

A Billboard Publication

record mirror

December 5, 1970

1s./5NP

T. REX



almighty power of the hit record

DIAMOND



one of the select few

George breaks out of the Beatle bag

SABBATH TOUR PRICE WAR

By Bill McAllister

BLACK Sabbath, just returned from their sellout American tour, will undertake a 12-venue British tour in the New Year. And the band are the latest in a line of big names to take steps to peg prices at their concert venues.

The Birmingham band have launched their own 'price war' by insisting that top prices at the venues go no higher than 18s. "We want the public to get a fair deal", the band stated this week.

Sabbath kick off their tour with a January 5 concert at London's Royal Albert Hall and then play the following venues: (January 7) City Hall, Hull; (8) Town Hall, Birmingham; (9) Colston Hall, Bristol; (11) Guildhall, Southampton; (14) Town Hall, Sheffield; (15) Empire Theatre, Edinburgh; (16) Music Hall, Aberdeen; (18) City Hall, Newcastle; (19) Albert Hall, Nottingham; (20) Free Trade Hall, Manchester; (23) Leeds University.

'BEST SOLO ALBUM'

GEORGE Harrison's 'All Things Must Pass', a three LP set just released, is the most interesting solo Beatle album so far, writes Rob Partridge.

The three LP set, selling at £4 19 6d, contains 16 Harrison originals, one Bob Dylan song and a song written by Dylan and Harrison.

One of the LPs is the famous jam session with a lineup that includes Eric Clapton, Dave Mason, Billie Preston, Ginger Baker and George on lead guitar.

Fellow Beatle Ringo Starr also appears on four tracks, but it's George Harrison who holds everything together.

The set was co-produced by George and Phil Spector.

TURN TO PAGE 7 FOR RM'S VERDICT

Freedom

Supporting Sabbath on all the venues are Freedom, the three-piece outfit formed by ex-Procul Harum drummer, Bobby Harrison, and Curved Air, whose album 'Air Conditioning' is causing a stir.

Freedom and Curved Air will split the first hour of the show between them, leaving the entire second half for Sabbath.

The 'Paranoid' outfit are currently finishing recording on their third album - scheduled for early February - but break off to undertake an eight-day European 'mini-tour' starting at Copenhagen K.B. Halle on December 12.



GEORGE: NOW OUT FRONT

COUNTRY PAGE



The shy star

COUNTRY music has, unlike many other styles of music, a large proportion of entertainers who write their own material. One of the best known of these is a native of Shelby, North Carolina called Don Gibson, who in the last 15 years has achieved great success both as an entertainer and as a songwriter.

It is in the latter category, that he primarily identifies himself. The reason for this is that by nature Don is an extremely introverted person and consequently finds it a great strain to sing in public. As a composer his constant success has been phenomenal.

Among his hundreds of successful songs are numbers such as 'Blue Blue Day', 'Oh Lonesome Me', 'Sweet Dreams', 'Sea Of Heartaches' and 'Don't Tell Me Your Troubles'.

His greatest selling composition, however, was not in the field of country music at all. It was a country song which has been a C&W hit for Kitty Wells. Some years later however, in 1962, the song was revived and cut by the great blind R&B singer Ray Charles.

The song was of course 'I Can't Stop Loving You' which sold a million albums and three million singles. This was one of the first attempts to mould R&B and Country Music. The experiment was a great success.

As a recording artist Don Gibson has had a great deal of success but a few years ago he seemed to get in a bit of a rut. He felt so himself and consequently changed labels from RCA to Hickory. This resulted in a much more country sound and currently, he is more popular now than he has been for years.

Is Tom T the man to succeed Hank W?

TO PREDICT stardom for an unknown is a risky business, but to predict greatness is positively perilous.

The person in question is by no means unknown but I feel that only the tip of the iceberg has been exposed in the talents of Tom T. Hall.

As a composer he is extremely well known for tunes like 'I Washed My Face In The Morning Daw', 'Margies At The Lincoln Park Inn' and the 'Ballad Of Forty Dollars'.

BIGGEST

His biggest seller to date was the Jeannie C. Riley giant 'Harper Valley PTA', which sold something in the region of ten million.

To get to the depth of Tom T., however, you have to listen to the songs he has recorded on his

BY BOB POWEL

three albums.

Unlike nearly all contemporary country writers, Tom writes from life and nearly all his songs have a direct connection with either himself or an acquaintance.

EXAMPLE

Examples of this are 'Cloudy Day' in which he describes his life as a struggling songwriter; 'The Ballad Of Bill Crumb' which is the story in song of a carpenter with extraordinary ability; and 'George And The North Woods' which came about when his best friend, singer Dave Dudley, got stranded during a mountain blizzard with no food or drink.

Tom sat down and wrote the song. It didn't help in the

rescue of Dave Dudley but it did give him a number one hit a few months later.

TOP STAR

Having heard Tom sing his own composition, 'Homecoming', I became a fan of both his singing and writing.

I am convinced that his brilliance will continue and eventually he will be at the very top of the tree.

To date, only his 'Homecoming' album has been issued in the UK. I strongly recommend it. It's on the Mercury label number 6338 004.

It has a dozen numbers, written and sung by the man who I firmly believe is the natural successor to Hank Williams.



Oldies but still goldies

OLD time country music is dead! This statement has been uttered many times during the last couple of decades. Well brother, it isn't dead. Of course it no longer has the power it once enjoyed. Thirty-five years ago it was modern country music, now it has been bypassed until today — the majority never get to hear it but there are a minority who do.

The LPs don't get into the country charts but they are steady sellers. A good example of this is a 72-year-old North Carolina resident, J. E. Mainer. J.E. was the leader of a string band, Mainer Mountaineers, which achieved tremendous popularity in rural America during the Thirties and early Forties.

During the Fifties, however, like many of his contemporaries he drifted into total obscurity. In the following decade during the "hootenanny" pseudo folk boom it became fashionable to rediscover the old timers. This happened to J. E. Mainer and enthusiasts soon had him in a studio for the first time in years.

The discs sold and now J. E. Mainer has no less than sixteen recently recorded albums available on various small labels. Added to this are six albums of reissued, and in some cases, pirated material.

J. E. Mainer is no longer among the elite in country music but a hard core remember him and other old timers enough for them to make a living from the music, from records and personal appearances.

The Nashville sound is the music of our times, but old time music has found its niche in country music and is still very much a force to be reckoned with.

Big Tom from Ireland

ON A cold wintry night in Wimbledon I met a genial Irishman by name of Thomas McBride who is the leader of a six piece outfit which performs many different types of music, the majority of which is C&W inspired. The big difference between Tom's band and the most successful British country band is that the Irish group earns some six times the salary of their British counterpart.

Although the name of Big Tom is completely unknown to the average

Englishman Big Tom makes frequent journeys across the Irish Sea to make lucrative tours of ballrooms run and frequented by displaced Irishmen. The occasion I met Tom was at the Tara Ballroom on a Tuesday evening where many hundreds of people braved the cold winds to see a band from the old country.

After disentangling himself from a mob of autograph hunters, Tom told me that he was from Castle Blayney, County Monaghan and, no, he was not related to Frankie

McBride. A gentleman who said that he was Tom's recording manager until he was bombed out of Belfast mentioned that Tom's first LP has the distinction of being the fastest selling LP in Irish history.

Surprisingly enough though he has never had a number one hit, the nearest being 'Sunset Years Of Life' which was a top five hit. Recently the band has left the Emerald label and is in the process of launching their own label which is called 'Denver Ireland'.

For the last three years Big Tom and the Mainliners have been playing to upwards of ten thousand people a week in ballrooms all over the Emerald Isle. Showbands are big business in Ireland and Tom rates the Mighty Avons, Larry Cunningham and Dermot Hegarty as his main rivals.

In the five years he has been a professional Tom and his group have made a great deal of money. One thing is quite plain, Big Tom is very big indeed in Ireland.



Noises from the crypt

IF THERE wasn't already a tendency for people to shy away from the assault of heavy rock and look for sounds that are less cruel, the almost simultaneous issue of these records would surely have induced it.

Between them, they present a good range of the best popular music produced in the ten year period 1956-65: five of them, the three Joys, the Fontana and Buddah LPs, sell for less than £1 each.

'Incense And Oldies' is likely to raise the strongest reaction, for and against. It's a collection of mid-Sixties New York vocal group hits, by the Shangri-Las, Dixie Cups, Trade Winds, and others, linked by deep-voiced cod poetry by an unnamed narrator. Nice stereo motorbike on 'Leader of the Pack', but...

For real vocal group singing, run and get 'Out Of The Past' Vol 1. This is without much doubt the finest vocal group collection ever released in this country. 'The Closer You Are' by the Channels (for some reason credited to the Dubs on both the sleeve and the label) has some great "yea-argh" noises; 'Goodnight, Sweetheart' by the Spaniels is the alltime classic doorstep farewell song; and four of the finest slow harmony group ballads are here: 'Oh What a Night' by the Dells, 'There's A Moon Out Tonight' by the Capris, and two songs by the Flamingos, 'Golden Teardrops' (recorded in 1953 for Chance, of Chicago), and 'I Only Have Eyes For You' (recorded in 1958 for End, of

CHARLIE GILLETT



New York, with Tommy Hunt singing lead). Volume 2 is more obscure, but does have 'Since I Don't Have You' by the Skyliners.

The first side of 'Rock Revival' is probably worth the cost of the LP for those who don't have any of the tracks: 'Quarter to Three' by Gary Bonds, 'Do You Love Me' by the Contours, 'Let Me In' by the Sensations, 'Tequila' by the Champs, 'Save The Last Dance For Me' by the Drifters, and 'Johnny B. Goode' by Jerry Lee Lewis. Did you ever decipher what Gary Bonds shouts at the start of 'Quarter to Three'? If you do, don't tell Philips, because the sentiment of 'Je T'Aime' was innocent and charming compared to this, and a good, too long deleted record might be withdrawn again.

Incidentally, Bob Richardson, who once ran the Gary Bonds fan club, sent clippings a few months back from the Northern Daily Mail and the Bolton Evening News, reporting the appearance locally of a singer who was billed as Gary "U.S." Bonds, but who was somebody else. Three hundred people turned out so see him; how many more would go to see the real thing? The time is ripe...

Side two of 'Rock Revival' is mainly re-recordings of hits by

Fats Domino (live, and OK, but unnecessary), Chuck Berry, Jerry Lee. So 'Rock 'n' Roll Stars' is more consistently good, including the two big hits of both Richie Valens and Bobby Day (impressively clear recording quality on the latter's 'Rockin' Robin'), and the much-sought 'Love You So' by Ron Holden. Also Harold Dorman's 'Mountain Of Love', Joe Jones' 'You Talk Too Much' and Maurice Williams and the Zodiacs' 'Stay'.

'Stay' is also on 'More From The Vaults' which suffers in this competition by being full price. It does have photos of all the performers on the back cover (but a horrible picture on the front - why?). 'Bony Moronie' by Larry Williams, 'Do You Wanna Dance' by Bobby Freeman, and the marvellous 'Memphis' by Lonnie Mack are on the rockin' side two; pure pop on side one, for those who like it - Johnny Burnette, Bobby Vee, Del Shannon.

Despite their titles, both the Mercury albums do belong in this group of records. The 'Blues' LP includes 'Why Do Fools Fall In Love' by Frankie Lyman and the Teenagers, 'Any Day Now' by Chuck Jackson, and 'A Lover's Question' by Clyde McPhatter, as well as Buster Brown's 'Fannie Mae' and Lightin' Hopkins' 'Mojo Hand'. 'Great Blues Singers' has a

similar range, from 'Juke' by Little Walter and 'Shake A Hand' by Faye Adams, to 'You Don't Miss Your Water' by William Bell and the incredible 'There is Something On Your Mind' by Bobby Marchan.

Both these records were in a twelve-volume series in the States, and Mercury is to be congratulated for securing the rights to such disparate material here, and should be encouraged to bring out some of the others.

For people who started buying records since 1964, these compilations should be really useful, establishing beyond doubt that there were many fine records before Dylan, the Beatles, and the Stones, not only by the famous names but by relative unknowns, Lonnie Mack, Bobby Day, the Flamingos.

But maybe it's easiest to listen to famous names; so many people have been praising the Everly Brothers recently, even the least aware pop fans must know their names by now. The CBS double Everly Brothers LP is meanly put together, just five tracks a side, doesn't have all their hits (where's 'When Will I Be Loved?'), and includes some tracks that weren't even singles (so how could they be hits?).

But the Everlys were teen-pop at its best; little influenced by R&B, they rarely rocked, but acted out the self-obsessed fifteen year old better than anyone else. 'The Very Best' includes their Sixties hits, 'Walk Right Back' and 'Cathy's Clown'.

Little Richard's Specialty material is essential rock 'n' roll.

MORE From The Vaults (Liberty 83377); **Out Of The Past, Vol 1** (Joy 5077); **Rock 'n' Roll Stars** (Joy 5006); **Rock Revival** (Fontana 6430 002); **Incense and Oldies** (Buddah 2349 007); **Out Of The Past, Vol 2** (Joy 5078); **The Everly Brothers' Original Greatest Hits** (CBS 66255); **The Very Best Of The Everly Brothers** (Warner Bros 1554); **Little Richard's Greatest Hits** (Specialty 5000); **Rock Hard, Rock Heavy**: Little Richard (Specialty 5001); **Original Golden Hits Of The Great Blues Singers** (Mercury 20182); **Original Golden Rhythm and Blues Hits** (Mercury 20183).



U.S. BONDS: JUST LOOK AT THE TIME!

