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CREEDENCE: 'WHY I QUIT' BY TOM



by Bill McAllister

TOM FOGERTY, rhythm guitarist and founder-member of Creedence Clearwater Revival, quit the group last week, leaving CCR as a trio.

The band, thought to be one of the most stable in rock music, immediately said they would not, at least for the foreseeable future, be replacing Tom, but would carry on as a trio for both live appearances and recording.

Tom Fogerty, at 29 the older brother of John, guiding light of the group, said he wanted to get out of the pressures affecting him as a member of CCR. He was not, he explained, spending enough time with his wife and four children and also wanted to concentrate more on his own writing and playing.

He emphasised that there was absolutely no disagreement involved in his quitting.

Tom helped John found CCR over 12 years ago when they started life as the Golliwogs, but it was not until 1968 that with 'Suzie Q' they first made the chart in the U.S. and their success there has continued unabated ever since.

Creedence first hit Britain with their 'Proud Mary' single in early '69 and have had a run of singles and album successes since then. Singles hits include 'Green River', 'Down On The Corner' and 'Travellin' Band' while their albums include 'Willie And The Poor Boys', 'Cosmo's Factory' and the current 'Pendulum' which have all scored well.

The new album, 'Pendulum', was hailed as a new Creedence approach to their music with the group getting into a more varied sound. There will be speculation about which direction CCR will follow until the new trio, which will have to spend some time reorganising itself, gets on the road.

Remaining members of CCR are now leader John Fogerty on guitar, sax and keyboards, bassist Stu Cook, and drummer Doug Clifford.

INSIDE

JACK BRUCE

SANDIE SHAW

LEON RUSSELL

INSIDE

Now you can see through Curved Air

NOT only is Curved Air's 'Air Conditioning' album a colourfully successful venture, the group themselves provide a bit of scenic originality on stage. Their guitars are made from see-through perspex and violinist Darryl Way has had a

see-through violin designed which is now being made for him. And yet another addition to the group's equipment is a new synthesiser, the VSC-3, first used here by King Crimson, which will widen Air's scope.

Mirrormail



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

Too young to dig old hits

Free still strong

I HAVE written two letters to the BBC complaining about the Radio One programme 'All Our Yesterplays'. I complained about Johnny Moran playing records from back in the early fifties and the late forties. I am only fourteen and I don't remember many of them.

Johnny Moran says he can't please everybody, but he pleases himself. — RAYMOND EDWARDS, Wimbledon, S.W.19.

VAL: Surely, Raymond, you hear plenty of the current pops, and there are plenty of fine records from the fifties. Programmes like these should help you to appreciate the build up to the music of today.

IN RM 12th December there appeared a review of a record, a copy is enclosed, in the American releases section, and the following week 19th December Charlie Gillett reviewed the same record.

I tried all over Leeds to buy this disc but no-one had even heard of it. — TONY STEPHENSON, 64 Hollyshaw Lane, Whitkirk, Leeds 15. 7AG.

JAMES: This early Elvis pirate tape (Scotty & Bill 'That's All Right' Hillbilly Cat HC101) was issued in Britain by an undisclosed bootleg source, and while it is indeed available through dubious channels it is not exactly out on general release!

I MUST write to thank Clifford White and Record Mirror for the wonderful full-page write up on 'Catch My Soul'.

Like Mr White I went into raptures when I saw 'Catch My Soul', and again when I saw the back page of RM, January 2nd.

That picture of P. J. Proby and P. P. Arnold is an absolute wow! I'm buying a frame for it just as soon as I can. So thanks

to Jack Good — he is such a marvellous, artistic and talented man — and his cast for the wonderful rock musical. — JACKIE ADAMS, 13 Hampden Court, Brades Rise, Oldbury, Warley, Worcs.

I'M an American who has spent some six weeks in London. I've followed with interest the debate about local radio and one point seems to have escaped comment. With local stations, new talent is given a chance to be heard. I've listened to BBC Radio London and although they don't have a huge musical output, what they try to do is good. On Saturdays, Robbie Vincent does a great one-hour spot which knocks the spots off lots of things I've heard on Radio One, or come to that American stations back home. Give local radio a chance. I'm working in Spain for the next two years and you want to hear some of the rubbish out here! — BILL PINN, now back in Spain.

I WRITE in protest about the picture of Jim Reeves on his latest album issued



PAUL KOSSOFF AND SIMON KIRKE OF FREE, SEE LETTER; FREE STILL STRONG

by RCA Victor. It must surely rate as the worst reproduction of a picture on an album cover ever. I was fortunate in one respect, as I purchased the import album several months ago and the picture, the same one, was perfect. Come on, RCA — we pay enough for Jim's albums as it is. How about a decent picture on the sleeve? — JOHN S. REA, 48 Allen Road, Haywards Heath, Sussex.

I'M getting sick of reading the inane bleatings in your columns of people like Noel Edmonds and Don

Wardell regarding the so-called illegality and amateur broadcasting of North Sea International. I couldn't give a damn as to their legality or their presentation. To me and millions of others, they injected a spark of excitement and suspense that only pirate radio can provide. JOHN EVELEIGH, 9 Witla Court Road, Rummy, Cardiff, Glamorgan.

IT would be a tremendous event for all Buddy Holly fans if Buddy's mum and dad did come to Britain and if they do come, what

better opportunity for the BBC or ITV to make a special Buddy Holly programme for his fans, with his parents talking about him — and playing some of the records that he made famous. After all, it's not every day that the parents of the greatest composer ever visit our shores. — RICHARD MARKHAM, Holloway, London.

I BET a pound to a penny that if Dorothy Squires' "My Way" was played on "Top Of The Pops" it would be in the Top Ten by now. After all, it's been in the Top Fifty for

weeks, then up to number thirty. What more does the lady have to do? Or is there some sort of union you have to be in? — Mr E. BURNS, 126a, Cherry Linton Road, Cambridge.

WE'D just like to say thanks to Record Mirror and all concerned in the Ning competition. The results were a complete gas and we'd like the winners to know that we hope to adapt their ideas on the sleeve of our first album which we are now getting into. Love — NING's the THING, — DEREK, JIMMY, JAMES II, MICK, Coventry.

AFTER reading Lon Goddard's diabolical review of Free's new album Highway, I must say that he must have no ear for good music. To suggest that it is weaker than Free's previous albums is just ridiculous.

Free have progressed tremendously with their music, and each of their albums has been noticeably better than the previous one. Contrary to L.G.'s opinion that fans of Free will be disappointed with Highway, I am delighted with it.

I'm sure it will make known the talents of Rodgers and Fraser to the public and it's about time someone realised their writing ability.

I hope people will not be swayed by L.G.'s comments and listen to the whole of the album, before deciding on it. It deserves to be a best seller. — P. DOULD, 29 Whinlatter Place, Newton Aycliffe, Co. Durham.

LON: Dear P. If you'll read the review again, I'm sure you'll note that I praised the members of Free for their musical ability — the main deficiency was in the production which I found to be shallow. I must, however, see my barber concerning a considerable patch of hair sprouting from my ears.

COULD you please give me any information on Neil Diamond and tell me the address where I may write to him for a photo — MISS P. PEDDER, 11 Ambrose Place, Worthing, Sussex.

VAL: By now you will no doubt have read Lon Goddard's feature in RM January 30th. For any further information we suggest you write to MCA Records, Decca House, 9 Albert Embankment, London S.E.1. You may be interested to know that all Neil's first material issued has been acquired for British release by President Records and Neil's first single 'Solitary Man' is now on release.

MAVE by Frank Dickens



**WISHBONE
HAVE A
SINGLES
PROBLEM**

WISHBONE ASH don't exactly have an aversion to singles, but as a successful album group, they tend to look at the Top Fifty with apprehension.

A single from their MCA album *Wishbone Ash*, titled "Blind Eye" should be released soon.

"It's mainly to help the album," says lead guitarist Ted Turner.

"The BBC has a monopoly on radio whether we like it or not, so to get airplays you've got to have a single.

"There just aren't enough shows or time devoted to albums. "Blind Eye" was the easiest thing off the album to pick up, so it becomes the single.

"It's rather difficult in this country for a new group with an album - people have got to hear it.

"It has become debatable whether it's good or bad to put out a single but not to put one out seems negative to me."

"The charts? I don't feel that if the Top Fifty is made up of cartoon music that our record becomes that way if it makes it.

"A lot of rubbish goes in both markets. It may be easier to sell a rubbish single - I don't know the statistics.

"In the LP bracket, a lot of groups record album after album of endless improvisation about 75 per cent bad and 25 per cent good.

"Unless, of course, you're the Mothers Of Invention. Zappa is a very much under-rated guitarist.

"It's hard to put out an album that's straight quality - there will obviously be some bad parts. There's a lot of music being made so much saturation but we are trying to make it 75 per cent good and 25 per cent bad."

Ted Turner, Martin Turner (no relation), Andy Powell and Steve Upton have been together about fifteen months.

They all started in provincial bands and they all have different tastes in listening - so they've got the experience and the diversity.

All these factors have helped in their search for an individual sound.

"It all melts together", said Ted. "There's never a disagreement - it just balances. We've all got strong influences and we accept each other's differences without trying to dominate.

"I could play with a classical music influence, but only other musicians would notice. When we write numbers, we play them to decide how 'Wishbone' they sound. Bit conceited maybe, but it works."

It does work. Ash are getting nearer to an identifiable sound than most bands ever get. L.G.

When I get on stage I feel like a new man... sometimes I wonder where the energy comes from...



PETE TOWNSHEND

talking to KEITH ALTHAM

WHETHER the Who? you might ask, for despite their "Live At Leeds" album and Pete Townshend's recently announced plans for 'musically computerised character analysis' we have not heard much in the way of original material since the epic "Tommy". And how does one follow that?

PERSONAL

"We've been trying not to think in those terms," Pete informed me recently at his home in Twickenham where he was closeted in his tiny but impressive recording studio, making music that will probably never be heard. "Most of it is material that the Who just don't like," admitted Pete. "I've thought of having it released under a pseudonym but that's no answer - not because I couldn't bear it if it was a flop because I'm sure it would be, but because it is very personal material.

"In some ways it would be reflective of how the Who work and there is no doubt that it does have a validity.

"Doing a solo album has always appealed to me because that's the way I prepare most of the Who's material anyway - by playing all the instruments myself on a demo-like disc from which we work. Sometimes there is a quality which you lose by refining the original. Sometimes I enjoy listening to the raw meat of things - which is why I liked McCartney's album so much."

While esconced in a friendly London hostelry recently, John Entwistle revealed to me - shortly after his third portion of shepherd's pie - that he is now a group and the result is a solo album to be released in April under the working title, "What Are We Doing Here" on which he plays, bass, trumpet, flugel horn, organ, electric piano sings and writes each song with the exception of Neil Young's "Cinnamon Girl."

INSPIRED

Assisting on the operation were Humble Pie's drummer Jerry Shirley and "Serano" of Track Records fame on guitar.

"There are a few cuts in

the can which could comprise a new Who album," revealed Pete. "There is a number I wrote called 'I Don't Even Know Myself' inspired by the Rolling Stones, another called 'Water' which is a kind of chant, and a composition called 'Postcard', written by John, which reflects some of our more frenetic concerts in Germany and Italy.

PLEASED

"I was very pleased with our last tour of Europe for the Opera because it proved that there really are intelligent audiences out there who don't want to just throw bottles. We're are going to do another one, but if one kid so much as breaks a chair I'm coming home. I'm not ready for all that rubbish.

"It's very difficult to find audiences as appreciative and discerning as the English and unfortunately it's so small - there are only so many gigs you can do in Britain - you can't play every bloody night of the week which is why so many groups go out to America. "Frankly, I don't like being out of the country very much now and I just can't relate to some of the things which are going on in America. I hate physical violence on any scale but more especially when it occurs on a mass scale as in the States at some of the festivals like Connecticut.

"I don't feel a part of their complaint and I don't want to be a part of it. I'm complaining in a different kind of way about some of the same things, like drugs, but I do so for different reasons.

"I don't say taking drugs will turn yer nose green and make you commit murder. I say it is an abuse of the mind and likely to cause permanent harm - there are other reasons too numerous to go into."

"The fact is that most of the so called drop-outs are not," said Pete. "There are a few genuine ones on Eel Pie Island or living in communes but the average kid at most of our concerts is middle class. Stopping work and living off your parents doesn't make you a drop-out.

"I've dropped out far more effectively than they have done and I'm really free of society, but they feel I'm caught up in it.

"I went through a period when I went to see people like Hendrix - bought a guitar like his and copied a few licks, but one of the problems is that I've never been musically capable enough to emulate people like Clapton, Lee or Hendrix.

"The thing I've tried to do is adapt some of their ideas into my own style and do what they seem so unwilling to do - that is to learn from others and thus end up with one of the most solid stand-points of a guitarist, because I'm flexible to the time. A lot of people are not."

The Who have always been well received for their live performances but how important is their stage presentation?

"It's always been an important part," said Pete. "But it's not really an act in the accepted sense of the word. If it were something contrived or done to numbers I would refuse to do it. I've never done anything to order, never could and never will. What happens on the stage is an extension of ourselves. We have most fun when we are being us.

IMPORTANT

"It's important to me as a form of release - I'm able to dissipate a lot of ego up there and a stage is probably the best place for it.

"I get an incredible burst of adrenalin before each performance. I might be feeling very tired and lethargic just prior to a performance but as I get on the stage I feel like a new man - sometimes I can't understand where the energies come from myself.

"The fact is that groups like ourselves and Ten Years After use their stage act to back up what we are doing musically and if you wind up at a terrible venue

where the acoustics are terrible, you can still put on some kind of a front - some kind of show, I think that's important."

Are there any areas left where the Who feel a need to expand and cultivate new markets - open up new countries?

"What I'd really like to do is close a few territories up," said Pete. "There are a few places where it's almost pointless to pretend they exist because there is so little you can do about.

"Canada, for example, is potentially a huge market but no promoters want to put us on there.

"Basically it's the Customs who makes things so difficult. It can take you literally a week to get things sorted in and out - equipment, etc - and it's a market where we sell a lot of records.

"But who wants all that hassle and who can afford the time?"

Meanwhile, the Who march on into their experiment with theatre at the Young Vic from which Mr. T. promises a new dimension in visual-rock and the first truly representational film of pop music in a decade.

He is probably one of the few people capable of living up to that promise.



WISHBONE ASH: L to R, ANDY POWELL, STEVE UPTON, TED TURNER, MARTIN TURNER

NOEL EDMONDS

are those who say the majority of Britons) are bored by their daily task. Take for example Albert F. of Dagenham who spends 40 hours a week putting three bolts on engine cases. He works in a clinically controlled environment with the

paid more. Now, the logical answer is if you want more, then move to the Midlands.

However, the logic faculty of the human mind is the first to suffer when the senses are blunted by tedium. This man can feel

the products of economic strife but instead the symptoms of deep psychological problems - the cure must bear this in mind.

Like all the disruptions within a complex society, the antidote is not easily

more days of lost productivity before they move. Yes they will move - to Europe - and cars will be imported to Britain.

AND (2) 28 months ago.

And yet security, certainly mental security, can be yours if you are prepared to inject enthusiasm into your daily round. If this is impossible then make sure that your leisure time is varied and enjoyably constructive.

company. "You get to know them," said Sandie. "Just like real people. In fact, we've invented special voices for them all. If I'm away from home, I'll ring in and ask to speak to mountain dog Cass." Even in reality, there has to be a little fantasy.



