

Nov 8

record mirror

Go busking

Zappa and the Crawling Eye

'69

D. Beskell

CLAPTON - ONLY A
'PHONE CALL AWAY

November 5

v-



So we said to Elvis - "Talk"

A SENSATIONAL
DOUBLE "A" SIDE FROM

Malcolm Roberts

THE SONG THAT STOPPED
THE BRAZIL CONTEST

"LOVE IS ALL"*

b/w

"EVA MAGDELENA"

For Release
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RUSSELL STONE

"I Can't
Believe
My
Eyes"
MM652



MAJOR MINOR RECORDS
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TOP 50

- | | | |
|----|----|--|
| 1 | 1 | SUGAR SUGAR Archies |
| 2 | 4 | OH WELL Fleetwood Mac |
| 3 | 2 | I'M GOING TO MAKE YOU MINE Lou Christie |
| 4 | 3 | HE AIN'T HEAVY HE'S MY BROTHER Hollies |
| 5 | 8 | RETURN OF DJANGO/DOLLAR IN THE TEETH Upsetters |
| 6 | 7 | NOBODY'S CHILD Karen Young |
| 7 | 5 | SPACE ODDITY David Bowie |
| 8 | 13 | LOVE'S BEEN GOOD TO ME Frank Sinatra |
| 9 | 6 | I'LL NEVER FALL IN LOVE AGAIN Bobbie Gentry |
| 10 | 12 | DELTA LADY Joe Cocker |
| 11 | 18 | WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff |
| 12 | 10 | A BOY NAMED SUE Johnny Cash |
| 13 | 20 | (CALL ME) NUMBER ONE Tremeles |
| 14 | 9 | JE T'AIME NON PLUS Jane Birkin/Serge Gainsbourg |
| 15 | — | SOMETHING'S COME TOGETHER Beatles Parlophone R5814 |
| 16 | 14 | DO WHAT YOU GOTTA DO Four Tops |
| 17 | 22 | WHAT DOES IT TAKE Junior Walker |
| 18 | 38 | COLD TURKEY Plastic Ono Band |
| 19 | 36 | SWEET DREAM Jethro Tull |
| 20 | 11 | LAY LADY LAY Bob Dylan |
| 21 | 45 | RUBY DON'T TAKE YOUR LOVE TO TOWN
Kenny Rodgers/First Edition |
| 22 | 16 | BAD MOON RISING Credence Clearwater Revival |
| 23 | 17 | GOODMORNING STARSHINE Oliver |
| 24 | 31 | THE LIQUIDATOR Harry J. All Stars |
| 25 | 23 | LONG SHOT KICK THE BUCKET Pioneers |
| 26 | 24 | EVERYBODY'S TALKIN Nilsen |
| 27 | 15 | IT'S GETTING BETTER Mama Cass |
| 28 | 19 | DON'T FORGET TO REMEMBER Bee Gees
BILJO Clodiagh Rodgers RCA 1891 |
| 29 | — | |
| 30 | 49 | TERESA Joe Dolan |
| 31 | 39 | PUT A LITTLE LOVE IN YOUR HEART Dave Clark Five |
| 32 | 32 | FOR ONCE IN MY LIFE Dorothy Squires |
| 33 | 41 | ROBIN'S RETURN Neville Dickie |
| 34 | 50 | I MISS YOU BABY Marv Johnson |
| 35 | 47 | GOLDEN SLUMBERS—CARRY THAT WEIGHT Trash |
| 36 | 25 | AND THE SUN WILL SHINE Jose Feliciano |
| 37 | 21 | LOVE AT FIRST SIGHT Sounds Nice |
| 38 | 37 | NO MULE'S FOOL Family |
| 39 | 26 | PUT YOURSELF IN MY PLACE Isley Brothers |
| 40 | 30 | I SECOND THAT EMOTION Diana Ross/Supremes/TEmpations |
| 41 | 27 | PENNY ARCADE Roy Orbison |
| 42 | 29 | HARE KRISHNA MANTRA Radha Krishna Temple |
| 43 | 34 | WET DREAM Max Romeo |
| 44 | 42 | MY WAY Frank Sinatra |
| 45 | 33 | TOO BUSY THINKING ABOUT MY BABY Marvin Gaye |
| 46 | 28 | THROW DOWN A LINE Cliff and Hank |
| 47 | — | HERE COMES THE STAR Herman Hermits Columbia DB 8626 |
| 48 | — | MAKE ME AN ISLAND Joe Dolan |
| 49 | — | LEAVIN' (Durham Town) Roger Whittaker Columbia DB 8613 |
| 50 | 48 | GIN GAN GOOLIE Scaffold |

Chart compiled for Record Mirror, Record Retailer, Billboard and the
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1969

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No Way
No Say
Goodbye

Contrast

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JONES AND HUMP ON NEW LABEL IN '71

TOM JONES and Engelbert Humperdinck may well be on another label by 1971. It appears that both their contracts with Decca Records expire soon and it's likely that Gordon Mills, their manager will capture them for his new label Buttons.

A deal has just been completed whereby Decca will press and distribute Mills' label although so far Buttons has not signed any artists.

New Engelbert album

Meanwhile a new Engelbert Humperdinck album will be issued for The Christmas market (titled simply "Engelbert Humperdinck"). The record features his recent hit "I'm A Better Man" and new single "Winter World Of Love."

No release date has yet been finalised for the album which will be released on Decca SKL 5630.
Titles are: Side One - I'm A Better Man; Gentle On My Mind; Love Letters; A Time For Us (Love Theme From Romeo And Juliet); Didn't We I Wish You Love; Side Two - Aquarius/Let The Sunshine In; All You Gotta Do Is Ask; The Signs Of Love; Cafe; Let's Kick Tomorrow Goodbye and Winter World Of Love.
Twelve tracks in all, arranged and directed by Arthur Greensted.

New Move LP for release at Christmas

A NEW Move album is scheduled for Christmas release. Titled "Shades" it will consist of at least five originals by the group: two by Roy Wood, two by Carl Wayne and one by Rick Price.
The front cover will be a full-colour caricature of the group.

Carl and Rick will soon be recording separate albums away from the Move - Carl will record a solo album with an orchestra.

This Thursday, Move went to Ireland for a five day tour. They tour Sweden from December 3 for 8 days. The Move has been offered a return visit to the States for a three week tour next January and February.

On December 3, Carl Wayne has been summoned to appear in court in Munich on a charge alleging the use of bad language and causing a crowd to riot at Hithaus in Munich last June. Solidors are working on Wayne's behalf.

Elvis single - and bonus

GOOD NEWS for Elvis fans.
His next single, "Suspicious Minds" will be released by RCA on November 21.

The record has a full colour sleeve of Elvis and this is the first time RCA have released a single with a colour sleeve in Britain.

Next year, on February 13, RCA plan to release the double album Presley's "From Memphis To Vegas - From Vegas To Memphis".

The first record, titled "Elvis in Person At The International Hotel, Las Vegas, Nevada" has the following titles: Blue Suede Shoes; Johnny B Good; All Shook Up; Are You Lonesome Tonight? Hound Dog; I Can't Stop Loving You; My Blue Heaven; Merry Train; Tiger Man, Words, In The Ghetto, Susie Cotton, Intentional, Can't Help Falling In Love.

THIS IS A new picture of the trio that have sold more records than any other girlie group. And if you don't recognise them, it's because you've been looking too long at Diana Ross who is notably absent. Fans of the Supremes will recognize Cindy Birdsong (left), Mary Wilson and now thrush Jean Terrell (right).

Changes on morning radio

BBC RADIO's early morning shows are to be re-organised on January 1 in an effort to streamline programmes on the "Breakfast Special" show and the programme will now be compared, Monday to Friday, by John Duren.

Bruce Wingham holds the Saturday "Special" show on both networks which he has compared for more than two years - since the advent of Radio One. Robin Bowie will compare for the Sunday show.

Douglas Mudgebridge, Controller of Radio One and Two told us this week: "John Duren has been picked as the regular presenter for the show, which will see a lot of publicity surrounding Paul Hollingdale being dropped from the programme but he will no doubt continue with us on a free-lance basis."



PETER Sarstedt last Saturday married 22-year-old Anita Aika in Copenhagen. Dental student Anita, met 27-year-old Peter three years ago.