INSIDE STRAIGHT

● **TURN IT LOOSE.** There are now three Charlie Rich LPs available on Epic in the States, 'Set Me Free' (26376), 'The Fabulous Charlie Rich' (26516), and 'Big Boss Man' (30214). CBS hasn't issued anything by him here yet; a selection of the best tracks from those three albums would make a fine LP. So lets go. Write to manager, international repertoire, CBS Records, 32 Theobalds Rd, London WC1.

● **I KNOW (WHO PUT THE BOMB).** For Robert Spinner: Jimmie Dee sang 'Henrietta,' on Dot. For James Hamilton: Merry (Mary) Clayton sang 'It's In His Kiss' first.

● **IT WILL STAND.** Stephen Maney of Islington, North London, suggests that five records that should be eternally available, only one of which is in a current catalogue: 1. 'I'm Gonna Leave You' by Shirley and Lee (available to Liberty, who could satisfy a large nostalgic West Indian audience with an LP split between Shirley and Lee,

and Gene and Eunice). 2. 'The Plea' by the Chantels (in the Roulette material recently bought from Major Minor by EMI). 3. 'Angel Baby' by Rosie and the Originals (issued by Highland in the States, released on London here in 1960, it had a mysterious flip side: 'Give Me Love,' written by Wade, sung by a man whose voice was midway between Hank Ballard and Richard Berry, but who was he? And who has the rights to the record in Britain now?). 4. 'One Scotch, One Bourbon, One Beer,' by Amos Milburn (available to Liberty here, but not to you). 5. 'Hide and Seek,' by Joe Turner (on the Atlantic LP, 'Classic Rhythm and Blues').

(Send your list of five eternal records to It Will Stand, Record Mirror, 7 Carnaby Street, London W1. ● **DIRECTLY FROM MY HEART TO YOU.** Sugarcanne Harris has a five-minute version of Little Richard's song, 'Directly...' on the Warner/Reprise sampler, 'Goin' Home.' But you

have to look hard to find that out; credit on the outside cover and record label goes to the Mothers of Invention, who fortunately keep out of the way while Sugarcanne sings and plays, from his heart, to you. Watch out for a Don and Dewey LP at 19/11 on Specialty, sometime next year. And how come Randy Newman, whose '12 Songs' seems likely to be the best LP of 1970, isn't even on that Warner/Reprise sampler?

● **YOU BETTER MOVE ON.** Arthur Alexander, who did the originals of 'You Better Move On' and 'Anna (Go With Him),' last seen working as a garage mechanic in Richmond, Virginia. This is reported in the latest issue of 'Record Exchanger,' which also includes interviews with Sonny Woods of the Midnighters, Dootie Williams of Dootie Records, plus label lists, record sales, etc; 4 dollars per year, to Vintage Records, Box 2144, Anaheim, California 92804

AIRWAVES

CAN there be such a thing as 'FREE RADIO'? That's a question we've asked many times in this column and this week, Martin Rosen of the Campaign for Independent Broadcasting puts forward his views on the future of radio in the UK.

The free radio organisations seem to have stopped merely shouting for pirate radio to be legalised. They are now putting forward constructive criticisms and ideas for the future.

Martin Rosen writes: "The CIB would like to see a system of regional and local independent stations operating in this

country. The local stations would operate on medium wave and, with the exception of areas like London, provide mainly local and community programmes.

The larger conurbations will be able to provide programmes similar to regional stations.

The regional stations would operate on VHF - the only frequency where high power stations can operate without interference. These stations would, we hope, provide programmes suited to a particular section of the audience - in other words some concentrating on music, others entertainment news, etc. The regional stations would cover listeners in both urban and rural areas.

All stations should

be independent of each other, and we hope there would be no need for 'networking'. They should also provide their own news services.

The Minister of Posts and Telecommunications should set up a broadcasting council to issue renewable licence frequencies to operators. The Council would also control, but not sell, the advertising on the stations.

"It is almost impossible to have completely free radio, because as soon as someone decides what is to be broadcast it is no longer free. This is why the CIB advocates INDEPENDENT radio."

THAT'S THE view of the Campaign for Independent Broadcasting. Let's have your opinions.

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Carl Wayne

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Mirrorpick



PETER JONES ON THE NEW SINGLES

Desmond with strings attached

DESMOND DEKKER: The Song We Used To Sing; Get Up Little Suzie (Trojan TR 7802). Jimmy Cliff song, tacked on Tijuana-style brass, plus strings — it's a fair enough setting for Desmond's consistently smooth voice. It's a questioning sort of number, pacy over that reggae back-beat and should be a sizeable hit. But a bit samey. — **CHART CERT.**

FAIRWEATHER: Tutti Frutti; Road To Freedom (RCA Victor 2040). A double 'A' sided job. Could be the old little Richard

rocker will nick the honours — it's certainly an all-out outburst by the mighty-voiced chappie from Wales. But it's essentially a familiar sort of hotted-up sound. The other 'A' is an Andy original and well sung, with some beautifully effective touches in the instrumentation. It lags a bit towards the end, maybe, but it also drives along like the very devil was after them. So ... try "Road," then accept "Tutti Frutti" graciously as a very good bonus. — **CHART CERT.**



FAIR WEATHER: AN OLD LITTLE RICHARD ROCKER

SUE AND SUNNY: Ain't That Tellin' You People; Didn't I Blow Your Mind (Deram DM 318). It'd be fine if this duo, involved on so many hits by other people, really made it this time under their own steam. Solo opening, then into a splendid swinging chorus — they attack hard with more than a little soul. A very good single and, given air plays, perhaps more than a ... **CHART CHANCE.**

JOE BROWN: Come Up And See Me Sometime; Give Me Muddy Water (Penny Farthing PEN 747). Joe constantly changes his direction on disc. This is a sort of country-rock job, recorded in his own studio at home, with gimmicky jew's harp etc. chucked in. It's just darned commercially catchy and could easily break through. Hard to recognise the old-style Joe anywhere. — **CHART CHANCE.**

THE NEW SEEKERS: When There's No Love Left; Shine People Shine (Philips 6006 072). Solo voice again, with a tinkling backing. Not, for me, as immediate in commercial appeal as "Ma," but it's a neatly presented slow ballad with some excellent harmonies out front. Slow-building, but eventually a strongly saleable product. Nice orchestration, too. — **CHART CHANCE.**

LAUREL AITKEN: Why Can't I Touch You; Can't Turn Your Back On Me (Pama Supreme PS 300). Rather a repetitive sort of song, lyrically, but this authoritative reggae voice does it well enough. Shuffling beat and some high-flying phrasing. Nothing great but at least a ... — **CHART CHANCE.**

KENNY BALL AND HIS JAZZMEN: Keep Your Hands Off Her (Pye). With Kenny singing with Ted Baldwin — a rollicking toe-tapper with trad urgency. Could so easily catch on ... big.

THE ARISTOCATS: Thomas O'Malley Cat (Vista). The voice of Phil Harris doing an earthy job on the Disney full-length movie "The Aristocats."

LALLY STOTT: Chirpy Chirpy, Cheep Cheep (Philips). Not the kiddie-winkie thing suggested by the title — it's a faintly Afro job with a substantial amount of spirit.

RARE BIRD: What Do You Want To Know (Charisma). Expressive lead voice ... very expressive. It's a somewhat mournful, slightly disconnected production, but the atmosphere is excellent. Could do well.

suggest outstanding sales chances. Nice arrangement.

this highly promising lad, here on a Jimmy Campbell song, is very much in with chances. Something of the Engelbert about his voice — nice record.

SHAWN PHILLIPS: A Christmas Song (A and M). Excellent self-penned song by the American now living in Italy. Clarinet obligation, guitar backing — and tongue-twisting lyrics.

EDWARD WOODWARD: The Way You Look Tonight (DJM). Callan on an acted-out reading of the evergreen romantic song — with his fans, could do well.

THE ALEXANDER BROTHERS: The Dark Island (Pye). Top Scottish duo with strings and a slow, sentimental ballad.

FRANKIE MCBRIDE: Daddy's Little Man (M and M). Ultra-sentimental story in country style. Ready with the hanky?

INDIGO JONES: Noel Highway (Columbia). Good-idea song, but the basic sound doesn't

THE CALIFORNIA BRAKEMEN: Jesus Take A Hold (M and M). All about the disastrous prospects for the world as it is now — in a lilting country style. Chorus — catchy.

FABULOUS FLAMES: Holly Holy (Clandisc). Neil Diamond song capably dressed up in reggae style — a very good song indeed.

OCTOPUS: The River (Penny Farthing). This is a Record of the Week. Already big in Europe, Octopus here on a catchy basic theme — really one of those instantaneous jobs. Starkly simple, but beaty.

MR. ACKER BILK AND THE PARAMOUNT JAZZ BAND: Thomas O'Malley Cat (Columbia). High-swinging and personable treatment of the movie song ... could do well.

CZAR: Oh Lord I'm Getting Heavy (Philips). Something commercial about this Gospel-tinged number — certainly very well performed indeed.

GOTHIC HORIZON: The Jason Lodge Poetry Book (Argo). Gently rippling song, pretty simple in style, and sung well enough. But not really outstanding.

FRANKIE VALLI: You're Ready Now; Cry For Me (Philips BF 320226). The raucous 1966 hit, revived by Sons & Lovers, in its original disco favour-finding form: obviously right for today still. Souful slow flip.

ARLO GUTHRIE: Valley To Pray (Reprise RS 20951). Pretty singalong stuff, across-the-board appeal. James Taylor-like flip.

vocal group beater, a U.S. hit this spring for I.A.P.C. (also on Colossus). Duprees are white, but made for S.G.Fs.

Six bob maxi from Who



PETE TOWNSHEND

THE WHO: I'm Free; See Me Feel Me; Overture; Christmas. (Track) All four tracks are from 'Tommy', of course, but when 'See Me Feel Me' did well as a single in the States, Track Records decided to release it in Britain. That was a month ago. Now it's been withdrawn and this maxi-single released in its place.

work that Roger Daltrey has ever done (with, of course, 'Pinball Wizard') while the 'Overture' is a superb instrumental.

The music is classic Who. The three vocal tracks represent the best

But we've heard all the tracks before. The real Who event in the near future will be their next maxi-single in few weeks, with 'Water' and 'I Don't Even Know Myself'. Nevertheless, at six shillings, this single is great value for those who missed 'Tommy'.

JULIE BERGEN: L'Oiseau (Square). French-language production with some unusual tonal effects. All very breathless and pacy.

THE TEMPLETON TWINS: Something; Can't Take My Eyes Off Of You (Liberty LBF 15423). I love this group! They do modern songs in an accurate 1930s style, and this coupling deserves to get them better known here.

THE MAIN INGREDIENT: I'm Better Off Without You (RCA 2034). Soul Group Freaks, queue here! 100 Proof's flip, not as in U.S.

GINGER ALE: In The Sand (Famous). Flautal introduction at fair tempo. A sort of Cockney-styled holiday bit.

NANETTE: Let Me Be The One (Columbia DB 8733). Dead slow Dionne-ish beauty, produced by Tommy Cogbill.

THE FIVE STAIRSTEPS: Because I Love You; America/Standing (Buddah 2011-053). The best track from their current cheap LP, an involved deliberate slowie that's as good as they used to be despite Stan Vincent's production. **DEE DEE WARWICK:** If This Was The Last Song (Atco 2091037). Dead slow Jim Webb song, it's a bit ponderous despite great gospel chix wailing in the background.

REDBONE: Maggie (CBS 5326). Great throbbing Red Indian Swamp Music, for dancers.

MAJOR LANCE: Stay Away From Me (Buddah 2011046) and **OTIS LEAVILLE:** Love Uprising (Atlantic 2091035). Beautiful ambiguously-starting Chicago Soul at its very best — these are both similar, both musts for all lovers of the REAL music.

JOE SIMON: That's The Way I Want Our Love (Monument MON 1051). Beaty Joe, who's on the Spring label now. President have an LP of his old Vee-Jay material, good for the archives.

THE FLYING BURRITO BROS: Tried So Hard; Lazy Days (A & M AMS 816). Modish harmonies on top, whereas the flip — well! It's the best bit of hard-hitting Country Rock since Poco!

CISSY HOUSTON: I Just Don't Know What To Do With Myself (Pye Int. 7N 25537). Sophisticated Cissy gettin' mighty steamed up to a whumping back-beat. My, my!

MARK LINDSAY: And The Grass Won't Pay No Mind (CBS S 5219). Nice, but the flipside slowie is lovely.

JOE SOUTH: Hush (Capitol CL 15666). The great original, from before he got stale.

THE DARLETTES: Good (President PT 317). Lost Dionne-ish girls on a nice tender-sweet Van McCoy slowie, from Mira, well worth investigation.

