs to appear at the Tyre Factory, Underground Tyres? Sounds tyring.

The Monkees new single, "Mommy And Daddy" is to be released on November 14. The song is written and sung by Micky Dolenz.

Delaney and Bonnie's concert date at London's Royal Albert Hall last Monday was cancelled at the last minute. They will now be appearing in December with Eric Clapton among the musicians backing them.

Pickwick International's newest budget album series, RCA Camden, has got off to a flying start with sales of the "Country Side Of Jim Reeves" album expected to be around the 250,000 mark by Christmas. The LP includes the current single "When Two Worlds Collide" plus an earlier hit, "I Won't Forget You".

The Edwin Hawkins Singers, of "Oh, Happy Day" fame are to give a special concert performance in Coventry Cathedral as part of Coventry's annual Lancaester Arts Festival in January. The concert will probably be filmed by the BBC.

Former King Records disc group the Dinkes have broken away to form their own label, Tullip, launched here next month.

Peter Smith, manager of London's Lyceum Ballroom, intends to present a series of "live album" concerts in which the leading artists will perform all the material from their current albums. He is hoping to negotiate with Led Zeppelin to perform "Led Zeppelin Two" and has confirmed that Flaming Youth will perform "Ark 2" in the near future.

Abi Ofarim is now living in Munich and has launched four companies there including a record label, music publishing company, production company and a management firm.

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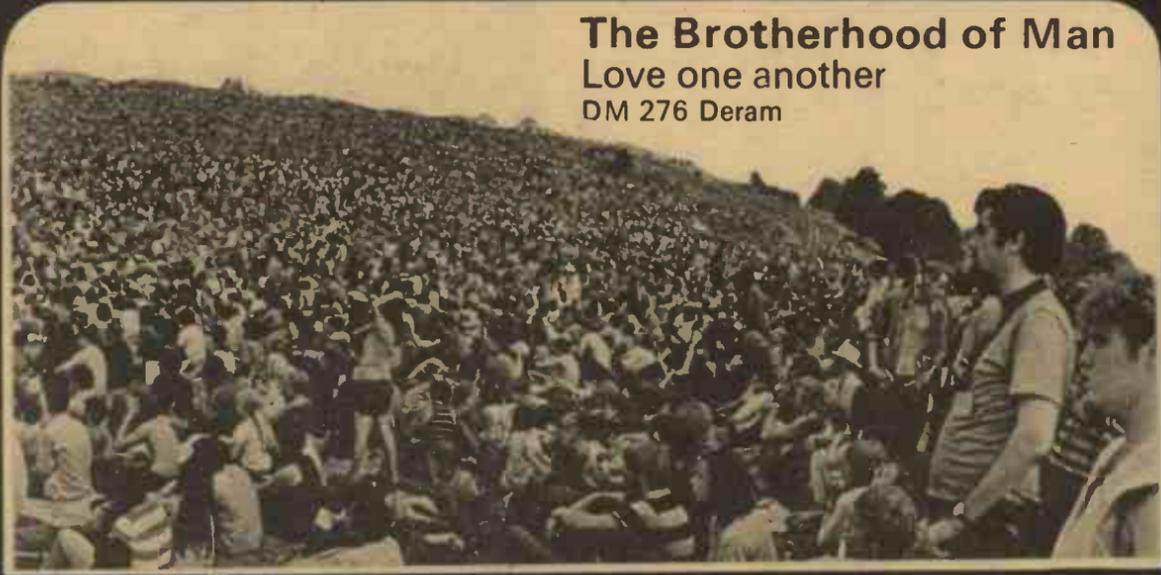
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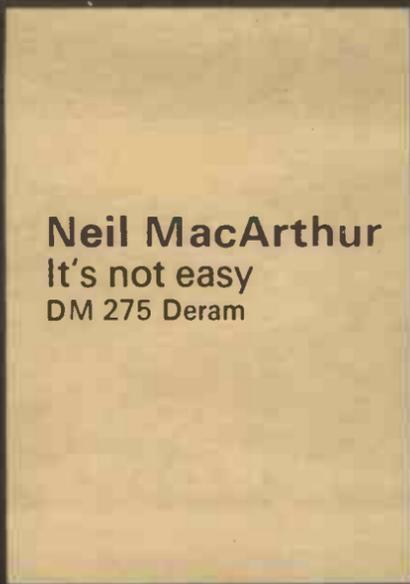
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Neil MacArthur
It's not easy
DM 275 Deram



The Casuals
Caroline
F 22969 Decca



DECCA have given the Moody Blues the key to the city. No more schedules, no more overseers and no more outside decisions, for the Moodies have had their own label bestowed upon them. "Threshold" will be completely controlled by the six members and will include their own recordings plus anyone else they feel would measure up to the high standards of music today. Lead singer Justin Hayward explains how this came about.



"It wasn't just given to us, we had to push it along and

'We were really scared of America!' —

SAY MOODY BLUES

negotiations took ten months to get through. I think they gave it to us because of the way things always go when we are in the studios. Every time we book one, it's for about two weeks and at the end of that period, there is so much surplus material that we want to do, it creates a problem. All six of us wanted to go into the studios and live there until we had what we wanted, even though it may be more than is required for an LP. They must have had a lot of faith in us as well."

"We have only to get out nine releases per year. This means about three of our own and one LP apiece in production to cover the minimum. The maximum is up to us. We can put out as many as we like. As far as singles go, we don't have to put out any at all, but I think we will."

Their newest album is called "To Our Children's Children's Children" and at

the same time, a single is released from the LP titled "Watching And Waiting" b/w "Out And In". Both are out at the time the Moodies begin an American tour. That being an odd time to release something, I asked Justin why this was done.

"Because the LP was a little behind and we also had to wait until discussions over the 'Threshold' label were completed. We've only been to the States once before and that was for a considerable length of time. We were really scared, because we'd heard all about the nature of the people over there, the violence and the pressure. All those we met on the circuit we covered were absolutely insane. At that time, we were doing the Fillmores, Greenwich Village and places like that, so I don't know what the rest of the people were like. Things move so fast there, that it all changes suddenly. This time, we're doing larger venues in more places, so things might be different.

"When we get back, we'll be doing a British tour along with a group that will be on 'Threshold' called 'Trapeze' from Wolverhampton, plus a singer from Liverpool called 'Timon' who will also be on it and whom I'll be producing."

The Moodies' first Threshold LP, "To Our Children's Children's Children" follows.

TO OUR CHILDREN'S CHILDREN'S CHILDREN. The Moody Blues. Threshold THS 1.

A PORTENTOUSLY voyagistic 2001-style opening, with whooshing sound effects, leads into a "Heavenly choir", then solid beat music and a bit of narrative with strong poetic and philosophical ambitions — that's the opening attempt to get "Higher And Higher" and it nicely sets the album's tone. The next track, "Eyes Of A Child" is pleasantly pretty. "Floating" is relaxed and space-minded. On to "Eyes Of A Child 2"—much more rugged eyes this time. Tender guitar work introduces "I Never Thought I'd Live To Be A Hundred", a very short bit of bemused wonderment. "Beyond" is a slightly corny instrumental, reminiscent of the Tornados. That leads into the last track of side one, "Out And In", some trippy musings on the meaning of life and that.

Side two and "Gypsy" with a big, cunningly produced sound giving it an air of profundity but the lyrics could do with more than references to visions of eternity to give the song any genuine significance. A smooth slide into the plaintive "Eternity Road", a typically Moody Blues quest for peace of mind, excellently played and sung, at considerable length. Abrupt switch to "Candle Of Life" but maintaining the album's basic mood of gentle searching. Some grandiose piano flourishes on this one which most progressive listeners will consider a bit pathetic. "Sun Is Still Shining" invites us to open our hearts to the universe — a delightful performance but an embarrassingly naive song. "I Never Thought I'd Get To Be A Million" is just a few seconds long and is no more than a mathematical increase of the sentiments expressed on side one. "Watching And Waiting" wraps up the show with soothing strings and sincere-style singing about the pursuit of love.

An album that tries very hard to be beautiful, life-enhancing and cosmically aware. Here and there it succeeds. Throughout, the production is impressive.

DAVID GRIFFITHS

SINCE the closing of the Roundhouse meetings, Middle Earth has not faltered in image. It simply hasn't been at all tangible. Most followers were convinced that, like before, it was just hibernating until the time was right for another re-birth; what form it would assume this time was unknown.

Conditions are now apparently right, for Middle Earth has emerged as a record label, distributed by Pye and catering immediately to those groups that remained faithful during the dark days of Covent Garden and Chalk Farm. The brothers Waldman and Dapper Dave Housen have stuck with the pursuit of the Underground's pet symbol and now embark on a project which should keep the original enthusiasts happy.

plus creating a considerable commercial appeal.

The label is launched on October 31 with albums from the first three signings. Arcadium present "Breathe Awhile", Writing On The Wall release "The Power Of The Plets" and a jazz influenced group, Wooden O have the third LP, called "Lazy Day".