CHARLIE GILLETT



U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

soul albums

- 1 (1) CURTIS Curtis Mayfield
- 2 (2) TO BE CONTINUED Isaac Hayes
- 3 (3) THIRD ALBUM Jackson Five
- 4 (4) SUPER BAD James Brown
- 5 (6) SLY & THE FAMILY STONE'S GREATEST HITS
- 6 (7) PORTRAIT Fifth Dimension
- 7 (8) ABRAXAS Santana
- 8 (9) CHAPTER TWO Roberta Flack
- 9 (-) W O R K I N ' TOGETHER Ike & Tina Turner
- 10 (5) NOW I'M A WOMAN Nancy Wilson
- 11 (11) INTO A REAL THING David Porter
- 12 (14) STAND BY YOUR MAN Candy Staton
- 13 (10) VERY DIONNE Dionne Warwick
- 14 (13) EVERYTHING IS EVERYTHING Diana Ross
- 15 (18) MELTING POT Booker T & The MG's
- 16 (15) INDIANOLA MISSISSIPPI SEEDS B.B. King
- 17 (17) LIVE ALBUM Grand Funk Railroad
- 18 (19) OLD SOCKS, NEW SHOES... NEW SOCKS OLD SHOES Jazz Crusaders
- 19 (20) TEMPTATIONS GREATEST HITS (Vol 2)
- 20 (-) SEX MACHINE James Brown

Singles

- | | |
|--|----------------|
| 1 (2) ONE BAD APPLE Osmonds | MGM |
| 2 (1) KNOCK THREE TIMES Dawn | Bell |
| 3 (5) ROSE GARDEN Lynn Anderson | Columbia |
| 4 (6) I HEAR YOU KNOCKING Dave Edmunds | MAM |
| 5 (4) LONELY DAYS Bee Gees | Atco |
| 6 (3) MY SWEET LORD/ISN'T IT A PITY George Harrison | Apple |
| 7 (7) GROOVE ME King Floyd | Chimneyville |
| 8 (8) YOUR SONG Elton John | UNI |
| 9 (10) IF I WERE YOUR WOMAN Gladys Knight & The Pips | Soul |
| 10 (25) MAMA'S PEARL Jackson Five | Motown |
| 11 (18) IF YOU COULD READ MY MIND Gordon Lightfoot | Reprise |
| 12 (12) WATCHING SCOTTY GROW Bobby Goldsboro | United Artists |
| 13 (9) ONE LESS BELL TO ANSWER Fifth Dimension | Bell |
| 14 (15) MR BOJANGLES Nitty Gritty Dirt Band | Liberty |
| 15 (44) SWEET MARY Wadsworth Mansion | Sussex |
| 16 (16) REMEMBER ME Diana Ross | Motown |
| 17 (11) STONEY END Barbra Streisand | Columbia |
| 18 (19) AMAZING GRACE Judy Collins | Elektra |
| 19 (13) IT'S IMPOSSIBLE Perry Como | RCA |
| 20 (20) WE GOTTA GET YOU A WOMAN Runt | Ampex |
| 21 (30) THEME FROM LOVE STORY Henry Mancini | RCA |
| 22 (14) LOVE THE ONE YOUR WITH Stephen Stills | Atlantic |
| 23 (27) AMOS MOSES Jerry Reed | RCA |
| 24 (32) HAVE YOU EVER SEEN THE RAIN Creedence Clearwater Revival | Fantasy |
| 25 (22) I THINK I LOVE YOU Partridge Family | Bell |
| 26 (17) BORN TO WANDER Rare Earth | Rare Earth |
| 27 (31) (Do the) PUSH AND PULL (Part 1) Rufus Thomas | Stax |
| 28 (21) I REALLY DON'T WANT TO KNOW Elvis Presley | RCA |
| 29 (29) LET YOUR LOVE GO Bread | Elektra |
| 30 (36) PRECIOUS, PRECIOUS Jackie Moore | Atlantic |
| 31 (41) TEMPTATION EYES Grass Roots | Dunhill |
| 32 (33) SOMEBODY'S WATCHING YOU Little Sister | Stone Flower |
| 33 (35) 1900 YESTERDAY Liz Damon's Orient Express | White Whale |
| 34 (23) IMMIGRANT SONG Led Zeppelin | Atlantic |
| 35 (39) DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett | Atlantic |
| 36 (47) JOHNNY GOT YOUR GIRL AND GONE Johnnie Taylor | Stax |
| 37 (-) PROUD MARY Ike & Tina Turner | Liberty |
| 38 (34) GET UP, GET INTO IT, GET INVOLVED James Brown | King |
| 39 (-) FOR ALL WE KNOW The Carpenters | A&M |
| 40 (40) YOUR TIME TO CRY Joe Simon | Spring |
| 41 (42) BURNING BRIDGES Mike Curb Congregation | MGM |
| 42 (-) ME AND BOBBY McGHEE Janis Joplin | Columbia |
| 43 (-) SHE'S A LADY Tom Jones | Parrot |
| 44 (-) JUST SEVEN NUMBERS Four Tops | Motown |
| 45 (45) APEMAN Kinks | Reprise |
| 46 (46) D.O.A. Bloodrock | Capitol |
| 47 (49) THEME FROM LOVE STORY Francis Lai | Paramount |
| 48 (48) WHEN I'M DEAD AND GONE McGuinness Flint | Capitol |
| 49 (-) HELP ME MAKE IT THROUGH THE NIGHT Sammy Smith | Mega |
| 50 (-) I'M SO PROUD Main Ingredient | RCA |

albums

- | | |
|--|-------------|
| 1 (1) ALL THINGS MUST PASS George Harrison | Apple |
| 2 (2) JESUS CHRIST, SUPERSTAR Various Artists | Decca |
| 3 (8) CHICAGO | Columbia |
| 4 (3) ABRAXAS Santana | Columbia |
| 5 (6) TUMBLEWEED CONNECTION Elton John | Uni |
| 6 (7) PENDULUM Creedence Clearwater Revival | Fantasy |
| 7 (5) GREATEST HITS Sly and The Family Stone | Epic |
| 8 (13) LOVE STORY Soundtrack | Paramount |
| 9 (14) PEARL Janis Joplin | Columbia |
| 10 (4) ELTON JOHN | Uni |
| 11 (9) THE PARTRIDGE FAMILY ALBUM | Bell |
| 12 (12) JOHN LENNON/PLASTIC ONO BAND | Apple |
| 13 (10) STEPHEN STILLS | Atlantic |
| 14 (11) LIVE ALBUM Grand Funk Railroad | Capitol |
| 15 (15) LED ZEPPELIN III | Atlantic |
| 16 (19) ELVIS COUNTRY Elvis Presley | RCA Victor |
| 17 (16) CLOSE TO YOU Carpenters | A&M |
| 18 (-) NANUCKET SLEIGHRIE Mountain | Bell |
| 19 (21) SWEET BABY JAMES James Taylor | Warner Bros |
| 20 (36) IF YOU COULD READ MY MIND Gordon Lightfoot | Reprise |
| 21 (22) BLOODROCK II | Capitol |
| 22 (26) OSMONDS | MGM |
| 23 (27) WHALES AND NIGHTINGALES Judy Collins | Elektra |
| 24 (24) TO BE CONTINUED Isaac Hayes | Enterprise |
| 25 (23) WORST OF Jefferson Airplane | RCA Victor |
| 26 (27) TAP ROOT MANUSCRIPT Neil Diamond | Uni |
| 27 (28) WHAT ABOUT ME Quicksilver Messenger Service | Capitol |
| 28 (20) PORTRAIT Fifth Dimension | Bell |
| 29 (-) DELIVERIN' Poko | Epic |
| 30 (32) NATURALLY Three Dog Night | Dunhill |
| 31 (29) BLOWS AGAINST THE EMPIRE Paul Kantner and The Jefferson Starship | RCA Victor |
| 32 (37) TWO YEARS ON Bee Gees | Atco |
| 33 (31) CURTIS Curtis Mayfield | Curton |
| 34 (34) WOODSTOCK Soundtrack | Cotillion |
| 35 (43) FOR THE GOOD TIMES Ray Price | Columbia |
| 36 (38) IT'S IMPOSSIBLE Perry Como | RCA Victor |
| 37 (42) ROSE GARDEN Lynn Anderson | Columbia |
| 38 (44) EMITT RHODES | Dunhill |
| 39 (-) TEA FOR THE TILLERMAN Cat Stevens | A&M |
| 40 (35) CANDIDA Dawn | Bell |
| 41 (18) CHICAGO III | Columbia |
| 42 (39) TOMMY Who | Decca |
| 43 (47) BLACK SABBATH | Warner Bros |
| 44 (30) WATT Ten Years After | Deram |
| 45 (45) CHICAGO TRANSIT AUTHORITY | Columbia |
| 46 (46) COSMO'S FACTORY Creedence Clearwater Revival | Fantasy |
| 47 (33) AFTER THE GOLD RUSH Neil Young | Reprise |
| 48 (25) THIRD ALBUM Jackson 5 | Motown |
| 49 (50) HIS BAND AND THE STREET CHOIR Van Morrison | Warner Bros |
| 50 (-) DEJA VU Crosby, Stills, Nash & Young | Atlantic |

soul singles

- 1 (1) (Do the) PUSH AND PULL (Part 1) Rufus Thomas
- 2 (2) JOHNNY GOT YOUR GIRL & GONE Johnnie Taylor
- 3 (3) YOUR TIME TO CRY Joe Simon
- 4 (7) DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett
- 5 (4) IF I WERE YOUR WOMAN Gladys Knight & The Pips
- 6 (6) GET UP, GET INTO IT, GET INVOLVED James Brown
- 7 (17) MAMA'S GIRL Jackson Five
- 8 (5) GROOVE ME King Floyd
- 9 (16) YOU'RE A GIRL NOW Stylists
- 10 (10) REMEMBER ME Diana Ross
- 11 (11) HE CALLED ME BABY Candy Staton
- 12 (8) STOP THE WAR NOW Edwin Starr
- 13 (12) ONE LESS BELL TO ANSWER Fifth Dimension
- 14 (-) ONE BAD APPLE Osmonds
- 15 (15) PRECIOUS, PRECIOUS Jackie Moore
- 16 (9) THIS LOVE IS REAL Jackie Wilson
- 17 (19) I LOVE YOU FOR ALL SEASONS Fuzz
- 18 (18) FREEDOM Isely Brothers
- 19 (13) I'M SO PROUD Main Ingredient
- 20 (-) YOU'RE THE ONE Three Degrees

country albums

- 1 (2) ROSE GARDEN Lynn Anderson
- 2 (3) A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD Merle Haggard
- 3 (1) FOR THE GOOD TIMES Ray Price
- 4 (6) THE FIRST LADY Tammy Wynette
- 5 (5) FIFTEEN YEARS AGO Conway Twitty
- 6 (9) FIGHTIN' SIDE OF ME Merle Haggard
- 7 (4) THE JOHNNY CASH SHOW
- 8 (20) COAL MINERS DAUGHTER Loretta Lynn
- 9 (-) FROM ME TO YOU Charley Pride
- 10 (11) I Sonny James
- 11 (15) BED OF ROSES Statler Brothers
- 12 (8) THAT'S THE WAY IT IS Elvis Presley
- 13 (13) THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis
- 14 (17) I WALK THE LINE Soundtrack/Johnny Cash
- 15 (16) MORNING Jim Ed Brown
- 16 (10) ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr
- 17 (7) SNOWBIRD Anne Murray
- 18 (12) BEST OF DOLLY PARTON
- 19 (-) ELVIS COUNTRY Elvis Presley
- 20 (19) CHARLEY PRIDE'S 10th ALBUM

country singles

- 1 (4) HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith
- 2 (1) JOSHUA, Dolly Parton
- 3 (3) RAININ' IN MY HEART, Hank Williams Jnr. and the Mike Curb Congregation
- 4 (2) FLESH AND BLOOD Johnny Cash
- 5 (5) ROSE GARDEN Lynn Anderson
- 6 (6) PROMISED LAND Freddie Weller
- 7 (7) COME SUNDOWN Bobby Bare
- 8 (8) THE SHERIFF OF BOONE COUNTY, Kenny Price
- 9 (9) BED OF ROSE'S Statler Bros
- 10 (13) A WOMAN ALWAYS KNOWS David Houston
- 11 (11) SHE WAKES ME WITH A KISS EVERY MORNING Nat Stuckey
- 12 (12) WHERE IS MY CASTLE Connie Smith
- 13 (10) GUESS WHO Slim Whitman
- 14 (18) 100 CHILDREN Tom T. Hall
- 15 (-) THERE GOES MY EVERYTHING/I REALLY DON'T WANT TO KNOW Elvis Presley
- 16 (16) PADRE Marty Robbins
- 17 (15) LISTEN BETTY Dave Dudley
- 18 (19) THE LAST ONE TO TOUCH ME Porter Wagoner



ELVIS GOES COUNTRY

Jazz

- 1 (1) TO BE CONTINUED Isaac Hayes
- 2 (3) BITCHES BREW Miles Davis
- 3 (2) MILES DAVIS AT THE FILMORE
- 4 (5) CHAPTER TWO Roberta Flack
- 5 (4) DON ELLIS AT THE FILMORE
- 6 (6) THE ISAAC HAYES MOVEMENT
- 7 (7) FREE SPEECH Eddie Harris
- 8 (10) THEM CHANGES Ramsay Lewis
- 9 (11) INDIANOLA MISSISSIPPI SEEDS B. B. King
- 10 (9) BRIDGE OVER TROUBLED WATER Paul Desmond
- 11 (8) BLACK DROP Charles Earland
- 12 (-) SUGAR Stanley Turrentine
- 13 (-) STRAIGHT LIFE Freddie Hubbard
- 14 (13) HOT BUTTERED SOUL Isaac Hayes
- 15 (-) WES MONTGOMERY'S GREATEST HITS
- 16 (15) GULA MATARI Quincy Jones
- 17 (18) THE BEST OF JOHN COLTRANE - HIS GREATEST YEARS
- 18 (19) STILLMAN Sergio Mendes and Brasil 66
- 19 (14) WE GOT TO LIVE TOGETHER Buddy Miles
- 20 (20) THE STROKE OF GENIUS Charlie Byrd

**WISHBONE
HAVE A
SINGLES
PROBLEM**

WISHBONE ASH don't exactly have an aversion to singles, but as a successful album group, they tend to look at the Top Fifty with apprehension.

A single from their MCA album *Wishbone Ash*, titled "Blind Eye" should be released soon.

"It's mainly to help the album," says lead guitarist Ted Turner. "The BBC has a monopoly on radio whether we like it or not, so to get airplays you've got to have a single."

"There just aren't enough shows or time devoted to albums. "Blind Eye" was the easiest thing off the album to pick up, so it becomes the single."

"It's rather difficult in this country for a new group with an album — people have got to hear it."

"It has become debatable whether it's good or bad to put out a single but not to put one out seems negative to me."

"The charts? I don't feel that if the Top Fifty is made up of cartoon music that our record becomes that way if it makes it."

"A lot of rubbish goes in both markets. It may be easier to sell a rubbish single I don't know the statistics."

"In the LP bracket, a lot of groups record album after album of endless improvisation about 75 per cent bad and 25 per cent good."

"Unless, of course, you're the Mothers Of Invention. Zappa is a very much under-rated guitarist."

"It's hard to put out an album that's straight quality — there will obviously be some bad parts. There's a lot of music being made so much saturation but we are trying to make it 75 per cent good and 25 per cent bad."

Ted Turner, Martin Turner (no relation), Andy Powell and Steve Upton have been together about fifteen months.

They all started in provincial bands and they all have different tastes in listening — so they've got the experience and the diversity.

All these factors have helped in their search for an individual sound.

"It all melts together", said Ted. "There's never a disagreement — it just balances. We've all got strong influences and we accept each other's differences without trying to dominate."

"I could play with a classical music influence, but only other musicians would notice. When we write numbers, we play them to decide how 'Wishbone' they sound. Bit conceited maybe, but it works."

It does work. Ash are getting nearer to an identifiable sound than most bands ever get. L.G.

When I get on stage I feel like a new man... sometimes I wonder where the energy comes from...



'WHETHER the Who? you might ask, for despite their "Live At Leeds" album and Pete Townshend's recently announced plans for "musically computerised character analysis" we have not heard much in the way of original material since the epic "Tommy". And how does one follow that?

PETE TOWNSHEND

talking to KEITH ALTHAM

PERSONAL

"We've been trying not to think in those terms," Pete informed me recently at his home in Twickenham where he was closeted in his tiny but impressive recording studio, making music that will probably never be heard. "Most of it is material that the Who just don't like," admitted Pete. "I've thought of having it released under a pseudonym but that's no answer — not because I couldn't bear it if it was a flop because I'm sure it would be, but because it is very personal material."

"In some ways it would be reflective of how the Who work and there is no doubt that it does have a validity."

"Doing a solo album has always appealed to me because that's the way I prepare most of the Who's material anyway — by playing all the instruments myself on a demo-like disc from which we work. Sometimes there is a quality which you lose by refining the original. Sometimes I enjoy listening to the raw meat of things — which is why I liked McCartney's album so much."

While esconced in a friendly London hostelry recently, John Entwistle revealed to me — shortly after his third portion of shepherd's pie — that he is now a group and the result is a solo album to be released in April under the working title, "What Are We Doing Here" on which he plays bass, trumpet, flugel horn, organ, electric piano sings and writes each song with the exception of Neil Young's "Cinnamon Girl."