James Hamilton

JUDY COLLINS: Amazing Grace (Elektra 2101020). Sombre

THE DUPREES: Check Yourself (Polydor 2058077). Typically great, maddeningly familiar, Gamble & Huff smooth



U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

soul albums

- 1 (1) **THIRD ALBUM** Jackson 5
- 2 (2) **CURTIS** Curtis Mayfield
- 3 (8) **SLY AND THE FAMILY STONE'S GREATEST HITS**
- 4 (3) **TEMPTATIONS' GREAT HITS**
- 5 (7) **ABRAXAS** Santana
- 6 (6) **CHAPTER TWO** Roberta Flack
- 7 (4) **SEX MACHINE** James Brown
- 8 (11) **INDIANOLA MISSISSIPPI SEEDS** B. B. King
- 9 (9) **STILL WATERS** Four Tops
- 10 (10) **POCKETFUL OF MIRACLES** Smokey Robinson and the Miracles
- 11 (-) **EVERYTHING IS EVERYTHING** Diana Ross
- 12 (14) **THE LAST POETS**
- 13 (5) **SPIRIT IN THE DARK** Aretha Franklin
- 14 (12) **NEW WAYS BUT LOVE STAYS** Supremes
- 15 (-) **WE GOT TO LIVE TOGETHER** Buddy Miles
- 16 (16) **DIDN'T I** (Blow Your Mind This Time) Delfonics
- 17 (17) **FREE YOUR MIND** Funkadelic
- 18 (-) **IN SESSION** Chairmen of the Board
- 19 (19) **SUPER HITS** Marvin Gaye
- 20 (15) **I AM MY BROTHER'S KEEPER** Jimmy and David Ruffin

singles

- 1 (1) **I THINK I LOVE YOU** Partridge Family (Bell)
- 2 (2) **TEARS OF A CLOWN** Smokey Robinson and the Miracles (Tamla)
- 3 (6) **GYPSY WOMAN** Brian Hyland (Uni)
- 4 (3) **I'LL BE THERE** Jackson 5 (Motown)
- 5 (4) **WE'VE ONLY JUST BEGUN** Carpenters (A & M)
- 6 (5) **FIRE & RAIN** James Taylor (Warner Brothers)
- 7 (25) **ONE LESS BELL TO ANSWER** Fifth Dimension (Bell)
- 8 (24) **NO MATTER WHAT** Badfinger (Apple)
- 9 (9) **HEAVEN HELP US ALL** Stevie Wonder (Tamla)
- 10 (16) **SHARE THE LAND** Guess Who (RCA Victor)
- 11 (11) **YOU DON'T HAVE TO SAY YOU LOVE ME/PATCH IT UP** Elvis Presley (RCA Victor)
- 12 (12) **SEE ME, FEEL ME** Who (Decca)
- 13 (-) **MY SWEET LORD/ISN'T IT A PITY** George Harrison (Apple)
- 14 (15) **5-10-15-20 (25-30 Years Of Love)** Presidents (Sussex)
- 15 (8) **MONTEGO BAY** Bobby Bloom (MGM)
- 16 (20) **DOES ANYBODY REALLY KNOW WHAT TIME IT IS?** Chicago (Columbia)
- 17 (27) **BLACK MAGIC WOMAN** Santana (Columbia)
- 18 (7) **INDIANA WANTS ME** R. Dean Taylor (Rare Earth)
- 19 (14) **ENGINE 9** Wilson Pickett (Atlantic)
- 20 (21) **STONED LOVE** Supremes (Motown)
- 21 (29) **AFTER MIDNIGHT** Eric Clapton (Atco)
- 22 (35) **BE MY BABY** Andy Kim (Steed)
- 23 (23) **YELLOW RIVER** Christie (Epic)
- 24 (30) **FOR THE GOOD TIMES** Ray Price (Columbia)
- 25 (19) **IT DON'T MATTER TO ME** Bread (Elektra)
- 26 (26) **LET'S WORK TOGETHER** Canned Heat (Liberty)
- 27 (47) **DOMINO** Van Morrison (Warner Brothers)
- 28 (18) **SOMEBODY'S BEEN SLEEPING** 100 Proof Aged In Soul (Hot Wax)
- 29 (10) **GREEN-EYED LADY** Sugarloaf (Liberty)
- 30 (13) **CRY ME A RIVER** Joe Cocker (A & M)
- 31 (34) **HE AIN'T HEAVY HE'S MY BROTHER** Neil Diamond (Uni)
- 32 (17) **SUPER BAD** James Brown (King)
- 33 (-) **KNOCK THREE TIMES** Dawn (Bell)
- 34 (39) **CAN'T STOP LOVING YOU** Tom Jones (Parrot)
- 35 (44) **ONLY LOVE CAN BREAK YOUR HEART** Neil Young (Reprise)
- 36 (-) **IT'S IMPOSSIBLE** Perry Como (RCA Victor)
- 37 (33) **HEED THE CALL** Kenny Rogers and the First Edition (Reprise)
- 38 (40) **I'M NOT MY BROTHER'S KEEPER** Flaming Ember (Hot Wax)
- 39 (43) **ONE MAN BAND** Three Dog Night (Dunhill)
- 40 (42) **DO IT** Neil Diamond (Bang)
- 41 (-) **PAY TO THE PIPER** Chairmen of the Board (Invictus)
- 42 (31) **AS THE TEARS GO BY** Mashmakhan (Epic)
- 43 (-) **STONEY END** Barbra Streisand (Columbia)
- 44 (-) **IMMIGRANT SONG** Led Zeppelin (Atlantic)
- 45 (-) **RIVER DEEP MOUNTAIN HIGH** Supremes and Four Tops (Motown)
- 46 (-) **GROOVE ME** King Floyd (Chimneyville)
- 47 (-) **CHAINS AND THINGS** B. B. King (ABC)
- 48 (-) **BORDER SONG** Aretha Franklin (Atlantic)
- 49 (-) **IF YOU WERE MINE** Ray Charles (ABC)
- 50 (45) **PART TIME LOVE** Ann Peebles (Hi)

albums

- 1 (1) **ABRAXAS** Santa (Columbia)
- 2 (4) **CLOSE TO YOU** Carpenters (A & M)
- 3 (2) **LED ZEPPELIN III** (Atlantic)
- 4 (3) **SWEET BABY JAMES** James Taylor (Warner Bros.)
- 5 (5) **THIRD ALBUM** Jackson 5 (Motown)
- 6 (6) **GREATEST HITS** Sly And The Family Stone (Epic)
- 7 (9) **NEW MORNING** Bob Dylan (Columbia)
- 8 (-) **STEPHEN STILLS** (Atlantic)
- 9 (7) **COSMO'S FACTORY** Creedence Clearwater Revival (Fantasy)
- 10 (25) **JESUS CHRIST, SUPERSTAR** Various Artists (Decca)
- 11 (-) **LIVE ALBUM** Grand Funk Railroad (Capitol)
- 12 (15) **THE PARTRIDGE FAMILY ALBUM** (Bell)
- 13 (8) **AFTER THE GOLD RUSH** Neil Young (Reprise)
- 14 (14) **SHARE THE LAND** Guess Who (RCA Victor)
- 15 (13) **WOODSTOCK** Soundtrack (Cotillion)
- 16 (11) **CHICAGO** (Columbia)
- 17 (28) **TAP ROOT MANUSCRIPT** Neil Diamond (Uni)
- 18 (35) **LAYLA** Derek And The Dominoes (Atco)
- 19 (10) **GET YER YA-YA'S OUT** Rolling Stones (London)
- 20 (21) **STEPPENWOLF 7** (ABC)
- 21 (18) **GOLD** Neil Diamond (Uni)
- 22 (20) **TOMMY** Who (Decca)
- 23 (16) **MAD DOGS & ENGLISHMEN** Joe Cocker (A & M)
- 24 (-) **I (WHO HAVE NOTHING)** Tom Jones (Parrot)
- 25 (17) **CLOSER TO HOME** Grand Funk Railroad (Capitol)
- 26 (12) **A QUESTION OF BALANCE** Moody Blues (Threshold)
- 27 (23) **WITH LOVE, BOBBY** Bobby Sherman (Metromedia)
- 28 (24) **ELTON JOHN** (Uni)
- 29 (19) **CURTIS** Curtis Mayfield (Curton)
- 30 (-) **TO BE CONTINUED** Isaac Hayes (Enterprise)
- 31 (22) **GREATEST HITS Vol 2** Temptations (Gordy)
- 32 (26) **INDIANOLA MISSISSIPPI SEEDS** B. B. King (ABC)
- 33 (36) **WASHINGTON COUNTY** Arlo Guthrie (Reprise)
- 34 (27) **DEJA VU** Crosby, Stills, Nash & Young (Atlantic)
- 35 (37) **STAGE FRIGHT** Band (Capitol)
- 36 (39) **BLACK SABBATH** (Warner Bros.)
- 37 (-) **NO DICE** Badfinger (Apple)
- 38 (31) **BAND OF GYPSYS** Jimi Hendrix, Buddy Miles & Billy Cox (Capitol)
- 39 (32) **FIRE AND WATER** Free (A & M)
- 40 (48) **IDLEWILD SOUTH** Allman Brothers Band (Atco)
- 41 (34) **SUGARLOAF** (Liberty)
- 42 (40) **(UNTITLED)** Byrds (Columbia)
- 43 (45) **EVERYTHING IS EVERYTHING** Diana Ross (Motown)
- 44 (41) **BLOOD, SWEAT AND TEARS 3** (Columbia)
- 45 (29) **SEX MACHINE** James Brown (King)
- 46 (46) **MOVEMENT** Isaac Hayes (Enterprise)
- 47 (-) **JOHNNY CASH SHOW** (Columbia)
- 48 (43) **STILL WATERS RUN DEEP** Four Tops (Motown)
- 49 (47) **JOHN BARLEYCORN MUST DIE** Traffic (United Artists)
- 50 (38) **CHAPTER TWO** Roberta Flack (Atlantic)

soul singles

- 1 (3) **THE TEARS OF A CLOWN** Smokey Robinson and the Miracles
- 2 (2) **HEAVEN HELP US ALL** Stevie Wonder
- 3 (1) **SUPER BAD** James Brown
- 4 (4) **ENGINE 9** Wilson Pickett
- 5 (11) **STONED LOVE** Supremes
- 6 (6) **CHAINS AND THINGS** B. B. King
- 7 (5) **I'LL BE THERE** Jackson 5
- 8 (7) **5-10-15-20 (25-30 Years Of Love)** Presidents
- 9 (9) **I DON'T WANNA CRY** Ronnie Dyson
- 10 (8) **I AM SOMEBODY (Part II)** Johnnie Taylor
- 11 (14) **A C E O F SPADES** O. V. Wright
- 12 (12) **I'M NOT MY BROTHER'S KEEPER** Flaming Ember
- 13 (-) **(IT'S) ALL IN YOUR MIND** Clarence Carter
- 14 (-) **(DON'T WORRY) IF THERE'S A HELL BELOW WE'RE ALL GOING TO GO** Curtis Mayfield
- 15 (10) **STAND BY YOUR MAN** Candi Staton
- 16 (17) **I CAN'T GET NEXT TO YOU** Al Green
- 17 (18) **ALL I HAVE** Moments
- 18 (13) **BIG LEG WOMAN** Israel Tolbert
- 19 (-) **GROOVE ME** King Floyd
- 20 (15) **PART TIME LOVE** Ann Peebles

country albums

- 1 (1) **FOR THE GOOD TIMES** Ray Price
- 2 (3) **GOODTIME ALBUM** Glen Campbell
- 3 (4) **THE FIRST LADY** Tammy Wynette
- 4 (2) **FIGHTIN' SIDE OF ME** Merle Haggard
- 5 (5) **LIVE AT THE INTERNATIONAL, LAS VEGAS** Jerry Lee Lewis
- 6 (8) **THE JOHNNY CASH SHOW**
- 7 (7) **CHARLEY PRIDE'S 10TH ALBUM**
- 8 (6) **HELLO DARLIN'** Conway Twitty
- 9 (9) **I NEVER PICKED COTTON** Roy Clark
- 10 (10) **BEST OF GEORGE JONES**
- 11 (12) **SNOWBIRD** Anne Murray
- 12 (11) **THE WORLD OF JOHNNY CASH**
- 13 (15) **DOWN HOMERS** Danny Davis And The Nashville Brass
- 14 (16) **ONCE MORE** Porter Wagoner And Dolly Parton
- 15 (19) **1** Sonny James
- 16 (18) **ME AND JERRY** Chet Atkins And Jerry Reed
- 17 (17) **TAMMY WYNETTE'S GREATEST HITS**
- 18 (13) **THE BEST OF CHARLEY PRIDE**

country singles

- 1 (1) **ENDLESSLY** Sonny James
- 2 (2) **COAL MINER'S DAUGHTER** Loretta Lynn
- 3 (4) **SHE GOES WALKING THROUGH MY MIND** Billy Walker
- 4 (3) **15 YEARS AGO** Conway Twitty
- 5 (5) **I CAN'T BE MYSELF/SIDEWALKS OF CHICAGO** Merle Haggard
- 6 (7) **WHERE HAVE ALL OUR HEROES GONE** Bill Anderson
- 7 (16) **ROSE GARDEN** Lynn Anderson
- 8 (6) **AFTER CLOSING TIME** David Houston And Barbara Mandrell
- 9 (8) **RUN WOMAN RUN** Tammy Wynette
- 10 (13) **MORNING** Jim Ed Brown
- 11 (9) **I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME** Charley Pride
- 12 (17) **I WOULDN'T LIVE IN NEW YORK CITY (If They Gave Me The Whole Dang Town)** Buck Owens And The Buckaroos
- 13 (10) **IT'S ONLY MAKE BELIEVE** Glen Campbell
- 14 (14) **THANK GOD AND GREYHOUND** Roy Clark

Lux progressive

- 1 (1) **NEW MORNING** Bob Dylan
- 2 (2) **EMERSON, LAKE AND PALMER E.L.P.**
- 3 (5) **ANYWAY** Family
- 4 (2) **AFTER THE GOLD RUSH** Neil Young
- 5 (6) **TEA FOR THE TILLERMAN** Cat Stevens
- 6 (3) **EASY DOES IT** Al Kooper
- 7 (4) **JAMES GANG RIDES AGAIN** James Gang
- 8 (9) **STEVE MILLER 5** Steve Miller Band
- 9 (13) **COUNTRY HOME** Bronco
- 10 (15) **LOOKING IN** Savoy Brown
- 11 (7) **ATOM HEART MOTHER** Pink Floyd
- 12 (14) **DAUGHTER OF TIME** Colosseum
- 13 (8) **ROCK BUSTERS** Various Artists
- 14 (-) **ALL THINGS MUST PASS** George Harrison
- 15 (11) **JOHNNY WINTER AND ...** Johnny Winter
- 16 (16) **END OF THE GAME** Peter Green

Jazz

- 1 (2) **BITCHES BREW** Miles Davis
- 2 (1) **THE ISAAC HAYES MOVEMENT** Enterprise
- 3 (3) **CHAPTER TWO** Roberta Flack
- 4 (4) **GULA MATARI** Quincy Jones
- 5 (6) **BLACK TALK** Charles Earland
- 6 (-) **MILES DAVIS AT FILLMORE**
- 7 (10) **INDIANOLA MISSISSIPPI SEEDS** B. B. King
- 8 (9) **HOT BUTTERED SOUL** Isaac Hayes
- 9 (12) **DON ELLIS AT FILLMORE**
- 10 (14) **WES MONTGOMERY'S GREATEST HITS**
- 11 (13) **THE BEST OF JOHN COLTRANE - HIS GREATEST YEARS**
- 12 (7) **SUMMUN BUKMUN UMYUN** Pharaoh Sanders
- 13 (-) **BLACK DROPS** Charles Earland
- 14 (5) **WALKING IN SPACE** Quincy Jones
- 15 (8) **THEM CHANGES** Ramsey Lewis
- 16 (11) **THE LAST POETS**
- 17 (17) **SWISS MOVEMENT** Les McCann and Eddie Harris
- 18 (15) **THEM CHANGES** Buddy Miles
- 19 (-) **DRIVES** Lonnie Smith
- 20 (19) **BRIDGE OVER TROUBLED WATER** Paul Desmond

Mirrorpick / LPs

REVIEWERS: Lon Goddard, Rob Partridge, Valerie Mabbs, Rodney Collins, Peter Jones, Mike Hennessey

ARETHA - FROM POP TO SOUL

ARETHA FRANKLIN: Don't Play That Song (Atlantic 2400 021). Don't Play That Song; The Thrill Is Gone (From Yesterday's Kiss); Pullin'; You And Me; Honest I Do; Spirit In The Dark; When The Battle Is Over; One Way Ticket; Try Matty's; That's All I Want From You; Oh No Not My Baby; Why I Sing The Blues. A VERY enjoyable album - even though there's no song to compare with her 'Do Right Man, Do Right Woman' of a few years ago.