So Middle Earth comes to plastic and you can hold happenings in your own home. Invite your friends. Jive, squirm, freak. Seriously, let's hope the curse of the Evil Beagle isn't upon them and that the label blossoms, for the charts haven't really had such a singles label and a lot of record buyers have been distraught until now.

LON GODDARD

DECCA group records

45 rpm records

The Decca Record Company Limited, Decca House, Albert Embankment, London SE1

OPINION

Stop knocking the BBC!

by
Rodney Collins

STOP knocking the BBC! And start THINKING about Radio One. There ARE problems. Record Mirror has said that all along. But let's not get hysterical about them. Get them in perspective. We all remember the days of Radio London and Radio Caroline. Some people long for their return. And, if Radio One was intended to be a straight replacement for the pirates, then the network has failed. But it WASN'T. Because the BBC has a string of restrictions placed upon it which the pirates never had to bother about. The BBC didn't ASK for a 21-hours-a-day disc station to be run with only 50 hours per week needletime.

'WONDERFUL'

The BBC didn't ASK for Radio's One and Two to be mated. But how can they go their separate ways on so few hours of records each week? It's not the BBC's fault. It's not your fault either. Nevertheless the BBC does recognise, and listen to, your criticisms. Only two weeks ago, in the Record Mirror, its boss admitted that nobody at the BBC is satisfied with the network. But GRADUALLY things are getting better. It is Radio One's job to cater for the mass audience in pop. They do this with disc jockeys like Jimmy Young.

O.K.! O.K.! YOU don't like him. YOU would like to him to move over to Radio Two permanently. But EIGHT MILLION people do listen to him. And that IS a majority audience.

PROBLEMS

Of course there must be room for minority interests, too. But the fact is that when John Peel lost his Sunday afternoon programme, the listening figures went UP by one million in that time slot. Now I'M not claiming that Radio One is too "wonderful". In some ways, I, too, have found it a bitter disappointment from the entertainment point of view. But one thing IS certain: a permanent campaign against Radio One, outlining all its faults and refusing to recognise any of its good points, is not going to help anyone. However, when the BBC is granted more money and more needletime listeners will have a right to expect something better. In the meantime, stop knocking for the sake of it. And start thinking.

RODNEY COLLINS

Ed Stewart, David Hamilton and members of the Top Ten Eleven team raised more than £500 for multiple sclerosis over the weekend in a celebrity wheel-chair push from Rochester to Westminster.

'You read a lot of criticism about Radio One, but over the years the BBC has never failed to cater for the audience'- Bruce Wyndham



WHEN Bruce Wyndham went for an interview at the BBC, there were 3,000 applicants for just six jobs. He got a job, as a BBC announcer, . . . 20 years ago!

Today Bruce is one of the top Radio One disc jockeys, drawing a 5,000,000 plus listening audience for his Saturday morning programme on the network.

"When I first joined the BBC, the prime job was in newsreading and commentary. But I was lucky in that I introduced some of the dance band shows at the time. About four years before Radio One started, I was given programmes like "Saturday Swings" and "Music Through Midnight" to compete.

"Then Radio One came into being and I happened to be on the bandwagon at the time and took "Breakfast Special" on Saturday mornings and "Night Ride" on Tuesday evenings. Bruce Wyndham does not claim to be a "hip" disc jockey. His musical tastes vary from Frank Chacksfield to Stevie Wonder and Deep Purple. "We look at the audience on Saturdays by going from one extreme to the other and getting the majority rather than the minority audiences at either end of the scale.

"We cater for the middle of the road pop enthusiasts if you like. We don't deal with progressive music because this is a specialist audience and anyway I don't believe that this type of music would be successful early in the morning-melodic pop sounds, that's the answer.

NOT EASY

"We include a lot of bands in the show, mainly because of the needle time problem. We cannot play more records. The public just do not understand the problems facing the BBC in this field and obviously I admit that some listeners may not like some of the stuff we play.

"On the other hand, no disc jockey can play only his favourite type of music on a programme be-

cause you've got to remember the audience all the time."

Every Friday, Bruce receives about 300 letters for the show. "I read every one of them actually and try to take note of what they say. Part of the success of any show is with audience participation."

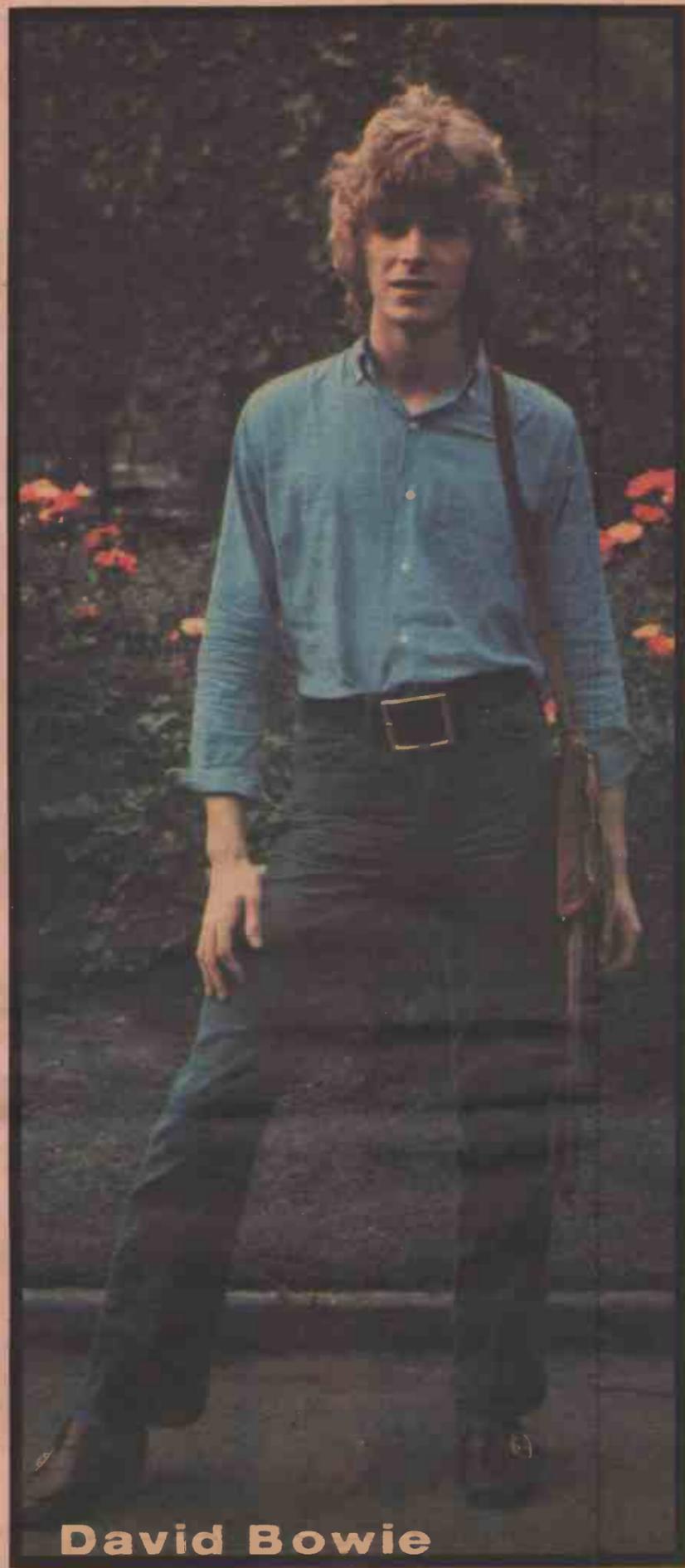
To what does he attribute his own success? "Well, this has just all gradually happened to me but I suppose it is enjoyment of what I am doing because from the moment I get up to do the show, at 5.30 a.m. I enjoy it all and I am very happy with my programmes as they are now.

"You read a lot of criticism about Radio One, but over the years the BBC has never failed to cater for the audience. There's 20 1/2 hours of airtime to fill each day and it is not easy to please everyone. You've got to remember all this and take into account the restrictions placed upon the bosses and, really, how could you better it all except, some might argue, for individual content of programmes?"

Bruce has proved that you don't have to be a progressive dandelion-eating music lover to be a good competent disc jockey. And that is all he is. But isn't that enough? R.C.

SEARCHIN'!

COLOSSEUM are to make a formal complaint to British representatives of BYG Records, organisers of the Amougie Music Festival, following incidents involving the group and Belgian Police. Colin Richardson, co-manager of Colosseum, told RM this week: "At Ostend on Friday about eight policemen and officials told the group to unload all their equipment for a complete search, which took almost two hours. The personnel van went on ahead from Ostend, leaving the equipment van to make its own way to Festival village Amougie. Arriving there late evening, the van was waved down again by policemen and wheeled off to the Police Station. Another search and passports and papers were examined - no explanation was given for the group. "It is almost as though the authorities were waiting for Colosseum, although the group have a reputation for being one of the cleanest outfits in pop!" protested Colin. "It is obviously not BYG Records' fault, but it really was disgusting treatment under the circumstances."