INSPIRED

Assisting on the operation were Humble Pie's drummer Jerry Shirley and "Serano" of Track Records fame on guitar.

"There are a few cuts in

the can which could comprise a new Who album," revealed Pete. "There is a number I wrote called 'I Don't Even Know Myself' inspired by the Rolling Stones, another called 'Water' which is a kind of chant, and a composition called 'Postcard', written by John, which reflects some of our more frenetic concerts in Germany and Italy."

PLEASED

"I was very pleased with our last tour of Europe for the Opera because it proved that there really are intelligent audiences out there who don't want to just throw bottles. We're are going to do another one, but if one kid so much as breaks a chair I'm coming home. I'm not ready for all that rubbish."

"It's very difficult to find audiences as appreciative and discerning as the English and unfortunately it's so small — there are only so many gigs you can do in Britain — you can't play every bloody night of the week which is why so many groups go out to America. "Frankly, I don't like being out of the country very much now and I just can't relate to some of the things which are going on in America. I hate physical violence on any scale but more especially when it occurs on a mass scale as in the States at some of the festivals like Connecticut."

"I don't feel a part of their complaint and I don't want to be a part of it. I'm complaining in a different kind of way about some of the same things, like drugs, but I do so for different reasons."

"I don't say taking drugs will turn yer nose green and make you commit murder. I say it is an abuse of the mind and likely to cause permanent harm — there are other reasons too numerous to go into."

"The fact is that most of the so called drop-outs are not," said Pete. "There are a few genuine ones on Eel Pie Island or living in communes but the average kid at most of our concerts is middle class. Stopping work and living off your parents doesn't make you a drop-out."

"I've dropped out far more effectively than they have done and I'm really free of society, but they feel I'm caught up in it."

"I went through a period when I went to see people like Hendrix — bought a guitar like his and copied a few licks, but one of the problems is that I've never been musically capable enough to emulate people like Clapton, Lee or Hendrix."

"The thing I've tried to do is adapt some of their ideas into my own style and do what they seem so unwilling to do — that is to learn from others and thus end up with one of the most solid stand-points of a guitarist, because I'm flexible to the time. A lot of people are not."

The Who have always been well received for their live performances but how important is their stage presentation?

"It's always been an important part," said Pete. "But it's not really an act in the accepted sense of the word. If it were something contrived or done to numbers I would refuse to do it. I've never done anything to order, never could and never will. What happens on the stage is an extension of ourselves. We have most fun when we are being us."

IMPORTANT

"It's important to me as a form of release — I'm able to dissipate a lot of ego up there and a stage is probably the best place for it."

"I get an incredible burst of adrenalin before each performance. I might be feeling very tired and lethargic just prior to a performance but as I get on the stage I feel like a new man — sometimes I can't understand where the energies come from myself."

"The fact is that groups like ourselves and Ten Years After use their stage act to back up what we are doing musically and if you wind up at a terrible venue

where the acoustics are terrible, you can still put on some kind of a front — some kind of show, I think that's important."

Are there any areas left where the Who feel a need to expand and cultivate new markets — open up new countries?

"What I'd really like to do is close a few territories up," said Pete. "There are a few places where it's almost pointless to pretend they exist because there is so little you can do about."

"Canada, for example, is potentially a huge market but no promoters want to put us on there."

"Basically it's the Customs who makes things so difficult. It can take you literally a week to get things sorted in and out — equipment, etc — and it's a market where we sell a lot of records."

"But who wants all that hassle and who can afford the time?"

Meanwhile, the Who march on into their experiment with theatre at the Young Vic from which Mr. T. promises a new dimension in visual-rock and the first truly representational film of pop music in a decade.

He is probably one of the few people capable of living up to that promise.



WISHBONE ASH: L to R, ANDY POWELL, STEVE UPTON, TED TURNER, MARTIN TURNER



RILLINGTON
FACE W.11.

BOOTLEG trade doing well with a STONES album, "San Francisco Babe Blues," 18 minute PAUL McCARTNEY track, "Mama Miss America" and a STONES EP, "Hot Rocks," which includes the first release of their version of "High Heel Sneakers, plus some new live albums by TEN YEARS AFTER, the BAND, CSN&Y and more..... BUSTERS' new single, "Pasadena," has the first lyrics from DAVID HEMMINGS.

Surprise, surprise - Decca aren't bringing MCA's "Rick Sings Nelson" with the same American gatefold cover. RCA have done the same by reducing the charm of the "Worst Of Jefferson Airplane" album.....GENE VINCENT served with a writ by his ex-wife last week..... EDGAR WINTER (brother of Johnny) has a band in the States called "White Trash" - no relation to the Scottish group.

Rumours PAUL McCARTNEY may leave Apple and go to Stigwoods.....RNI still on 220 metres.....beautiful DON EVERLY solo album on A&M.....publishers Ernest Hecht, The Souvenir Press have accepted CHARLIE GILLET's book "Sound Of The City" for publication later in the year. Now you'll see what we've been on about!.....huge fold-out sleeve on new GARY WRIGHT LP, "Extraction" - art by KLAUS VOORMAN.

Congratulations to COLIN RICHARDSON for being perceptive enough to book MONTY PYTHON'S FLYING CIRCUS at Manchester Arts Festival.....DORRIS HENDERSON'S ECLECTION gaining rapid popularity after only half a dozen gigs. They should be hot property by the end of the year.....FACES 'Long Player' album sleeve virtually a copy of the American 'Rick Sings Nelson' sleeve, but still worth the effect.

Elektra currently compiling a great value sampler album to be called "Garden Of Delights".....after one and a half years' operation, the Yellow Pages still list the red Bus Company under Bus & Coach Services.

Let's hope the expensive packaging heralding the re-launch of JOHN PEEL's Dandelion label is justified by sales of the four initial albums..... Tamla's attention to SIMON's "Bridge Over Troubled Waters" only reveals that they seldom do slow songs well.....film role for DONOVAN in forthcoming 'Pied Piper of Hamelin'.

GEORGE HARRISON could be the biggest thing since the BEATLES.....BBC-1's 'Lobotomy Of Pop' continues to entertain.....CHRISTINE ROTHWELL appointed as assistant press officer for CBS.....for March release, a maxi-single from EX-RNI DJ JON DENNY, titled "The D.R.O.C."

Pianist HOWARD RILEY's Trio, with BARRY GUY on bass and TONY OXLEY on drums, is appearing at Ronnie Scott's Club this Sunday in a programme sponsored by the Musicians' Co-operative, also on the bill, which starts at 8 pm, is JAMIE MUIR with a HEAVY AFRICAN ENVELOPE.

C. JOE, BAKER ELVIN GIGS

A LONDON concert with Elvin Jones, Ginger Baker and Country Joe McDonald is being planned to promote "Zachariah," the rock western film which is tentatively opening in mid-March.

Said a spokesman for Cinerama Ltd: "The idea for some special concert to tie in with the film is very likely, provided Ginger can get a band together, we can get the costs sorted out and always presuming we can get the Stigwood Organisation as interested in the project as we are."

The film, featuring Country Joe And The Fish, the James Gang, Doug Kershaw, the New York Rock Ensemble, White Lightnin', Elvin Jones and the Firesign Theatre, is due for its London premiere in mid-March - probably on the Classic Cinema chain.

The film's sound-track album will be released on the Probe a few weeks before the premiere. All the album's material will be original tracks from the artists in the film.

If deal

IF are expected to announce a new record deal within the next few weeks, having split from Island last month. Meanwhile they continue with four London dates at Country Club, Hampstead on February 12, followed by the Torrington Club, Finchley on February 28, Hobbists Club, Wimbledon, and a special showcase date at the Marquee on March 9. They also play a mini-tour of Scotland, appearing at Edinburgh, Glasgow and Dunfermline.

LIVE!

Free

IT'S not what you do, it's the way that you do it. So Free, with a good deal of determination and boundless energy, set about doing it in their own unique way at Fairfield Halls on Sunday. And, to a degree, they were successful.

Fans came tumbling out of their seats towards the end, spilling down the aisles to the front of the stage, bobbing fervently and frequently in the way only young pop fans can. On stage, Free's singer Paul Rodgers was sensuously swinging his lips and occasionally throwing back his head when hitting a particularly harsh, long note, while bassist Andy Fraser stomped in time to his playing.

Tremendous fun for connoisseurs of visual action, but what the music? Well, unfortunately, it was unexceptional. Free went through a now familiar repertoire with the aplomb of old troupers, but there were few highlights. "The Highway Song," "The Stealer," "Ride On Pony,"



MARMALADE attribute much of their success over the past couple of years to sound management. So last week they re-affirmed their faith in Starlite Artists by re-signing for another five years. They have a new single, "My Little One," released on February 19.

Ashton, Gardner, Dyke dates change

ASHTON, Gardner and Dyke, whose "Resurrection Shuffle" single is proving such a giant hit, have had to revise and re-schedule their February dates.

The up-to-date list is now; (11) Speakeasy, London; (12) Rebecca's, Birmingham; (13) Colston Hall, Bristol; (14) ABC Cinema, Plymouth; (19) Kings Hall, Belle Vue, Manchester; (20) Cardiff University; (21) Nottingham Boat Club; (26) Aberystwyth University; (28) Concorde Club; Southampton.

Marmalade

MARMALADE (see picture and caption this page) flew out to Thailand on Friday to receive the Best group of the Year Award and Best Song of the Year Award for "Reflection Of My Life."

They will be appearing in Bangkok at the National Theatre and will also play at the opening of a new stadium. Local dignitaries will be present at the appearances.

Following this Marmalade appear at the San Remo Song Festival on the 26th, 27th and 28th February, and this will be televised to an estimated two hundred and fifty million people. Marmalade have a new single released in Britain on 19th February, titled "My Little One," a Campbell, McLease composition, produced by Junior Campbell.

George sells

JAPAN: George Harrison's "My Sweet Lord" sold 50,000 copies following its

release in Japan last month.....Johnny Cash is due to visit Japan in April.....CBS is running a large promotional campaign around three of their top acts. "C" for Chicago, "B" for Blood, Sweat and Tears and "S" for Santana.....B. King is to play in Tokyo later this month.....Badfinger's "No Matter What" and Creedence Clearwater Revival's album "Pendulum" have both just been released in Japan.....Simon and Garfunkel's "Bridge Over Troubled Water" was one of the best selling LPs last month.....The Groundhogs are soon to visit Japan.....Blood, Sweat and Tears play in Tokyo this Saturday.

and goonish humour. The comedy, in fact, is essentially to their stage presence for their three-man outfit Olde Englishe repertoire of dainty, harmony songs played on a variety of curious and curioiser instruments, would come over as too studied otherwise. I think they are a good bet for the future.
BILL McALLISTER

Leon Russell

THE magical Leon Russell, self made superstar of last year made his British solo debut in the Royal Albert Hall. This singer-songwriter-musician, who has become one of the biggest names in the States since his leadership with Mad Dogs And Englishmen on the American tour last year, appeared on stage to a capacity audience, dressed in all white gear with a Napoleon-type hat.

For the first part of his hour long set Leon accompanied himself on a piano that was in such a state that he remarked, "Jerry Lee Lewis must have

got his hands on this piano somewhere along the line," while he sang a selection of his songs, most of which were taken from his solo album, "Leon Russell." He displayed his very fine talent as both songwriter and singer.

Then he introduced his band of friends consisting of, Don Preston, lead guitar, Joey Copper, rhythm guitar, John Gallie, organ, Carl Radle (Derek and the Dominoes), bass, Chuck Blackwell, drums, Claudia Joy Lennear, vocals, and Kathy MacDonald, vocals, to do a rock set.

The evening ended with Leon Russell, receiving not what I would have called the most enthusiastic of encores, returning to the stage to the rock classic, "Whole Lotta Shakin'." This number brought the audience to their feet and the entire stage was filled with people, including a certain Elton John, bobbing about and feeling rather sad when Leon eventually did leave the stage after having made a quite successful solo debut. Joe Cocker was noticeable by his absence.
PAUL CHARLES

Kinks
movie
theme
album

RAY Davis' soundtrack album for the film "Percy" is expected to be released around mid-March to co-incide with the general release of the film. The group's bassist John Dalton makes his solo debut on this album on a track titled "Willesden Green."

Kinks February dates are: (19) Sheffield University; (20) Trent Polytechnic, Nottingham; (23) Bumpers, London; (24) Top Rank, Leicester; (28) Colston Hall, Bristol; and (March 1) Birmingham University.

record
mirror

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Published by Cardfont
Publishers Ltd, 7 Carnaby
Street, W.1. Distributed by
Magazine Division, New
English Library Ltd,
Barnard's Inn, Holborn,
London EC1. Printed by
Pendragon Press Ltd, Old
Tram Road, Pontllanfaith,
Mon, and Celtic Press Ltd,
Industrial Trading Estate,
Dowlais, Merthyr Tydfil,
Glam.

bpi



SCOTT ENGEL made a rare appearance on Jimmy Saville's 'Speakeasy' radio show last week, when nearly 300 disappointed fans were turned away. Cur picture shows Jimmy (centre) with his guests (left to right) Scott, Linda Kendricks, Tony Blackburn and Ray Connolly.

TURNERS TAKE ON ANOTHER

IKE & Tina Turner have been re-booked for Hammersmith's Odeon, their only British appearance, after their 8.30 pm concert was sold out.

Now there will be a 6 pm performance and the promoters are currently looking for a support act. The dynamic duo, who have been causing a sensation wherever they have appeared throughout Europe, will be in the country for only 48 hours.

In order to squash in their second concert on February 13, they have cancelled a Dutch TV engagement and leave London for Rome on Monday.

Their act is billed as "Workin' Together," which is the title of their latest Liberty album.

RNI

RADIO Nordsee International is to start full transmission on February 20 said a spokesman for Mebo Ltd in Zurich on Tuesday. Taped programmes from the ship should begin sometime next week although no disc-jockeys for these have yet been announced. The Mebo 11 ship still anchored off Belgium has continued to test its transmission during the past week.

Caravan

CARAVAN'S new single, 'Love To Love You', is set for release on February 12 with a second album for mid-March issue. The group hit the singles charts late last year with 'If I Could Do It Again. I'd Do It All Over You'. A tour covering Britain is planned to tie in with the album.

New Broom

ISLAND recording group, High Broom have made two personnel changes. Drummer Roger Siggery has left the group and is replaced by John Whoolley (21). Bass player John Selley has also left, and until a replacement is found lead singer Brian Prebbel will play bass.

The group made their debut with the new line up on the Leon Russell date last Sunday.

Taylor visit off

TAMLA artist, R. Dean Taylor, who was to visit here within the next few weeks to promote his Stateside million-seller 'Indiana Wants Me', was taken seriously ill last week. Plans for a stay here have been put back indefinitely until more is known about the singer's condition. Taylor had a minor hit here a few years ago with 'I Gotta See Jane'.

Benefit

A SPECIAL benefit concert for Release will take place at London's Roundhouse on February 7.

The concert's bill includes the Soft Machine, Ralph McTell, Kevin Ayers And The Whole World, Ivor Cutler, the Elton Dean Quartet, Symbiosi, and Mark Boyle.

The Roundhouse doors open at 3 pm, with tickets on sale at 12s 6d. All profits will go to Release.

Grant well

EDDIE Grant, Equals' lead guitarist who collapsed with a heart and lung infection on New Year's Day, has been discharged from hospital. Doctors were pleased with Grant's rapid progress and will now spend a six-week convalescent period in Bournemouth where he hopes to write the group's next single. There is a possibility Grant may play again in mid-March when Equals tour Germany.

are currently playing in South America and return here to promote their first Trend single, 'Any Time At All'. There is no lead guitar in the group which features violin cello, flute and brass. Young says that the single's flipside 'You're No Good' is more of an indication of the group's musical direction.

Heep LP

URIAH Heep, whose new album 'Salisbury', has just been issued here is to have simultaneous release in eleven countries throughout Europe. The album is already selling well in America where it has entered the charts.

T. Rex to rush out another maxi single

T. REX are rushing releasing a new maxi single, "Hot Love," this Friday to follow-up their "White Swan" smash.

The single features two other songs, "King Of The Marshes" and "Woodland Rock." All three numbers are Marc Bolan compositions.

"Hot Love" features some backing vocal help from Mothers Of Invention members, Howard Kaylan and Mark Volman.