Instead, there's Aretha's present single, 'Don't Play That

Song' c/w 'The Thrill Is Gone' and her next single, the Goffin and King song, 'Oh No Not My Baby'.

But there's a wide spectrum between soul and pop music on this album, with Aretha's version of the Jimmy Reed's 'Honest I Do' and BB King's 'Why I Sing The Blues'.

Aretha's singing is immaculate. Her phrasing perfect. And the backings are also very tastefully played - with Duane Allman added on 'When The Battle Is Over'. Very pleasant. R.P.



Just take it easy, Treams...

TREMELOES: Master (CBS 64242 stereo). For all the Tremeloes' industrious attempt at "musical honesty" with this new album, one is left with an unsatisfactory opinion of their worth. They are not BAD musicians, singers or songwriters ... it's just that they are unexceptional.

The material, with the exception of the hit single, 'Me And My Life', never rises above a flat standard of competence. 'Baby', a mock Fifties rock 'n' roll number, is uninspiring, for it fails to recreate the spirit of the era. Rock 'n' roll songs are NEVER smooth.

For the rest, well, it just slouches from song to song with nothing much standing out. The drumming is a mite heavy-handed throughout and there's often boring overuse of fuzz guitar.

Perhaps, if the Tremeloes thought less about HAVING to progress and put more into just BEING their music things might work out fine.

The sleeve design is in appalling bad taste, which is perhaps the final sour note. B.M.



FRANK SINATRA

● **FRANK SINATRA:** Greatest Hits, Vol. II (Reprise 1032). 'Call Me Irresponsible' from 1963, and most of the others from the tail end of the sixties. It also includes 'My Way' which appears never to have been out of the charts, and John Hartford's 'Gentle On My Mind' and the magnificent 'Yesterday'. Producers are Sony Burke, Don Costa, Jimmy Bowen. The master showing no sign of flagging.

● **STEVE BENBOW** and the **FOLK CHOIR:** Little Red Donkey (Page One POS 612). Accent on the Christmas market - with Donkey, the Little Drummer Boy and Snowy White Snow. Pretty fair sampler, with some splendid arrangements from Denny Wright.

● **VARIOUS ARTISTS:** Great Western Film Themes (United Artists UAS 29064). The films include 'True Grit', 'A Fistful Of Dollars', 'Good Bad And The Ugly' and so on - and the conductors include Dominic Frontiere, Leroy Holmes, Shelly Manne. Fourteen soundtrack productions, well varied.

● **STAMFORD BRIDGE:** Come Up And See Us Some Time (Penny Farthing PELS 507). 'Chelsea' was a hit single, both here and round the world. 'Roly Poly' is doing extremely well on the continent. Both are included in this set of catchy tunes, well sung and played - produced by the John Carter, Ken Lewis, Peter Barnfather team. Easy listening, sometimes very adventurous on the harmonies - a genuinely commended album.

● **CURVED AIR:** "Airconditioning" (Warner WSX 3012). If you can take it, there's something a little strange about this album. You see, it comes in a transparent plastic sleeve with all the art-work and notes printed on the actual record. Which don't make the music no better. The group consists of Darryl Way, violin and vocals;

Sonja Kristina, vocals, Francis Monkman, lead guitar and assorted instruments; Robert Martin, bass guitar and Florian Pilkington-Miksa on drums. But the mainstay of the group is probably Darryl Way, whose violin-work seems to have pointed the group in a specific direction - just as Jerry Goodman has done with Flock. As a result the group has a heavy classical leaning, fused with the basic folk-like voice of Sonja Kristina. The lyrics are pretty ordinary, however, and apart from the Vivaldi parts, the music seems to lack any strong feel to it. R.P.

● **SANTANA:** Santana Abraxas. (CBS S64087). It

lay before me and I admired it's sleeve. I placed it on the deck and sure enough it comprised both good and evil. If you like Santana, all the things you like them for are here. But for me it seems that an element of super-studio-professionalism has cooled the flame. Too many stereo gimmicks for an excitement band? A good album but not a great one. Or am I being too Demanding? The album will probably emulate its American success in the UK, but to a lesser degree.

● **THE FRESHMEN** with **MICHAEL MACLIAMMOIR:** "Peace On Earth." - CBS 64099. Titles like "And God Created Woman," "Peace,"

"Banquet For The World," with the famed Irish actor emoting deeply and Irish group doing a semi-religious, inoffensive job elsewhere. An interesting idea; well-produced.

● **SAVOY BROWN:** "Looking In." - Decca SKL 5066. Nine tracks, most of them good, tough, concise. The singing of Lonesome Dave is more authoritative, somehow, and the overall picture is of homegrown blues, confidently laid down. On the slower material, there is not so much impact, but the musicianship shows all the way. A very good band, currently doing well in the American charts.

Tamla's sleigh bells

● **JACKSON 5:** Christmas Album (Tamla Motown STML 11168). Have Yourself A Merry Little Christmas; Santa Claus Is Comin' To Town; The Christmas Song; Up On The Housetop; Frosty The Snowman; The Little Drummer Boy; Rudolph The Red-Nosed Reindeer; Christmas Won't Be The Same This Year; Give Love On Christmas Day; Someday At Christmas; I

Saw Mommy Kissing Santa Claus.

Very strange, really. Here's a group steeped in a soul style tackling, in the main, some of the oldest (well-loved but over-worked) Chrissy song. And, to a great extent, it works.

'Rudolph' doesn't come off so well, because this is essentially a kiddie-winkie opus, but even so there's a raw-edged slice of phrasing mid-way - right there in

the middle of the tinkling sleigh bells.

Basically, the whole thing is out of character and it says much for the group's versatility that it manages to do so well. There's some good old pop-type slang flung in here and there on song introductions - again it helps the entertainment along. But buy it quickly ... it'll sound very strange indeed come next June. P.J.

ZAPPA, BY ANY OTHER NAME

FRANK ZAPPA: Chunga's Revenge (Reprise Stereo 2030). Transylvania Boogie; Road Ladies; Twenty Small Cigars; The Nancy And Mary Music; Tell Me You Love Me; Would You Go All The Way; Chunga's Revenge; The Clap; Rudy Wants To Buy Yez A Drink; Sharleena.

Zappa has become the Hoover of the rock world - a definition as well as a name.

Which might or might not have something to do with the centre-fold picture, described as: "A Gypsy mutant industrial vacuum cleaner dances about a mysterious night time camp fire. Dozens of imported castanets, clutched by the horrible suction of its heavy duty hose, waving with marginal erotic abandon in the midnight autumn air."

Anyway, on with the music. Side one opens with 'Transylvania Boogie', a five minute instrumental with Zappa's distinctive guitar-playing blended with Ian Underwood's organ.

And then there's 'Road Ladies' - an enigmatic track concerned with the hazards of a rock group on the road, followed by a tremendous instrumental 'Twenty Small Cigars' and a long, live cut 'The Nancy And Mary Music'.

Side two has 'Sharleena' and 'Would You Go All The Way' as Zappa's reference back to vintage rock (remember Ruben And The Jets?) - with 'Would You Go All The Way?' suitably updated with Zappesque lyrics.

'Chunga's Revenge', the title track, features Don Sugarcane Harris, or organ this time, in a beautiful six minute instrumental - while 'The Clap' is solo Zappa with drum set, wooden blocks, temple blocks, boo-bams, and tom-toms. Altogether an album of typical Zappa delights - with most of the backing musicians drawn from the Mothers Of Invention, Ian Underwood, Aynsley Dunbar, Jeff Simmons, etc.

And the cover's nice too. R.P.

Mirrormail



Write to VAL,
Record Mirror,
7 Carnaby St.,
London W1V 1PG

TOO MUCH FOR DYLAN?

I AGREE about the outrageous price of the new Bob Dylan album. Not only do CBS charge so much but they say there will be no promotion on the album. Let's face it, since "Blonde On Blonde," Dylan's albums have not come up to his expected standards. So if we are not going to hear the album, we're just paying for the name Dylan.

"A good product can demand a good price" said a CBS spokesman. But how do we know whether it is a good product? Or are we just supposed to hand over our money and take a 45-shilling lucky dip.

I have six Dylan albums and none of them cost me over £2. "New Morning" won't either because I shan't buy it. — M. P. WOOD, 18 Pond Street, Barnsley, Yorkshire.



RAY DAVIES Ray is out on his own

WHEN the Beatles were number one group, they had a talent for composing a variety of songs.

Now they are no more, there is one group deserving of their place — The Kinks.

Their latest single, "Apeman" is typical of Ray Davies' humour.

Like Lennon and McCartney, Ray has a talent for composing any type of song. His first hit, "You Really Got Me" must have been the first heavy type of song.

Their last, "Lola" was something that no one else dared to attempt and probably didn't think of anyway. — PETE MOORE, 12 Churchfields Avenue, Hanworth, Middlesex.

PLEASE, some space in "Mirrormail" to dispel those rumours that the Everly Brothers have split up. It is untrue.

All that has happened is that Don Everly has made a solo album, backed by the Flying Burrito Bros, just for a change. They are still working together in the States and, believe me, have no intention of splitting up. — BOB HELLEN, 15 Hornbeam Grove, Chingford, E.4.

Why Elvis was bootlegged

HI, THERE rock freaks! So at last it's happened. The King himself, Elvis Presley, gets bootlegged. This news is no great surprise to his legion of fans who've been waiting for it to happen for years.

At fault are RCA Victor who, through ignorance or crass stupidity, have not for ten years or so catered for those fans like myself who prefer the early gutsy, raw-sounding Elvis to the plastic puppet who masquerades as Elvis today.

Now a company market copies of a 1955 Sun recording "My Baby Is Gone" and it'll be the biggest-selling bootleg of all time. It's time RCA did something constructive about this and gave us a "Vintage Elvis" album, with some of his early Memphis scorchers such as "O.K. Boogie," "Tennessee Saturday Nite" and so on. They're all on tape so they can't deny the existence of them.

But because of their attitude, we are faced with Elvis freaks who are forced to take the law into their own hands to ensure that the other half of his fans, the pre-1960 school, get a little more of what they want.

And I have a sneaky hunch that unless RCA

get up off their butts and do something right now, the S.S. Pirate Presley will sail again and again and again. — HOUND DAWG DAVE, The Friars, London, Croydon, Surrey.

I, TOO, have noticed the increasing practice of favour-plugging of certain discs on Radio One because they appeal to the deejay.

I didn't even hear Engelbert Humperdinck's record played on any programme for about a week after release, and this has happened to him before — yet other records are played several times before release.

But who is to blame? Disc-jockey or producer? Who makes the decisions? It's time the childish remark of "I'm goin' to play my favourite record of the week every day" ceased and instead we had

a chance to hear all records frequently and fairly.

By the way, hands up all who have ever heard one of Engelbert's records included in a "revived 45" spot? I haven't. But he HAS made the charts with every record in spite of the lack of publicity. — D. CHARTERIS, 49 Princes Road, Feltham, Middlesex.

VERY interesting to read the interview with Bob Johnson, the American producer. However, after reading the paragraph about Roger McGuinn and the Byrds, I really wonder where this man's head is.

A producer is hired by a record company to sit at a tape-machine and "document" the music as he sees it and as produced by the band. If McGuinn digs to use a Moog, then that is entirely his business and not his producer's.

In my opinion, McGuinn's use of Moog on such tracks as "Old John Robertson" and "Get To You" is inspired. — LINDA WRAYMENT, 27 Rosebery Road, London, N.10.

SEEMS to me that sampler albums are beginning to kill the market for the more conventional type of album. Sure, most of them are excellent value, but what of those that have had a lot of work put into them.

They're not going to sell anywhere near as many copies as if the charts were not clogged up with such excellent samplers as "Rockbuster" and "Age Of Atlantic".