David Bowie

info



You've probably been reading about the **MOODY BLUES** own label. This week their first single is released. It's titled 'Watching and waiting' and it's their next album. It gives you a stunning the album will be—standing, they really are one of the best in the world. The number is T...

I know a lot of people dig **TO** as much as I do, and if you do, you will get your sooner or later. It's called 'Roosevelt and Ira Le' and it should have one. It starts with that gorgeous Louisiana drawl. So much sound out of one guy. It's on Monument, and the number is...

Get a single by **QUARTET** and play it four times straight on hearing I almost floated away. It's a full and uplifting record, it has...

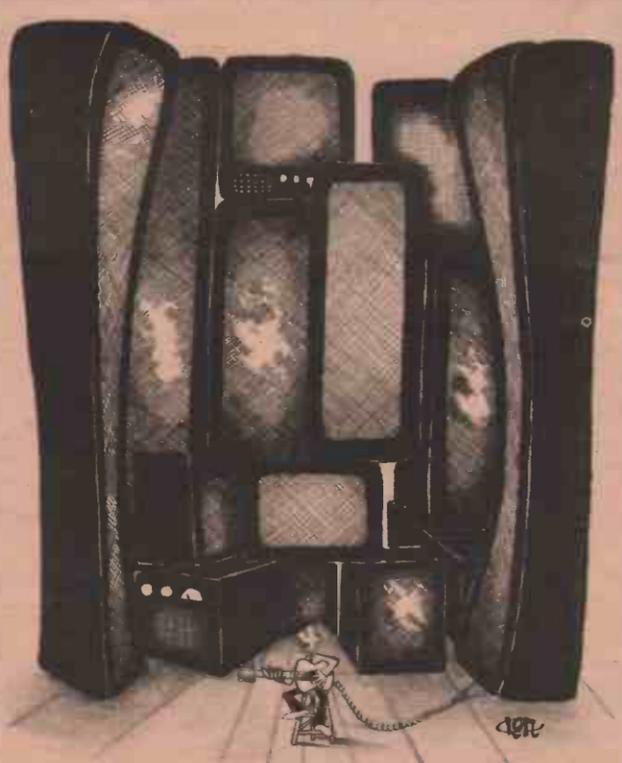
REGGAE HOT 20

- This Last Wk. Wk.
- (13) **GIRL WHAT YOU ARE DOING TO ME**
Owen Gray Camel CA 25
 - (28) **MOON HOP**
Derrick Morgan
Crab CRAB 32
 - (1) **HOW LONG WILL IT TAKE**
Pat Kelley Gas GAS 115
 - (2) **MY WHOLE WORLD IS FALLING DOWN**
Ken Parker
Bamboo BAM 1
 - (-) **WITHOUT MY LOVE**
Little Roy Crab CRAB 39
 - (3) **WET DREAM**
Max Romeo Unity UN 503
 - (5) **IF IT DON'T WORK OUT**
Pat Kelley Gas GAS 125
 - (9) **SOCK IT TO ME SOUL BROTHER**
Bill Moss Pama PM 765
 - (4) **STRANGE**
Bobby Dobson
Punch PH 4
 - (6) **BAFF BOOM**
The Tennors
Crab CRAB 26
 - (14) **WHAT AM I TO DO**
Tony Scott Escort ES 805
 - (12) **SUNNY SIDE OF THE SEA**
Slim Smith Unity UN 524
 - (7) **HISTORY**
Harry & Radcliff
Camel CA 26
 - (11) **SAVE THE LAST DANCE**
Laurel Aitken
Nu Beat NB 039
 - (8) **THROW ME CORN (Instrumental)**
Ranny Williams
Gas GAS 120
 - (16) **TOO EXPERIENCE**
Winston Francis
Punch PH 5
 - (10) **MAN ON MOON**
Derrick Morgan
Crab CRAB 30
 - (19) **TO PROUD TO BEG**
The Uniques Gas GAS 117
 - (24) **HELLO DOLLY**
Pat Satchmo Punch PH 9
 - (27) **DREAMS TO REMEMBER**
The Hippy Boys
Unity UN 528

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TINY TIM—in London with fiancée Jackie.

'It's the artist who makes a song a hit'—

SAYS MAMA CASS



YOU wouldn't expect a successful solo singer to want to go back to singing with a group, but

Mama Cass Elliot is an exception. "The reason I left the Mamas and Papas was because I was tired of touring," said 28-year-old Mama Cass. "Being a member of a group is such a full time job and I had just had a baby.

"When I left, I vowed I'd never join another group but I've changed my mind over the last two years. A group like Crosby Stills and Nash I'd like to be a member of."

Before becoming a singer, Cass had visions of being an actress.

"I thought I'd be a great actress and went to New York to try and get a job in the theatre," Mama admitted. "The trouble was the only jobs I got were singing ones.

"Mark Murphy was responsible for my learning to sing. This was fifteen years ago. I knew him well and liked the things he did with his voice. I think he's the best jazz singer in the world but not many people know of him."

Cass Elliot turned professional nine years ago when she went to New York but at first only got jobs for 40 dollars a week doing clubs. Later she went on a road tour with "Music Man" and met a woman called Adnia Rice.

MADE A DAME

"She made a big difference to my life," said Mama. "She advised me to go to college and study as I hadn't been before. Adnia is a great person and if they had such a thing in America she should be made a Dame.

"I enrolled at university and went to a few classes and tried to stay away from the theatre. But soon I was



MAMA CASS—didn't like touring...

hanging around them again and was missing more and more classes. I met Tim Rose who asked me if I sang folk which I didn't at the time. We went to Chicago and met another guy and formed a trio called Triumvirate which was a good trio."

The guy Cass met in Chicago was Jimmy Hendrix (not Jimi) who she later married. The result of the marriage is Mama's 2½-year-old daughter Owen Vanessa Hendrix who wasn't able to come on the trip as she developed flu.

Before joining the Mamas and Papas, Cass was with a group called the Mugwumps. "They were the first folk-rock group and were influenced by the Beatles who had just become popular," she stated. "The Beatles really took the grease out of rock."

BROADWAY

Since leaving the Mamas and Papas, Cass has devoted more time to her acting ambitions.

"I think acting is a very easy time, so why not do it for money," Mama said with a laugh. "I've done two sketches on television and have been offered two parts in Broadway shows. When I go back to America I have to do a TV show with Phil Spector and Burt Bacharach. I shall be recording as well.

"At the start of next year I'm beginning a film. I've been offered a TV show in England in mid-December with a British comedian but I don't think I'll be able to do it as it will be too near Christmas and I want to be at home then.

"Essentially I'm a 'method' actress. I don't have a great acting technique — I'm just natural. Acting is the observation of people and I've been

doing this since the day I was born."

When she's at home, Cass doesn't have much time for a hobby—she's far too busy looking after her daughter and business commitments.

"I get up at 7.30 in the morning and am either on the 'phone or out seeing people on business from 9 in the morning until 7.30 in the evening.

"In the evenings I don't have the energy to go to clubs. I have quite a few friends in Los Angeles like Crosby Stills and Nash, Joni Mitchell and Graham Bond when he was living there. We visit each other and just play records at our homes.

"My hobby is sitting in front of the fire watching it. If I had time, I'd study Portuguese, learn French, read a lot and maybe even crochet. Like most of my friends, I'm interested in astrology and things on a metaphysical level. I'm a Virgo and the interesting thing about astrology is the number of coincidences that happen.

Mama has fairly strong views on people 'covering' records.

"I don't like the idea of someone covering a song an artiste has already recorded," she stated. "When I did 'Move In A Little Closer Baby', I had no idea it had been done by Harmony Grass. If I'd known Paul Jones had done 'It's Getting Better' I wouldn't have released it as a single from the album.

"To my mind, it's the artiste who makes a song a hit, not the song. If this wasn't the case, how is it that out of two people who record the same song only one of them has a hit? It's all down to the individual and the arrangement."

IAN MIDDLETON

VERTIGO

More than a 'gay' film...

GOLLY... it's yer actual permissive society. After "The Fox" and "The Killing of Sister George" come Rex Harrison and Richard Burton as two ageing homosexuals in "Staircase".

Not that they actually ever get down to any kinky perversions, though. They even go to bed in their pyjamas, of all things... So that leaves the film as something more than just a "gay" film.

Sex is obviously implicit in the film, but it's not the main point. It is, rather, a sympathetic study of a relationship outside society's norm.

Charlie and Harry live an empty life together, in a flat above Harry's Brixton barbers shop.

Charlie, delicately played by Rex Harrison, was once married and has a daughter he has not seen for 20 years. He was also in show business before meeting Harry and lives for his "come-back" when he can rid himself of the "ordinariness" of Harry.

Richard Burton's Harry is a sensitive person who has always realised he was an outsider. Their relationship is sustained, seemingly, on bitchy remarks and calculated nastiness.

Then Charlie is charged with masquerading as a woman and then he realises his need for Harry. Suddenly the loneliness of his situation prevails and he finds himself in need of Harry's support.