T. Rex's "White Swan" single has now sold more than 400,000 copies and their album has netted over 30,000 sales.

Fly Records are releasing a £1 "Best Of T. Rex" album in early March which includes never before released songs, "Once Upon The Seas Of Abyssinia" and "Blessed Wild Apple Girl." Rex leave for a five-week States tour at the end of March.

Bee Gees

RADIO Luxembourg will conduct a 'live' interview with the Bee Gees in America. DJ's David Christian and Paul Burnett will talk to Barry, Maurice and Robin during the trio's eight city tour of the States. This is the first in a series of this kind.

Foundations

shoot-off

COLIN Young, former lead singer with The Foundations, who broke up over two months ago, has formed his own group, Colin Young Development. They

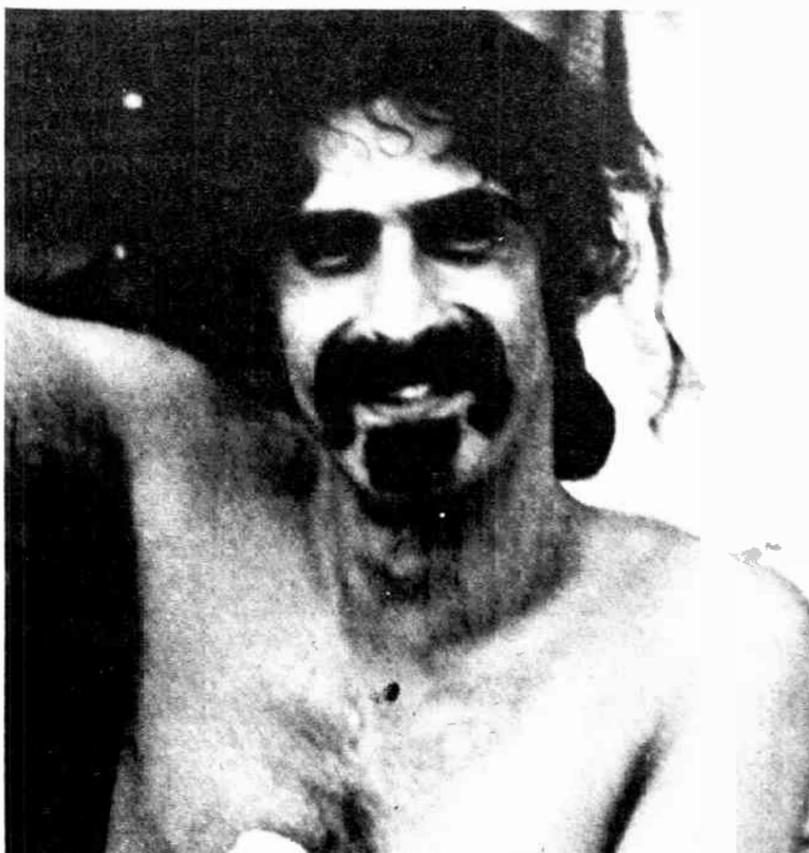
OBSCENITY SHOUT - UP ZAPS FRANK

OVER 4,000 fans were turned away from the Albert Hall on Monday after turning up to see Frank Zappa's "Obscene" '200 Motels' concert which had been cancelled earlier in the day.

Albert Hall officials who had o.k'd the performance, which was to feature the Mothers Of Invention and the London Philharmonic Orchestra, managed to see a copy of '200 Motels' script and immediately phoned to cancel the concert, declaring that it would be an "obscene" performance if allowed to go on and that they would not be a party to it.

The concert promoter Herb Cohen asked for the cancellation in writing, which was not received, and therefore Zappa, the Mothers, the LPO and a cast of hundreds turned up on Monday afternoon for rehearsals. They were refused admittance to the hall.

'200 Motels' was to have been a preview of the film which Zappa is making in Britain and the concert had been sold out for some time. No plans to present the concert at an alternative venue had been made at press time.



ZAPPA: OBSCENE?

Christie - American tour and new single

CHRISTIE are set to make their first tour of America in March. The tour is set for four weeks, but it is probable that it may be extended for a further period. The group's follow up single to 'San Bernardino' is released on March 5th - the day they leave for America - and is a Jeff Christie composition titled 'Man Of Many Faces'.

Before they leave Britain, Christie should also have completed an album, which

is expected to feature ten tracks. This will be released on their return. While in America it is expected that the group will make an appearance on the Johnny Carson Show, provided that the necessary visas can be obtained.

Subject to the American

tour not being extended - otherwise all dates will be put back - Christie visit Israel from 27th April to the 1st May, moving on to Cyprus and returning to Britain on May 4th. From the 7th to 17th May they again leave Britain for Germany and from the 20th

to the 27th visit Ireland, then Sweden from 20th June to 8th July.

This Friday Christie visit Germany for one day only for a special concert in Hamburg. They also visit Italy for television appearances on the 17th and 18th of this month.



LEON RUSSELL: LEFT HOME AT SEVENTEEN

The 'supercool thief' from Oklahoma

TRAVELLING from the Eric Burdon and War reception at the Royal Lancaster Hotel to the Leon Russell at the Whitehouse last Friday was rather like stepping from a hot bath into a cold shower.

Preoccupation with Burdon's alleged obscenities on one track of his brilliant new double album (as if it mattered) by the great grey morass of the National Press plus an ego display from a black man attempting to publicise his group and chastise those white musicians who have stolen his people's music lead to acute paranoia from all sides.

Meanwhile the 'Super-Cool Thief' who admits to having borrowed much of his style from the likes of Howling Wolf and Muddy Waters was whispering words of wisdom to the younger members of the underground and trade press papers, kind eyed, cruel lipped and sipping a Bloody Mary in the Albany Suite of the White House.

If Russell is a 'thief' he is certainly the most talented and likely to be the most successful since Barabbas for he steals the film of 'Mad Dogs and Englishmen' from out under Joe Cocker's twitching fingers and has evolved a unique piano style which puts him in a musical class of his own. In his TV special given a preview showing to the Press last week he included the incredible old blues guitarist Furry Lewis.

"Furry is seventy seven years old and when he and a few others like him die that's it," said Leon softly. "After that it's all second generation music and I have always felt those more obscure blues musicians in America were responsible for something vital and real."

"It's always been my music and I don't think those people resent our interest as long as they know you understand it — they are happy to share it. Joe Cocker certainly never stole anything from them although maybe Eric Burdon did. Albert King once told me that he had never heard a white man hit notes like I did on the piano — that made me very happy."

"I left home at 17 in Oklahoma and worked in bars in California by borrowing a friend's I.D. until I was 21 and then I did session work for a couple of years with people like Phil Spector and the Byrds. I worked on the road with Jerry Lee Lewis and later with Delaney and Bonnie."

Leon's more recent activities have of course involved working with Mad Dogs and Englishmen who accompanied Joe Cocker on his recent traumatic American tour. Joe is reportedly greatly disillusioned with the States and considerably hung up in Sheffield — he refused an invitation to the premiere of 'Mad Dogs' and is reputed to have expressed surprise that he was featured in it!

"Joe really didn't want to do the tour but he had been committed and contracted to do so," said Leon. "I've always been a Cocker fan so I elected to go with him."

Would you do another tour with him if the occasion presented itself?

"Sure!"

The 28 year old 'Okie' from Lawton has come a long way from his early aspirations as a classical pianist 'I just didn't have the hands' to his first guitar lessons from Ricky Nelson's guitarist James Burton. Now he has a 65,000 dollar house containing a 16 track studio in which artists like Steve Cropper, Booker T. Billy Preston and Joe Cocker have recorded.

Why has it taken so long for Russell to bring his light out from under the bushel?

"I really had no confidence until I met Denny Cordell — that is as a solo artist. The first album was really a rock and roll extravaganza with the Stones and the Beatles standing around giving me confidence but the next one out in a few weeks time is a lot more relaxed. I did it between fishing trips down South."

Russell is considering taking up British residency — why?

"The average man on the street is so much more polite here than in America — Cordell says that England has always catered for its eccentrics and I guess that's what I am!"

the 50

record mirror

THIS WEEK
LAST WEEK
WEEKS
IN
CHART

singles

albums

1	(1)	4	MY SWEET LORD	George Harrison	Apple R 5884
2	(2)	5	PUSHBIKE SONG	Mixtures	Polydor 2058 083
3	(3)	5	STONED LOVE	Supremes	Tamla Motown TMG 760
4	(9)	5	RESURRECTION SHUFFLE	Ashton, Gardner & Dyke	Capitol CL 15665
5	(6)	10	AMAZING GRACE	Judy Collins	Elektra 2101 020
6	(5)	6	NO MATTER WHAT	Badfinger	Apple 31
7	(13)	4	YOUR SONG	Elton John	DJM DJS 233
8	(8)	9	APEMAN	Kinks	Pye 7N 45016
9	(4)	11	GRANDAD	Clive Dunn	Columbia DB 8726
10	(12)	5	CANDIDA	Dawn	Bell BLL 1118
11	(10)	12	I'LL BE THERE	Jackson 5	Tamla Motown TMG 758
12	(11)	9	YOU'RE READY NOW	Frankie Valli	Philips BF 320 226
13	(31)	3	IT'S IMPOSSIBLE	Perry Como	RCA 2043
14	(7)	16	RIDE A WHITE SWAN	T. Rex	Fly BUG 1
15	(17)	5	SHE'S A LADY	Tom Jones	Decca F 13113
16	(30)	7	RUPERT	Jackie Lee	Pye 7N 45003
17	(15)	8	BLACK SKIN BLUE EYED BOYS	Equals	President PT 325
18	(14)	6	YOU DON'T HAVE TO SAY YOU LOVE ME	Elvis Presley	RCA 2046
19	(21)	5	IT'S THE SAME OLD SONG	Weathermen	B&C CB 139
20	(18)	14	CRACKLIN' ROSIE	Neil Diamond	Uni UN 529
21	(26)	6	LAS VEGAS	Tony Christie	MCA MK 5058
22	(23)	4	SUNNY HONEY GIRL	Cliff Richard	Columbia DB 8747
23	(19)	12	I HEAR YOU KNOCKING	Dave Edmunds	MAM 1
24	(39)	3	COME ROUND HERE I'M THE ONE YOU NEED	Smokey Robinson and the Miracles	Tamla Motown TMG 761
25	(22)	12	IT'S ONLY MAKE BELIEVE	Glen Campbell	Capitol CL 15663
26	(16)	12	WHEN I'M DEAD AND GONE	McGuinness Flint	Capitol CL 15662
27	(20)	11	BLAME IT ON THE PONY EXPRESS	Johnny Johnson and His Bandwagon	Bell BLL 1128
28	(28)	6	WE'VE ONLY JUST BEGUN	Carpenters	A&M AMS 813
29	(29)	41	MY WAY	Frank Sinatra	Reprise RS 20817
30	(—)	(—)	CHESTNUT MARE	Byrds	CBS 5322
31	(—)	(—)	WHO PUT THE LIGHTS OUT	Dana	Rex R 11062
32	(—)	(—)	FORGET ME NOT	Martha Reeves & The Vandellas	Tamla Motown TMG 762
33	(—)	(—)	AIN'T NOTHING BUT A HOUSEPARTY	Showstoppers	Beacon BEA 100
34	(—)	(—)	I THINK I LOVE YOU	Partridge Family	Bell BLL 1130
35	(36)	2	APACHE DROPOUT	Edgar Broughton Band	Harvest HAR 5032
36	(—)	(—)	SONG OF MY LIFE	Petula Clark	Pye 7N 45026
37	(34)	2	TOMORROW NIGHT	Atomic Rooster	B&C CB 131
38	(—)	1	BROKEN HEARTED	Ken Dodd	Columbia CB 8725
39	(38)	16	SNOWBIRD	Anne Murray	Capitol CL 15654
40	(—)	1	STONEY END	Barbra Streisand	CBS 5321

BREAKERS

GROOVE ME, King Floyd, Atlantic 2091 051
IT HAPPENED TODAY/WHAT HAPPENS WHEN YOU BLOW YOURSELF UP, Curved Air, Warner Bros WB 8023
LOVE THE ONE YOU'RE WITH, Stephen Stills, Atlantic 2091 046
BABY JUMP, Mungo Jerry, Dawn DNX 2505

● This week's chart — Top 40 only — is an emergency listing compiled from a reduced panel of shops due to the postal strike. Returns were collected by special messengers from key locations.

1	(1)	48	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63699
2	(2)	42	ANDY WILLIAMS GREATEST HITS		CBS 63920
3	(3)	14	MOTOWN CHARTBUSTERS Vol 4		Tamla Motown STML 11162
4	(13)	5	ALL THINGS MUST PASS	George Harrison	Apple STCH 639
5	(4)	12	LED ZEPPELIN III		Atlantic 2401-002
6	(9)	3	TUMBLEWEED CONNECTION	Elton John	DJM DJLPS 410
7	(14)	32	DEEP PURPLE IN ROCK		Harvest SHVL 777
8	(36)	11	AIR CONDITIONING	Curved Air	Warner Bros. WSX 3012
9	(31)	2	McGUINNESS FLINT		Capitol EZ-ST 22625
10	(10)	10	CAN'T HELP FALLING IN LOVE	Andy Williams	CBS 64067
11	(29)	14	ATOM HEART MOTHER	Pink Floyd	Harvest SHVL 781
12	(7)	10	SWEET BABY JAMES	James Taylor	Warner Bros WS/W 1843
13	(16)	7	FRANK SINATRA'S GREATEST HITS Vol 2		Reprise RSLP 1032
14	(11)	3	JOHN LENNON/PLASTIC ONO BAND		Apple PCS 7124
15	(—)	(—)	THAT'S THE WAY IT IS	Elvis Presley	RCA SF 8162
16	(6)	8	EMERSON LAKE AND PALMER		Island ILPS 9132
17	(15)	74	JOHNNY CASH AT SAN QUENTIN		CBS 63629
18	(24)	8	MY WAY	Frank Sinatra	Reprise RSLP/RLP 1029
19	(19)	64	MOTOWN CHARTBUSTERS Vol 3		Tamla Motown STML 11121
20	(49)	2	LICK MY DECALS OFF BABY	Captain Beefheart	Straight STS 1063
21	(21)	60	PAINT YOUR WAGON	Soundtrack	Paramount SPFL 257
22	(28)	18	PARANOID	Black Sabbath	Vertigo 6360 011
23	(25)	2	PENDULUM	Creedence Clearwater Revival	Liberty LBG 83400
24	(48)	2	CLOSE TO YOU	Carpenters	A&M AMLS 998
25	(22)	3	T. REX		Fly HIFLY 2
26	(5)	3	WATT Ten Years After		Deram SML 1078
27	(17)	3	AFTER THE GOLD RUSH	Neil Young	Reprise RSLP 6383
28	(20)	296	SOUND OF MUSIC	Soundtrack	RCA SB/RB 6616
29	(30)	8	ABRAXAS	Santana	CBS 64087
30	(32)	3	LEFTOVER WINE	Melanie	Buddah 2318 011
31	(—)	1	SOMETHING	Shirley Bassey	United Artists UAS 29100
32	(33)	63	LED ZEPPELIN II		Atlantic 588 198
33	(—)	1	WORLD OF JOHNNY CASH		CBS 66237
34	(18)	19	OVER AND OVER	Nana Mouskouri	Fontana STL 5511
35	(43)	2	PARSLEY, SAGE, ROSEMARY & THYME	Simon & Garfunkel	CBS 62860
36	(—)	1	BEST OF THE SEEKERS		Columbia SCX/SX 6268
37	(—)	1	FRANK SINATRA'S GREATEST HITS		Reprise RSLP/RLP 1025
38	(—)	1	TEA FOR THE TILLERMAN	Cat Stevens	Island ILPS 9135
39	(—)	1	BAND OF GYPSYS	Jimi Hendrix	Track 2406 002
40	(46)	2	DEJA VU	Crosby, Stills, Nash & Young	Atlantic 2401 001
41	(47)	2	HIGHWAY Free		ILPS 9138
42	(12)	10	LET IT BE	Beatles	Apple PXS 7096
43	(23)	8	OLIVER	Soundtrack	RCA SB/RB 6777
44	(—)	1	LED ZEPPELIN		Atlantic 588 171
45	(—)	1	JOHNNY CASH AT FOLSOM PRISON		CBS 63308
46	(—)	1	TEMPTATIONS GREATEST HITS Vol 2		Tamla Motown STML 11170
47	(35)	7	BEACH BOYS GREATEST HITS		Capitol ST 21628
48	(37)	3	NEW MORNING	Bob Dylan	CBS 69001
49	(50)	2	EASY RIDER	Soundtrack	Stateside SSL 5018
50	(—)	(—)	MANTOVANI & ORCHESTRA GREATEST HITS		Decca SKL/LK 4818