It's not the buying public I'm slamming, it's the record companies. If they thought about it, they'd realise they are harming their own artists.

And, really, samplers don't serve their purpose. I've never bought an album that has been "advertised" in a sampler. — IAN LARKIN, 7 Southwick Road, North Bradley, Trowbridge, Wilts.

SOME so-called progressive groups are no more progressive than, say, Des O'Connor — no offence meant.

Dr. Strangely Strange is just one example. It would be more correct to classify them as a folk group. And with all due respects to them, the "progressive" Creedence Clearwater Revival seem to be going backwards, to rock and roll.

The real progressives are groups like Moody Blues, Free, Ten Years After. — PHILIP T. RYAN, 3 Lorcan Drive, Santry, Dublin, 9.

GREAT getting the Record Mirror each week here in New Zealand. Last night I saw for the first time, live on stage, Jerry Lee Lewis. He was fantastic. The sound was the same as on his records — and he has his group, the Memphis Beat, backing him.

He did his oldies, and some C and W, Gospel. He came on stage at 10 o'clock and left finally at three minutes past eleven. When he starts to rock, he's just as good as ever. — C. F. SWETTENHAM, 22 Halton Street, Christchurch 5, New Zealand.

SO WHO NEEDS GRAHAM NASH?

SO LAST week it was Graham Nash's turn to "knock" the Hollies. I'm glad he left the group — his awful voice made me want to scream. His leaving the group was not the Hollies' "loss," as reported by Rob Partridge, but the Hollies gain.

I just wonder what people want from the Hollies. They complain because they are commercial and when their music starts to progress in a different way, they still complain. It sickened me when "Gasoline Alley Bred" got only to number fourteen. Maybe they could join Tamla Motown — or pump Tony Hicks full of LSD so he'd jump about all over the stage — and give Allan Clarke a Hendrix hair-cut.

Then they could sing "Band Of Gold" or "Black Pearl" ONLY they could not then be the Hollies. — CAROL HAWLEY, The Household Stores, 4 Vane Street, Radford Bridge Road, Nottingham.

Up with Connie

ALL this talk from Charlie Gillett about rock and roll and no mention of the name Connie Francis. I'm surprised, really I am.

Her hits like "Stupid Cupid," "Lipstick On Your Collar," "Robot Man" and many others contributed to the start of it all. So why not a few words of appreciation for this fine singer? — GEORGE O'REILLY, 28 Waverley Road, Liverpool.

Pop poll for...

WE ARE always seeing polls for the most popular artists today, but if one were held for the most under-rated artists, surely the following would be an accurate guide: 1, Helen Shapiro; 2, John Rowles; 3, Danny Williams; 4, Frank Ifield; 5, Kenny Lynch; 6, Vince Hill; 7, Jackie Trent; 8, Brian Poole; 9, Joe Dolan; 10, Carol Deane. Wonder what other readers think. — HARRY MORRISON, 13, Salisbury Avenue, Barking, Essex.

BEWARE OF THE CON MEN



JERRY LEE

I'M A record buyer whose albums range from "You Can All Join In," "Seasons" and "After The Gold Rush" to Andy Williams, Clodagh Rogers and Gene Pitney. And I feel that those so-called elite few who indulge only in Deep Purple, Taste and Led Zeppelin are missing as much as those who only direct their attentions to the Poppy Family and Tom Jones.

After listening to a

record we should not judge it by its volume, nor by its quickness to register. In the case of the latter, after paying out 9s6d one could easily find oneself tiring of the record.

Is the production good? Does the record achieve the desired effect — if there is one? Are the lyrics praiseworthy? Is there anything different or original about the song?

These are the questions

we should ask ourselves and not let ourselves be taken in by the con artists and songwriters.

Come on, everybody — let's prove to "them" that we are not narrow-minded and are intelligent enough to know what we like and why we like it. — JEFFERSON SCOTT, 8 Kilburn Street, Belfast, Northern Ireland.

WITH so many records like "War," "Our World," "Ball Of Confusion" and

so on with their anti-war sentiments making the charts, surely it is time to re-issue the best anti-war record ever made — Barry McGuire's "Eve Of Destruction."

The words of this superb song are still true today, over five years since it was made. Are you reading this, RCA? — ERNEST FULLMAN, 673 Sewall Highway, Courthouse Green, Coventry, Warks.

'ALL MY LIFE IS THERE - NAKED AND HONEST' - NEIL

NEIL Leslie Diamond has been termed one of today's "thinking musicians". One of the select few writers of the age producing tunes that are sturdy and concrete, graced with lyrics solid and meaningful.

BY LON GODDARD

The main difference is that his personal songs are always positive and optimistic. Neil freely admits his inability to write a sad song from the heart.

Therapy

"I don't analyse my songs", he explains, "they stem from my feelings and my emotions."

"Even when they appear a little down, there is a positive point to be made."

"Though we all have our share of unhappiness, my well-being seems to stay solid."

"I have written sad songs, but they are always through someone else's eyes. From my lyrics, someone could write a book about my life, because it's all there - naked and honest. It's never embarrassing to me."

"Actually, I'm not the most verbal or open kind of person - the studio is never as good as a performance for me - when I play to people, I can open up more. It's like a form of therapy."

"I don't consider myself a singer as in the 40s and 50s sense. When I sing my

songs, it's like the last step in a progression - the conception, the production and the execution. I simply interpret them.

"Occasionally, I sing other people's songs, because I can look at them objectively and I can't with mine."

"It was other people's interpretations of my songs that led me to do them myself in the beginning."

"I used to get disappointed in other singer's performances of my material - not that they were wrong, they just felt them differently."

"I have been writing since I was fifteen, but I started singing when I disagreed with other interpretations of my songs. Still, I'm complimented when they are done."

Personal

"I suppose, it's something carried over from the time I couldn't get anybody to do them."

"At any rate, I still consider myself mainly a writer, though I haven't written specifically for anyone in five years. The last one was 'I'm A Belfever' for the Monkees."

Neil's songs are personal, even though others record them. The optimistic feel of most of them also reflects some of his outward opinions

concerning human situations.

"My writings are reflections - I've never been convinced pop music could predict anything."

"I don't think it starts trends, it amplifies and expands them. Because the recording procedure can be completed so quickly, a reflective record can be released quickly."

"I'm not a political person at all - I'm more concerned with where people's heads are."

"I do what I can to help where it's needed, as in the case of the Phoenix, an organisation designed to help cure drug addiction."

"I feel strongly that hard addictive things like heroin have ruined people's entire lives."

Credit

"I'm not a preacher, but I think they're dangerous so I try to help as I can."

To Neil's credit go such songs as 'Solitary Man', 'I Got The Feeling', 'Girl, You'll Be A Woman Soon', 'Another Pleasant Valley Sunday', 'Boat That I Row', 'A Little Bit Me, A Little Bit You' and dozens more.

He was here in Britain four years ago, but "I got to stay a day and a half," he says. "I'll be back in June to do the Albert Hall and I'll stay three or four weeks then. This year, I'm definitely going to make up for that short trip four years ago."

'Cracklin' Rosie' has already made up for his vacation from the charts.



Top names fanned that Flame



FLAME: WOULD LIKE TO STAY IN ENGLAND

FLAME, a group from South Africa, have stirred up no small amount of controversy. Among those who've gone out of their way to see the group and been duly impressed are Three Dog Night, Gene Vincent, Maurice Gibb, the Beach Boys and, reportedly, Paul McCartney.

GOOD

"I'd really like to know if Paul McCartney thought we were good - we only read it somewhere. It was so crowded that night at the Whiskey in L.A., that we couldn't see anything. It'd make me feel really good if it was true", said Steve Fataar.

Steve is one of three brothers in the band, the other two being Ricky and "Brother". The fourth member is "Blondie" Chaplin and currently

they're all working with the Beach Boys on their tour and are the second album release on Brother (any relation?) Records. Steve explains how they came to be...

SNAGS

"It was a local thing back in South Africa. My two brothers and I heard the Shadows and really got hooked on playing the guitar. We went into Rock & Roll with records of Fats Domino. We really wanted to play. From there, it built up and the four of us were doing other people's material only. In fact, we always did up to about a year ago. After a while, we wanted to expand, so we came to England."

"For seven months there were work permit problems, but after that, we did a lot of clubs and got very good reactions. Before he passed away, Brian Jones saw us and wanted to do something involving the Stones' label. We were ecstatic that someone like him had noticed us. These people were like gods to us. Later, Maurice Gibb was going to

sign us up - he was a great person, but somehow, it never gelled."

"On their '68 tour, the Beach Boys saw us. Carl was interested and he was a fantastic person, so it worked. We signed up with them and went to the States. Played a lot of places with them and got some good response, so here we are on this tour."

"I've never met a guy like Carl Wilson - he blows my mind. As a musician, he's superb; as a person, incredible - but it's his whole being. He's just full of love. The Beach Boys are some of the most graceful and beautiful people I've ever met - I just can't see an end to our relationship."

SCOPE

The scope for Flame has now increased tenfold. Although they still enjoy smaller clubs and insist on playing them, facilities for larger concerts are available. Everything around them is growing.

"It's certainly never dull", exclaimed Steve. "I guess I always knew we'd make it

some day - I don't want to sound immodest, though. I suppose we'll be thinking of where to base ourselves now. I'd like to live here - this is the greatest place to find relief. Something about it relaxes you."

LEARNING

"Most of this has all happened at a consistent pace and there haven't been any real problems. Of course, it is frustrating at times when you can't have what you want - but it comes. Everybody has to adjust. Up to last year, I thought there were an awful lot of weird people around, but I find that they aren't really weird, they're just people."

"Each to his own. You learn a lot just being around them. Everyone's equally sane or insane. Sure, there are times when I thought I'd like to go away to a farm or something, but the music pulls me back - and I enjoy this type of mental contest."

I'll say that Flame are four of the most well balanced, talented musicians I've ever seen.

**SINGING
in The
FACE**



ISN'T it about time ELTON JOHN made some sort of chart somewhere?..... RM'S ROB PARTRIDGE's wife, FINY TINA wants some credit for transcribing two hours of taped interview with MICHAEL GIBBS.....RNI is still anchored off Holland - and dormantabout time we had the second NICK DRAKE album.....what a strange VASHTI BUNYAN handout from FRANCES VAN STADEN.

No, KENNY EVERETT, it isn't a new group called "AIR CONDITIONING" with an album called "CURVED AIR"CARL WAYNE'S good voice wasted on "Maybe God's Got Something Up His Sleeve." He should try JOE TEX'S "She Might Need Me"....."Layla" is probably the best track ERIC CLAPTON has ever recorded.....A48: ROBERT ROBINSON.

New Motown signing AARON WILLIAMS is a ventriloquist.....another disturbing anti-Blackburn Radio Times headline this week, "Will TONY BLACKBURN Lose Face?". Do we sense a change?.....rumour that unhappy STAPLE SINGERS may be moving from Stax to Atlantic.....on "My Prayer," GERRY MONROE sounds like DOROTHY SQUIRES.....

Few bands can match the FACES live these days.....it's about time OSIBISA got into the studio and recorded an album.....truth is stranger than fiction dept.: GRAND FUNK completely sold out their Madison Square Gardens concert in New York next month - within two hours of the box office opening.....

What did TERRY WOGAN call TONY BLACKBURN at the Radio One party on Sunday and why did TB admit it?..... BBC Radio London has won a whole hour of needle time from the Mu and PPL..... MR ZIMMERMAN seems to have it all pretty well sewn up - is it the beginning of an era?

Rumoured that PAUL SIMON made seven million dollars from "Bridge Over Troubled Water".....why did BILL HARRY chase DANNY LA RUE all over the Avenue Bar for an autograph? Why did he claim it wasn't for him?..... CILLA BLACK panto extended a month to April 17th.

TONY BLACKBURN recording comeback in new year on Philips.....Q49: which three disc duos have been associated with the title "The Two Of Us" MARILYN MONROE'S second best performance this Friday in "Some Like It Hot".....rumours that BEATLES were present at BEE GEES' session for "Lonely Days".....

Still a few RM stickers for the taking if you'll post an S.A.E. to MONSTER BEN CREE, c/o the Face, Record Mirror, 7 Carnaby Street, London W.1. Sorry we're all out of Veronica StickersLux's KID JENSEN will play the whole of the "Jesus Christ, Superstar" LP on Saturday between the late hours of one and three.....

Penny Concert at London's Marquee last week broke two records: attendance and smallest amount of money taken... 208 DJ BOB STEWART now proud father of twins.....CHARLIE GILLETT'S incredible book "Sound Of The City" now available in discerning London bookshops.

What we meant last week was that DON SUGARCANE HARRIS is in London, but SHOULD come with the JOHNNY OTIS Show next time.....Paris Radio accidentally interviewed MUNGO JERRY'S roadie PETER COGGINS when the group were there...

CREEDENCE GOLD LP FOR BRITAIN



SACHA 'SEXY SONGS'

"JE T'Aime..." may have been considered the sexiest song before, but all that heavy breathing came nought in the face of Scotland's Romey Carr. She won the "1970 Sexy Song" award in Brussels this month for her song, "These Things Will Keep Me Loving You." Presenting the sexy sash to Romey is French star, Sacha Distel.

Elton Single

AN Elton John single, "Your Song," is being released in January in response to public demand. The number comes from John's "Elton John" album, released earlier this year. Flipside is, "Into The Old Man's Shoes," a previously unreleased track.

John's current album, "Tumbleweed Connection," is being promoted by a TV advertising campaign, along with the "Groovin' With Mr Bloe" LP. DJM Records

TITLE and tracks have been decided for the new Creedence Clearwater Revival album, already a pre-release Gold Disc in the States where advance orders exceed 500,000.