The film, adapted from Charles Dyer's play, succeeds in getting across the loneliness of the situation. It is produced and directed by Stanley Donen with music by Dudley Moore.

WITH most pop groups switching over to the "Underground / Progressive" image, the record companies are keeping pace with special labels and more attractive packaging. With Harvest, Dawn, Threshold etc., etc. comes another—Vertigo, launched this month by Philips. With attractive gatefold sleeves (wisely unlaminated), Philips's first three LP's are by Juicy Lucy, Colosseum and Manfred Mann Chapter Three.

The Mann album is, according to those two blues brothers, Mann and Hugg—"what we personally have been wanting to do for some years." What they've been wanting to do... yeah. It's a strange album, moody and ponderous with some magnificent instrumental work and intense vocals—one of them by Mann himself: "One Way Glass". The basic rock format of continuous percussion beat is followed but other than that the LP is different. It has a restrained menacing quality and the superb jazz work is knocked off almost as if they don't care whether you take much notice of or not. It's sensual and sensitive at the same time... and powerful. Commercial? Probably so, but strictly as a specialist item.

ACID ROCK

"Juicy Lucy" (VO 2) isn't so original and falls almost squarely into the category of acid rock. Potent beat, psychedelic guitar weaving in and out everywhere and vocals that fall somewhere between Captain Beefheart and Joe McDonald. If this is your scene you'll dig this well-performed example of it, but there are already many sounds like this around.

"Valentyne Suite" by Colosseum (VO 1) is more adventurous. On "Side One (which isn't the Suite itself) the group range through a light blues-based repertoire, but bring in good clear vocals and some jazz-based instrumental work that smacks of competence. Side Two is a clever blues-pop based item, a whole set with classical construction and jazz overtones. You need to listen, but it comes off and comes off very well. The orgasmic finale is terrific.

WESLEY LAINE

ling about THE Threshold. This used on Threshold, 'ng', and it's from a good idea how the single is out-of the best groups H 1.

ONY JOE WHITE don't, swamp fever His new single is e' and every home n a spoken intro in —and how he gets tar, I do not know. mber is MON 1040.

called 'Now' and ff. After the third it's such a beauti—that kind of effect,

although it may not grab you first time. These are four highly talented musicians, of whom we shall undoubtedly be hearing a lot more. The single is on Decca F 12974.

A new single from THE ALAN BOWN! is always good news, and 'Gipsy girl' is a highlight from their amazing stage act. In fact you can almost see them leaping about the stage; it's a very punchy, up-tempo number from a group who are always competent and never dull. On Deram, the number is DM 278.

THE POPPY FAMILY had a huge chart smash in Canada with their single 'Which way you goin', Billy?'. It's a very attractive song, a bit sad, sung tenderly and with a nice subtle backing. On Decca, the number is F 22976.

RAY STEVENS is certainly versatile. His latest is a huge, emotion-charged number called 'Sunday mornin' comin' down' and I think

the best single ever from Ray. Apart from singing it he also arranged and co-produced it, and it's very powerful indeed. On Monument, MON1039.

'The S.N.P.' in case you didn't know, is the Scottish Naval Patrol, and also the title of a jaunty new single from NIGEL DENVER, which is for singing along with after a few drinks. On Decca F 12975.

And from RICKY McVEY AND THE HILTON, a great interpretation of the Buck Owens song, 'People like you' on Emerald MD 1134. keep informed



45 rpm records
The Decca Record Company Limited
Decca House Albert Embankment London S.E.1.

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

Powerful batch of singles - Beatles, Shadows, Moodyblues, Plastic Ono Band & Amen Corner...

ROGER JENSEN revives the oldie "Jezebel" (Major Minor 636) in big-voiced style. Amiable ballad from **BOB MONK-HOUSE**: "Another Time, Another Place, Another World" (CBS 4607). Good Scottish folk-type saga "The Scottish Naval Patrol" from talented **NIGEL DENVER** (Decca F12975). Gandhi Centenary disc of interest: "Ramdhun", by **TRIPITI DAS** (The Flowers FL 1). From **THE LITTLE BOYS**: "Bonkonyah" (Camel 36). Reggae material at push-along tempo, danceable. "Same Old Song", by **WINSTON FRANCIS** (Bamboo 10), is pretty strong ska stuff, chattering back-beat.

"Once Upon A Time In The West" (Pye 17843) is a musicianly sound blend from **CYRIL STAPLETON** and his choir and orchestra. "Theme From the film 'Z'" comes up neatly from the **MARCELLO MINERBI ORCH.** (Durium 54017). Could be considerable interest in "The Ice Cream Song" by **JON FORD** (Phillips BF 1817) — here sinketh a more-than-useful talent.

"Break My Mind", a Loudermilk song, is well handled by **IAN CAMPBELL** (Major Minor 639) — nice lyrics, too. "With Tears In My Eyes" by **TIDAL WAVE** (Decca F22973) doesn't have a commercial ring to it. Lively folksy material: "Horo Bhodachan" by **THE MACDONALD SISTERS** (Emerald 1132) — and expansive patriotism from **DOREEN** on "The Land That Is My Home" (Emerald 1133).

BLUE MINK, on "Melting Pot" (Phillips BF 1818), come up with a very unusual song which sticks firmly in my mind. Lively and professional performance from **VALERIE MASTERS** on "I Don't Wanna Play House" (Columbia DB 8629). "Now", by **QUARTET** (Decca F 12974), is a mid-tempo ballad, with strinks. **MARCIE GRIFFITHS** does well with "Put A Little Love In Your Heart" (Harry J 693), ska material delivered with a breathless efficiency. Usual touch of class from **THE SKATALITES** on "Please Let Me Hide" (Spark SRL 1034), a single which could click.

MAX ROMEO Mini-Skirt Vision; Far Far Away (Unity 532). Another smash, needless to say. The "Wet Dream" sent on another bouncy reggae number, with a topical slant — his bafflement at the high sights of London. Completely straight, danceable and dead darned catchy. Flip: Rather a poignant piece. **CHART CERTAINTY**

THE MOODY BLUES Watching And Waiting; Out And In (Threshold TH 1). Predictably high standards here on this track from the group's new album. A lovely big sensitive slow-building atmosphere and lyrics given a haunting promotion. Not entirely sure about its single chances, but it is a magnificent preview of the LP. Organ, voice, simplicity. Flip: Faster, almost jerky. **CHART POSSIBILITY**

PLASTIC ONO BAND Cold Turkey; Don't Worry Kyoko (Apple 1001). A lot of assembled talent on this one — and obviously a massive seller. There's a strident riff behind, with John forcing through his own lyrics. It simply leaps straight into a commercial feel and fairly thuds along. Listen to it carefully. It's a sort of "complete" pop record. Flip: Yoko in repetitive, gimmicky style. **CHART POSSIBILITY**

GENE LATTER Tiger Bay; We Can Make Out (Parlophone R 5815). Do you know, I really believe this is the one to establish Gene in the charts? It's a saga of his life in Cardiff's dockland, and valry interesting it is, too. Excellent hard-biting arrangement. Catchy, too, in a sometimes over-contrived way. But a powerful production. Flip: A more clean-cut beat ballad. **CHART POSSIBILITY**

AMEN CORNER Get Back; Farewell To The Real Magnificent Seven (Immediate IM 084). Growls of anguish from Beatles lovers, but I dunno. I found it an exciting hard-pounding treatment with Andy a bit ecstatic in style, occasionally hidden away in the sheer volume, and straining away hard throughout. Good number, energetic treatment — but not their best. Flip: Almost a hymnal quality within the big beat. **CHART CERTAINTY**

VAL DOONICAN Love Of A Gentle Woman; Sunday Best (Pye 17842). Good material for Val — a scene-setting verse, then into a chorus, all very straightforward, which seems to have strong commercial appeal. A pleasant sort of choral backing, plus orchestra. Must do well. Flip: Friendly mid-tempo ballad. **CHART POSSIBILITY**

THE SHADOWS Slaughter On Tenth Avenue; Midnight Cowboy (Columbia DB 8628). Simple, straightforward Hank B. Marvin-led reading of the Richard Rodgers' standard. Ever so musically, natch, and the melody is treated with reverence. Hard to see just how far it'll go, but it's a fine arrangement. Flip: Just Hank on the eloquent movie theme. **CHART PROBABILITY**

THE BEATLES Something; Come Together (Parlophone R 5814). For me, one of the most satisfying things among lots of satisfaction on the "Abbey Road" album. Excellent vocal by George Harrison, who wrote it, and splendid guitar figures. Probably a top three single, even though so many people have the album. Flip: John and Paul in great form. **MASSIVE SELLER**

'LUCKY'—NEW C&W LABEL

NEW label LUCKY emerges with a batch of six lined up to expose and exploit the British Country music scene. A well varied batch, in fact, and some talent that could do a good job for promoting our home-grown product.