WE REGRET THAT DUE TO THE POSTAL STRIKE

THE ALBUM CHART IS REPEATED

top producers

5 years ago

10 years ago

1	Harrison/Spector
2	David Mackay
3	Frank Wilson
4	Tony Ashton
5	Mark Abramson
6	Mal
7	Gus Dudgeon
8	Raymond Douglas Davies
9	Cameron/Dunn
10	Tokens/Appell
11	Hal Davis
12	Bob Crewe
13	Ernie Altshuler
14	Tony Visconti
15	Gordon Mills
16	Len Beadle
17	Eddy Grant
18	—
19	J. King
20	Tom Catalano
21	City Hall
22	—
23	Dave Edmunds
24	—
25	Al de Lory
26	Glyn Johns
27	Tony Macaulay
28	Jack Daugherty
29	Don Costa
30	Meicher/Dixon

1	(1)	MICHELLE	The Overlanders
2	(4)	YOU WERE ON MY MIND	Crispian St Peters
3	(3)	SPANISH FLEA	Herb Alpert
4	(—)	THESE BOOTS ARE MADE FOR WALKING	Nancy Sinatra
5	(5)	LOVE'S JUST A BROKEN HEART	Cilla Black
6	(2)	KEEP ON RUNNIN'	Spencer Davis Group
7	(—)	GROOVY KIND OF LOVE	The Mindbenders
8	(6)	A MUST TO AVOID	Herman's Hermits
9	(—)	MIRROR MIRROR	Pinkerton's Assorted Colours
10	(—)	LIKE A BABY	Len Barry

1	(3)	W A L K R I G H T	BACK/EBONY BLUES	Everly Brothers
2	(1)	ARE YOU LONESOME	TONIGHT	Elvis Presley
3	(2)	SAI LOR	Petula Clark	
4	(4)	F. B. I.	The Shadows	
5	(8)	WILL YOU LOVE ME	TOMORROW?	Shirelles
6	(7)	WHO AM I/ THIS IS IT	Adam	
7	(5)	Faith	RUBBER BALL	Bobby Vee
8	(—)	RIDERS IN THE SKY	Ramrods	
9	(—)	ARE YOU SURE	The Allisons	
10	(—)	CALENDAR GIRL	Neil Sedaka	

GOD BLESS AMERICA

Gene — he's still big all over

OLD rockers never die and in Gene Vincent's case he is certainly in no danger of fading away either literally or physically as I discovered on finding him at the Charing Cross BBC Playhouse Theatre last week going through some oldies but goldies with his English backing group for his current tour — the House Shakers.



GENE VINCENT

A decade ago Vincent was a lean tortured soul who clutched the mike stand with his bad leg splayed out behind and put a 'twisty' feel into the inanities of 'Be Bop A Lula' and 'Blue Jean Bop' clad in black leather with a medallion about his neck and a group called the Blue-Caps chunking along behind him. He was better than many others because he sang as though he believed in himself and communicated something of his own anxiety. He still does.

There is still a strange charisma which hangs around the man who escaped from a car crash involving his best friend, Eddie Cochran and occasionally made the headlines in drug, booze and shooting incidents. The reporter I travelled down with claimed to have been threatened by Vincent with a shot-gun and he is alleged to have taken a baseball bat to a club where an imitator was cashing in on his name as the 'British' Gene Vincent. Some of the stories are undoubtedly lies others are definitely not and the myth and the man are inextricably mixed.

People approach Vincent with caution and even a battle scarred BBC veteran of innumerable 'Top Gears' like producer John Walters was pleased to find him in a good humour, and anxious it should stay that way.

"He's still in very good voice," said John as Gene sang over for balance from the studio on 'Whole Lot Of Shaking'.

"You got that voice level absolutely spot on — first time," John complimented through his control room. "You've sung this before a few times?"

Vince grinned wryly and

sucked Bogart-like upon his cigarette stub, "A few times," he murmured.

The Shaker's bass player was not happy with his work on 'Say Momma' and put it, 'I was right up the creek on that one!'

John was sympathetic. "Let's try it again and try not to go up the creek this time."

Vincent limped around on his leg from stool to chair on the stage seemingly propelled by the impetus from his pot-belly "Oh my lord," he groaned, "I'll swear the other leg is going now." John suggested from the control room he finish the act with 'Whole Lot Of Aching' Going On'. Vincent laughed — I think there would have been times he might not.

Following the broadcast I put a few questions to Gene.

Can you honestly say you enjoy performing now as much you did ten years ago?

Well I'm a little older now. Once I used to get on stage and I'd enjoy it — now I get on stage and it hurts. I come off and my back hurts and my arm hurts and my bloody leg hurts but you've got to give them an act.

"Most of the groups that play now they just stand there and that's all they do — play. Little Richard, Jerry Lee — all my friends will tell you that you've got to have an act. I saw Richard at the Whisky in L.A. just before I came over here and he is still giving the most tremendous act — 'I'm so beautiful!'"

Is it very difficult to find good 'rock' musicians today?

"I think the House Shakers are one of the best rock bands in Britain today because not only do they

believe in what they play but they care about how they play it. It's very difficult to find good rock musicians — particularly in the States. They just can't play it any more — some of the country boys can but they are few and far between."

Has pop music improved over the past decade. The standard of guitar playing for example?

"I don't know what you mean improve — my ideas of improvement may not be yours. There are no 'bests'. A good guitarist to me is someone who plays and gets more than ten cents for it — someone must like him so he must be good."

Would you say that you have made much money in your time in pop?

"Making money has never, never, never been a problem for me. The problem has been keeping it. It's not how good you are these days — it's who you have behind you and how much backing you have."

While so many of your contemporaries have disappeared why is it that you have managed to sustain?

"Because I've kept with rock and roll and not gone into country and western or ballads. I have faith in it. It has excitement and flamboyance which is what everyone is complaining is missing today."

Are you particularly big in specific areas of America?

"It's funny you should ask that because I'm big all over!"

When they called Jimi Hendrix 'Creeper'

THE Hendrix industry proceeds...

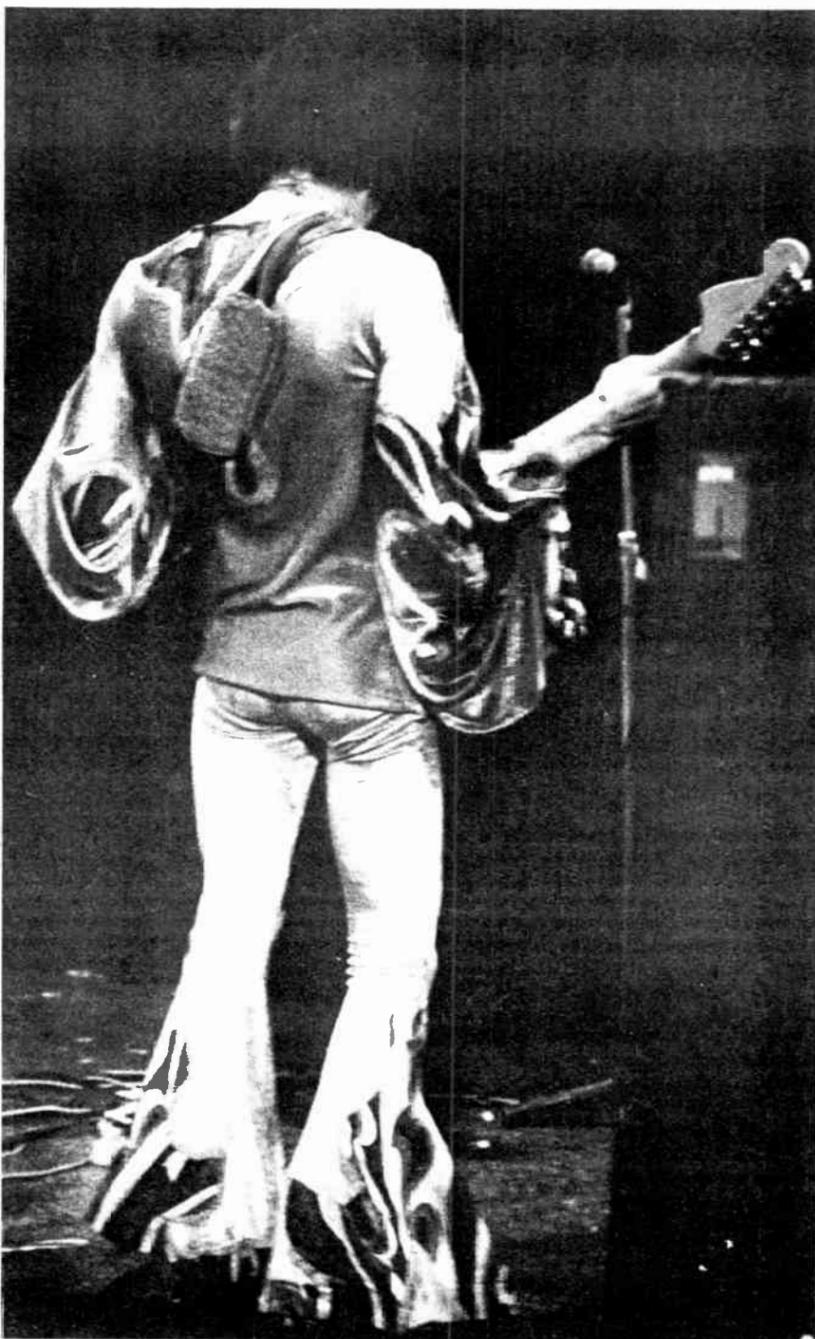
Following the release here last week of a Jimi Hendrix album that paired him with a tenor saxist Lonnie Youngblood — recorded now it seems back in 1966 or 1967 — T Neck Records are putting out some early Jimi also. As T Neck Records is owned by the Isley Brothers soul group, it follows that these are sides cut, but never issued, when Jimi was a young guitarist in the back up group.

IMPORTANT

Brother Ronnie Isley says: "We're glad the album is coming out. People in the business who knew us when we were working together have been interested in hearing it."

"And it's important to hear what he was doing in those early days as well as what he did later. We wouldn't put out anything that would embarrass him."

"The stuff he plays on the album is good. Jimi wasn't using any wah-wah or fuzz equipment when this album was cut back in 1964. Jimi gets the effects he does on these tracks by rolling the strings over one another and



JIMI HENDRIX: CHAINS WERE THE THING

shaking the guitar while he's playing."

Ronnie Isley recalled how one track, "Testify" was made — he reckons it was the first time that Jimi had ever been inside a studio (in this case the Atlantic Records studio, who distributed T Neck at the time). "Testify" was cut on four tracks with the band on two of them and Rudy and Kelly Isley on another and Ronnie on the final one. But the rest of the material was made on an eight track machine.

Adds Ronnie: "Jimi had his own track. We've remixed things so that Jimi is more up front."

Ronnie Isley recalled that when Jimi was with the Isley Brothers (they called him the Creeper because he moved so softly) he didn't have any hang ups, either personally or involving money. The band was getting 30 dollars a man a night in those days and every so often "Jimi would come to us once in awhile and ask for an extra ten dollars because he wanted to buy string or clothes, stage clothes or chains." Chains



JAMES TAYLOR

apparently were the thing back in 1964.

The opportunity to get to England — and eventual success — came, according to Ronnie, when they were doing a date at the Apollo Theatre just before they were due to go to Detroit and record in the Motown studios. He left the band just before this move — or it could have been Hendrix the Motown session man!

There is one track on the album, "The Last Girl" when the lady's voice is actually Dionne Warwick, who just happened to be around at the time.

BY the end of March, James

Pick of the hot U.S. releases

THE JACKSON 5: Mama's Pearl (Motown). Hit number five for the Five sees them back in their jerky beat 'ooh ooh/dumby dum dum' intricate vocal interplay bag. You know what to expect, and they do it as well as ever.

FUNKADELIC: Eulogy And Light (West-bound). This is in fact a track from their "Free Your Mind" album, which I include here 'cos (a) I've been taking their name in vain a lot recently, and (b) it is the most mind-messing stereo I've ever heard.

Imagine the Dells' bass voice reciting a freaked Lord Buckley-esque "Lord's Prayer" to the accompaniment of backwards-running Gospel singing, with all the sounds switching from channel to channel rapidly and arbitrarily — quite a mind freeing experience!

Their British-released first album is worth trying: apart from their rather too insistent and self-conscious use of the word "funk" and simplistic statements like "Soul is a joint rolled in toilet paper", they make a good amalgamation of Family Stone/Jimi Hendrix straight 'heavy' / funky wah-wah noises, and at least come out of it all sounding both black and modern. Soul Group Freaks should note that the Parliaments ("Testify") are involved, tho' for contractual reasons are not credited.

DETROIT EMERALDS: Do Me Right; Just Now And Then (West-bound). If this lovely bright dancer gets released here not only SGFs but also Motown nuts will go crazy for it! Great singing and a crisp, punchy beat that is infectiously bubbly.

The moody smooth mellow slow flip is the real Soul Group Freak territory... um huh!

HARVEY MANDEL: Baby Better; Midnight Sun (Janus). As a Mandel fan I'm delighted to hear that Harvey's latest "Baby Better" album will be out here soon. These, from it, showcase his unspectacular but very satisfying fuzzy guitar in the sort of orchestrated (by Shorty Rogers) though beat settings that seem to be his alone.

LED ZEPPELIN: Immigrant Song; Hey, Hey, What Can I Do (Atlantic). No, not new, but sharp-eyed fans will spot that the slow flip is not on any album. Gnash, gnash, frustration, frustration!

Taylor, leading light in the Taylor singing Family, will have completed an American tour.

He will play in 27 venues. He is expected to gross for the whole tour a total of 1,250,000 dollars.

Personally he gets 750,000 dollars.

Not bad for six weeks work and it's no wonder Mr Taylor can turn over his whole fee for a Fillmore East gig (as he did this week) for the benefit of the American Indian.

ELVIS

ELVIS Presley, who when he started out was termed a menace to youth, either Communist inspired or the work of the devil, has been named one of the Ten Most Outstanding Young Men of America.

By the members of the International Junior Chamber of Commerce congress, a business organization.

Keep on chooglin', El.

Ian Dove

WHEN you put together the philosophical, free thinking, clear-eyed Alan Price from Jarrow in Durham and the easy-smiling, aristocratically-connected, cheerfully nonchalant Clive Powell from Leigh, Lancs., you have a combination which is one of the nicest things to happen in pop music since Mrs Miller stopped recording.

And it is a combination which is going, surely, to take the charts by storm, isn't it?

No. It isn't. Because if there is one thing that Alan Price and Georgie Fame have in common it is a set of values which causes them to think more about making good music than getting the cash registers ringing eight to the bar.

Both Price and Fame have had their share of the HYPERBOLIC side of pop; Alan, wryly, but without bitterness, recalls the days of 1963/4 "when there was a contest to see who could rob groups of the most money"; and Georgie always has his improbably stage surname to remind him of the time when talent was just about the last thing you remembered to take on stage with you.

So, now these two time-serving ravers and looners have formed a joint company, Prime, to take care of their joint ventures (no pun intended) and, according to Alan Price (one of the handful of pop people whose verbal eloquence matches their musical talents) "it is going to be a good band."

The Fame-Price group — completed by Colin Green (lead guitar) and Clive Thacker (drums) — has been rehearsing in the back room of a West London pub for the last four weeks and, from what little I have heard of the music, it is indeed going to be a good band.

Even if it weren't, the vast fund of goodwill going for Price and Fame would certainly ensure them the sympathetic ear of the more musically discerning sections of the public. Their six shows together on television were favourably received and their appearance with Maynard Ferguson at the Festival Hall was a great success.

When Alan Price jumped in a taxi the other day, the driver said, "Don't tell me...you're...wait a minute...know the face..."

"Alan Price," said Alan Price with that expression that looks much more solemn than it really is.

"Right," said the driver. "Aren't you working with Georgie Fame any more then?"

You see, they even expect them to share taxis.

"So we had to form a band together," says Georgie. "We got so sick of people saying, 'Aren't you together any more, then?'"

In fact, they have so much in common musically and philosophically that they had to get together. "There are some areas where we don't see eye to eye," says Georgie, "but there is also a lot of



ALAN AND GEORGIE

Prime time for old friends

common ground."