The ten-track album, entitled "Pendulum," is almost certain to be the American band's biggest-ever seller. Liberty in this country are making

an initial pressing of 100,000 in anticipation of the demand. Creedence's last album, "Cosmos Factory," climbed to No. 1 on release.

Biggest disc yet

All the tracks on "Pendulum" are John Fogerty compositions, a change in policy for the group who have, in the past, specialised in mixing Fogerty's numbers with re-arranged rock and soul standards.

Side One opens with "Pig And Baby," one of three longer numbers, and continues with "Sailor's Lament," "Chameleon," "Have You Ever Seen The Rain" and "(Wish I Could) Hideaway." Side Two features another long track, "Born To Move," followed by "Hey Tonight," "It's Just A Thought," "Molina," and closes with the third long track, "Rude Awakening."

"Pendulum" will be released in the States on December 4 with British release to follow "as soon as possible." Liberty are standing by to receive tapes and sleeve artwork - which is a full-colour double-fold with a black and white inner - and begin the rush marketing job immediately. Previous Creedence albums have suffered here because of import sales due to time discrepancies in American and British release dates.

The album is, again, produced by John Fogerty who is making as yet unrevealed plans for a British and European tour next year.

Chicago - Heat at Xmas

NEW singles from Canned Heat, Ray Morgan, Chicago and Tony Bennett are due out on December 4th.

Releases out on that day include the B & C label, Ray Morgan - "Barefoot Days"; Lewis Rich - "The Prophet"; Capitol, Joe South - "Hush"; Columbia, Solomon King - "November Snow"; Neville Dickie - "Whistle Time"; CBS, Chicago - "Does Anybody Really Know What Time It Is"; Tony Bennett - "I'll Begin Again".

Liberty, Canned Heat - "Christmas Blues"; Penny Farthing, Joe Brown - "Come Up And See Me Some Time"; Philips, New Seekers - "Where There's No Love Left"; Polydor, The Bells - "Fly Little Dove Fly"; Trojan, Millie - "Honey Hush"; Dandy, - "Take A Letter Maria"; United Artists, Slim Whitman - "Snowbird"; Sgt. Will Scuffham - "Dear John".

If album Equals S.A. Elkie drops

THE Equals may represent Britain in a Brazilian song contest next January. The group - current single, "Black Skin, Blue-Eyed Boys" - are considering the invitation to appear in the first Sao Paulo International Song Festival in mid-January and, if accepted, group composer Eddie Grant would write a song specially for the event. "Black Skin, Blue-Eyed Boys" will be issued in Brazil during January.

Equals headline a Mecca Ballroom, Bradford, charity presentation in aid of Pakistani relief, on December 7. Also featured are Ghost and Sweet Slag. Negotiations for TV coverage are under way.

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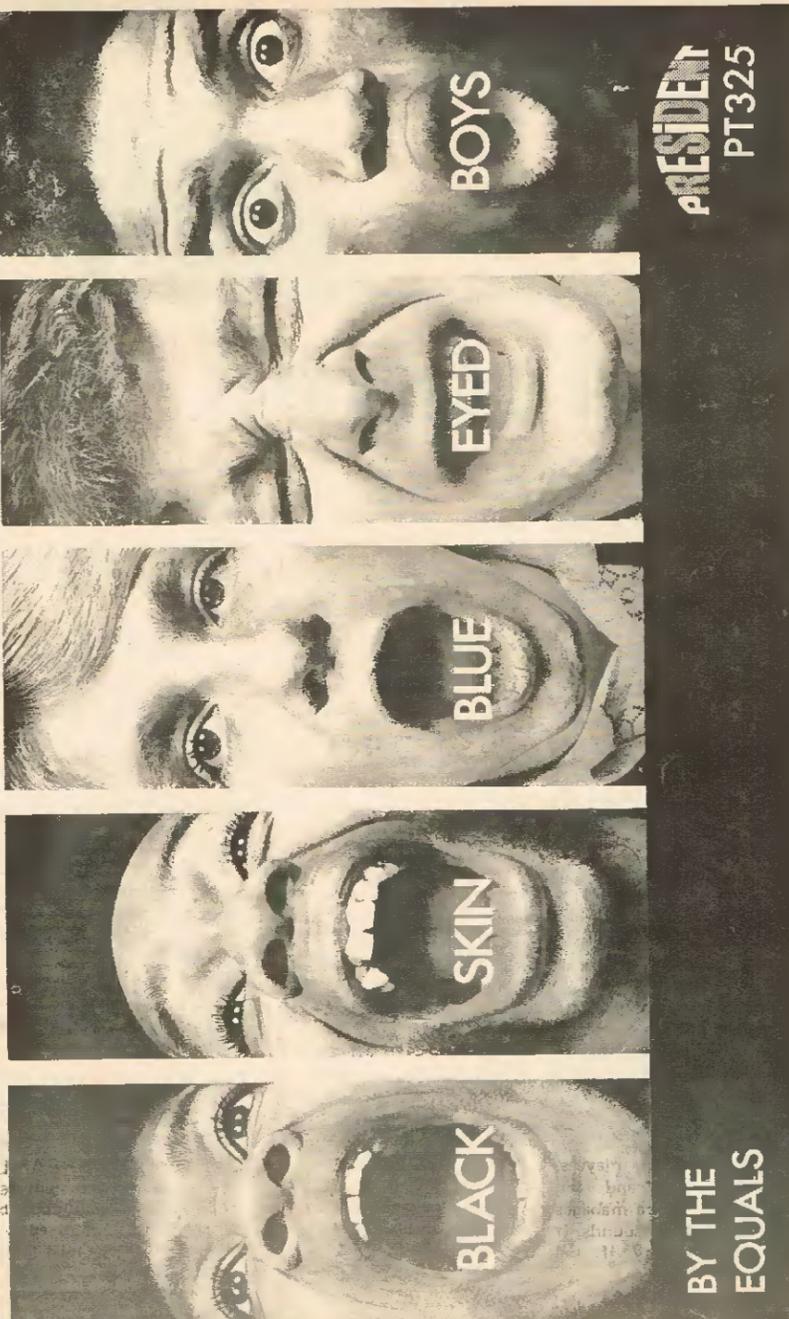
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Published by Cardfont Publishers Ltd, 7 Carnaby Street, W1. Distributed by Magazine Division, New English Library Ltd, Barnard's Inn, Holborn, London, E.C.1. Printed by Pendragon Press Ltd, Old Tram Road, Pontllanfraith, Mon and Cêr Press Ltd., Industrial Trading Estate, Dowlais, Merthyr.

bpi



CARTHY— SOLO AND TOGETHER

MARTIN Carthy is now his own sideline. To clarify, that means although he has joined a group, his solo dates continue as another facet of his career.

Since splitting up with his ex-partner Dave Swarbrick, Martin has joined Steeleye Span to become their fifth member. "It came about when I received a phone call from the group. The original Steeleye Span, with Terry and Gay Woods had split up after the first LP, but re-formed with Tiger Hutchings, Tim Hart, Maddy Prior and Peter Knight. It was due to split up again for good, but now it's stable



Raving

"Dave wanted to join the Fairports — that's why we split. He did some sessions on their album 'Unhalfbricking' and came back raving. He more or less said then he wanted to go. However, he had second thoughts, because he liked what we were doing — but you can't do both. The thought of going solo again didn't bother me mentally, but I didn't know if I could just start up again. I did and it worked well.

"People used to come up to me and ask when I was going to get another fiddler — as if I was a boss in the old duo — which was never the case."

Each addition to a band changes the music and the sound. Steeleye's sound has changed radically since Martin was added.

"Steeleye's music depends on who's in it — it's completely different now. We've decided to start from scratch with new

MARTIN CARTHY instrumentation. We'll be starting another LP shortly and doing some colleges and clubs. All of the material is our version of traditional songs except for one Dylan number.

Lucky

"We'll be doing about seven gigs a month and I'll do another ten or so on my own so that's enough to keep me busy. Steeleye were with RCA but they're out now — not with anyone. I'm with Philips, but I think I'm getting the chop there. I'm just tax relief on the books. Still, I've always been lucky — done exactly what I wanted."

Now he's doing exactly what he wants as well, existing as two acts at once.

by **Lon Goddard**

the 50 record mirror

THIS WEEK LAST WEEK WEEKS IN CHART singles albums

1	(1)	3	I HEAR YOU KNOCKING	Dave Edmunds	MAM 1
2	(2)	5	VOODOO CHILE	Jimi Hendrix Experience	Track 2095 001
3	(5)	5	CRACKLIN' ROSIE	Neil Diamond	Uni UNS 529
4	(3)	9	INDIAN RESERVATION	Don Fardon	Young Blood YB 1015
5	(16)	4	YOU'VE GOT ME DANGLING ON A STRING	Chairmen of the Board	Invictus INV 504
6	(24)	3	WHEN I'M DEAD AND GONE	McGuiness Flint	Capitol CL 15662
7	(7)	7	RIDE A WHITE SWAN T.	Rex	Fly BUG 1
8	(10)	7	JULIE DO YA LOVE ME?	White Plains	Deram DM 315
9	(9)	4	I'VE LOST YOU	Elvis Presley	RCA 1999
10	(12)	8	IT'S WONDERFUL	Jimmy Ruffin	Tamla Motown TMG 753
11	(4)	11	WOODSTOCK	Matthews Southern Comfort	Uni UNS 526
12	(23)	4	MY PRAYER	Gerry Munro	Chapter One CH 132
13	(6)	7	WAR	Edwin Starr	Tamla Motown TMG 754
14	(11)	8	SAN BERNADINO	Christie	CBS 5169
15	(26)	3	I'LL BE THERE	Jackson 5	Tamla Motown TMG 758
16	(8)	9	PATCHES	Clarence Carter	Atlantic 2091 030
17	(17)	3	HOME LOVIN' MAN	Andy Williams	CBS 5267
18	(18)	3	IT'S ONLY MAKE BELIEVE	Glen Campbell	Capitol CL 15663
19	(13)	6	WHOLE LOTTA LOVE	CCS	RAK 104
20	(14)	11	RUBY TUESDAY	Melanie	Buddah 2011 038
21	(15)	10	THE WITCH	Rattles	Decca F 23058
22	(20)	9	NEW WORLD IN THE MORNING	Roger Whittaker	Columbia DB 8718
23	(21)	5	MY CHAIR	Status Quo	Pye 7N 17998
24	(34)	4	LADY BARBARA	Peter Noone and Herman's Hermits	RAK 106
25	(33)	32	MY WAY	Frank Sinatra	Reprise RS 20817
26	(32)	4	IT'S A SHAME	Motown Spinners	Tamla Motown TMG 755
27	(45)	2	BLAME IT ON THE PONY EXPRESS	Johnny Johnson and His Bandwagon	Bell BLL 1128
28	(22)	13	ME AND MY LIFE	Tremeloes	CBS 5139
29	(25)	14	BAND OF GOLD	Freda Payne	Invictus INV 502
30	(48)	2	NOTHING RHYMED	Gilbert O'Sullivan	MAM 3
31	(28)	17	BLACK NIGHT	Deep Purple	Harvest HAR 5020
32	(47)	2	GRANDAD	Clive Dunn	Columbia DB 8726
33	(35)	14	CLOSE TO YOU	Carpenters	A & M AMS 800
34	(29)	11	THE TIP OF MY FINGERS	Des O'Connor	Columbia DB 8713
35	(—)	—	BROKEN HEARTED	Ken Dodd	Columbia DB 8725
36	(19)	6	THINK ABOUT YOUR CHILDREN	Mary Hopkin	Apple 30
37	(44)	3	DEEPER AND DEEPER	Freda Payne	Invictus INV 505
38	(27)	5	BABY I WON'T LET YOU DOWN	Pickettywitch	Pye 7N 45002
39	(31)	7	SNOWBIRD	Anne Murray	Capitol CL 15654
40	(50)	3	HEAVEN HELP US ALL	Stevie Wonder	Tamla Motown TMG 757
41	(37)	4	MEMO FROM TURNER	Mick Jagger	Decca F 13067
42	(30)	15	PARANOID	Black Sabbath	Vertigo 6059 010
43	(40)	5	MORE GOOD OLD ROCK 'N' ROLL	Dave Clark Five	Columbia DB 8724
44	(—)	—	LONELY DAYS	Bee Gees	Polydor 2001 104
45	(36)	12	BALL OF CONFUSION	Temptations	Tamla Motown TMG 749
46	(43)	10	STILL WATERS	Four Tops	Tamla Motown TMG 752
47	(42)	3	FIRE AND RAIN	James Taylor	Warner Bros WB 6104
48	(49)	15	MY WAY	Dorothy Squires	President PT 305
49	(—)	—	AMAZING GRACE	Judy Collins	Elektra 2101 020
50	(38)	8	HEAVEN IS HERE	Julie Felix	RAK 105