There is **DAVID H. LEE** on "You'd Better Take Time" (Lucky 105) — a pacy romantic ballad with finger-snapping rhythm. "Watching Trains Go By" is by **COUNTRY EXPRESS** (Lucky 104) and is a heavy guitar-intro and really a very good song indeed, well performed. Then comes **BRIAN CHALKER**.

doing a first-rate deep-voiced job on "The Ballad Of Ned Kelly" (Lucky 103) — could take off, this one.

From **COUNTRY FEVER**: "Mental Revenge" (Lucky 106), a mid-tempo bit of yearning material on a fair melody line. "Too Many Honky Tonks" by **CODY NASH OUT IT** (Lucky 102), a philosophic piece at a fair old tempo — nicely done. **PHIL BRADY** does his usual so-smooth job on "Let The Whole World Sing It With Me" (Lucky 101) — and rounds off a very promising half-dozen of best British country.

Judith for A&M

EX-SEEKER Judith Durham has signed a contract with A & M Records. On a recent visit to Hollywood, world HQ of A & M, Judith planned her future career with the company, and the initial album which will include "That's How My Love Is" and "God Bless The Child". The album is, as yet, untitled. A & M's London office commented that "this is one of our most exciting acts so far."

ENGELBERT DISC

A NEW single by Engelbert Humperdinck is scheduled for release on November 7. The top side is another Les Reed/Barry Mason composition—"Winter World Of Love" with Musical Direction by Les Reed. The flip side is written by his manager, Gordon Mills entitled "Take My Heart" with Johnny Harris as Musical Director.

By James Hamilton

JOE "GROUNDHOG" RICHARDSON

Take It Off; Blues To Take It Off (Major Minor MM 632). THIS IS FABULOUS! To an ultra-cool "Baby Scratch My Back"-like riff, Joe explores his baby to take it off — to take it ALL off! In actual fact the underlying idea may be that natural Black is beautiful, but the main message is obvious enough to practically guarantee its being banned on Radio 1 — so watch the Charts! (Also, Joe may benefit from Dunlop's new tyre publicity!) The best thing about this, though, is that it's such a compulsive gas dancer, produced, incidentally, by Don Covay, for Johnny Nash's Jad label. Let's hope the word spreads. **CHART CERTAINTY**

THE TEMPTATIONS

Run Away Child, Running Wild; I Need Your Lovin'

THE INTRIGUES: In A Moment; See You In A Moment (London HL 10293). Fabulously tight soul vocal group in a style that is completely, and understandably, popular to the majority of people in this country. For those few to whom it is not commonly known hereabouts as S.G.F.s, this bounce beats down from heaven — as it's certainly the best example of its kind to be released in England this year. Nice old-fashioned pop. **★★★★★**

FERRANTE & TEICHER: Midnight Cowboy; This Guy's In Love With You (United Artists UP 25050). I had never thought that the day would come when I could hardly rave about Ferrante and Teicher record—however, tempus fugit. In fact, the detached piano duo must have been listening to Isaac Brown's beautiful "Hot Buttered Soul" album before arranging this. It's a beautiful, groovy movie/click flick theme, as they have made it their own. His "Walk On By" which is probably why I love it so much. It really is different for them, and is well worth listening to. It's relaxed yet freaky good music. Excellent instrumental at the end. Bugie on flip, for added value. **★★★★★**

TONY JOE WHITE: Roosevelt And The Migrant (Monument MON 1040). King of the down-home mumble rappers, Tony Joe really mumbles some on a spoken introduction to his latest funky tale of life of the Bayous—Rosko will love this one! Not much to it, but it's better than his "Willie And Laura Mae Jones" and has bags of atmosphere. The slow flip doesn't quite work. **★★★★★**

PEGGY LEE: Is That All There Is; I'm A Woman (Capitol CL 15614). This Letber and Shelly's ringer, reduced speaking-and-singing tempo-change subdued little love song. What "Those Were The Days" has just done well for (I don't need to say that!) in America — and it's winsome enough to catch on here, as well. To help it, her classic (from the same team) is on the flip. **★★★★★**

FRED NEIL: Everybody's Talking (Capitol CL 15616). Fred (of "The Dolphins" obscurity) wrote this hit song, and here he sings it—beautifully, with lovely gentle guitar backing. Equally restful flip is nice too. **★★★★★**

TAJ MAHAL: Give Your Woman What She Wants; Farther On Down The Road (You Will Accompany Me) (A&M 58-4586). While no "Statesboro" Blues, this happy Blues beater (with an incredibly strong bass) c/w a soulful slowie make good value Taj Mahal. (Both from his new album). **★★★★★**

BILLY EDD WHEELER: Fried Chicken And A Country Tune; Three Fingered Banjo Pickin' Man (United Artists UP 35045). Finger-lickin' jolly Country music, both sides really great. **★★★★★**

STEAM: Na Na Hey Hey, Kiss Him Goodbye; It's The Magic In You (Fontana TF 105). These are four indigenous American singles out this week that are a real success in style, though basically rooted in the early '60s. Of interest here, they may be of interest to real White American. It's a new category for you! The best is this chanted ambiguous-beater, which has a nice percussive break during which the voices fade back in. The pretty flip has heavy Classics IV influences. **★★★★★**

MARSHMALLOW WAFER: C'mon Kitty Kitty (Let's Go To The City); Michigan Mints (United Artists UP 35031). Pure W.A.P. (not to be confused with the pop, which is somethin' else again!), with roots that go deeper than the surface Bubble Gum beat—to "Bristol Stomp" and all the other nonsensical excuses for having a simple good time. This one is actually infectious enough to do well here too. **★★★★★**

ANDY KIM: So Good Together; I Got To Know (Dot 132). Vet producer/song-writer Phil Spector's past collaborator, just successfully (in the commercial sense) re-did "Baby I Love You" with Andy Kim. This time it's up even deeper into the Master's sound. Another for W.A.P. **★★★★★**

THE CURF-LINKS: Tracey; Where Do You Go? (MCA MU 1101). Another very indigenous American one—it's not only the biggest hit, but it's also the most queer! The boys, obviously not the gang of "Guided Missiles" fame, are true to the teen tradition though, to a skip-along beat. **★★★★★**

THE BOX TOPS: Turn On A Dream; Together (Bell BLL 1084). Well, I goofed over "Deep" — I really don't know what to say about this one—it's very similar, and seems to me much of a muchness. Let's wait and see! **★★★★★**

TINY TIM: Mickey The Monkey; Neighbourhood Children (Reprise RS 20855). Mr. Tim is sinking strictly for the kiddies here, which is a shame as he can be devastatingly adult. Fine for tots. **★★★★★**

SANTANA: Persuasion; Savor (CBS S 4593). From their "Santana" LP (not "Santa", as in our U.S. Album chart!), two percussive "heavy" beaters—the frantic Latin instrumental flip is better than Carlos Santana's vocal on top. **★★★★★**

DINO, DESI & BILLY: Hawley; Let's Talk It Over (CBS 4592). "Hawley was a girl who really knew her mind", in case you wondered. A gentle soft slowie for those scions of fame. **★★★★★**

THE PLAYHOUSE: You Don't Know It; Love Is On Our Side (Dot 130). "It's gettin' near dawn" — oh, no? It's the cast of "Hair" singing Bubble Gum? No? Oh, well! **★★★★★**

GENE VINCENT: Be-Bop-A-Lula 569; Ruby Baby (Dandellon Stereo S 4596). As the classic, unimprovable, original 1956 recording still exists for one to enjoy, this messy new treatment seems unnecessary. **★**

(Tama Motown TME 716). If you dig the Temps you really ought to have their "Cloud Nine" album, which contains the full 9:38 of this breathtakingly inventive piece but here to only 4:30 (Do get it, it sounds great). It's likely to reach the charts, although may be not a big hit. (Go get the album, you get it.) **CHART PROBABILITY**

BROTHERS AND SISTERS

Headed by Ray Charles (Chimes Of Freedom) (Capitol S 4583). I am a little surprised that a big Gospel choir has not been making an album of songs — "Gulnik" — from the resultant album has been surprisingly well into the tempo Gospel charts. It has already been a hit on Radio 1. The format could well make it a **CHART POSSIBILITY**



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SIDE ONE

TURN ON YOUR LOVE LIGHT
(Scott)

BRIGHT LIGHTS AND YOU GIRL
(Shepard)

I CAN'T STOP LOVING YOU
(Gibson)

HARD TO HANDLE
(Redding; Isbell; Jones)

DELILAH
(Reed; Mason)

DANNY BOY
(Weatherly; Arr. Blackwell)

I'LL NEVER FALL IN LOVE AGAIN
(Donegan; Currie)

SIDE TWO

HELP YOURSELF
(Fishman; Donida)

YESTERDAY
(Lennon; McCartney)

HEY JUDE
(Lennon; McCartney)

LOVE ME TONIGHT
(Pilat; Panzeri; Pace; Mason)

IT'S NOT UNUSUAL
(Mills; Reed)

TWIST AND SHOUT
(Russell; Medley)