"And we went round to each other's pads for weeks discussing the kind of numbers to play," says Alan. "We picked out numbers we thought would be suitable — and we'll also write things ourselves. Like, I've just written a budgie song...."

And he and Georgie then proceeded to render the budgie song, punctuated by cheeps. Not, I suspect, a potential No. 1.

The problem of who plays what between the co-leaders has been imaginatively resolved by having both Georgie and Alan play just about everything in sight — rhythm guitar, bass guitar, Hammond and electric piano.

"I don't play much guitar," Alan volunteered. "But I know the chords and the root notes for the bass."

And Georgie is a pretty adept guitarist. "I played guitar," he reminded me "on 'Getaway'."

Georgie and Alan give their first London concert before a specially invited audience on Thursday at the Mayfair Theatre following a gala reception at the Mayfair Hotel.

The Fame-Price group will start recording an album and a single in a bout a week.

They will make a live appearance in Newcastle on Sunday and this will be

Well" and "Eastern Seaboard Rag And Ruin" by Mike Snow, songs by Randy Newman, including the delightful "Yellow Man" and other things by Dr John and the Beatles.

"We also have a compendium of old Buddy Holly hits and non-hits which lasts for about 15 minutes," says Alan.

Altogether the band has about 30 tunes — the basis of a one-hour stage act.

"We're both totally committed to the band and I won't give up until it is working right. I'm ready to go at it for a couple of years," says Alan.

He is not, he says, dismayed by his failure to make the very front rank of the pop world, and, in fact, he looks back on the days when he was an Animal name to conjure with with only marginal nostalgia.

He was certainly no richer as an Animal. "I used to draw £50 expenses and that was it," he says.

Now he admits to having a few thousand in the bank and such prize possessions as a £5,000 organ and a £600 electric piano. "But I still have to go out on gigs to make a living. I'm just a tradesman, that's all."

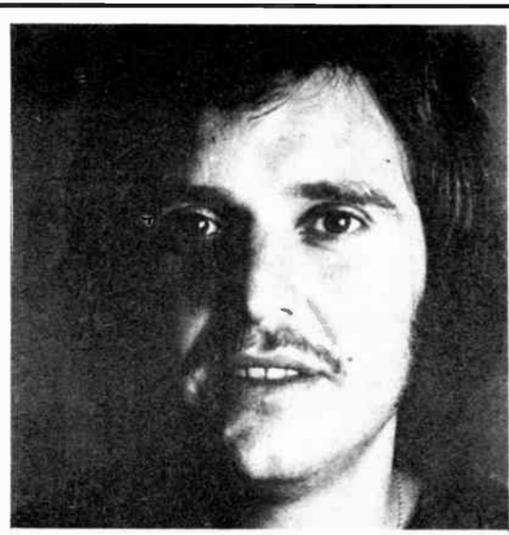
Referring to what he regards as the bad old days, Alan says: "I remember telling Adam Faith about five or six years ago that I'd like to set up a non-profit organisation to advise young groups about the hype experts. Even in pop the old capitalist/worker situation exists. I'd warn any band to get a solicitor and an accountant representing them before they do anything."

The Price-Fame band doesn't need any hype. Both Alan and Georgie are fine musicians with heart and soul and humour and an unremitting dedication to communicate through good music, and not simply to seek fame at any price. I just hope the band gets all the success its co-leaders deserve.

Mike Hennessey

When it comes to rehearsals Alan is the main organiser — "it's my ex-civil servant mind" — but he insists that the musical inspiration comes from both of them.

The band will be playing songs like "Home Is Where The Heart Is", "Well, Well,



GARY WRIGHT

Gary's band didn't happen but will

GARY Wright, Klaus Voormann, Alan White and Hughie McCracken would have made a great band.

Gary Wright thought so too; that's the line-up he wanted to take on the road after their work on his new solo album 'Extraction'.

The band didn't happen. Instead, Klaus has gone to the States to work on Jim Price's album. But the group idea is still one of Gary Wright's objectives — he's even set a tentative debut date sometime this month. And that's well over a year since he last appeared on stage.

Gary Wright was, of course, the organist with Spooky Tooth. "I went to school in Germany and I thought I'd join a group so I could see the rest of Europe. Then in 1967 I was in a rhythm and blues group touring Scandinavia when Chris Blackwell, of Island Records, spotted me and asked me to join the VIPs — who became Spooky of course," explained Gary.

He left the group in late 1969 to enter record production with Jimmy Miller for the Ringmaker company. During 1970 he was to produce the Steve Gibbon album and co-produce an album by a group called Sky.

Gary was tempted back to playing when he was invited in on some of the George Harrison sessions for 'All Things Must Pass'.

"Klaus phoned me up and asked me to come down to work on the album — I ended up playing on nearly all the studio tracks apart from 'Wah-Wah'. I think," commented Gary.

The next project was his own album. "A long time ago I'd met Klaus and I'd always had him in the back of my mind if ever I should record a solo album," he said.

"The main reason I wanted to get back to

playing was because I'd been writing songs and I had to record them myself.

"As a solo artist, of course, I don't have to go through the political thing I had when I was in a group. I don't have to make any compromises like the ones members of bands have to make. And I made sure that I had absolute control over the material and the final recordings before I went into the studio.

"Now I can write my songs and get the whole scope; following through on production and interpretation."

The sessions worked well, justifying a live band. "I'm now keen to play live again as well — but that's dependent on the sort of conditions I would have to play under.

"I don't want the kind of situation that I found with Spooky — up and down the motorways every night. I want to take it at an easy pace, say touring for three or four weeks at a time and then stopping to do other things.

"Eventually I hope to get some sort of fixed line-up, but it's not something I'm going to rush into. That way you get problems.

But with Klaus in the States and Alan White rumoured to be forming his own band, he's had to think of a new line-up. One person's virtually certain, however, Hughie McCracken — the American session guitarist whose reputation was made working on Aretha Franklin records.

"The original idea was to take the band to the States in February for their debut tour, but we decided to start in England. Now we hope to tour until the middle of March and then go to the States.

Rob Partridge

AIRWAVES

BBC local radio stations in towns like Brighton, Stoke, and Nottingham have a fairly small local community to keep informed with local information. Many of the BBC's local stations have the job of broadcasting their programmes to an area of only a few square miles.

BBC Radio London however not only has the whole of London to serve but also places as far apart as Southend in the east, Aidershot in the west and Luton in the north.

How can any radio station hope to provide a local service to such a large area?

David Carter has

Radio London

worked for Thames TV, has worked on several Radio 1 and 2 programmes and back in the sixties he used to write in Record Mirror. He now has a daily lunchtime show on Radio London as well as an open-ended programme on Friday evenings called "The Pictures Are Better". He is one of the stations leading personalities.

"We really need two things, more needletime and more money. These are our main problems at the moment. When the BBC last held talks with the Musicians Union no

one from any local radio station was represented. I think this is wrong as we need more needletime as much as Radios 1 and 2.

"We like to think that our station involves our listeners. This is shown by the number of shows we have when our listeners have the chance of phoning in and asking for a request or actually joining in the show on the other end of the phone. Anyone can put their views over the station. In the past we've had Martin Rosen of the Campaign for Independent Broadcasting expressing his



MICHAEL Philip Jagger was born at approximately 6.30 am, in Dartford, Kent, on July 26, 1944. Leo was the sign in the ascendant.

This information was vital to a computer at the firm of Astroscope — a company

specialising in full-length horoscopes.

Given that precise factual knowledge, but without the fact that Rolling Stone Mick Jagger was the "subject," the computer spat out a detailed character analysis, plus a hint at what was yet to come for Mick.

We'd tested out the computer's accuracy with a couple of dummy runs on Record Mirror staffmen. They professed themselves "amazed" at the factual evidence of their own characters.

Mick Jagger, this is your horoscope.

Could Jagger be Prime Minister?

BORN UNDER the Royal sign of the Lion, you are innately proud and forceful, burning steadily with vitality. Your sign is that of the conscious ego who feels responsible to society for his actions and whose best action is benevolent rulership.

You have a regal bearing and an almost theatrical way of doing and saying things in the grand manner. You have a remarkable capacity for radiating your own enthusiastic joy in living to those around you.

The enormous faith which you have in yourself may cause you to attain a position wielding much authority, for many Leonians have been known to become presidents, managers — and prime ministers.

MAGNETIC

Your personality is so powerful and magnetic that you never entertain feelings of self doubt. Urged onwards by the admiration of others, you prefer to tackle huge and challenging schemes rather than petty ones.

Although your own pride can be sorely wounded, you are generous, affectionate and emotional to such an extent that you are not at all vindictive.

Revenge never enters your mind, for you dislike unpleasantness and double dealings of any kind.

You love pleasure and the open air but you have a slight tendency towards too much self-indulgence.

The flaws in your character spring without

**RECORD
MIRROR
EXCLUSIVE**

exception from the virtues. For example, the ability to express yourself may lapse into histrionic melodrama; ambition into megalomania; dignity into imperious vanity; and a desire for authority into false illusions of grandeur.

The influence of the Moon on Jagger: You are at heart an idealist, trying to radiate your ideals towards others. You are very good-hearted and patient almost to a fault. There is a slight danger that you may develop a grudge against society that is obviously not equal to your refinement of spirit.

FIDELITY

The influence of Venus on Jagger: You are a firm advocate of absolute fidelity. You give your affection wholeheartedly with a spontaneity which immediately inspires reciprocation. The heart rules the head.

In amorous affairs, one is generated by your rather histrionic nature. You could tend to over-magnify the virtues of your loved one and to indulge in romantic flights of fancy to such an extent that you would find it unpleasant when you were finally forced to come down to earth. You may also tend to dramatise your own reactions and feelings, particularly at the beginning of a love affair.

You must choose a partner who will understand your need for obvious romance and theatricality — at the same time keeping you down to earth.

HATRED

The influence of Mercury on Jagger: If you are hemmed in by seemingly useless rules and regulations, you become angry for you have an inborn hatred of hypocrisy, spite and pettiness. You are excessively authoritarian, with a marked tendency to take matters into your own hands in emergencies.

Ambition may blind you to reality. Although your success could be great, your failure could be an utter and complete annihilation of your self-confidence. A desire for recognition may prompt you to take up a public appointment, not

through striving towards material success, but through a wish to give yourself the chance of being openly appreciated. You can't blossom out in a subordinate position.

Self-assurance is one of your paramount qualities. You tend not to heed advice but, resourceful as you are, you seldom need it.

GENEROUS

Financial affairs: It is only extreme bad luck or an exaggerated tendency towards extravagance that will prevent you from reaping the rewards you so richly deserve. Naturally generous, you feel secure enough to distribute largesses sometimes too frequently.

And the computer adds: You must also take into account your own personal way of life, your environment and your upbringing as well as the stars.

Footnote: Horoscopes by computer come from Astroscope, 28 Abingdon Road, London, W.8. — but the important point is to note the EXACT TIME of birth as opposed to just the date. We'll be running further big-name horoscopes from time to time.

Peter Jones

by candlelight

views on commercial radio over the air.

"I don't really think that commercial radio on its own could do any better than we do at the moment, but I'm all for competition in radio. The more the merrier but I don't think commercial radio should be there on its own without the BBC competing with it."

Radio London is situated in Hanover Square which is just round the corner from Broadcasting House. What are the relationships between this small branch of the 'Beeb'

and 'Big Brother' a few hundred yards away in Portland Place?

David Carter remembers that during the recent power dispute he was doing shows by candlelight and music was coming from battery powered tape-recorders.

"How easy it would have been to have used a spare studio at Broadcasting House where they have their own generators, but it just never happened I don't know why," said David.

"We tend to have a feeling at Radio London

that we are not regarded by Radios 1 and 2 and record companies as having a strong musical influence on our listeners. After all why should all the record companies supply us when they can perhaps get enough exposure on Radio 1."

Anyway for now BBC Radio London carries on and with the prospect of local commercial radio we can only wait and see what happens to it. Now let's have your views on your local radio station.

Next week in Record Mirror Airwaves talks to Alan Keen on Radio Luxembourg.

SIMON BURNETT



CHARLIE GILLETT

Push and pull that funky dog

REHEARSALS at "Top of the Pops." A man who looks close to fifty years old goes up to a taller, younger man in dark glasses.

"Hello Stevie."
"Hey man."
"You know who I am?"
"Who the hell is this?"
"Come on, Stevie, you know who I am."

"I've heard that voice before."

"Sure you have. Come on, Stevie, you can do it."

The young man shakes his head.

"Do you know anything about dogs?"

"Oh, hell! Rufus Thomas!"

Rufus Thomas, who made his first record in 1940, his first hit in 1953, his second hit in 1962, his third in '63, his fourth last year, has his fifth just coming up to the boil now. Just as one generation decides that it has grown out of its novelty dance things, along comes another to discover them.

Fortunately, Rufus doesn't depend too heavily on the whims of record buyers; apart from making records, he also plays them, as a disc jockey on WDIA in Memphis. So is he a disc jockey who sings, or a singer who is also a disc jockey? "Well I consider myself an entertainer first, not really a singer. No, with a voice like this, you couldn't really say I was a singer." He drops his voice so far down his throat, you would have to agree that he couldn't be a singer.

"But I was on stage long before I started on radio, since I was about 14. And I came into radio in 1950, and I've been in radio ever since. But I was doing night clubs, and I was a tap dancer, all this sort of thing, prior to going into radio."

"I worked mostly in local night clubs, in Memphis. But there was one theatre show every week, 'Amateur Night on Beale Street' at the Palace Theatre. Everybody used to come and do the show. B. B. King would come up, and every time he'd come up to make an appearance, he'd get a dollar. That was it. So all of 'em used to come up, to get that one dollar, Johnny Ace, Rosco Gordon, Bobby Bland. Of course I didn't make much more, as MC for the whole night, I got five dollars. I did that job for eleven years, which is a long time to do the same job, every week."

"I had the one o'clock show on WDIA, and Maurice Hulbert, Jr, they called him 'Hot Rod',



RUFUS THOMAS

he had a programme starting at three in the afternoon called Sepia Swing Club. Well, Hot Rod left to go to Baltimore, New York, and Philadelphia, where at one time he had shows in all three cities, and he'd be commuting between them; and B. B. King took over the 'Sepia Swing Club'. Then BB's records started to come up, like 'Three O'Clock In The Morning', and he used to make gigs at night, and I don't know exactly what happened, but I guess the radio station told him he had to decide, to be here or be out there, and he did the right thing, he chose out there. Well, when he left the three o'clock spot, I took over. Which is where I've been ever since, and I think WDIA must be one of the finest stations in the world."

In 1953, Rufus cut an answer record to Willie Mae Thornton's 'Hound Dog' for the recently-formed Memphis label, Sun. 'Bear Cat,' written by Sun's owner Sam Phillips, became a big R&B hit, but it didn't make much difference to Rufus' career. He continued to do local gigs, the dee-jay show, and his regular job in a textile factory.

Right up to 1963, when 'Walking The Dog' made the pop charts and created a demand for appearances across the country, Rufus was working in the factory. "I went on at 6.30 in the morning, came off at 2.30. That gave me time to get to WDIA for the three o'clock show. I'd get off that, go home and get something to eat, and be back at the radio station for two hours from 9.30. And then

sometimes I had gigs at weekends, so I wouldn't get in until four, four-thirty in the morning. I'd just hit that bed. But I'd be back at work at 6.30, even if I did sometimes fall asleep on the job."

Sam Phillips had Rufus record another disc for Sun, the less successful 'Tiger Man,' but in 1954 there was that famous session with Elvis, and from then on Sam Phillips suddenly lost interest in the blues.

The man who first played Presley's 'That's All Right' on the radio was Dewey Phillips, disc jockey on WHBQ in Memphis. "He had the night-time show, 'Red, Hot, and Blue', which was programmed primarily to the black audience. To me, Dewey was as important in the South as that fellow up in New York, no, Cleveland, Alan Freed."

Did Rufus resent the success that Presley had, often with the same songs that black singers had previously recorded, but which had not the same kind of radio-play? "No, he was good for the industry, he generated an interest that black artists hadn't been able to do."

I remember hearing his version of 'Good Rockin' Tonight'. The feeling of it came from Wynonie Harris' version. Roy Brown did it first, but Presley seemed to get his from Wynonie's, although I always got a better feeling from Roy Brown.