1	(26)	ANDY WILLIAMS GREATEST HITS	CBS 63920
2	(1)	NEW MORNING	Bob Dylan CBS 69001
3	(2)	LED ZEPPELIN III	Atlantic 2401-002
4	(4)	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel (CBS 63699)
5	(3)	MOTOWN CHARTBUSTERS Vol 4	Tamla Motown STML 11162
6	(—)	EMERSON LAKE & PALMER	Island ILPS 9132
7	(21)	ABRAXAS	Santana CBS 64087
8	(5)	CANDLES IN THE RAIN	Melanie Buddah 2318 009
9	(8)	LED ZEPPELIN 2	Atlantic 588 198
10	(15)	I WHO HAVE NOTHING	Tom Jones Decca SKL 5072
11	(55)	CAN'T HELP FALLING IN LOVE	Andy Williams CBS 64067
12	(10)	JOHNNY CASH AT SAN QUENTIN	CBS 63629
13	(6)	DEEP PURPLE IN ROCK	Harvest SHVL 777
14	(9)	PARANOID	Black Sabbath Vertigo 6360 011
15	(—)	AIR CONDITIONING	Curved Air Warner Bros WSX 3012
16	(7)	ANYWAY	Family Reprise RSX 9005
17	(32)	OVER AND OVER	Nana Mouskouri Fontana STL 5511
18	(14)	SOUND OF MUSIC	Soundtrack RCA SB/RB 6616
19	(42)	DEJA VU	Crosby, Stills, Nash & Young Atlantic 2401 001
20	(—)	ANDY WILLIAMS SHOW	CBS 64127
21	(18)	PAINT YOUR WAGON	Soundtrack Paramount SPFL 257
22	(17)	LET IT BE	Beatles Apple PXS 1
23	(12)	AFTER THE GOLD RUSH	Neil Young Reprise RSLP 6383
24	(24)	EASY RIDER	Soundtrack Stateside SSL 5018
25	(37)	SWEET BABY JAMES	James Taylor Warner Bros WS 1843
26	(49)	GET YER YA YA'S OUT	Rolling Stones Decca RSLP 6376
27	(38)	QUESTION OF BALANCE	Moody Blues Threshold THS 3
28	(41)	BEST OF THE SEEKERS	Columbia SCX/SX 6268
29	(—)	SUNFLOWER	Beach Boys Stateside SSL 8251
30	(16)	WORLD OF JOHNNY CASH	CBS 662337
31	(33)	COSMO'S FACTORY	Creedence Clearwater Revival Liberty LBS 83388
32	(29)	JOHNNY CASH GREATEST HITS	CBS 63062
33	(20)	MOTOWN CHARTBUSTERS Vol 3	Tamla Motown STML 11121
34	(25)	BEACH BOYS GREATEST HITS	Capitol ST 21628
35	(45)	2001 — A SPACE ODYSSEY	Soundtrack MGM MGMCS/MGMC 8078
36	(—)	MY WAY	Frank Sinatra Reprise RSLP/RLP 1029
37	(13)	ATOM HEART MOTHER	Pink Floyd Harvest SHVL 781
38	(11)	(UNTITLED)	Byrds CBS 66253
39	(—)	BEST OF NAT 'KING' COLE Vol 1	Capitol ST 21687
40	(43)	BLACK SABBATH	Vertigo VO 6
41	(23)	TEA FOR THE TILLERMAN	Cat Stevens Island ILPS 9135
42	(—)	JUNGLE BOOK	Soundtrack Disney BVS 4041/ST 3948
43	(—)	WITH LOVE	Des O'Connor Columbia SCX 6417
44	(—)	DAUGHTER OF TIME	Colosseum Vertigo 6360 017
45	(44)	DIONNE WARWICK'S GREATEST HITS Vol 1	Wand WNS/WNL 1
46	(—)	ANDY WILLIAMS SOUND OF MUSIC	CBS 66214
47	(27)	GRADUATE	Simon and Garfunkel CBS 70042
48	(—)	ELVIS GOLDEN RECORDS Vol 1	RCA SF 8129
49	(28)	JOHNNY CASH AT FOLSOM PRISON	CBS 63308
50	(—)	OLIVER	Soundtrack RCA SB/RB 6777

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'FOOLS MEETING'

A DYNAMIC FIRST ALBUM CAS 1023

Manufactured and distributed by B&C Records Ltd 37 Soho Square London W1

top producers 5 years ago 10 years ago

- 1 Dave Edmunds
- 2 Jimi Hendrix
- 3 Tom Catalano
- 4 Miki Dalton
- 5 Holland-Dozier-Holland
- 6 Glyn Johns
- 7 Tony Visconti
- 8 Greenaway/Cooke
- 9 —
- 10 —
- 11 Ian Matthews
- 12 Jackie Rae
- 13 Norman Whitfield
- 14 Mike Smith
- 15 Hal Davis
- 16 Rick Hall
- 17 Dick Glasser
- 18 Al de Lory
- 19 Mickie Most
- 20 Peter Schickeryc
- 21 Herbert Hildebrand
- 22 Denis Preston
- 23 John Schroeder
- 24 Mickie Most
- 25 Don Costa
- 26 Stevie Wonder
- 27 Tony Macaulay
- 28 Mike Smith
- 29 Holland-Dozier-Holland
- 30 Gordon Mills

- 1 (1) THE CARNIVAL IS OVER The Seekers
- 2 (2) MY GENERATION The Who
- 3 (4) 1-2-3 Len Barry
- 4 (3) GET OFF OF MY CLOUD Rolling Stones
- 5 (—) LOVER'S CONCERTO The Boys
- 6 (5) TEARS Ken Dodd
- 7 (8) WIND ME UP Cliff Richard
- 8 (10) POSITIVELY 4th STREET Bob Dylan
- 9 (—) PRINCESS IN RAGS Gene Pitney
- 10 (6) YESTERDAY MAN Chris Andrews

- 1 (1) IT'S NOW OR NEVER Elvis Presley
- 2 (2) SAVE THE LAST DANCE FOR ME The Drifters
- 3 (4) STRAWBERRY FAIR Anthony Newley
- 4 (8) I LOVE YOU Cliff Richard
- 5 (3) MAN OF MYSTERY The Shadows
- 6 (10) LITTLE DONKEY Nina and Frederick
- 7 (5) GOODNESS GRACIOUS ME Peter Sellers and Sophia Loren
- 8 (6) ROCKING GOOSE Johnny and the Hurricanes
- 9 (—) POETRY IN MOTION Johnny Tillotson
- 10 (—) GUERNEY SLADE Max Harris

AMERICA

Elton John—U.S. radio bootleg?

By IAN DOVE

NEW YORK: Power: Bill Graham announced from the stage of the Fillmore East that Grateful Dead and Jefferson Airplane would be appearing there in the middle of the following week. By the time the second show started that night, the concert was sold out.



Singer Freda Payne meets basketball player Wilt Chamberlain following her debut at P.J.'s in Los Angeles.

Actually it was a ripoff by the Airplane — they presented Hot Tuna, the folksy-bluesy part of the setup, because Grace Slick didn't show.

Elton John played a strange-for-New-York gig when he turned up last week. He did a live radio show for WABC-FM, a great rarity in these pre-programmed times.

And now we just wait until the bootleg album of this concert arrives under the counters. It was a fine gig and being heard over the radio presented near perfect conditions for a bootleg operator.

Tony Newman, drummer with May-Blitz, currently touring America, was reflecting on Tony Newman, drummer with the old Sounds Inc. Tony considers that where you would spend today in 1970, 900 dollars to get May Blitz from place to place, it would have cost you 300 dollars for the same deal back in 1965. It's all part of the rising price of pop... especially when you consider that May Blitz is a trio and Sounds Inc. was a sextet. All those amps...

Grand Funk Railroad, a name comparatively unknown in England, is one of the most successful rock groups working today, right now, in America. They have four gold discs for their album sales and have pulled in over a quarter of a million for around four months concert work. They pack auditoriums, concert halls and obviously sell records.

The critics, pundits and otherwise trendy commentators of the pop-rock business hate them. They scream hype, fix, and all that noise.

Grand Funk, and particularly their manager, Terry Knight, get annoyed at this. They refused to play certain areas — actually their home ground in Flint, Michigan — because of the bad static directed against the group, refused to let critics get the best seats (power to the people, they made us, they say) and make out a good case against the blinkered critics that are on the scene today.

Nobody likes us but the people. A cry echoed by Led Zeppelin among others in America.

Johnny Winter, talking about the grand amount

ROB PARTRIDGE finds George Harrison's 'All Things Must Pass' the most interesting solo Beatle LP

GEORGE Harrison is 'All Things Must Pass' (Apple STCH 639). For the first time George has stepped out front, singing his own songs and leading a star line-up.

And of all the Beatle solo albums, this is the most interesting. For eight years George has been complementing the extraordinary talents of John and Paul — so how much of the real Beatle style has he been nurturing?

Until now, of course, we've had to judge him by his occasional Beatle contributions, his film-score for 'Wonderwall' and his experimental electronics album.

Different

But 'All Things Must Pass' is different. The three record set (selling for £4 19s 6d) contains sixteen Harrison originals, one Bob Dylan song, 'If Not For You' and a Harrison/Dylan composition 'I'd Have You Anytime'.

Then there's that famous jam session record, with five numbers just improvised by, what you might, call, a talented line-up of musicians: Jim Gordon, Carl Radle, Bobby Whitlock, Eric Clapton, Gary Wright, Jim Price, Bobby Keys, Al Aronowitz, Dave Mason, Billy Preston, and Ginger Baker. With, of course, George on lead guitar.

The first four sides also included a star list of some of rock's finest musicians, including Ringo Starr, Jim Gordon, Alan White, Klaus Voormann, Carl Radle, Gary Wright, Bobby Whitlock, Billy Preston, George on lead guitar.

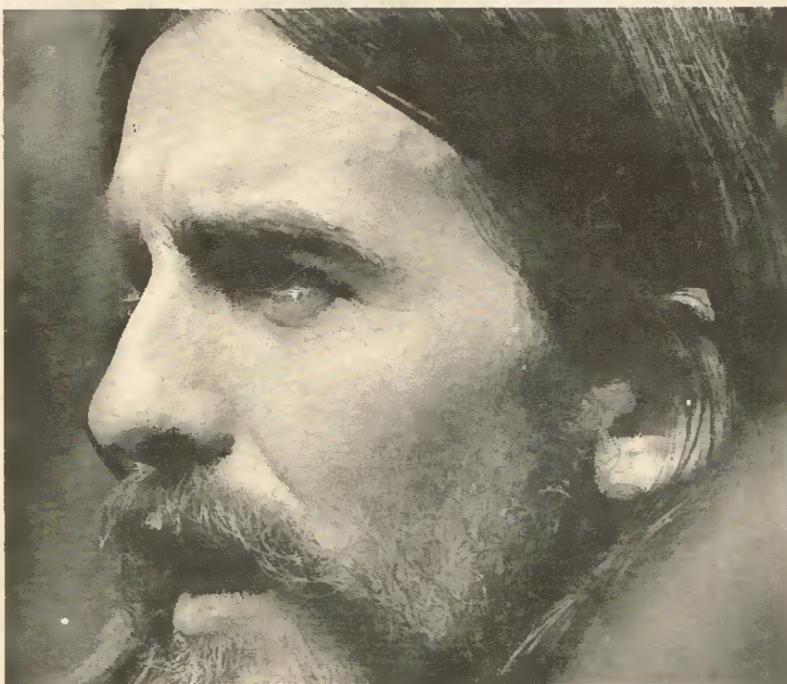
Pick of the Hot U.S. releases

ARETHA FRANKLIN: Border Song (Holy Moses); You And Me (Atlantic). Here's the single we now DON'T get (the lovely flip is the same, though), and of course it's the Bernie Taupin instant classic that Elton John rode to fame. Convoluted wailing from Aretha and friends, who slightly obscure its original simple beauty.

CLARENCE CARTER: It's All In Your Mind; Till I Can't Take It Anymore (Atlantic). Another catchy chorus finger-popper with spoken verses, but the sound is much more Muscle Shoals than his hit — fine follow-up for U.S. fans, altho' probably too low on the melodrama for here. The slow flip sounds like Glen Campbell material! Lovable Clarence remains great, however. Did you know that when he was recording for Duke as half of Clarence & Calvin (the C & C Boys) he cut the very first (pre-Stones) cover version of the 'Valentinos' 'It's All Over Now'?

THE MOMENTS: All I Have (Stang). Oh oh, it's goosebumps time — the buzz of the week! Not surprisingly, 'cos this is the fabulous Soul Vocal Group (as yet, unreleased here) of "Not On The Outside"/"Sunday"/"I Do"/"Love On A Two Way Street"/"Lovely Way She Loves"/"If I Didn't Care" fame. Probably the most successful "Uptown" group at the moment, their fantastic tensile high-pitched wailing just has to be heard by all S.G.F.s. Incidentally, they're produced by George Kerr (who did equally great work with the O'Jays) and Sylvia Robinson (of Mickey &...).

CHER: Superstar (Atco). Mrs Bono does Mrs Bramlett, produced by the dreaded Stan Vincent (who ruined the 5 Stairsteps). Don't forget, the original Smiley Lewis 'I Hear You Knocking' is still available on Liberty LBF 15337!



GEORGE HARRISON

MY WAY, BY GEORGE

George who must take ultimate responsibility for the music. It's no use playing spot the influence, either. George uses the Beatles, Dylan, country music and gospel all assimilated into his own George Harrison style.

Side two opens with 'What Is Life', again with a familiar Beatle sound which changes into 'If Not For You', the Dylan track from 'New Morning'. When anyone covers a Dylan song he reverts to Dylan phrasing — and that's what happens here. But George's version, immaculately performed and produced, compares favourably with the original.

That's followed by 'Behind That Locked Door', a very Nashville sounding song with Pete Drake very prominent on steel guitar. The second side ends with 'Run Of The Mill' with a string arrangement sounding similar to Dylan's 'Tired Horses' from 'Self Portrait'.

The third side has three stand-out numbers, 'Apple Scruffs', about the girls who always wait outside the Apple headquarters, with an early Dylan-type harmonica backing, 'Awaiting On You All', which is a little more up-tempo than the general feel of the rest of the album, and the title track, 'All Things Must Pass', again with Pete Drake on steel guitar.

'I Dig Love' on the fourth side, uses reverb drums — presumably a Spector influence, and some nice lyrics. There's also, 'Art Of Dying', again Beatle sounding, and with some excellent lyrics. That's followed by the second version of 'Isn't It A Pity', a little shorter than the first. 'Hear Me Lord', ending the side, is too long, but makes good use of piano.