Pirates back - but on land

COMMERCIAL radio has returned to Britain in the form of Radio 248 - a joint venture from former pop group manager, Tony Secunda and producer Jimmy Miller, Broadcasting from Andorra, a small state in the Pyrenees between France and Spain, the station is broadcasting progressive pop music between 1 am and 6 am.

Company's press manager, Mike Clifford, told RMT: "Our initial broadcast at the weekend has brought us reception reports from Durham and Plymouth as well as London. We are broadcasting with 500,000 watts on a directional beam to Britain."

Other broadcasts are planned for later in the month and Clifford hopes the company will broadcast nightly from midnight to 6 am beginning in about six months' time. No sponsors have been lined up as yet, although several companies are thought to be interested in taking airtime during the broadcasts.

The venture has been organised jointly by Tony Secunda, who discovered the Move and Jimmy Miller, Blind Faith and the Rolling Stones' disc producer, and Radio 428 is staffed by two disc jockeys - Terry Yaon and pop journalist Hugh Nolan. John Peel will reportedly be broadcasting programmes for the company later in the year.

Similar song

TONY MCCAULEY has entered into litigation with the group. "The In Crowd". He alleges that the group's record "Where In The World" is similar to his "In The Back, Bad Old Days", recorded by the Foundations.

Track runners

THREE ALBUMS featuring the Who and Jimi Hendrix and a collection of "Track Records" hits headline the Independent Label's Christmas releases this year.

"Backtracks" contains 14 tracks including "Something In The Air" (Thunderclap Newman), "Pinball Wizard" (The Who), "All Along the Watchtower" (Jimi Hendrix Experience), "Walk On Gilded Splinters" (Martha and the Munchies) and "Owe's Grip" (Arthur Brown).

Selling at 19s 11d, the LP also features Jimi Hendrix and Curtis Knight together on "How Would You Feel". Track also issues, at the moment, two and three.

Fame single due plus new album

GEORGE FAME'S new single "The Seventh Son", which resulted from a recording session with Eric Price, is now scheduled for release by CBS on November 28th.

George's album of the same name will be released at a later date. This includes — "The Seventh Son, Blood, Inside Stories; Am I Wasting My Time Over You; Is It Really The Same; Somebody, Somebody; Hey! Thud; Ho-ho-ho; Bird in a World Of People; Vino Tequila.

Although it was originally planned to form a small group, the Fame band has now grown to a ten-piece. Lineup is: Colin Green (one of the original Blue Flames) on guitar, Brian Odge on bass, Harvey Burns on drums, baritone John Warren, tenor Alan Robinson, alto/Vibes Frank Ricotti, trombone Chris Pyle, first trumpet Martin Drover and second trumpet Harold Bekart. George will be flying out to Lisbon on Monday for a special return appearance on the Zip 2ip TV Show.

Charity LP on Polydor

POLYDOR Records Ltd, with the co-operation of Track Records, the Robert Stigwood Organisation, Marmalade Records and Buddha Records, are releasing "Hit '89" (582 079) on November 16th.

Artists and titles are — "First Of May" — Bee Gees, "Walk On Gilded Splinters" — Marsha Hunt, "Splinters" — The King Kongs, "Saved By The Bell" — Robin Gibb, "Oh, Happy Day" — Easybeats, "Something In The Air" — Thelma Houston, "Pinball Wizard" — The Who, "The Walls Fall Down" — Marbles, "Badge" — Cream, "In A Big Guy Myster" — Farley and Runcible Spoon, "One Woman Man" — Denis Lloyd, "Oh, Happy Day" — Edwin Hawkins Singers.

Nude on radio yet

STUART HENRY compared his Sunday afternoon Radio 1 show in Scotland and they had indeed "nude" it...in the nude! Apart, that is, for a pair of swimming trunks.

Reason? The previous evening, Henry had interviewed a group of 'witches' for a special BBC-TV 1 show in Scotland and they had indeed "nude" it...in the nude! Apart, that is, for a pair of swimming trunks.

"The Questions I asked during the interview were totally unorthodox and I had never felt freer. I thought I might be able to inject some of this feeling into the radio show."

Shelter concert at Albert Hall

SHELTER — the charity singing home — is holding a benefit concert at the Royal Albert Hall, London, on December 19. The show is Family, Graham Bond and Sam Apple Pie. The show will be covered by John Peel with doors opening at 7pm for the beginning of the show. 7.50 pence, price of tickets will range from 8s to 30s.



NEWMENERS the Eternal Triangle have shaved plans to release "Make Your Own Kind Of Music" as their Decca follow-up to "Turn To Me". Because the song will be issued as Mama Cass's next EMI single. Instead, the group has picked the Wilson composition, "I Owe You The Lord Must Be In New York City", written for the film, "Midnight Cowboy. Group's first single sold almost 20,000 copies for Eternal Triangle, managed by Julie Mickey who is currently negotiating a U.S. tour for the act.

Dionne Warwick on Decca

DIONNE WARWICK and Buddy Greco's future discs will be issued through Decca in Britain. In a new deal with Scepter Records in America, Decca has secured the two artists and it is expected that the company will capture further acts under the scheme.

Florence Greenberg, Scepter Records' chief told R.M.'s Rodney Collins earlier in the year that she would "Most probably place the label through Decca in Britain" and that a statement would be issued at a later date.

From November 1st, Decca will be responsible for New Scepter material in Britain. No initial releases have yet been planned but Dionne Warwick currently has two albums in the Americans charts for Scepter.

Tiny Tim single issued on 78 rpm

THIS WEEK, Warner-Reprise release the new Tiny Tim record. The first 2,000 copies issued as a 78rpm record, which was recorded last Thursday. When stocks run out, the 45 rpm versions, recorded at the Frost in Friday programme will be available.

Released on the Reprise-iphone label, Tim sings "There'll Always Be An Angel/Bless Em All/It's A Long Way To Tipperary" accompanied by Harry Roy and his band. The film features him singing "Have You Seen My Little Sue."

Campbell hit on two labels in UK

GLEN CAMPBELL'S last American hit, "True Grit", the title song from the John Wayne-Glen Campbell film, is being issued on two disc labels — Capitol and Ember.

With another single, "Try A Little Tenderness" already high in the U.S. charts, British fans may now buy the "True Grit" single (capitol) after a delay of some three months since the first single reached the U.S. Hot 100.

"True Grit" will also be included on the last full-price Glen Campbell LP to come from Ember, lined up for November 14 release and titled "This Is Glen Campbell." Ember has included the track on the album as part of a deal between the disc company and the artist, "True Grit" being one of the last titles under the deal.

NEWS

concert: Albert King

THE HERO of our times is a man who plays blues guitar, and the hero of heroes is Albert King. Huge, gentle, he holds his Gibson Flying V guitar like a toy as he stands in front of his little tight band, casual and confident.

I didn't get the title of his first song — "that that hardly mattered since I doubt if he's ever done it that way before, or ever will again. It was a ballad, and a slow number — slow as a five fives and then ducked we had over the guitar to see what he was picking out to flutter on the beat. Then a deft touch of a switch and we were knocked out by our seats by a gust of electric heat. He was off, and took us with him, soaring through sounds that forced us to forget we'd ever heard anybody play electric guitar before. This was the way it was done.

He had us, and he played with us — answered requests for a couple of songs we wanted and he didn't care for much anymore, and then gave us more of what he wanted. It was well past midnight when he'd done, but the people who had stood on their seats all right to the rest of the Albert King songbook.

Earlier, Otis Spann had said "Ain't Nobody's Business" his, the mighty Muddy Waters of the Robert Anderson Singers sang pure soul on "Abraham, Martin and John" Jack Dupree was funny and the Slans of Faith were nowhere near as good as they were last year.

CHARLIE GILLETTE.

preview: Quatermass

NEW GROUP Quatermass was previewed by the press last Thursday (30), at the revolution and although not an instantly obvious commercial success they impressed the cynical Establishment of their adventurous explorations into the limited possibilities of the organ-bass-drums line-up.

Johnny Gusterson is on bass, the organ-bass-drums line-up, he'll Gutawson? S. S. Remember the Big Three... Ours you are!

And he's still there with his soaring vocal sounds and his strong bass line. Pete Robinson is on organ, Name — well, not so familiar but three years at the Royal Academy of Music and a similar number of years on the road with artists like Proby and Farfame which has made him understood by anyone. And he's more of his work is too personal to be and at the same time display a technique.