"In fact Roy Brown was my blues artist. He was terrific: 'rocks is my pillow, the highway is my bed'. Somebody was

telling me Roy has a new record out, 'Love For Sale', somebody heard it in Atlanta. Oh, he was my idol. He was a shouter, a screamer. But he always screamed in tune. Then Wynonie came, with a different kind of beat, a kind of shuffle to it, and he made a change, and that was where Presley was getting his inspiration.

"You know, the blues is really my music. I haven't done as many blues as I would have liked. What I have in mind to do when I get back there, and I might have to raise all kinds of hell to get it, is to record something with Albert King. He's one of the finest blues guitarists on the scene today, with BB. Albert is with Stax, and what I want is to do an album, or a 45, with Rufus and Albert. Rufus sings, Albert plays, blues."

"Stax have not wanted to record me doing the blues, and what I have done, sort of snuck in. I did 'The Night Time Is The Right Time' with Carla, 'Did You Ever Love A Woman', which was on the backside of 'The Dog', and 'Fine And Mellow', on the back of 'Walking The Dog'."

"'Fine And Mellow' was a beautiful blues, but they wouldn't let it stay there, they pulled it back in and put out a tune that I had written, 'You Said', because what they were looking for at the time was money for their own publishing. But ooh, I loved 'Fine And Mellow'."

But, while inside Rufus Thomas is a blues singer waiting to climb out, what we get is a man who throws himself into a dance rhythm with more energy and less inhibition than almost any singer making records. Ignoring any temptations to be sophisticated or dignified, he makes whatever noises seem right at the time, relying on the musicians to put as much into the music as he puts into the singing.

"I used the Bar Kays for 'Push And Pull'. I could have had the M.G.'s, but I needed younger men, who play with more fire."

It's the third time Rufus Thomas has noticed a dance, done a song to go with it, and made an international craze out of it. He saw a girl doing the Dog in 1962, and got a couple of hits from it; then last year he took advantage of another dance called the Chicken, made it funky, got another hit. This time, he heard (and played on his programme) "Do The Push And Pull (The Tom Jones)" by Uduwi and the People's Paraphenalia, and figured that a simpler arrangement could get the dance over better. Looks like it did.



CLIMAX CHICAGO

Rock to Climax

by **ROB
PARTRIDGE**

THE rock machine turns them out. So many young rock bands try for stardom before they are ready - and most are broken because they haven't worked out exactly what they're trying to do.

Climax Chicago have avoided that star trap. The band have only recently turned fully professional after four years together. Explained the lead guitarist, Peter Haycock: "The big thing about being semi-professional is that you can get your directions sorted out."

"We didn't have to rely on our music for a living so we were able to take knocks without folding. We could play whatever we wanted, when and where it suited us - we didn't have to take gigs or play music we didn't like."

The result has been a carefully maturing band whose style has emerged from the raw blues-copyist stage of four years ago to today's wide range of rock styles found in Climax Chicago music.

The band were formed in Stafford, where, as the Climax Chicago Blues Band they imitated all the predominant Chicago blues styles, ranging from Howlin' Wolf, to Muddy Waters and Junior Wells.

"We tried to do the lesser known numbers by the Chicago bluesmen," commented Peter, "it wasn't just down to 'Got My Mojo Working' and a few other well-known blues songs."

"Then we had a go at promoting a couple of blues clubs in the area - which were a real success. And by some miracle we managed to get our first album done."

"It was about the time of the blues boom - I don't know which blues boom, there have been quite a few in the past few years - and Blue Horizon looked as though they were making it

so EMI decided to get some blues bands together. They put some feelers out, discovered us, gave us a test and that was it."

The band were still only semi-professional. "We were working all over the place, having to pinch half-hours off work in the evenings to make the gigs. It wasn't really about ability, but we were building confidence in the band, working together as a unit without any undue pressures on us," Peter commented.

Climax Chicago turned fully professional in the Spring of 1970 - and by the end of the year they had released three albums.

"Look upon the third album as a logical development from the other two," said Colin Cooper, the group's saxophone player.

"A lot of things that are happening in rock music are quite rootless. No-one knows what's going on. With us, I hope you can see that we have a basic grounding in the blues which has given us roots for our music."

"But everyone in the band is very open minded. We might have started out as a blues band, but we are open to all sorts of music. For instance, we used the '2001' theme - 'Thus Spake Zarathustra' - on our second album. On that occasion we were just nucking about on a mellotron and we found ourselves drawn towards that piece of music."

"And another thing about Climax Chicago is that no-one felt that the potential for the band has run out."

"We all believe that there's a great deal more music to come out of Climax Chicago; we all feel excited about experimenting with our music - even though we still want to maintain an overall direction."

The band have dropped the 'Blues Band' tag from their name, indicating their wider musical approach. But how much of the basic blues do they still retain?

Answered Colin: "When you've been playing the blues for so long you can't lose it. It's an attitude which affects all our music, no matter what we're playing. We're still a blues band, but we're not a Blues Band."



MERSEYBEAT MANIA HAPPENS

next week in RM the PLUS paper

A SPECIAL 4 PAGE SUPPLEMENT DEVOTED
TO THE ANNIVERSARY OF LIVERPOP



LAST WEEK SANDIE SHAW BECAME A MUM. WHAT DIFFERENCE HAS IT MADE TO HER? PETER JONES REPORTS.

If people only knew how I've changed

SANDIE Shaw seems to have been around on the pop scene for a century or so.

The chug-a-clunk-clunk hits, mostly written by Chris Andrews; the "Puppet On A String" era, when he walloped the Eurovision Song Contest opposition: the highly-publicised pregnancy.

The pregnancy is over and she's now a highly-contented mum. But she's determined that she'll be around in pop for a long while yet.

Only there MUST be changes. She sat back, puffed a king-sized, and spoke freely. "Things have changed so much in pop music. For a start, there's the sheer awareness of the fans, the kids. They have so many different kinds of music shoved down their throat and in the past they accepted most of it - but now they know so much more about musical values.

"But it's easier for them to change, it seems, than it is for me. I want to change, but I'm still somehow accepted on the old levels. When I started, I was just a kid myself. I didn't have much to say for myself, but people were always asking me questions and printing my rather dim answers.

LISTEN

"Now I've grown-up. But my image seems to stay just where it was, back in those clunk-a-clunk days. If people only knew just how much I'd changed.

"Those old songs - just based on an I-love-you-and-therefore-you-love-me sort of routine. Love isn't just that. Listen to Joni Mitchell's songs, she talks about personal feelings, not just the old story-book sort of romance. Melanie maybe gets up to some childish antics, but she gives out with something that is real.

FIGHT

"And the so-called stars themselves, they can't just go on and on doing the same thing. A giant, like Tom Jones - well, his status doesn't mean he can't do any wrong or that the fans won't notice when he does make a bad record or puts on a poor television show.

"It's all much more real. Pop isn't so airy-fairy. But it's a fight to make people

appreciate that, for instance, I've changed too.

"I've had all that status symbol bit. All the first nights and the gloss, and the umpteen minks and the Rolls Royce and all that kind of thing. Leave me alone and I'm quite happy bumming around in my Morris."

We talked on. Sandie, one-time Barefoot Princess of Pop and now a mature, thinking, reflective artist. We talked about politics, and composers, and trends. Being married and having a baby.

"Of course I want a hit record", said Sandie. "But I'd like it to be with the kind

of material I believe in. I heard my new one, 'Rose Garden', and knew that it was the sort of song I just had to do. There wasn't long to go before the baby was due, but I had to get into the studio and do it. I had to record it, even if it means putting out a completely new sort of image."

TOUGHER

In fact, Sandie DOES sound very different on this single. There's a tougher edge, somehow greater confidence, certainly more

of a "lived-in" aura to the voice.

She doesn't watch much light entertainment on television these days. Maybe the occasional "Disco 2", or one of the "in-concert" features, but otherwise she reckons you have to go out and see a live show to see just what is going on in pop.

She takes an interest in politics because "politics is simply into our everyday

lives - it's plain stupid for people to say they're not interested."

And she says: "Pop, as a career, takes that much longer now. It's so much more than the straight-forward search for a quick buck."

She wants to concentrate on albums, but giving them real thought - put creative

thought to work. "Pop is so much more real, and it's therefore harder to really get a point across in just three minutes of a single."

Inevitably, even for the "changed" Sandie, there has been criticism of her cover version of the Lynn Anderson "Rose Garden", though Sandie first heard it on a Joe South album. If

only people would take the trouble to LISTEN to her reading of the song, see how her voice has developed.

And if in doubt, try the 'B' side, which is "Maybe I'm Amazed", the Paul McCartney song. I suspect Sandie would have liked that to be an 'A' side.

Forget, if you would, the seventeen-year-old Sandie, just emerging, the Cinderella story of her friend Adam, the man of Faith. Consider the mature woman, wife and mother, singer tied up in the "new reality" of pop.

FANTASY

But she still has her own personal fantasies. At home, she and husband Jeff have one Basset hound, one Pyrenean mountain dog, one Great Dane, one St. Bernard - a lot of canine company.

"You get to know them," said Sandie. "Just like real people. In fact, we've invented special voices for them all. If I'm away from home, I'll ring in and ask to speak to mountain dog Cass."

Even in reality, there has to be a little fantasy.



You've never had it so bored . . .



NOEL EDMONDS

A GOOD question, Lady Carruthers, and the simple answer is that the most pleasant feature of working within the entertainment business is that it is forever changing - the view from day to day is different and tedium is far away.

However, many people in this country (and there are those who say the majority of Britons) are bored by their daily task.

Take for example Albert F. of Dagenham who spends 40 hours a week putting three bolts on engine cases. He works in a clinically controlled environment with the

knowledge that a union protects his job and the company provides a vast assortment of welfare aids just waiting to be used. However, his mind continually rebels against the humdrum of the working day and his only complaint is that somewhere near Coventry other motor workers get paid more. Now, the logical answer is if you want more, then move to the Midlands.

However, the logic faculty of the human mind is the first to suffer when the senses are blunted by tedium. This man can feel

no pride at being a craftsman - he has not created a consumer product by putting three bolts on an engine.

So in short, it is this man's mundane existence that results in a peaceful worker becoming an anarchist.

The present wave of industrial disputes are not the products of economic strife but instead the symptoms of deep psychological problems - the cure must bear this in mind.

Like all the disruptions within a complex society, the antidote is not easily

discovered but if I cannot solve these problems I can at least make you ponder on them: consider for example two final facts -

(1) Strikes cost Fords £2 million per day in lost car sales ALONE - and one economist has already stated that Fords are prepared to endure only a few more days of lost productivity before they move. Yes they will move - to Europe - and cars will be imported to Britain.

AND (2) 28 months ago,

American Disc Jockeys struck for a basic wage of 110 dollars. The stations played non-stop music and the D.J. union collapsed.

It all goes to show that whatever your occupation and however much pleasure you derive from it, you are still vulnerable. And yet security, certainly mental security, can be yours if you are prepared to inject enthusiasm into your daily round. If this is impossible then make sure that your leisure time is varied and enjoyably constructive.

smalltalk

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Mirrorpick



PETER JONES ON THE NEW SINGLES

DON FARDON: Girl; Santiago (Young Blood YB 1021). Be fair, Don has a very distinctive and expressive voice. It was very unfair that he had to wait so long for "Indian Reservation" to put a bit of extra weight to his reputation. Don at his most, let's say, throaty early on - and in the chorus, he's joined by a high-flying group. Fine use of piano and excellent percussion. Almost a join-in-hand-Gospel feel as it builds. Though it's not always "on" to predict a follow-up in these cases, this is both commercial and extremely well sung. A lot of credit goes to producer Miki Dallon, but in the end it's all up to the towering Mr. Fardon - **CHART CERT.**

BUTTERSCOTCH: Some Day Soon (RCA Victor). Fairly routine pacey ballad of the busted-up affair. Group vocal, punchy moments from brass, but not really a stand-out job.

CHARLIE CHESTER AND THE CHEERFUL CHILDREN: Friend of Jesus (Concord). Comedian mit kids on a selection of hymn-type numbers. Four titles.

THE LAURELS: The Devil's Well (Pye). Wierd stuff at astrological level. It comes off pretty well in an urgent, direct style, but despite the fullness of the vocal approach it's not predictably there.

SAKER: What A Beautiful World (CBS). A very commercial sound all round. Nice orchestration, nice vocal sounds - all is brightness and light. Really - could take off given a few plugs.

HEINTJE: Mother's Tears (Polydor). Young continental star on a classical-sounding build up of sentimental, though he doesn't degenerate into sheer schmaltz. Familiar melody, which will help.

TIN TIN: Shana; Rocky Mountain (Polydor 2001-146). Group now substantially augmented, and with some fair old talent in the line-up - here on a hefty-beating piece which doesn't vary much melodically but does have that directness that might just help it into the charts. I ended up, after a few plays, with undecided feelings. Either it's very commercial indeed - or it's a bit on the boring side. - **CHART CHANCE.**



DON FARDON: ANOTHER HIT?

It's all down to Don

RAW HOLLY: Raining In My Heart; Babe Me/Well Alright (Young Blood YB 1022). Yep, we all know the song. Know that the lyrics are surprisingly banal at the start. But this is essentially an atmosphere production - the slow build-up via a very eloquent lead voice, then the strings, then the mixed voices, then a pungent phrase or two from guitar...dunno, it all seems a hit sound to me. - **CHART CHANCE.**

BASKIN AND COPPERFIELD: Moonbeams; Long Grass (Decca F 23131). These gents made a good one last time out. This is in the same sort of idiom, as I remember - nice blend of voices, a bit coo-ee in parts, but it's a pleasant slipping-and-sliding sort of melody and given the right sort of exposure just might take off. Nice use of piano. - **CHART CHANCE.**



JOHN ROWLES

JOHN ROWLES: Cheryl Moana Marie (MCA). Big-voiced John has actually flipped this one - "No Love At All" was originally the 'A' side. This is a commercial ballad, from the Rio Song Festival, and it wanders right down the middle of the road.

MIKI ANTONY: Sally Sunshine: It's Good To See You (Parlophone R 5885). Now here's a problem. Miki has a very big following, and it's still growing. This is a Geoff Stephens-Les Reed song

and that means it's commercial. There's a tinkling little backing routine which is okay. But lyrically, it's a sort of "In The Ghetto" item about deprived children et al. Will that sell? I hope so, in fact, because I've long been promising Miki a hit. - **CHART CHANCE.**

SIMON OATES: I Love You Too Much To Lose (Columbia). Straight sing-along ballad, with girl singers and a simple, straight, sing-along melody. Okay, in its field - and some emerge from this field to sell well.

MICHAEL BLOUNT: Sometimes (CBS). Self-penned, guitar-backed ballad of wistful charm. Nice use of strings here and there, and the lyrics are strong. Starts simply, but the later-on build-up is excellent.

SHOCKING BLUE: Hello Darkness (Penny Farthing). They've had a taste of chart success, of

AMERICAN RELEASES

FRANK SINATRA: I Will Drink The Wine; Sunrise In The Morning (Reprise RS 23487). What can one say? Frankie could sing the Decimal Conversion Table and make it sound good... the fact is, he here sings two Paul Ryan slowies and does ditto. Think I prefer the livelier flip.

EDWIN STARR: Stop The War Now (Tamla Motown TMG 764). Spectacular intro: a shell whistles overhead and explodes into "War - Part 2", except this one turns out to be a damp squib since all its impact was felt with the first round. Still, Edwin sho' can sing, and it's very danceable.

JACKIE MOORE: Precious, Precious; Willpower (Atlantic 2091054). Superb



EDWIN STARR

vintage-sounding relaxed Soul-selling, an absolute MUST for all, but ALL, Soul fans - this gritty chick can gently swing and wail as well as any of the established greats, while the subtly-shifting backing is too much. You'll really be missing something if you don't get both this and King Floyd's "Groove Me" (2091051).

ISSAC HAYES: You've Lost That Lovin' Feelin'; Our Day Will Come (Stax 2025020). Unlike the singles culled from Ike's previous U.S. hit albums (this is from his current "To Be Continued" - LP 2325026 - which is almost as great as "Hot Buttered Soul"), these tracks suffer little in the transition apart from seeming rather dull when out of context.

Consequently, if you are already interested either in Ike or in atmospheric slow soulful music, I do recommend that you hear the album as a whole - the point about the Hayes style is the terrific mood-setting of the spoken and instrumental build-ups to the actual singing. In fact, I wish Stax would stop issuing his edited album cuts as singles, since they probably put off more people than they turn on.