M LK 5032

S SKL 5032





WILL Tsia Chin do for Juicy Lucy what Jaecui Chau did for Simon Dupree? ... certain members of the pop business think the hype are back in the game again ... A41: The Critters ... two currently big chart names also due to hit your local cinema screens shortly: Jane Birkin in "The Sinners" and Johnny Cash in "Door To Door Maniac" ... from the noises coming from Decca's Gt Malborough Street offices, it sounds like they have orgies to promote their records ... John Morgan of Spirit of John Morgan received a 200 ft. letter from an anxious fan — what it contained has not been confirmed ... who is Top Ten Cathy? ... a new dynamic duo stormed through the West End of London last week — Stan Webb and Chick Churchill ... Apple's Tony Bramwell dancing with Christine Keeler at the Revolution ... Q42: which two ancient London-American hits were associated with cartoon characters, ... following trend set by RM's Ian Middleton, NEM's Colin Johnson has sprouted a beard ... Elvis emphatically not cleaning up with "Backyard" ... journalist in "Groupie" book sounds suspiciously like Tony Wilson ... IF ... No.21: if Nilsson had co-written "You Really Got A Hold On Me", would it have been known as a 'half-Nilsson'? ... Emperor Rosko opening Rock & Roll Circus Discotheque in London in February ... P.R. Bill Harry now handling New York Rock & Roll Ensemble ... Abi Ofarim sporting a fuzzy beard ... following their visit to Ireland, Casuals left 'Plug' Taylor behind for a seven day booze-up with Joe Dolan ... several Radio 1 DJ's reported to be contemplating the best way of getting the sack ...

Promoter for the Casuals Italian trip over Christmas guarantees a bottle of Scotch per person per night as part of the contract — poor Bob O'Brien, he's had a sudden attack of liver complaint! ... yet another trying to do an I.M. — publicist David Reay attempting to grow a beard ... Spectorama back with a great big bang in the shape of Checkmates Ltd's "Proud Mary" ... Stan Webb equipped with his own 'bovver' boots ... Startling Music plans for Ringo Starr ... new Chapter One signing Cressida, to be produced by ex-Bee Gee producer Ossie Byrne ... Adge Cutler has a collection of vintage cars and fire engines worth over £7,000 ... RM's feature of Sammy Davis by Ian Middleton, quoted in the Autumn edition of "Perfectly Frank", the official Frank Sinatra magazine ... even though he wrote a Liberty/UA item for the Scott Report, Rodney Collins still works for the Record Mirror ... in America, the Beatles' flip side is out-stripping "Something" ... Family Dogg's Mike Hazelwood has written a kiddie's serial for screening in the New Year with Freddie and the Dreamers. But that's not quite how the RM's news-team heard it ... following last week's Face item, Liberty/UA informs us they have shelved their bargain-priced Sunset series ... the rare Tibetan Krishna Hare is actually Bugs Bunny ... watch out for a rave up version of "Cokey Cokey" by the Mike Morton Sound on Plexium Records — could be good for Christmas parties ... will Barry Gibb play Tarzan in the next exciting jungle epic? ... Mike Hales of Elektra destroyed RM's Lon Goddard at pinball without being deaf, blind and dumb, ... if asked about Mama, would little Owen Elliot reply "she ain't heavy, she's my mother" ...

Singer Bob Anthony attempting a world non-stop singing record at the Lyceum Ballroom, London at midnight on November 6 and hopes to continue through to midnight November 7 — three M.D.'s and four orchestras will be in attendance ... in spite of rumours, Paul McCartney is alive and well and in hiding in St. John's Wood ... Apple besieged by American radio newscasters ... Able Nathan's peace ship, starring John Lennon, is nearing completion in New York ... Paul McCartney is alive and well and in hiding at 3 Savile Row, London, W.1 ... The Spirit of John Morgan are advertising their new LP on the sides of racing cars at Silverstone ...

"The Frightened City" (once a hit for the Shadows) is Thames TV's film presentation this Thursday evening (7.5 p.m.) ... "Sugar Sugar" makes all the other discs in the chart sound like Flanagan and Allan's stuff — you know, underneath the Archies.

LOU— new single and tour here

TOP five artiste Lou Christie arrives in Britain on November 16 to rehearse with a British group before starting his tour of this country on November 26 to December 14.

A new release is scheduled on November 21 which will probably be "She Sold Me Magic". Apart from radio and TV appearances in Britain, Christie will go to Holland for his own Dutch TV series.

says mr. anderson:

I'm going away... no one will know where I am... I might never come back...



"SWEET Dream' is the best record we've made. It took quite a long time to put together and the result is three or four minutes of solid, valid and well constructed music. It's very pleasing to succeed."

A very successful Ian Anderson, the lead singer and inspiration of Jethro Tull, sat back in a cramped Oxford Street office amid pictures of the group on the walls and copies of the new single "Sweet Dream" littered on the desk.

He looks unlike the big pop star image. His pullover is holed to perfection, his hair, reaching down to his shoulders, meets his beard, full grown and heavy.

He talks quietly, carefully emphasising each point. You begin to wonder whether this is the same Ian Anderson who makes with all that freaky dancing — the standing on one leg, the scratching, and so on.

I asked him about the one leg bit: "It's just a kind of thing I do which involves a sort of muscular reaction," he replied.

"I find that's the comfortable and, for me, natural position for singing. Just as some people bite their nails or scratch their heads when they're tense, I find that when I'm singing I have to stand on one leg.

"But I can only do it when I'm putting a lot into a song. For instance, I tried to do it for a photographic session recently and I fell over. Even with our records playing I couldn't do it.

"So it's very dependent on the music. Now it's become part of the whole thing."

Jethro Tull are perhaps the one group to have emerged from the Underground to have substantial commercial success. That success is due, in part, of course, to the entertainment value of Ian Anderson singing. Ian had another reason.

"Audiences have changed since we started. People are coming to see us because of the music. One hit record

helps, of course, but that, in itself, won't pull any audience.

"But it's the growing awareness of pop as a serious musical form which is doing it. I'm a bit suspicious of anyone who dances during our performances. That's self-indulgent. We don't encourage people to stamp about and it's not easy to do it. Our music's not rhythmically easy to follow and I must be suspicious of anyone dancing.

"So people are coming to see us for the music. There is something more than image. People come along — straight people if you like, skinheads and so on — to hear the music.

"I don't think we represent anything otherwise. The words of 'Living In The Past' wasn't a social message — I don't understand things like that — it was a personal view. It was a feeling rather than a message, in the first person plural."

Now "Sweet Dreams" has been released on the new Chrysalis label and the new Jethro Tull album is in hand, Ian is having his first holiday for two years.

"I'm going to Scotland for ten days. I'm getting away completely from everything — music, the lot. I'm very curious to find what happens when I get back — whether I can still play.

"But I'm going to visit unlikely places, staying at a different place every night. Nobody will know where I am. And you never know, I might not come back."

ROBERT PARTRIDGE

WEST Indian records have been selling well in Britain for many years but, apart from a brief surge of "in-crowd" popularity with London mods back in the days when the Beatles were still mop-tops, the market for these discs was almost exclusively among immigrants. Now, all of a sudden, ska rock-steady, ragga, blue-beat are all the thing, with no fewer than five records in this week's Record Mirror chart.

West Indian music is threatening to take over our pop scene in a sudden explosion matched only by the impact which rock 'n' roll made on a then tired 'pop scene back in 1956.

But, while most of the nation's major record companies and record dealers have been caught completely on the hop, any club or ballroom disc-jockey could have predicted the trend months ago.

Despite the obscurity of many ska artistes and the labels they record for, these are the most requested dance records, the jerky, infectious rhythm lending itself ideally to dancing.

SOUND THAT COUNTS

Perhaps the most remarkable and refreshing thing about the whole West Indian music explosion is that the old idea of stars who can record nothing but is being swept aside. To the ska fan it is the sound which counts, not the artiste. Thus, new names are continually bursting onto the scene, even though the public has never had the opportunity to see them live. Indeed, often the British record companies concerned know nothing whatsoever about the artistes concerned!

Ska does have a few established artistes but they remain at the top only because they consistently turn out first-rate recordings. Men like Desmond Dekker, Owen Grey and Prince Buster have scored hit after hit but they have worked hard to hold their prestigious positions.

Just look at those records which are making the charts. True the pattern was set by the consistent Desmond Dekker with his "007" some years back and followed up, ironically, by experienced American artiste Johnny Nash, but today we have groups like the Pioneers, the Harry J. All Stars and the Upsetters — all relatively obscure though talented outfits — jumping into the best-sellers list.

Of all the ska records getting action at the moment, Jimmy Cliff's "Wonderful World, Beautiful People" seems to have the best chance of following Desmond Dekker's "The Israelites" as the second ska record to make the number one spot and it is this record which holds the key to the most important thing happening to the music today.

Suddenly, after years of poor recordings using cheap studios and a minimum of musicians ska is becoming sophisticated and polished.