Mick Underwood, also a fairly unfamiliar name, but ex-the more familiar Epitaph Six, completes the trio not only in name and person but also in musical terms. Without him it just would not be the same. He must be one of the best drummers on the scene and for once one normally used merely to add to the general noise.

Yes, definitely a talented group. A good sound, all original material and should be one of the most successful of the club groups. Give time, and a slightly less involved sound, even a chart group. PAUL PHILLIPS.

film: Chappaqua

SEEING the film "Chappaqua" is like groping your way through the past. It all seems so long ago, that summer 1967, when the world turned hippie. Remember the beads, balls, kaftans flower power, low philosophy and drugs (baby, J).

"Chappaqua" has all that. It belongs in the middle 1960's with its rock'n'roll hippie energy. There's Alan Ginsberg, Ray Shankar, William Burroughs, Ernest Coleman, Owen Stachandran and the dear old Pug.

And if that doesn't turn you on for whatever...that's always the camera work. A beautiful example of mid 60's Madison Avenue with Coke signs zooming up to the Manhattan skyline just like those advertisements in American magazine.

The film concerns itself with capturing the actual experiences of burn sold and withdrawal pains.

Directed by Conrad Rooks, it stars Jean Louis Barrault as an American drop-out with chronic alcoholism and drug addiction. Taik is his only theme, it's not a story but rather, a diary of events.

The film was completed in 1965 when it won an award at the Venice Film Festival. It had a rough time at the cinema, but unlike its contemporary "The Trip", it was granted a certificate. An X certificate, nevertheless to say.

Its public premiere in this country was at the Electric Cinema in London's Portico Road on Sunday where it is showing for a season. "Chappaqua" probably won't be shown on the major circuits so, if you live out of London, the only chance to see it will probably be at a cinema club.

ROBERT PARTRIDGE

Life without Dave Dee

"T'NIGHT AND Tomorrow", the first record by Dozy, Beaky, Mick and Titch without their former lead singer Dave Dee, will be released next week. The group will be guests on the Dave Lee Travis Show on Sunday and on Monday, showing 7.50 pence, price of tickets will range from 8s to 30s.

Winter is approaching fast, but don't worry — you can ward off the shivers with a warm and wonderful song from **ANGELBERT HUMPERDING** titled "Winter world of love." It's a faultless production of a very romantic number by Les Reed and Barry Mason, who have written so many of his hits, and this is certain chart-topper for Engelbert. On Decca the number is 12980.

One of the most memorable of all the Moody Blues songs is "Nights in white satin," and I honestly don't think I'd ever want to hear it by anyone else — their own version was so complete that any other shouldn't be so narrow-minded, because the new version by **BILLIE DAVIS** is absolutely breathtaking. Sounds like it could almost have been written for her. (A)

reality: Savoy Brown

reality tremendous production, this is without a doubt the best single Billie has made. It's on Decca F 12977.

SAVOY BROWN have just completed a very successful tour, so probably many thousands of you are now better acquainted with their music than a month or so ago. They also have an album out that's selling like hot bread — and you can get a taste of it from their single. It's called "I'm tired" and it's on Decca F 12978.

Midnight Cowboy is one of the great films of this decade, but if you haven't yet seen it you're missing out. The music is excellent. I guess the Lord must be in New York City 's of course a Nilsson song, and since all his material it's completely original and distinctive.

album: Marmalade

THIS WEEK Decca Records signed Marmalade to a five-year contract, the group finished their first single for the company last Monday.

Three "Reflections Of My Life", composed by John Campbell and Dean Ford, the record is expected to be released on November 14, to combat the CBS single "Butterfly" which we are informed as originally recorded as an album track.

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album: New Scepter

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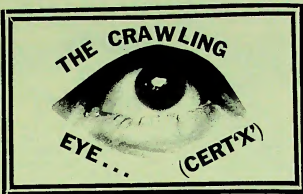
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DECCA group records
45 rpm records
Decca Records Company Limited
Decca House, Abingdon, London SE1

ZAPPA



'All you need to be a politician is a grey suit, a lame smile, and a slogan about stopping crime in the streets'



HE CRAWLING Eye (Cert. C) has been inside on many secret sessions, reviewed with slycity the cream of the concert crop, fuzled the phonous and praised the oper. The Underground has come a warped and misused use which simply annoys id restricts the press while gasting musicians.

Nobody wants 'their thing' scribbled ineptly as 'their sing' and no reader has been able to distinguish between hung' lady. Therefore, that aquative escapee from a rotten hotboise (Cert. X) is volunteered its sllenting, rices to this column. The cagattered mindless noise of he psychuedic era is entling its last and the brass tucles of the music world e just roovering. Intelligent

listening is once again becoming a habit.

"Taste has returned", exclaims the Eye.

Downstairs in the Regents Park Hotel, Frank Zappa, at glancing over the British music papers. He appeared harmless enough, but from somewhere behind the newspaper, he caued the joint with a razor-sharp stare. On his right flank sat "The Captain", bulgy and boitrous.

"They stole my last LP!", blurted Beefheart. "They took the tapes and put them out on the blue Thumb label while I was over here in England."

"There were some curious business transactions going on over the Captain's tapes", said Zappa. This guy obtained the tapes illegally, invented the Blue Thumb label overnight and released them while the Captain was here. He was never really on any label until

now. Of course there were suits over it. Eyebrows were raised everywhere. Not only did they do it without permission, but they left parts out, injected phasing all over it and changed a lot of the tracks. Some very good parts were left out in the finished product, including a great horn solo."

"He didn't want me playing horns, I guess", said the Captain. "He wanted me to be a sort of pink-colored blues singer - whatever that is."

Whatever in creation would cause you to leave the Mothers, asked the Awful Orb.

"It wasn't a question of leaving the Mothers", replied Zappa, eyes apace stop his sharp nose. "I simply stopped the whole operation. I didn't think my point was getting across and there were too many other opportunities with other media that could be better. Audiences had been very ungratifying on the last tour and we wound up with a debt of

about ten thousand dollars."

Not mealy, poked the Putrid Peoper.

"It was too hard to drag around a ten piece group and divide mothers suits ten ways when nothing was even accomplished. I'm really responsible, because you can't hold people responsible for what they don't know; I have to admit, however, that they were slow. They had no reason to focus on us because they resist thinking seriously when so much entertainment is going on. Even the funny things we did were misconstrued."

Frank originally created the Bizarre Records label in conjunction with Warner Brothers and put the Mothers on that. What happens to it without them and why the instant new label, called Straight Records?

"There are still about twelve Mothers LP's in the can", he winked, "we did a lot of stuff

The Bizarre label had several provisions in it concerning recordings other than the Mothers. These extra releases had to be approved and I headed a vehicle to dispose of the material I wanted to put out, so the answer was Straight Records (first releases are albums by Alice Cooper, Judy Henske & Jerry Vester and Captain Beefheart at last on a legitimate label). In the States, I've started a T.V. programme, but I will include the musical things I've wanted to introduce as well. For guests, I have compiled a list and possible first choices are Halbert Humphrey, Captain Kangaroo and Mick Jagger. A lot of it will be political, because that is how you supply the best in comedy."

"It will be one of the wierdest things ever seen", croaked the Captain. "Be frank", muttered the Obinate Orb. "Politics need change", continued Zappa, "Government has

no idea what young people need. The people in high positions should be just a bunch of dorks running certain kinds of business for you - instead they tend to be a load of neoplatonics taking quick shots at power, making a deal for a dam here, a bridge there, fixing real estate and pocketing dollars. All you need to be a politician is a grey suit, a lame smile and a slogan about stopping crime in the streets."

Then it was picture time as camaron whisked lights, removed ash trays, journalists and tented freaks.

"I should have had a manicure maybe", said the Captain, scrutinizing his nails. As the bulbs popped, he placed his top hat at his chest religioously and grimed a big toothy one.

"Just think", he declared, "This will be a stamp someday. . . . Help stamp out, mused the 'terrible Optic.

LONG GODDARD

COLOSSEUM

VALENTINE SUITE

Juicy Lucy

MANFRED MANN

ARE OUT

VERTIGO

COLOSSEUM VALENTINE SUITE V01
JUICY LUCY V02
MANFRED MANN CHAPTER 3 V03

A PHILIPS RECORDS PRODUCT



DONOVAN came into New York last week and gave a tea party. He arrived in his white fur coat and his white fur collar and slight ego trip. 'Every individual is a musical note — I'm F sharp. I have had vibrations when I meet anyone, say, an F,' he told us. This being America the subject of drugs was raised.