Too long

The remaining two sides are the jam session. 'Out Of The Blue', the long first track, uses a rigid perpetual riff with some Ben Websterish sax improvisation over a basic drum pattern. That's followed by 'It's Johnny's Birthday', presumably dedicated to John Lennon. It's very jokey, using the tune from Cliff Richard's 'Congratulations'. It comes as a little relief after 'Out Of The Blue'. The side finishes with 'Plug Me In'.

The second side opens with 'I Remember Jeep' followed by 'Thanks For The Pepperoni' — using a very basic Chuck Berry riff. And that's the end.

Altogether, the album is too long, and there are some songs I don't really like. But that's countered by some fine music and some of the best songs George has ever written. It's a fair enough debut solo album but I hope George limits himself to a smaller project next time.

Gold Disc

SO far George Harrison's album has sold more than 750,000 copies in America and thus already qualifies for a Gold Disc as a \$1 million seller.

The single, "My Sweet Lord" and "Isn't It A Pity" has soared from 72 to 13 in the Billboard U.S. singles chart this week and has sold more than 500,000 copies, making it one of the fastest selling discs of the year.

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**WIN
FREE
TICKETS
TO SEE
HERMAN!**

HERE'S your chance to see Peter Noone and Herman's Hermits with Roger Whittaker at London's top variety theatre on December 10.

Louis Benjamin, managing director of Moss Empires, has given Record Mirror three sets of tickets for the pre-pantomime variety at the London Palladium starring Peter Noone and Herman's Hermits, Roger Whittaker, Dick Emery, Russ Conway and Pete Murray.

The three winners will also receive an autographed album from Peter.

All you have to do is enter the competition below and post your entry to Palladium Competition, Record Mirror, 7 Carnaby Street, London, W.1. to reach the paper by first post this coming MONDAY morning.



Be sure to enclose a telephone number as winners will be notified by phone on Tuesday.

Record Mirror has three pairs of tickets for the show, presented by Louis Benjamin and Leslie Grade for the 6.15 pm performance next Thursday.

Here's the competition. Below, we have listed all the group's hits. Choose what you believe to be the five biggest sellers of the list and post your entry to us.

Don't forget, there's not much time as your entry must be in the post by the weekend. We want the top five selling discs by Peter Noone and Herman's Hermits. Results will be verified by the group's manager Harvey Lisberg.

Here are the discs:

HERE COMES THE STAR, LADY BARBARA, BET YER LIFE I DO, SUNSHINE GIRL, MY SENTIMENTAL FRIEND, I'M INTO SOMETHING'S HAPPENING, SHOW ME GIRL, SILHOUETTES, SLEEPY JOE, I CAN TAKE OR LEAVE YOUR LOVING, MUSEUM, THERE'S A KIND OF HUSH, EAST WEST, NO MILK TODAY, THIS DOOR SWINGS BOTH WAYS, A MUST TO AVOID, YOU WON'T BE LEAVING, JUST A LITTLE BIT BETTER and WONDERFUL WORLD.



ENGEL: WORRIED ABOUT THE LENGTH OF HIS HAIR

THIRTEEN stone Lucy Elliott, who's got two kids aged seven and nine at home in Leigh On Sea, fulfilled a lifetime's ambition the other day. She met Engelbert Humperdinck. He said "Hello." And afterwards she told me that she was thrilled to bits.

Her friend Mrs Joyce Kidd, another housewife, this time from Hornchurch, also shook hands with the singer and told him that she loved his singing. He said "Thank you."

BESIEGED

Then the singer was temporarily besieged amid an ardent crowd of women, all members of his fan club, who surrounded him during a reception to inaugurate his tour of duty at the Palladium.

Us press chaps watched fascinated. But tact, good humour and charm won the day: Chris Hutchins, the singer's ever-present press officer, helped Engelbert from the throng.

It was rather like watching a pearl being prised from an oyster. No sooner had he said "Good Bye" to the ladies than he was off to his dressing room for a chat with us.

APPEAL

He took off his dark glasses and started to open telegrams which were strewn across a table. Who were they from?

"Just the usual people?"

Who were they?

"The fans."

What did he think of his fans?

"They are a very solid bunch of people."

The chat buzzed on. But Engelbert made it quite

**We love you
Engel, oh
yes we do**

clear that he enjoyed having a middle aged following, a sort of matinee idol appeal.

Yes, he thought that he and Tom Jones had probably the same sort of following. What did HE see as the difference between himself and Tom?

SUCCESS

"I think that's obvious," he retorted.

He ran his hand through his hair and said suddenly:

"Look how short it is. My hairdresser said that if I wanted it to look really good it must be cut. Look at it."

We did. It was short.

About America. Did he enjoy his trip?

"Yes."

Did he find that there was any difference between audiences here and audiences over the Atlantic?

"No, they are absolutely identical except that there are more of them in the States."

Would he change his act at all now that he was back in England?

"Not really."

Was he looking forward to his stint at the Palladium?

"Very much."

It was hardly surprising

really because, as the handout bubbled, it was "something of a sentimental journey - for it was at the famed London Palladium three and a half years ago that singer Dickie Valentine was unable to appear ... and an unknown called Engelbert Humperdinck stepped in to sing 'Release Me'. The following day the record sold 30,000 copies."

But to really discover the secret of Engelbert's success let's go back to the two superfans.

TACTFUL

Mrs Kidd said: "I like him because he sings so well. It's not just me ... the whole family likes him too. I think it's because you can hear every word he is singing."

Mrs Elliott agreed and added: "Of course we don't scream or anything like that when he comes on. We just like to listen to him. He's much more tactful than Tom Jones isn't he?"

And to leave you in no doubt as to their devotion they each went to see him four times during the fortnight at the Palladium.

David Skan

T. REX AND THE FACTS OF LIFE

MARC Bolan was preparing for his second appearance on 'Top Of The Pops'. The almighty power of a hit record; it was only the third time T. Rex have ever been on television - and the first occasion was only a Sunday religious programme two years ago.

The T. Rex 'Top Of The Pops' dressing room was next to Peter Noone And Herman's Hermits. Further down the corridor was Gilbert O'Sullivan. A strange combination.

Commented Marc: "I'm really very pleased with being on 'Top Of The Pops' - it's the only show there is.

"You must remember, of course, that among the more debatable musical content in the programme, there's always been some good music - Hendrix and Cream have appeared on the show, for instance.

Pleased

"And on our tour, the audience recognised 'Ride A White Swan' instantly; they seemed to be pleased for us that we've got a hit record - there was certainly no 'selling out' thing going on."

It's not the first T. Rex single, of course, they've released four others during the past few years - two of them almost becoming hits, 'Deborah' and 'One Inch Rock'. How important are singles to a duo like T. Rex?

"What we want from singles is the opportunity to work much faster," said Marc, "The gap between

THE ALMIGHTY POWER OF A HIT RECORD

by **ROB PARTRIDGE**



MICKY FINN

albums is so long, that singles are a good way to keep yourself working. I want to fill up my lifetime with as many good things as possible.

"We always had two directions. One was with albums and the other singles - and by singles, I don't mean merely a track from an album. We're just trying to blend the two together.

"With 'White Swan', I wrote the song overnight. There's no intention of any serious overtones to it. But once I'd wrote it, I had a feeling that it could become a hit. I've never felt that way since 'One Inch Rock'.

"There's a certain

force you can tune into I'm sure, and come up with a hit record every time. The Beatles always did it - and so did Creedence, although they seem to be wearing a bit thin these days.

"But when you listened to a Beatles single for the first time, you knew it had something that made it a hit. That's singles for me, the rest are just showbiz."

With a Top Ten single, the usual problem concerns the follow-up record. "We're going into the recording studios soon and we'll come up with something I'm sure. It's challenging. I've never

The mistake to



David Skan DEEP FEELING. NOT POP OR BUBBLEGUM

OF LIFE MIGHTY OF RECORD

TRIDGE



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been in the position of trying to find a follow-up before, although whatever we produce it won't be 'Ride A White Swan' part 2.

"The B side will be five songs called 'The Electric Warrior' — lasting about ten minutes or so. I want to get as much material out as possible. I can't wait another year for a new album."

Meanwhile, the duo have just finished a 20 gig tour of Britain — with the top admission prices at a maximum of ten shillings — at Marc's request. The tour undoubtedly helped to sell the single, and

established the group with an identity.

The group have also imported a bass player, Steve Currie, who helped them out on some of the numbers. "The sound's much fuller with him. There's not so much strain for Micky and myself. With a bass player I can now ease up, and play guitar without worrying and the depth."

U.S. tour

But there's still one more objective for the group to gain. "There's a feeling that you're only ever big when you've made it in the States. So that's the next big thing we're trying.

"It's a five week tour with the Who. I respect Pete Townshend a lot — he's a gas. So there shouldn't be any troubles there. We're an unknown quantity over there. If we happen in America then we've made it. The last time we were there the response was very good — so I think we can wipe them out. Or we can die the death."

Next week we have the new T. Rex album called 'T. Rex', their first all-electric album. "It's been completed for some time, now I've planned out the next album — in my head."



MARC BOLAN: PLEASUED TO BE ON T.O.T.P.

COME BACK, MAX— ALL IS FORGIVEN

SUCH is the nature of the human mind, mine in particular, that inspiration does not always flourish itself regularly — this fact often drives me to the pages of the pop press in the vain hope that some words of wisdom will kindle some golden idea for my R.M. column.

And so this morning I sit poised with all sorts of musical papers covering the Ed-desk — alas, my only inspiration is centred around the conclusion that we have some rather awful pop papers.

Most of the so-called 'pop press' seem to boast pages of trivia that reflect a complete lack of initiative and in some cases, interest, in the events that they claim to "spotlight, feature, probe" etc.

Enter Mr. X., over-rated superstar of Brogs, Strutner, Nackers and Sludge (a group that consist of superstars from the star groups of Bottom's Top Rank, Alf's Diner 3 Canyons Oklahoma, and Battersea College of Art).

Mr. X. is contacted by Britain's pop press — he offers various times for excruciatingly dynamic and devastating interviews.

It all happens in one week and on the following Wednesday, Thursday and Friday, each paper carries banner headlines about exclusives, and the interviews with Mr. X. differ only in the inanity of the questions posed by the interviewer (often a post-boy drafted in because there's a record reception somewhere else — with its traditional free booze and crumpet).

Of course it's not all as bad as this; some of it's worse. However, in among this journalistic junk it's good to see that the 'good old' Record Mirror is taking in new breath.

Its improved the "good," banished the "old" and as far as these things can be judged, is being very enthusiastically received by the public.

I would never profess to be completely enraptured by all that I read in this publication, but it's a long way ahead of its rivals for sheer consistency and value for money.

Edna Pusbroyle has just mentioned Bobby Bloom and that reminds me how much I hate Bobby Bloom's "Montego Bay" and how much I love his new album.

It's a wonderful L.P. with some beautiful tracks on it and obviously much time and money has been lavished upon it.

Come back Max Bygraves, all is forgiven — in fact I promise that should Britain start driving on the right, and you wish to make a record about it, I won't slate it and you won't have to do any moodies — fair do's?

that made Deep Feeling

BY PETER JONES



TWO old rockers, both slowed down and given drastically revised treatments. The first, "Do You Love Me", was a big hit for Deep Feeling and was also their first release. It did well despite distribution problems which afflicted the industry around that time.

SCARED

And now "Do You Wanna Dance." A very similar sort of song. In fact, Feeling's lead singer John Swail, who used to be Guy Darrell, admits that when he did "Top Of The Pops" on film he was scared stiff that he'd find himself singing "Do You Love Me."

He didn't. But he did call in to explain the general thinking behind two similar-type recordings.

"They are not in fact two follow-up records," he

said. "In between was 'Skyline Pigeon', which was a beautiful song and which we brought out in contrast. Unfortunately, it didn't take off.

"Then we heard this 'Do You Wanna Dance', just a snatch of an album track. We did it originally just as a session job, but then the others got to thinking it would make a single. I was violently against it, I must say. I kept thinking about that first hit.

"But now I'm glad we did it. It's had some good reviews and we're getting a helluva lot of plugs on radio and television over it. It's a good song, and we've changed it round a lot — and that's it."

All the same, the similarity brought problems. That's not counting the fact that Deep Feeling and Deep Purple have even been confused!

"When we recorded 'Do You Wanna Dance', we went back to put the voices on, and a guy in the studio asked us what we'd recorded it again for! He wondered if we were re-doing it in German or something.

"But mostly people can see the differences clearly enough. Even so, there's no point denying they are similar songs."

MISFIRE

Deep Feeling comes about through a musical ideal which went wrong. John, then Guy Darrell, knew Martin Jenner (lead and pedal steel guitar) and Dave Green (bass and flute) and knew them to be good songwriters and musicians. The three wanted to get into something different. With two others, they

decided to go into the progressive and underground field.

"We found, after a while, that the progressive bit was us but the underground wasn't. We were going to do the festivals and so on, but someone went sick and we were a pretty tight band so we didn't put in a dep. And, after a few months, we found that the music had changed from the raving underground music to a sort of very heavy harmony sound.

"Obviously it suited us better. Maybe most of the progressive bands don't want commercial records, but we do. You listen to 'Do You Wanna Dance' and that's the commercial side of us, done specifically for a single. But in ourselves, we're not pop or bubblegum.

"Which brings me to the

album which we're completing now. That's very much the other side of the group. It's our own material and much of our stuff runs for eight or nine minutes. One is about 20 minutes, but that'll have to be cut.

CONFUSION

"But we'll put on 'Do You Love Me' and 'Wanna Dance' at the end of each side....just so people can see the difference between the single-making Deep Feeling and the REAL side of the group.

The others in the group are organist/pianist Derek Elson and drummer Graham Jarvis.

And they are produced on record by Roger Easterby and Des Champ.

The confusion over the two slowed down rockers may continue for a while. But the end product should be another hit.

Noel
Edmunds