Johnny Nash started the trend of course and now Jimmy Cliff's producer Leslie Kong — who also produced all Desmond Dekker's hits — has followed the same lines, using subtly arranged strings to fill in the gaps.



● **LEE PERRY** of the Upsetters, has currently burst into RM charts with "Return of Django". It's the disc with "saxwork to match the old rock magic for its primitive, gutsy excitement."

'Ska music is going to be the biggest thing in pop—big enough to make the Underground scene look puny!'

"We are convinced ska is going to be the biggest thing in pop — big enough to make the underground scene look puny. But the music has to grow up. Too many of the lyrics are banal rubbish, too many of the productions are the cheap back-street jobs," says Dave Hadfield whose Maximum Sound studios in the Old Kent Road have turned out many of the better ska sounds, as well as Manfred Mann and Amen Corner recordings.

BURNED FINGERS

The ska scene is dominated by the small, independent record companies and a bewildering number of labels with such names as Upsetter, Coxson Crab, Songbird, Harry J., Pama, Revolution, Unity, Trojan, Gas and Pyramid, most of them run by West Indians who know the music inside out.

Every time a major company has tried to break into the scene its fingers have been burned. E.M.I. tried it with a special Columbia Blue-Beat series run by Ziggy Jackson, a man with vast experience in the field, but failed miserably, other companies have had periodic bursts of ska releases but mostly without success.

"You can't cater for a specialist music unless everybody in your organisation is geared up to the product," says Harry Palmer who in a bare 12 months has built Pama Records from a struggling little company into one of the biggest ska names.

Harry has the advantage of owning his own retail shops, enabling him to gauge public reaction, so too does Lee Gopthal who controls the B&C group of record labels and the Musicland record stores.

Gopthal's press officer is Max Needham—Waxie Maxie of rock 'n' roll fame. Says Maxie: "When I came into

this business I thought of ska as puerile, boring music but now it's taken on a whole new direction. There are some very exciting records being turned out.

"Take the Upsetters' 'Return Of Django' for instance—that has got saxwork to match the old rock magic for its primitive, gutsy excitement."

Laughing loudest of all must be Graeme Goodall, a man who has worked and struggled for years to get ska off the ground over here. Now his Pyramid label can claim a long string of hits, thanks mainly to the remarkable Desmond Dekker who has scored no fewer than 40, yes 40, number one's in his native Jamaica.

Graeme is a white man who has lived much of his life in the Caribbean and who long ago realised that the happy, musical people of those islands were producing something which, properly handled, could become a major force in world pop.

Britain's pop scene is already being conquered—and it's no longer just immigrants and skin-heads who buy the records—and now ska is breaking big in America too, thanks to the pioneering work of Johnny Nash and the success of Dekker's "Israelites".

"There is something unique about West Indian music," says Nash, a man who has already made a big impact on soul music, show music and other idioms: "I fell in love with it and now I commute between New York and Jamaica where I do most of my recording."

Johnny provides the link in ska's coming to maturity. As a young man, he was greatly influenced by the late Sam Cooke, daddy of all soul singers.

The ska of the past may have been largely atrocious but now the music is ready to be taken seriously — watch out for it!



● JIMMY CLIFF

'WATCHING & WAITING' FOR

RECORD MIRROR CHARTS PAGE

BILLBOARD TOP 50



AIR MAILED FROM NEW YORK

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

TOP 30 LP's

- 1 ABBEY ROAD
1 Beatles (Apple)
- 2 MOTOWN CHARTBUSTERS VOL. III
5 Various Artists (Tamla Motown)
- 3 JOHNNY CASH AT SAN QUENTIN
2 Johnny Cash (CBS)
- 4 WORLD OF MANTOVANI (VOL. 2)
3 Mantovani (Decca)
- 5 THROUGH THE PAST DARKLY (BIG HITS VOL. 2)
4 Rolling Stones (Decca)
- 6 SUPER DUPEL BLUES
13 Various Artists (CBS)
- 7 IN THE COURT OF THE CRIMSON KING
— King Crimson (Island)
- 8 WORLD OF VAL DOONICAN
7 Val Doonican (Decca)
- 9 WORLD OF MANTOVANI
18 Mantovani (Decca)
- 10 SOUND OF MUSIC
10 Soundtrack (RCA Victor)
- 11 SSSHH!
6 Ten Years After (Deram)
- 12 THEN PLAY ON
11 Fleetwood Mac (Reprise)
- 13 NASHVILLE SKYLINE
9 Bob Dylan (CBS)
- 14 BEST OF THE SEEKERS
17 The Seekers (Columbia)
- 15 HIS ORCHESTRA, HIS (HOR)'S, HIS SINGERS, HIS SOUND
26 Ray Coniff (CBS)
- 16 ACCORDING TO MY HEART
22 (Jim Reeves (RCA International))
- 17 OLIVER
12 Soundtrack (RCA)
- 18 WORLD OF BACHELORS
16 Bachelors (Decca)
- 19 SONGS FOR A TAILOR
8 Jack Bruce (Polydor)
- 20 WORLD OF VAL DOONICAN (Vol. 2)
21 (Decca)
- 21 BLIND FAITH
14 Blind Faith (Polydor)
- 22 THIS IS JAMES LAST
— James Last (Polydor)
- 23 WORLD OF REGINALD DIXON
23 (Decca)
- 24 STAND-UP!
24 Jethro Tull (Island)
- 25 HAIR
19 London Cast (Polydor)
- 26 GREATEST HITS
— Bob Dylan (CBS)
- 27 IMPACT
— Various Artists (EMI)
- 28 BASKET OF LIGHT
— Pentangle (Transatlantic)
- 29 WORLD OF MILITARY BANDS
20 (Decca)
- 30 A MAN ALONE
30 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
3 Julie Rogers (Mercury)
- 4 WALK AWAY
6 Matt Monro (Parlophone)
- 5 SHA LA LA
— Merle Haggard (HMV)
- 6 WHEN YOU WALK IN THE ROOM
4 The Searchers (Pye)
- 7 BABY LOVE
— The Supremes (Stateside)
- 8 THE TWELFTH OF NEVER
8 Cliff Richard (Columbia)
- 9 WHERE DID OUR LOVE GO?
— The Supremes (Stateside)
- 10 WE'RE THROUGH
7 The Hollies (Parlophone)

R & B SINGLES

- 1 DO WHAT YOU GOTTA DO
1 Four Tops (Tamla Motown TMG 910)
- 2 RETURN OF DJANGO
3 Unsetters (Upsetter US301)
- 3 WHAT DOES IT TAKE
6 Jr. Walker & The All Stars (Tamla Motown TMG 712)
- 4 THE LIQUIDATOR
— Harry J. (Trojan TR675)
- 5 I SECOND THAT EMOTION
2 Diana Ross & the Supremes with the Temptations (Tamla Motown TMG 909)
- 6 LONG SHOT KICKET THE BUCKET
— Pioneers (Trojan TR672)
- 7 BLACK
10 Mar-Keys (Stax 132)
- 8 TAKE A LETTER MARIA
— R. B. Greaves (Atoe 88007)
- 9 HAPPY
5 William Bell (Stax 128)
- 10 WONDERFUL WORLD, BEAUTIFUL PEOPLE
— Jimmy Cliff (Trojan TR690)

U.S. ALBUMS

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

10 YEARS AGO

- 1 TRAVELLIN' LIGHT
1 Cliff Richard
- 2 MAKE THE KNIFE
2 Bobby Darin
- 3 SEA OF LOVE
4 Marty Wilde
- 4 RED RIVER ROCK
— Tabby & the Firebrakes
- 5 TILL I KISSED YOU
3 Everly Brothers
- 6 THREE BELLS
— The Browns
- 7 MAKIN' LOVE
8 Floyd Robinson
- 8 PUT YOUR HEAD ON MY SHOULDER
— Paul Anka
- 9 WHAT DO YOU WANT TO MAKE
— Those Eyes At Me For
— Emile Ford
- 10 BROKEN HEARTED MELODY
— Sarah Vaughan

R & B LP's

- 1 MOTOWN CHARTBUSTERS NO. 3
— Various Artists (Tamla Motown STML III21)
- 2 LET THE SUNSHINE IN
1 Diana Ross & The Supremes (Tamla Motown STML III14)
- 3 CLOUD NINE
2 Temptations (Tamla Motown STML 1109)
- 4 TIGHTEN UP
— Various Artists (Trojan TTL 11)
- 5 RED RED WINE
— Various Artists (Trojan TTL 11)
- 6 THIS IS SOUL
7 Various Artists (Atlantic 643301)
- 7 SOULFUL
6 Dionne Warwick (Pye NSPL 28122)
- 8 TO LOVE SOMEBODY
10 Nina Simone (RCA SE 8018)
- 9 M.C.G.
— Marvin Gaye (Tamla Motown STMO 11119)
- 10 ARETHA'S GOLD
5 Aretha Franklin (Atlantic 588198)