Donovan admitted experience: "You name a drug and I've taken it. All of them. I gave them up some time ago I stopped smoking pot a year and a half ago. Drugs are an insult to your nervous system; I see kids eating macabre foods with one hand and shooting drugs with the other. Why take something that's good for you if you also take something that will tear you apart. Drugs relax you — you can't work and relax at the same time."

Donovan also revealed that he wants to make anti-drug films for President Nixon.

If you're an F steer clear of Donovan

He then went and played Madison Square Gardens. A complete set out. Just him and Paul Horn, flute.

Rumour

I LOVE dealing with rumour — the more obscure and way out the better. Like the John Birch

Society magazine that dealt with the tones of the Beatles in a recent issue. This far-to-the-right political extremist pamphlet claimed that the current material by the Beatles was much too clever for them to be able to manage. This material dealing with drugs and that good old Communist conspiracy so beloved to Birchites was in fact being composed by

Communist behavioral scientists, who were busy corrupting the minds of the youth of America. And "Strawberry Fields Forever" had nothing to do with Liverpool (or dropping acid for that matter) but with that old favorite, marijuana. It seems that the Birchites know that you stash your pot plants in strawberry field aka of druggie.

Ska's mysterious lyrics explained

Desmond Dekker
"Long Shot Kick The Bucket"
Roger S. Pierre

A GREAT beaming smile spread over Desmond Dekker's face as he leaned against the bar at the HfOrd Palais.

He had every reason to be happy. Outside in the hall, 1500 kids were happily dancing to the latest reggae sounds while waiting for him to go on.

One of the records which was going down best of all was the Pioneers' "Long Shot Kick The Bucket" and that gave him reason to be happier still. "My brother George is one of the Pioneers," he explained. "So I'm really charged to see them in the charts."

"But they will have to leave some room for my new one 'Picky' Gal' which is just being released."

"Picky' Gal' is a true reggae sound with Desmond's usual ultra-feminist lyrics and it was produced

by Leslie Kong and Graeme Goodall. "The backing tracks were cut in Jamaica by Leslie, and Graeme recorded my vocals over there."

The lyrics of Desmond's "The Pioneers" were rather mysterious till he explained them; the same goes for the Pioneers' record; "Long Shot was a realtor," Desmond told me. "The Pioneers had an earlier record about his life and their current one is about his death while The Prince of Darkness recorded 'Burial Of Longshot'." The Pioneers is a three-strong group these days though it started out with five members and the name The Mighty Pioneers.

The Boys have been together a year under Leslie Kong's management while Bruce White and Tony Cousins look after their affairs for the rest of the world.



Desmond Dekker — a fan of Tom Jones and Dylan...

22-year old George Dekker who, at 5'10 in, is as diminutive as his elder brother, does a lot of arranging and composing and is a big fan of Tom Jones and Bob Dylan. With him in the group are 24-year old Sydney Crooks, also 5'11 in tall and 18-year old Lauren "Jackie" Robinson who at 5'6 in towers over them. Like most West Indians, Lauren is an avid cricket fan.

The boys' first record was "Never Cross Running Back" and since then they've had nine releases, including "Gimme Little Love" which went to number three in the Jamaica charts.

Now with "Long Shot Kick The Bucket" they are ready for much bigger things and on 25th November they arrive in this country with the Upsetters for a six-week tour.

Letters

Skinheads: new?

YIPPEE! Now we have the first skinhead pop group, Skies (October 25). Forgive me if I'm wrong, but the whole thing sounds rather like a publicity stunt — especially as they were once called Ambrose Slade.

They seem to be the first of the giant publicity machine who have discovered a new cult, or rather a cult, and given it a new name.

But skinheads are nothing new. Look back to pictures of the 1964 Ebert riots in Margate and Brighton. Those "mods" had cropped hair, Ben Sherman shirts and in many cases, bow-ties. The only difference is the boots — which have evolved from the gang warfare in the lowest working-class districts of our big cities.

But give them the name

skinned and... overnight you've created a new trend. Next we can expect skinned boots in the boutiques. The only losers are the kids 'I Masters, Wood Green, London N.22

WHY IS soul music associated only with coloured singers? Any type of music can have it. Even country music, can have it. One of the best examples is Buck Owens. He puts more feeling into his songs than any so-called "soul singers" and surely this feeling is what the word really means. Lesley Gerrard, 1 Chester House, Pages Lane, London N.10.

WHEN WILL RCA release those two new songs "Chasin' and 'Edge Of Reality"? They have been

released in every other country except here. Why? John, 53 St. Thomas Road, Finsbury Park, London N.4.

I DON'T know why you bother with the Hit Parade. No-one is interested any more. When a group like The Nice can sell out a concert Hall, and the Amen Corner, with thousands of hit records to their credit, can't sell a single, what is the point of this so-called Pop Fronts, who care about the Hit Parade?

The top ten in the country will be groups who can entertain The Nice, King Crimson, The Family and so on, not groups with hit records all over the place, who are as distal to live performers, G. Herne, Cowper Place, Hfascobee, Devon.

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All you have to do is simply forecast the top-ten records as published in the Record Mirror top fifty chart (as broadcast by the B.B.C.) on November 28th 1983. You can submit as many entries as you like, provided you use the official Record Mirror entry form. The competition will also be published next week. Hurry, all entries must be received by the 21st November. Results will be published in Record Mirror on December 12th, and all winners will be sent a catalogue from which to choose their tapes.

HURRY and fill in the entry form below

RULES & REGULATIONS

- All entries must be on the official Record Mirror form.
- Only one forecast per form is allowed.
- Each entry must be completed in ink or ball-point pen, including name and address.
- Entries must be received by first post November 21st.
- The first ten correct entries opened will be judged winners. In the case of no fully correct entries, the prizes will be awarded to the ten entrants who, in the judges' opinion, have forecast the nearest result.
- The judges' decision is final and no correspondence can be entered into.
- The competition is open to all readers, with the exception of Record Mirror employees (their families) and their advertising agents.

RECORD MIRROR TOP-TEN COMPETITION

My forecast of the top-ten to be published in Record Mirror on December 6th is

(PLEASE USE BLOCK LETTERS)

1	2
3	4
5	6
7	8
9	10

NAME (Mr, Mrs, Miss) _____
ADDRESS _____

This is not part of the competition, but in order to help us understand your interests, please tell us your age and what you like most in a weekly music newspaper.

(or write to us on a separate sheet)

REGGAE TOP TWENTY

- THE LIST
- 1 I GIVE WHAT YOU ARE DOING TO ME
Cheri Davis, Camel CA 26
 - 2 MOON HOPE
Denise Morgan Club 32
 - 3 HOW LONG WILL IT TAKE, Pat Kelly, Gals 115
 - 4 MY WHOLE WORLD IS FALLING DOWN
Ken Parker Barbican Room 1
 - 5 WITHOUT MY LOVE
Little Roy Club 28
 - 6 WET DREAM
Max Romeo Unity UN 503
 - 7 IF IT DON'T WORK OUT For Kelly Gals 126
 - 8 SOCK IT TO YOU SOUL BROTHER
Bill Miles Flamingo PH 365
 - 9 STRANGE
Bobby Dabson Punch PH 4
 - 10 BAFF BOON
The Tempest Club 20
 - 11 THERON MC COON
Renaissance Show, Bunter 359
 - 12 SUNNY SIDE OF THE SEA
Slim Smith, Unity UN 524
 - 13 HISTORY
Harry & Reddick, Camel CA 25
 - 14 SAVE THE LAST DANCE
Laural Aitken
The Beat MC 529
 - 15 LOVELY CHARMEER, Camel 30
 - 16 TOO EXPENSIVE
Brenton Francis, Punch PH 5
 - 17 MAN ON MOON
Dennis Morgan, Club 30
 - 18 TOO MUCH TO BEG
The Union, Gals 117
 - 19 HO-IO IN YOUR MIND
The Happy Boys
Bunter 477
 - 20 DEBATS TO REMEMBER
The Happy Boys, Unity UN 528

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BOB DYLAN

When Ringo got the lead

IT IS any old evening in London's West End. Picaresquely Circus, the old hub of the Empire, has long been captured by flickering neon signs, drop-outs and American tourists.

John Veight folds his arms forever as he looks down with Dustin Hoffman on the queues to see "Midnight Cowboy" at the London Pavilion cinema.

A tall, thin 22-year-old takes a guitar from its case, tunes up, and breaks into "Baby please don't go, baby please don't go, baby please don't go down to New Orleans, don't know I love you so . . ." He's a bucker.

His "bottled" a gaunt young girl with beautiful long hair half way down her back, passes a cap round to the frozen queue.

The three-piece band, a few two bob bits and pennies and the occasional tinner start coming in. The music changes to "San Francisco Blues" and Jumping Jack joins the couple.

Jumping Jack must be the greatest ever idiot dancer. He's getting on a bit, and he's got those great big staring eyes which look as though they're going to part company with their sockets. He sometimes wears a kilt, sometimes an 18th century military outfit, and always he wears big hornbill boots for dancing.

The cinema opens and the crowd files in. The street is soon empty, leaving the buckers to mope on to the Frigate, Leicester Square to sink a few pints before their next show.

Meanwhile, down the road in Paton Street, Aidan is singing about "travellin' on" . . . to another cinema queue.

He's 29-years-old with thick black hair and a leather jacket. He explained how he became a bucker:

"I came to London from my home in Belfast when I was 16 or 17. I came for a week and I've been here ever since."

"It sounds queer I know, but in London when I came, I met Dan Purtridge who wanted a "Bottler" — the person who passes round the cap for money — and that's almost an art."

"Then I went to Belgium and I started to play a burp. That must



or... How to make money ..without really trying

have been 18 months ago."

The queues at the cinema had finished for another two hours, so Aidan decided to go to the pub leaving his "bottler" — a gorgeous girl who didn't say much — to look after the guitar and banjo outside the cinema.

Aidan's bravest time is at the weekends. "You start at 10 o'clock in the morning to about midnight. During the week you might take a couple of days off. Everyone's always going on about what people are going to do during their leisure time, well, we buckers are pioneering that . . ."

"But you'll never starve as a bucker, as long as you can play an instrument it doesn't matter where you are — in London there's the queues and the pubs, on the continent the cafes and clubs. All you got to do is play and sing."

"Once you get into bucking it's difficult to break out. My old man in Belfast owns a pub so he's quite well off. Well, I cut short a promising academic career if you like. I got 8 O Levels and then I was expelled from school. I came over here and met up with Don."

"And then I got frantic messages from home saying: "Come home please, we've got another school." Well, I went home and stuck it a month.

"But it's very difficult to go back to the sort of life once you've been bucking. In St. Tropez, for instance, it would take 10 days of not too hard work to get £50. That's the sort of life it is."

"You catch a train everywhere. I went from Rome up to the frontier and did a bit of playing so that I could live. But the point is that this was an international fraternity

of buckers. At the moment there are quite a few people doing tours of the continent because over here during the winter you have to work a sight harder than a working man to earn a living."

Bucking is not a job without its occupational hazards, however. "There's the law," said Aidan. "As a matter of fact I still owe on a fine I haven't paid since before I went on the Continent. Usually it's o.k. and they don't bother you. But there must be a man down in the police-station who says once and a while 'Right, it's buckers today. And you might be pinched three times in a week."

"Usually if you've been busted once you can slip them the word and you'll be o.k. for the rest of the day. But sometimes they can be right bastards and take you a

second time.

"It's always obstruction and the fine is usually £2 to £5. If you argue it'll be more, so why argue?"

The queues were gathered for the 9 o'clock performance. Aidan took up his banjo and started to play. "It's got to be simple and" he said.

"There's all the world of difference between music and earning your living. After all, if you start finger picking a guitar you'll never be heard."

So what you've got to do is to start their feet tapping."

That's the aim of Jasper, who has a puppet dancing to his music, and Kitchener, Paper Turner, The Drunken Flower Seller, Scotch Bob, Scotch Steve, Big Dave and Partially Blind Tony.

ROB PARTIDGE

It's Ringo's beat!

I'd like to tell you all a little about how I came to get started in this business. A lot has been written about it, but never from my side. In 1954, I made a record for my own use and it got to be played on the radio, and got pretty big in my home town.

Then I started playing in little clubs and in those days didn't see people around with long hair and side-burns-people used to say: "who is he? — what's he? Is he — he's the squirrely man, he's just out of the trees — get him!"

Singers those days never moved much on stage — they were getting it in the backrooms, you know what I mean, and people never did see it out front. Then I met this Colonel Sanders, not I mean Colonel Sanders, then I got to be on television. I did the Milton Berle Show, Steve Allen Show and the Ed Sullivan Show, and on that show they dressed me up in a tuxedo and filmed me only from the waist up, singing to a dog — you know "you ain't nuttin' but a four legged" and the dog started jumping here and there, eventually they took it away — don't know if it was to protect me from it, or if from me!

And there was Ed Sullivan sitting there saying "Son o' Bitch" and I'm saying



"thank you sir, thank you sir," cos I didn't know what it meant.

So then I got to Hollywood, you know you have a hit record — you get TV and the you move to Hollywood. But I wasn't ready for it — nor was I ready for me! Still, I made "Love Me Tender," "Loving You," "loving her — loving anyone I could get my hands on at the time. Then came "Lullhouse Rock" and I'm gettin' used to the life saying "I'm a movie star, I'm a movie star and eating hamburgers and drinking Pepsi."

Then I made "King Creole", then got drafted and shafted and it was all over for me. When I got to the army, the guys were watching me to see what I would do. When they saw I was doing just like them — everything was alright. Those guys though must get awful lonely, cause they kept callin' everyone Mother! then of course I picked it up and wasn't very popular when I got back to Hollywood.

I used to call every producer Mother — and they were all important guys! Then I made G.I. Blues, Blue Hawaii, Viva Las Vegas, Girls, Girls, Girls, but the point of telling you all this is to say I got into a rut and I really missed contact with the live audience, that's why I started doing live shows again.

"I'm sorry but I've just got like them."

Then he adds, in the same you-know-it-be-leaving-around-all-the-time, somebody-got-to-get-on-with-the-work

Which is true because although he is McCartney and to a lesser extent George Harrison — who would put round a rumour that Ringo was dead? — he IS very involved.

On average he goes into the Apple office three times a week, usually in the afternoon after a business lunch and stays there working until five or six when his wife Maureen calls and together they drive back to Zak, Jason and Weybridge.

Smashing kids!

"Sometimes I stay at home all day," he says, adding, when asked, that HIS children are just like any others. "They have to see how they can smash what they've got in the shortest time possible."

— He smiles. He enjoys his children enormously "widespread" always be there. "They'll let me play with them."

He LIKES his family, with Mum/Dad, the Aanties (Uncles/Nephews/Nieces . . . our Chuck and our Dick and our Ken. And the kids scrapping on the floor. And being busy thumping Uncle Henry for burping. And George from next door whistling loud dentures out of his mouth onto his lips going click . . . click . . . click.

Why Ringo gets all the oldies ...

... had its way The Beatles would still be juicing it up along Superhighway bordered by superstreets of neon martini glasses, by supersmiles to soopah fun . . . Fantasyland.

... by world ALREADY. So they soared off to The Edge . . . except Ringo Starr who tells you frankly, without smiling, in a set-firmly-on-the-ground sort of way,

... not like them."

... me you-know-where-you-stand-with-me-mute tone, "The four of us can't all the time." Which sounds sensible, reasonable and a bit with-the-work round here.

... although he lacks the gimme - that - headline flair of John Lennon, Paul

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His big band album: with help from Basie

And all the old songs . . . "It started with my Dad. I wanted my Dad to do it but he had trouble with his throat."

So last week Ringo began recording the first track of an album dedicated to nostalgia.

"I love the standards. It was brought up on them. They all have memories for me. You see at home everyone had to do a party piece. You'd get up and do your turn and everybody always did the same thing so these numbers have a special memory for me."

"Obviously I couldn't do them with a rock group, not us. So I decided to do them with a big band. Each track is being done by an incredible arranger, George Martin, Count Basie or Paul or somebody."

"They'll be sung just like they were but the arrangements will be different."