NATIONAL TOP FIFTY

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

- 1 SUGAR SUGAR
1 (4) Archie (RCA)
- 2 I'M GONNA MAKE YOU MINE
3 (8) Lou Christie (Buddah)
- 3 HE AIN'T HEAVY, HE'S MY BROTHER
5 (5) The Hollies (Parlophone)
- 4 OH WELL
8 (5) Fleetwood Mac (Reprise)
- 5 SPACE ODDITY
6 (7) David Bowie (Phyllis)
- 6 I'LL NEVER FALL IN LOVE AGAIN
2 (8) Bobby Gentry (Capitol)
- 7 NOBODY'S CHILD
7 (8) Karen Young (Major Minor)
- 8 RETURN OF DJANGO/DOLLAR IN THE LIBERTY
17 (4) Unsetters (Upsetter)
- 9 JE T'AIME, MOI NON PLUS
4 (5) Jane Birkin & Serge Gainsbourg (Major Minor)
- 10 A BOY NAMED SUE
10 (8) Johnny Cash (CBS)
- 11 LAY LADY LAY
9 (8) Bob Dylan (CBS)
- 12 DELTA LADY
20 (6) Joe Cocker (Regal Zonophone)
- 13 LOVE'S BEEN GOOD TO ME
13 (5) Frank Sinatra (Reprise)
- 14 DO WHAT YOU'VE GOTTA DO
11 (6) Four Tops (Tamla Motown)
- 15 IT'S GETTING BETTER
14 (11) Mama Cass (Stateside)
- 16 BAD MOON RISING
18 (11) Creedence Clearwater Revival (Liberty)
- 17 GOOD MORNING STARSHINE
12 (12) Oliver (CBS)
- 18 WONDER WORLD, BEAUTIFUL PEOPLE
44 (2) Jimmy Cliff (Trojan)
- 19 DON'T FORGET TO REMEMBER
16 (11) Bee Gees (Polydor)
- 20 (CALL ME) NUMBER ONE
— (1) Tremeloes (CBS)
- 21 LOVE AT FIRST SIGHT
19 (8) Sounds Nice (Parlophone)
- 22 WHAT DOES IT TAKE
29 (4) Junior Walker & The All Stars (Tamla Motown)
- 23 LONG SHOT/KICK THE BUCKET
32 (3) The Pioneers Rico (Trojan)
- 24 EVERYBODY'S TALKIN'
23 (4) Nilsson (RCA)
- 25 AND THE SUN WILL SHINE
30 (3) Jose Feliciano (RCA)
- 26 PUT YOURSELF IN MY PLACE
21 (9) Isley Brothers (Tamla Motown)
- 27 PENNY ARCADE
39 (4) Roy Orbison (London)
- 28 THROW DOWN A LINE
15 (8) Cliff & Hank (Columbia)
- 29 HARE KRISHNA MANTRA
22 (8) Radha Krishna Temple (Apple)
- 30 I SECOND THAT EMOTION
28 (7) Diana Ross & The Supremes & The Temptations (Tamla Motown)
- 31 THE LIQUIDATOR
36 (2) Harry J. & All Stars (Trojan)
- 32 FOR ONCE IN MY LIFE
26 (7) Dorothy Squires (President)
- 33 TOO BUSY THINKING ABOUT MY BABY
27 (14) Marvin Gaye (Tamla Motown)
- 34 VIVA BOBBIE JOE
24 (13) Equals (President)
- 35 IN THE YEAR 2525
25 (12) Zager & Evans (RCA)
- 36 SWEET DREAM
— (1) Jethro Tull (Chrysalis)
- 37 NO MUL'S FOOL
— (1) Family (Reprise)
- 38 COLD TURKEY
— (1) Plastic Ono Band (Apple)
- 39 PUT A LITTLE LOVE IN YOUR HEART
47 (2) Dave Clark Five (Columbia)
- 40 HONKY TONK WOMEN
46 (16) Rolling Stones (Decca)
- 41 ROBIN'S RETURN
37 (2) Neville Dickie (Major Minor)
- 42 MY WAY
31 (19) Frank Sinatra (Reprise)
- 43 THE HUNT
41 (5) Barry Ryan (Polydor)
- 44 WET DREAM
35 (21) Max Romeo (Unity)
- 45 RUBY DON'T TAKE YOUR LOVE TO TOWN
49 (3) Kenny Rogers and the First Edition (Reprise)
- 46 I'M A BETTER MAN
43 (12) Engelbert Humperdinck (Decca)
- 47 GOLDEN SLUMBERS—CARRY THAT WEIGHT
38 (2) Trash (Apple)
- 48 GIN GAN GOOLIE
— (1) Scaffold (Parlophone)
- 49 TERESA
— (1) Joe Dolan (Pye)
- 50 I MISS YOU BABY
48 (2) Marv Johnson (Tamla Motown)

For Release October 31st

We predict a Top Ten placing for this new single

ROGER JENSEN

"JEZEBEL"

MAJOR MINOR MM636



ESTHER PHILLIPS

"Tonight I'll Be Staying Here With You"

RO508

A First Single From

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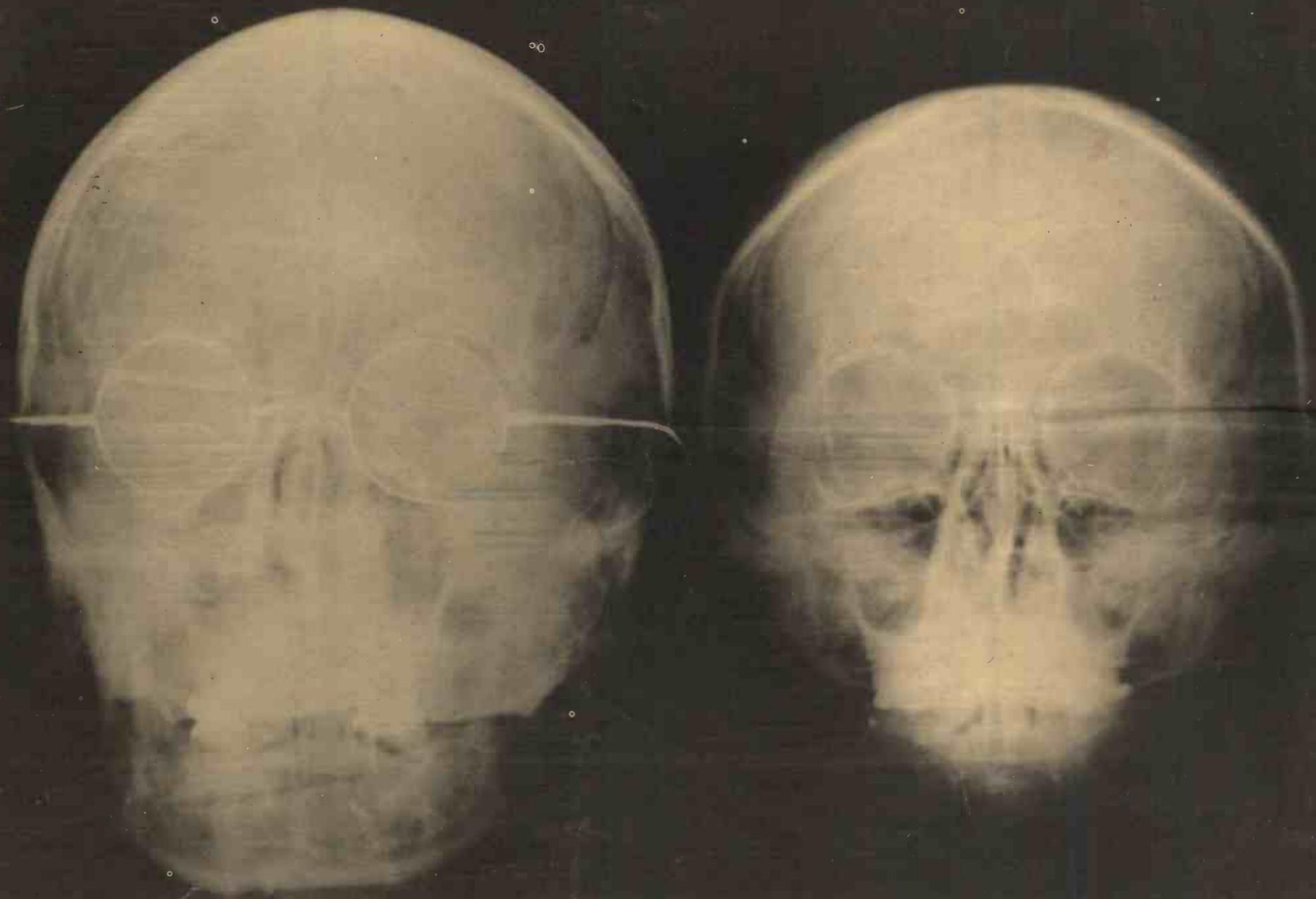
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MM651

psst! special rush release...

"ELI'S COMIN'"/Year One

MM660

**Plastic Ono Band
COLD TURKEY
Don't worry Kyoko
(Mummy's only looking for
a hand in the snow)**



Apples 1001  OUT NOW