They all know what the tune is. You can't alter Stardust, or Have I Told You Lately That I Love You or Sentimental Journey or Whispering Grass.

"Stardust was my Dad's great number." He looks past you, dreaming a bit and you dream and Derek Taylor dreams. Then it all comes whizzing back.

Birthday suit

HELL, YOU ARE A BEATLE, and God That's a progressive and hell, it's a groove in itself and how on earth would you explain standing on the front of a record sleeve in your birthday suit to our Ken our Dick and our Chuck?

"I was a bit embarrassed at first," he says. He doesn't laugh. HE REALLY WAS A BIT EMBARRASSED AT FIRST! But surely, I mean . . .

"It was only a picture though. We don't all have to do it. And anyway everybody takes it in their stride now. I mean all that fuss about hair . . . now it's like Noddy goes to Brighton."

ALTHOUGH, and in fairness and to put both sides of the case without seeming biased he adds, "I don't particularly dig what John and Yoko are doing."

He explains, "We all feel strongly about things. It's just a matter of how far you'll go."

"I mean I just like to make my peace at home."

Is there any need to stand up - and - be - counted - all - the - time? Must people carry their principles on their lapels? And if they don't why are they labelled apathetic? Does it matter that Ringo is scathingly referred to as the

showbiz Beatle because, of his own words, "I like dressing up and going to premieres."

It doesn't, not to him, anyway.

"All right. So I get all the old ladies . . . John gets all the freaks and George gets all the mystics."

And Paul? That's how rumours start!!!

"You see we all have our part to play. WE ARE FOUR COMPLETELY DIFFERENT PEOPLE. We have all stopped doing things together. We are only together for meetings and recordings now."

'Own myself'

"We are not all squeezed into the same room now."

And to prove the point, even though he has an office at Apple and there's NO split coming up, he has formed his

Pictures: JOHN MCKENZIE



JOHN AND YOKO - Ringo doesn't particularly dig what they're doing

own company Startling Music because, his own words, "I prefer to own myself."

Anyway a percentage of his earnings as a Beatle go through Apple, but he is hardly a prolific songwriter so when he

does get down to it - and that's not more than twice a year - he prefers to get all the money himself. Which is nice and normal, ordinary and showbusinesslike.

DAVID SKAN

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face

CONTRARY TO last week's face item, it appears that Decca are now issuing records to promote their orgies!.....A 42: "Charlie Brown" and "Sneaky Gonzales".....says one of our readers - "remember, remember the eighth of November for on that day six years ago, 'I Only Want To Be With You' launched Dusty Springfield on her solo career!.....in last week's Daily Mirror Top Thirty, Fleetwood Mac's latest appeared as 'Oh No!'.....interesting piece of graffiti in the Ladies loo at London's Hyde Marquee: "O.K. you ignorant lot, if more of you came to see Terry Reid, Keith Webb and Peter Shelley, they wouldn't loon off to the States or St. Braden's "Musical Memories" featuring Lita Roza, Laurie London and Rex Murray (BBC1 Saturday at 11.10 p.m.).....O43: which Radio 1 DJ was the first to be associated with the disc "A Touch Of Velvet, A Spring Of Brass".....ABC producer Don George, Mel Corbick and Johnny Stewart plus Dave Mox and Warner/Royce boss, bashed Nancy Sinatra on "Highway Song".....just think, there could soon be an album titled "Neville Decker Plays The Rus Conway/Gladys Mills/Winnie Aweall Songbook".....why should Alan Freeman be so embarrassed about his Frank Sinatra hit?....."H" . . . No. 22? if coffee was made of nuts, would the place which the Beatles' latest 'heav' escaped from be known as the Maxwell House?.....because of a well-known Hollywood actress, Marsha Hunt has had to spell her surname 'Hente' for film work.

EVENTS

Compiled by Valric Mabba.
From November 5th to
November 11th

Wednesday, November 5th
DELANEY & BONNIE City Hall, Newcastle. **LOVE AFFAIR:** Sutton Bonington.
Rick, Leicester, SONS & CITIES: College of Agriculture, Sutton Bonington.

Thursday, November 6th
BOB DELANEY Lyric Theatre, Liverpool. **MAX ROMEO:** Uncle Tom's Cabin, Litchampton.

Friday, November 7th
ZOO MONEY: Fulham Lodge, Sunderland. **ATOMIC ROOSTER:** Goldsmith College, S.E.14. **EQUALS:** Matis, Coventry. **MAX ROMEO:** Adam and Eve Club, Southampton. **International Reggae Convention:** Lyceum, Strand, London. **ARTHUR CONLEY:** Tottenham Royal. **DAVID BOWIE:** Saltation Hotel, Perth.

Saturday, November 8th
LOVE AFFAIR: 400 Club, Torquay. **ATOMIC ROOSTER:** Sheffield University. **MAX ROMEO, DESMOND DEKKER, PAT KELLEY:** International Reggae Convention, Jubilee Hall, Leeds. **GEORGE FAME:** Darham University.

Sunday, November 9th
ZOO MONEY: Cuckham Hotel, Redcar, Yorkshire. **LOVE AFFAIR:** Tower Ballroom, G. Yarmouth. **DAVID BOWIE:** Kinema Ballroom, Morden.

Monday, November 10th
MAX ROMEO: U.S.A.F. Club, London. **ARTHUR CONLEY:** Mecca, Croydon.

Tuesday, November 11th
ROLF HARRIS: De Montfort Hall, Leicester. **DAVID BOWIE:** Albert Hall, Stirling.

Dear Barry or Maurice, Good to hear you're writing for the new R.M. Worried, Luton

EVERYDAY, our postman brings us two or more sacks of mail to our office - some of it's good, like people congratulating us on a record or something else we have done, some of it is, well, just not worth reading.

But a large proportion of our post bags from young people in all walks of life seeking our help or advice in all sorts of matters.

Obviously it would be a mammoth task to try to answer them all. Believe us, we do try, but in order to reply to them all in the way we would like would take up the time of at least two secretaries working day and night. So when "Record Mirror" asked us about a column, we flipped at the idea. Again, it will

not be possible to answer everyone - but at least we have a bigger platform (especially with the paper's new format) and we can reach a lot more people in one go.

We will write about literally everything. Sometimes we'll devote a whole column to letters, sometimes other topics. And just to add to the variety we'll be taking it in turns weekly - and, believe us, although we sing very much in harmony as the Bee Gees, when it comes to politics and other things, we both think very differently.

There will be no censorship. We'll about anything you like and we can't do a great page going. Now - this is Maurice speaking - is a great time for me. It seems impossible but Lulu and I have been married over six months and, this weekend on November 3, she is 21.

Imagine, after all these years at the top of her tree, going Lu Lu the key of the door.

But because of my marriage - and being so young - people seem to think I can help them patch up their marital problems. I never thought of being a marriage guidance counsellor - but if my comments are valid, then I'm happy.

Over to Barry.

Well, I'm looking forward to getting this page under way for many reasons. It is an exciting time for Maurice and me right now. Admittedly the Bee Gees have changed somewhat over the last year or so, but we have weathered all the storms and people have been very reassuring in what they have said.

I was amazed to learn the other day that "Decca's" our double album has been in the American

LP charts for over seven months. I knew we would do well with the album, but, wow, seven months! and "The Best of Bee Gees" which has just been released here was in the Top Ten over there for a long time, too.

Our manager, Robert Stigwood, must be feeling pretty pleased with himself, too. He has five albums in the charts in Britain.

There's Jack Bruce and Blind Faith, the "13th" album, and the two "Best Of's" - the Bee Gees and Cream. That's not bad, is it?

And we are both about to launch our own record label this month (November). So if any of you have any tapes or records you want us to hear, send them to us. We will listen to everything - that's a promise.

We're off now to spin a coin to see who's going to write the first column. Until next week.

Gillett: echoes

PRESUMABLY there have always been white people in the Southern States of America who have disapproved of the narrow-mindedness which dominates people's thinking there. But it was hard to find ways to express their feelings in music. Elvis Presley did it his way, by singing the songs of black people.

Bill with songs of criticism and protest have record companies recognized the commercial possibilities of such songs, even by the white southerners. But the Southern singer Joe South and Billy Dean Wester have followed up in their individual ways, in the LP's "Intercept" (Capitol 108) and "Nashville Zodiak" (United Artists 29056) respectively.

Although several of the tracks on South's LP were released first as singles, when they had varying impact, they present consistent

feelings and ideas which give strength to each other, particularly the songs on side two, "Games People Play," "These Are Not My People," "Don't You Be Ashamed," "Beds of a Feather," and "Cabaret". Using emphatic vocal group support, heavily electrified (but never frenzied) guitar and strong rhythms, South creates intense atmospheres which gradually bring out particular words and phrases after repeated plays - his comments and

criticisms are carried by the music, and don't dominate it. Billy Dean Wheeler doesn't get as hard as that, and in "Mississippi Magic" even manages to express overt affection for blacks and Klavars (of the Ku Klux Klan). He's better being funny, as he is on several tracks of "Nashville Zodiak." "The Coon Hunters" has a few men, one aside, around a camp fire, the accents are so strong, it takes a few plays to hear what's going on.

Dylan influence ripples through the south

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Firm Roots Alan Trajan MKPS 2002

Earthy blues from an impressive new talent. Alan Trajan is here to stay - currently in "Sparks to me" Clarissa is also featured.

ALBUMS



NEW RELEASES

SINGLES

Also released this week:-

- THE VOGUES: Green Fids (Reprise). Ballad.**
- SHY LIMMS: Lady In Black (CBS). Group harmony.**
- JOHN MCNALLY: Mary In The Morning (CBS). Ballad.**
- IAN GREEN REVELATION: Groover's Grave (CBS). Instrumental.**
- GEORGE LEE: Burial Of Longshot Pt 2 (Down Town). Raggae.**
- PETER STRAKER: Inever Thought I'd Fall In Love (Polydor). Ballad.**
- VAN DOREN: Ai Join Medley (RCA Victor). Pianistic.**
- E.R. AND THE ROUGH RIDERS: Heya (Polydor). Group-beater.**
- RUTH TOBI: Lazy (Concord). Distinctive gal.**
- SYLVIA McNEIL: That's Alright By Me (RCA Victor). Jazz-tinged.**
- GINGERBREAD: How Are You (B and C). Lively group.**

Chart certs from Engel, Nancy, Love Affair and a new Lulu

VANITY FARE: Hitchin' A Ride: Man Child (Page One PCF 158). Yes - catchy enough, crisp enough to make a headway. Now! pretentious, just a sippily little chorus line, pretty solid beat, plus that distinctive harmonic approach. Let's not forget they made it with "Early In The Morning" either. No hitch here. **CHART CERT.**

NANCY SINATRA: The Highway Song: Are You Growing Tired Of My Love (Reprise RS 2086). Nancy means British giant producer Macksie Mott and comes up with a first-time hit for the ladies. This is a cluckiecluck poulder, brass and birds injected, and one helluva commercial sound all the way. **CHART CERT.**

THE LOVE AFFAIR: Baby I Know: Accept Me For What I Am (CBS 4531). Recent events have Steve Ellis and the boys the one really big scream-creating team. This is a Goodhand Tait and Cobell song, showcasing Smokey Steve's pop-blebs approach. Not instantly their most commercial, but it grows, at mid-tempo, with spind. Well done arranger Keith Manfredi. **CHART CERT.**

ENGELBERT HUMPERDINCK: Winter World Of Love: Take My Heart (Decca P 12980). How can it miss? The coverts, the chorus, the scene-setting verse, the super-smooth voice... then a main melodic hook that grabs with the first phrase. Engel, Top Five's for sure, shimmering through romantic snow laid by Reed and Mason. **CHART CERT.**

MALCOLM ROBERTS: Love Is All: Eva Magdalena (Major Minor MC 637). This song-and-singer pulverised huge audiences at the Beach Song Festival and it'll do the same here. A huge soaring ballad beautifully portrayed and produced, building to a violent hymn of praise. Great performance, and that's not exaggerated adjective. D'you Hear **CHART CERT.**

LULU: Oh Me, Oh My: Sweep Around Your Own Back Door (Atco 226009). Link up with Mazzy Star, David Ann and Marlin has really done Lulu a power of good. Moodily slow opening, sort of half-spoke, with crisp attack and then, indeed, a load of soul. Maybe this isn't instantly commercial, songwise, but by golly! it did me good. Lovely performance. **CHART CERT.**

On the American scene

CREEDENCE CLEARWATER REVIVAL: Green River: Communion (Liberty LBF 18250). Oh well, faithful readers... goodbye "America Awake", welcome to the bare facts, without elaboration. To kick off the new scene: C.C.R. here drive along with their modern Rock 'n' Roll, and are set for a monster **CHART CERT.**

JAMES BROWN: Let A Man Come In And Do The Pocomo (Pt 1): Sowtime (Polygram 50292), where's Part 2? That spart, the ruler of rhythm 'n' blues is back in his tricky rhythm dance bag - not great, but good. Nor slow lip. Under the new star ratings, two equals my old five, so that three can be reserved for the extra special discs that would have scored six.**

THE CHECKMATES LTD, FRG, SONNY CHARLES: Proud Mary: Spanish Harlem (A & M MS 783). Phil Spector's mally back, with a beautiful groove and soaring sounds that completely re-voice the C.C.R. hit, rather. (Ade on A & M, catch Phil's Rising Stone) **11 CHART CERT.**

THREE DOG NIGHT: Eli's Coming: Probably Laura Wiro's most recorded, best known song - trouble is, though much revered in America, she and 3 Dog Night have been virtually ignored here. Rather too rawing... **CHART CERT.**

CROSBY, STILLS & NASH: Suite: Judy Blue Eyes: Long Time Gone (Atlantic 85450). Their album's best track, it's like a musical train tour of various harmony and guitar strumming styles (esp... it's a Steve Stills song). Nice Dave Crosby lip, too. **CHART CHANGE.**

JEANNE C. RILEY: Things Go Better With Love: The Back Side Of Dallas: Things go better with Coke? Two o.k. Country sides.

BLOOD, SWEAT & TEARS: And When I Die: Sometimes In Winter: You can tell it's Laura Nyro song before checking the label - all stop/go phrases. Good, though probably too "civvy" for here.**

HUGH MASEKELA: I Haven't Slept (Uni) Jumping Ina South African trotter with a curious clipped, but effective, style and very good instrumental.**

BRITISH FOLK: In Good Time (United Artists). Here Krishna-stye chant with abundant atmosphere in the production. Brian has a big fat bluesy voice.**

THE FASHIONS: Iou A Lifetime Of Love (Evolution). Four sizes from the States, cool leading-lady voice and a song of considerable value. **CHART CERT.**

ROLF HARRIS: Two Little Boys (Columbia). Aussie charm really turned on in a genre, charipossible song with fairly true lyrics. It'll be played.**

THE PIONEERS: Alli Button (A&M/gram). Chunky ragtime piece which straddles out of the chattering rhythm and the skilled vocal line. Dances 'n' raves.

SAVOY BROWN: I'm Tired (Decca). I'm not tired of this. Fine home-grown blues, involved soul, and some dynamic instrumental blots. Specialist appeal.**

ETERNAL TRIANGLE: I Guess The Lord Must Be In New York City (Decca). Two boys, one bird, Nilsson style. Reg Guest arrangement. Tivo is vocally poised for a break-through and it's high-class stuff.**

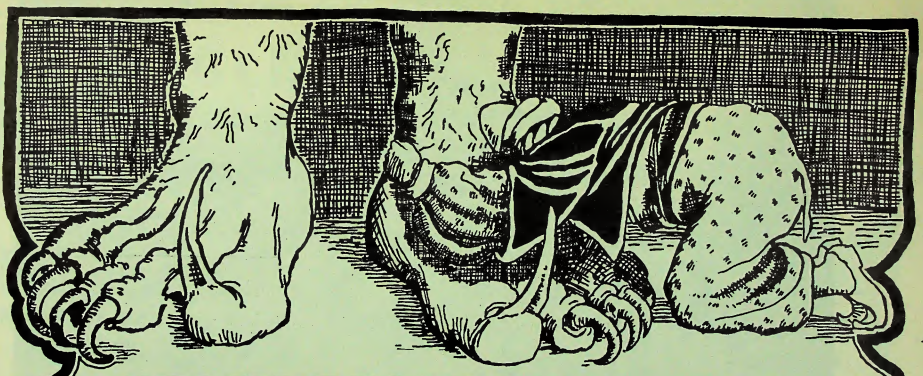
AREA CODE 615: Ruby (Polydor). Powerful harmonic attack to a rumbly rhythmic riff. But I rather just pass with it.

SALVATION: Cinderella (United Artists). From an album by the group - somewhat complex production but not without appeal.**

PHIL FLOWERS: Like A Rolling Stone (A & M). Hectic treatment of the Dylan song with Phil more or less rampaging through it. (But excitingly laid down.**)

VICKI CARR: Eternity (Liberty). Could make it on the sheer emotional intensity. Trouble is the intro goes on a bit before finding m o d i s t form. Nice performance.**

TAMMY WYNETTE: The Ways To Love A Man (CBS) though no country soddy, this is a charming, well-sung sample from an expect - and could click.



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Charts

10 YEARS AGO

- 1 TRAVELLIN' LIGHT Cliff Howard
- 2 RED RIVER ROCK Johnny & The Hurricanes
- 3 TILLY KUSSED YOU Every Brothers
- 4 SEAF OF LOVE Marty Wilde
- 5 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR Essie Ford
- 6 TILL I KISS YOU Every Brothers
- 7 PUT YOUR HEAD ON MY SHOULDER Paul Anka
- 8 MAKE LOVE Paul Anka
- 9 HIGH HOPES Floyd Robinson
- 10 BROKEN HEARTED MELODY Sarah Vaughan

5 YEARS AGO

- 1 OH PRETTY WOMAN Roy Orbison
- 2 ALWAYS SOMETHING THERE TO REMIND ME Sammie Shaw
- 3 SHAL LA LA Manfred Mann
- 4 WALK AWAY Mait Morro
- 5 BABY LOVE Supremes
- 6 HE'S IN 'TOWN Rockin' Berries
- 7 ALL DAY AND ALL OF THE NIGHT Kinks
- 8 UM UM UM UM Wayne Fontana
- 9 WEDDING JILL K Rogers
- 10 GOODIE EYE Newby Tones

AGO

AGO

TOP US

- | | | |
|--|---|---|
| 1 WEDDING BELL BLUES
Fifth Dimension | 12 TRACY Cufflinks | 22 NA NA HEY HEY KISS
MIM Goodbye Steam |
| 2 SUSPICIOUS MINDS
Elvis Presley | 13 LITTLE WOMAN
Bobby Sherman | 23 ELI'S COMING
Three Dog Night |
| 3 COME TOGETHER
Beatles | 14 JEAN Oliver | 24 I'M GONNA MAKE YOU
MINE Lou Christie |
| 4 I CAN'T GET NEXT
TO YOU, Temptations | 15 GOING IN CIRCLES
YOU'VE LOST THAT
LOVIN' FEELING
Dionne Warwick | 25 CHERRY HILL PARK
Billy Jay Royal |
| 5 BABY IT'S YOU Smith | 16 BABY I'M FOR REAL
Original | 26 TRY A LITTLE
KINNESS Glen Campbell |
| 6 SUGAR SUGAR
Archies, RCA 1872 | 17 TAKE A LETTER MARIA
R. B. Greaves | 27 THAT'S THE WAY LOVE
IS Marvin Gaye |
| 7 HOT FUN IN THE
SUMMER TIME
Six and Family Stone | 18 BALL OF FIRE
Tommy James and Shondells | 28 SUITE: JUDY BLUE EYES
Creedy, Silks and Nash |
| 8 AND WHEN I DIE
Blood, Sweat and Tears | 19 SACKFIELD IN MOTION
Mel and Tim | 29 YESTER-ME YESTER-YOU
Yesterday Steve Wonder |
| 9 SOMETHING
SMILE A LITTLE SMILE
FOR ME Flying Machine | 20 A LITTLE MAN IN
AND DO THE POPCORN
Part 1, James Brown | 30 RUBEN JAMES
Kenny Rogers and the
First Edition |
| 10 IS THAT ALL THERE | | |

SINGLES

R&B SINGLES

- | | |
|--|--|
| 1 RETURN OF DJANGO
Upsetters | 6 PIONEERS
HOWY DOES IT TAKE
Jim Walker & Al Stars |
| 2 DO WHAT YOU GOTTA DO
Four Tops | 7 TAKE A LETTER MARIA
R. B. Greaves |
| 3 LIQUIDATOR Harry
WONDERFUL WORLD
BEAUTIFUL PEOPLE
Jimmy Cliff | 8 SECOND THAT EMOTION
Diana Ross, Supremes |
| 4 LONG SNEAK KICK
THE BUCKET | 9 HAPPY William Bell |

TOP UK

- | | |
|--|--|
| 1 ABBEY ROAD Beatles | 13 NASHVILLE SKYLINE Bob Dylan |
| 2 MOTOWN CHART BUSTERS Vol.3 | 14 SOUND OF MUSIC Soundtrack |
| 3 JOHNNY CASH AT SAN QUENTIN | 15 HAIR London Cast |
| 4 LED ZEPPELIN 2 | 16 BASKET OF LIGHT Pentangle |
| 5 IN THE COURT OF THE
CRIMSON KING King Crimson | 17 SONGS FOR A TAILOR Jack Bruce |
| 6 THROUGH THE PAST DARKLY
Rolling Stones | 18 STAND UP Jethro Tull |
| 7 BEST OF THE BEE GEES | 19 BLIND FAITH |
| 8 BEST OF THE CREAM | 20 BOB DYLAN'S GREATEST HITS
ON THE THRESHOLD OF
A DREAM Moody Blues |
| 9 THEN PLAY ON Firewood Mac | 21 JOHNNY CASH AT FOLSOM PRISON |
| 10 OLIVER! Soundtrack | 22 BEST OF GRETHERNY |
| 11 BEST OF THE SEEKERS | 23 FROM ELVIS IN MEMPHIS
Elvis Presley |
| 12 SSSH Ten Years After | |

ALBUMS

R&B ALBUMS

- | | |
|---|-------------------------------------|
| 1 MOTOWN CHART BUSTERS
Various | 6 TO LOVE SOMEBODY
Nina Simone |
| 2 CLOUD NINE
Temptations | 7 CHRIS IS SOUL
Various |
| 3 TIGHTEN UP
Oris | 8 SOULFUL
Dionne Warwick |
| 4 LET THE SUNSHINE IN
Diana Ross, Supremes | 9 MRG Motown Gaye |
| 5 RED RED WINE
Various | 10 ARETHA'S GOLD
Aretha Franklin |

TOP US

- | | | |
|---|---|---|
| 1 ABBEY ROAD
Beatles | 10 BLOOD SWEAT AND
TEARS
Hair Original Cast | 19 HAI ORIGINAL CAST
Polydor 583043 |
| 2 GREEN RIVER
Credence Clearwater
Revival | 11 PUZZLE PEOPLE
Temptations | 20 POLYDOR 583063 |
| 3 AT SAN QUENTIN
Johnny Cash CBS 63829 | 12 IN-A-GADDA-DA-VIDA
Iron Butterfly | 21 SMASH HITS
Jimi Hendrix Experience |
| 4 BLIND FAITH CBS 089 | 13 BAND
GLEN CAMPBELL 'LIVE' | 22 NASHVILLE SKYLINE
Bob Dylan |
| 5 I'VE GOT DEM OL'
KOZMIC BLUES AGAIN
MAMA Janis Joplin | 14 EASY RIDER Soundtrack | 23 BALL OF FIRE
Tommy James & The Shondells |
| 6 THROUGH THE PAST
DARKLY Rolling Stones | 15 BARABANGAL Donovan | 24 THIS GIRL IS A WOMAN
NOW
Gary Puckett & Union Gap |
| 7 DECCA SK/LK 6019 | 16 THIS IS TOM JONES | 25 JESUS IS A SOUL MAN
Lawrence Raynoolds |
| 8 CROSSBY STILLS AND
NASH Atlantic 188-189 | 17 LED ZEPPELIN
Atlantic 188-189 | 26 YOU I Prigays
20 LET A MAN COME IN AND
DO THE POPCORN
James Brown |
| 9 HOT BUTTERED SOUL
Isaac Hayes | 18 ALICE'S RESTAURANT
Ariq Guthrie | |
| | 19 MIDNIGHT COWBOY
Soundtrack, United
Arts, UAS 29034 | |
| | 21 STAND UP Jethro Tull | |

R&B ALBUMS

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