FREDDIE WATERS: Singing A New Song; I Love You, I Love You, I Love You (Buddah 2011059). Though nothing sensational, these are two pleasant Soul sides (mid-tempo perky top and slow flip) from - confession, confession! - a name that's new to Doctor Soul. Who is he? **THE KINGSMEN:** Louie, Louie (Wand WN 14).

You could call this classic '63 dance oldie the original of the Mothers' Albert Hall hit - except that this in turn is a cover of the Richard Berry R&B song. Anyhow, nostalgics without it will want it.

THE STRANGE BROS. SHOW: Right On (Polydor 2001116). Here, belatedly, is the original of the Voices Of East Harlem's recent miss, a well-made mild beaty chanter. Interestingly, the Bros. are elements from the Strangeloves, Belmonts and Angels - a real NY group!

AMERICAN GYPSY: Gypsy Queen, Part 1 (CBS S 7027). Called just "Gypsy" in America, they make very good organ-and-harmony heavy noises on a crashing, thrashing U.S. hit that I like a lot. (Also on CBS, check out the Santana-influenced, British, Danta's "Cee Cee").

LAURA NYRO: When I Was A Freeport And You Were The Main Drag (CBS S 7028). Despite being from her new album, there's nothing new about Laura's newie - you know how it is with this chick, she has her party trick, it's good, and she keeps on doing it. The public's fancy having been tickled by various covers of her material, they may now of course be ready for her in person: it's lurching, soft-then-harsh, piano-plonking jolly stuff, pop pickers!

VIKKI CARR: I'll Be Home (CBS S 7016). Vikki Carr 3 - Pigs 0 (or, if you're not a Monty Python freak, Vikki fair red-hot-momma belts the end after a pleasant soft start to the Randy Newman slowie that Nilsson did and that Barbra Streisand has currently as a B-side). Fine for Bassef fans, and could be nice for others too.

James Hamilton



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U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

soul albums

- 1 (1) CURTIS Curtis Mayfield
- 2 (2) TO BE CONTINUED Isaac Hayes
- 3 (3) THIRD ALBUM Jackson Five
- 4 (4) SUPER BAD James Brown
- 5 (6) SLY & THE FAMILY STONE'S GREATEST HITS
- 6 (7) PORTRAIT Fifth Dimension
- 7 (8) ABRAXAS Santana
- 8 (9) CHAPTER TWO Roberta Flack
- 9 (-) WORKIN' TOGETHER Ike & Tina Turner
- 10 (5) NOW I'M A WOMAN Nancy Wilson
- 11 (11) INTO A REAL THING David Porter
- 12 (14) STAND BY YOUR MAN Candy Staton
- 13 (10) VERY DIONNE Dionne Warwick
- 14 (13) EVERYTHING IS EVERYTHING Diana Ross
- 15 (18) MELTING POT Booker T & The MG's
- 16 (15) INDIANOLA MISSISSIPPI SEEDS B.B. King
- 17 (17) LIVE ALBUM Grand Funk Railroad
- 18 (19) OLD SOCKS, NEW SHOES... NEW SOCKS OLD SHOES Jazz Crusaders
- 19 (20) TEMPTATIONS GREATEST HITS (Vol 2)
- 20 (-) SEX MACHINE James Brown

singles

- 1 (2) ONE BAD APPLE Osmonds MGM
- 2 (1) KNOCK THREE TIMES Dawn Bell
- 3 (5) ROSE GARDEN Lynn Anderson Columbia
- 4 (6) I HEAR YOU KNOCKING Dave Edmunds MAM
- 5 (4) LONELY DAYS Bee Gees Atco
- 6 (3) MY SWEET LORD/ISN'T IT A PITY George Harrison Apple
- 7 (7) GROOVE ME King Floyd Chimneyville
- 8 (8) YOUR SONG Elton John UNI
- 9 (10) IF I WERE YOUR WOMAN Gladys Knight & The Pips Soul
- 10 (25) MAMA'S PEARL Jackson Five Motown
- 11 (18) IF YOU COULD READ MY MIND Gordon Lightfoot Reprise
- 12 (12) WATCHING SCOTTY GROW Bobby Goldsboro United Artists
- 13 (9) ONE LESS BELL TO ANSWER Fifth Dimension Bell
- 14 (15) MR BOJANGLES Nitty Gritty Dirt Band Liberty
- 15 (44) SWEET MARY Wadsworth Mansion Sussex
- 16 (16) REMEMBER ME Diana Ross Motown
- 17 (11) STONEY END Barbra Streisand Columbia
- 18 (19) AMAZING GRACE Judy Collins Elektra
- 19 (13) IT'S IMPOSSIBLE Perry Como RCA
- 20 (20) WE GOTTA GET YOU A WOMAN Runt Ampex
- 21 (30) THEME FROM LOVE STORY Henry Mancini RCA
- 22 (14) LOVE THE ONE YOUR WITH Stephen Stills Atlantic
- 23 (27) AMOS MOSES Jerry Reed RCA
- 24 (32) HAVE YOU EVER SEEN THE RAIN Creedence Clearwater Revival Fantasy
- 25 (22) I THINK I LOVE YOU Partridge Family Bell
- 26 (17) BORN TO WANDER Rare Earth Rare Earth
- 27 (31) (Do the) PUSH AND PULL (Part 1) Rufus Thomas Stax
- 28 (21) I REALLY DON'T WANT TO KNOW Elvis Presley RCA
- 29 (29) LET YOUR LOVE GO Bread Elektra
- 30 (36) PRECIOUS, PRECIOUS Jackie Moore Atlantic
- 31 (41) TEMPTATION EYES Grass Roots Dunhill
- 32 (33) SOMEBODY'S WATCHING YOU Little Sister Stone Flower
- 33 (35) 1900 YESTERDAY Liz Damon's Orient Express White Whale
- 34 (23) IMMIGRANT SONG Led Zeppelin Atlantic
- 35 (39) DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett Atlantic
- 36 (47) JOHNNY GOT YOUR GIRL AND GONE Johnnie Taylor Stax
- 37 (-) PROUD MARY Ike & Tina Turner Liberty
- 38 (34) GET UP, GET INTO IT, GET INVOLVED James Brown King
- 39 (-) FOR ALL WE KNOW The Carpenters A&M
- 40 (40) YOUR TIME TO CRY Joe Simon Spring
- 41 (42) BURNING BRIDGES Mike Curb Congregation MGM
- 42 (-) ME AND BOBBY McGHEE Janis Joplin Columbia
- 43 (-) SHE'S A LADY Tom Jones Parrot
- 44 (-) JUST SEVEN NUMBERS Four Tops Motown
- 45 (45) APEMAN Kinks Reprise
- 46 (46) D.O.A. Bloodrock Capitol
- 47 (49) THEME FROM LOVE STORY Francis Lai Paramount
- 48 (48) WHEN I'M DEAD AND GONE McGuinness Flint Capitol
- 49 (-) HELP ME MAKE IT THROUGH THE NIGHT Sammy Smith Mega
- 50 (-) I'M SO PROUD Main Ingredient RCA

albums

- 1 (1) ALL THINGS MUST PASS George Harrison Apple
- 2 (2) JESUS CHRIST, SUPERSTAR Various Artists Decca
- 3 (8) CHICAGO Columbia
- 4 (3) ABRAXAS Santana Columbia
- 5 (6) TUMBLEWEED CONNECTION Elton John Uni
- 6 (7) PENDULUM Creedence Clearwater Revival Fantasy
- 7 (5) GREATEST HITS Sly and The Family Stone Epic
- 8 (13) LOVE STORY Soundtrack Paramount
- 9 (14) PEARL Janis Joplin Columbia
- 10 (4) ELTON JOHN Uni
- 11 (9) THE PARTRIDGE FAMILY ALBUM Bell
- 12 (12) JOHN LENNON/PLASTIC ONO BAND Apple
- 13 (10) STEPHEN STILLS Atlantic
- 14 (11) LIVE ALBUM Grand Funk Railroad Capitol
- 15 (15) LED ZEPPELIN III Atlantic
- 16 (19) ELVIS COUNTRY Elvis Presley RCA Victor
- 17 (16) CLOSE TO YOU Carpenters A&M
- 18 (-) NANTUCKET SLEIGHRIE Mountain Bell
- 19 (21) SWEET BABY JAMES James Taylor Warner Bros
- 20 (36) IF YOU COULD READ MY MIND Gordon Lightfoot Reprise
- 21 (22) BLOODROCK II Capitol
- 22 (26) OSMONDS MGM
- 23 (27) WHALES AND NIGHTINGALES Judy Collins Elektra
- 24 (24) TO BE CONTINUED Isaac Hayes Enterprise
- 25 (23) WORST OF Jefferson Airplane RCA Victor
- 26 (27) TAP ROOT MANUSCRIPT Neil Diamond Uni
- 27 (28) WHAT ABOUT ME Quicksilver Messenger Service Capitol
- 28 (20) PORTRAIT Fifth Dimension Bell
- 29 (-) DELIVERIN' Poko Epic
- 30 (32) NATURALLY Three Dog Night Dunhill
- 31 (29) BLOWS AGAINST THE EMPIRE Paul Kantner and The Jefferson Starship RCA Victor
- 32 (37) TWO YEARS ON Bee Gees Atco
- 33 (31) CURTIS Curtis Mayfield Curtom
- 34 (34) WOODSTOCK Soundtrack Cotillion
- 35 (43) FOR THE GOOD TIMES Ray Price Columbia
- 36 (38) IT'S IMPOSSIBLE Perry Como RCA Victor
- 37 (42) ROSE GARDEN Lynn Anderson Columbia
- 38 (44) EMITT RHODES Dunhill
- 39 (-) TEA FOR THE TILLERMAN Cat Stevens A&M
- 40 (35) CANDIDA Dawn Bell
- 41 (18) CHICAGO III Columbia
- 42 (39) TOMMY Who Decca
- 43 (47) BLACK SABBATH Warner Bros
- 44 (30) WATT Ten Years After Deram
- 45 (45) CHICAGO TRANSIT AUTHORITY Columbia
- 46 (46) COSMO'S FACTORY Creedence Clearwater Revival Fantasy
- 47 (33) AFTER THE GOLD RUSH Neil Young Reprise
- 48 (25) THIRD ALBUM Jackson 5 Motown
- 49 (50) HIS BAND AND THE STREET CHOIR Van Morrison Warner Bros
- 50 (-) DEJA VU Crosby, Stills, Nash & Young Atlantic

soul singles

- 1 (1) (Do the) PUSH AND PULL (Part 1) Rufus Thomas
- 2 (2) JOHNNY GOT YOUR GIRL & GONE Johnnie Taylor
- 3 (3) YOUR TIME TO CRY Joe Simon
- 4 (7) DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett
- 5 (4) IF I WERE YOUR WOMAN Gladys Knight & The Pips
- 6 (6) GET UP, GET INTO IT, GET INVOLVED James Brown
- 7 (17) MAMA'S GIRL Jackson Five
- 8 (5) GROOVE ME King Floyd
- 9 (16) YOU'RE A GIRL NOW Stylists
- 10 (10) REMEMBER ME Diana Ross
- 11 (11) HE CALLED ME BABY Candy Staton
- 12 (8) STOP THE WAR NOW Edwin Starr
- 13 (12) ONE LESS BELL TO ANSWER Fifth Dimension
- 14 (-) ONE BAD APPLE Osmonds
- 15 (15) PRECIOUS, PRECIOUS Jackie Moore
- 16 (9) THIS LOVE IS REAL Jackie Wilson
- 17 (19) I LOVE YOU FOR ALL SEASONS Fuzz
- 18 (18) FREEDOM Isely Brothers
- 19 (13) I'M SO PROUD Main Ingredient
- 20 (-) YOU'RE THE ONE Three Degrees

country albums

- 1 (2) ROSE GARDEN Lynn Anderson
- 2 (3) A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD Merle Haggard
- 3 (1) FOR THE GOOD TIMES Ray Price
- 4 (6) THE FIRST LADY Tammy Wynette
- 5 (5) FIFTEEN YEARS AGO Conway Twitty
- 6 (9) FIGHTIN' SIDE OF ME Merle Haggard
- 7 (4) THE JOHNNY CASH SHOW
- 8 (20) COAL MINERS DAUGHTER Loretta Lynn
- 9 (-) FROM ME TO YOU Charley Pride
- 10 (11) I Sonny James
- 11 (15) BED OF ROSES Statler Brothers
- 12 (8) THAT'S THE WAY IT IS Elvis Presley
- 13 (13) THERE MUST BE MORE TO LOVE THAN THIS Jerry Lee Lewis
- 14 (17) I WALK THE LINE Soundtrack/Johnny Cash
- 15 (16) MORNING Jim Ed Brown
- 16 (10) ALL FOR THE LOVE OF SUNSHINE Hank Williams Jr
- 17 (7) SNOWBIRD Anne Murray
- 18 (12) BEST OF DOLLY PARTON
- 19 (-) ELVIS COUNTRY Elvis Presley
- 20 (19) CHARLEY PRIDE'S 10th ALBUM

country singles

- 1 (4) HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith
- 2 (1) JOSHUA, Dolly Parton
- 3 (3) RAININ' IN MY HEART, Hank Williams Jr. and the Mike Curb Congregation
- 4 (2) FLESH AND BLOOD Johnny Cash
- 5 (5) ROSE GARDEN Lynn Anderson
- 6 (6) PROMISED LAND Freddie Weller
- 7 (7) COME SUNDOWN Bobby Bare
- 8 (8) THE SHERIFF OF BOONE COUNTY, Kenny Price
- 9 (9) BED OF ROSE'S Statler Bros
- 10 (13) A WOMAN ALWAYS KNOWS David Houston
- 11 (11) SHE WAKES ME WITH A KISS EVERY MORNING Nat Stuckey
- 12 (12) WHERE IS MY CASTLE Connie Smith
- 13 (10) GUESS WHO Slim Whitman
- 14 (18) 100 CHILDREN Tom T. Hall
- 15 (-) THERE GOES MY EVERYTHING/I REALLY DON'T WANT TO KNOW Elvis Presley
- 16 (16) PADRE Marty Robbins
- 17 (15) LISTEN BETTY Dave Dudley
- 18 (19) THE LAST ONE TO TOUCH ME Porter Wagoner



ELVIS GOES COUNTRY

Jazz

- 1 (1) TO BE CONTINUED Isaac Hayes
- 2 (3) BITCHES BREW Miles Davis
- 3 (2) MILES DAVIS AT THE FILMORE
- 4 (5) CHAPTER TWO Roberta Flack
- 5 (4) DON ELLIS AT THE FILMORE
- 6 (6) THE ISAAC HAYES MOVEMENT
- 7 (7) FREE SPEECH Eddie Harris
- 8 (10) THEM CHANGES Ramsay Lewis
- 9 (11) INDIANOLA MISSISSIPPI SEEDS B. B. King
- 10 (9) BRIDGE OVER TROUBLED WATER Paul Desmond
- 11 (8) BLACK DROP Charles Earland
- 12 (-) SUGAR Stanley Turrentine
- 13 (-) STRAIGHT LIFE Freddie Hubbard
- 14 (13) HOT BUTTERED SOUL Isaac Hayes
- 15 (-) WES MONTGOMERY'S GREATEST HITS
- 16 (15) GULA MATARI Quincy Jones
- 17 (18) THE BEST OF JOHN COLTRANE - HIS GREATEST YEARS
- 18 (19) STILLMAN Sergio Mendes and Brasil 66
- 19 (14) WE GOT TO LIVE TOGETHER Buddy Miles
- 20 (20) THE STROKE OF GENIUS Charlie Byrd

Mirrorpick/LPs

REVIEWERS: Lon Goddard, Rob Partridge, Valerie Mabbs, Bill McAllister, Peter Jones, Mike Hennessey

Some things we like about Jack

JACK BRUCE: Things We Like (Polydor 2343 033).

THIS is the Jack Bruce album: recorded three years ago now with John McLaughlin on guitar, Dick Heckstall-Smith and Jon Hiseman. Its delay has presumably been because the record company, in its wisdom, have deemed that this is uncommercial music - that is, it's nothing like Cream.

Now that Bruce has managed to avoid the Cream tag through Lifetime then this music, presumably has become a saleable proposition. Well, it's nothing like Bruce's rock contributions. Dick Heckstall-Smith, for instance, gives us some Albert Ayleresque phrases in 'Statues', and Bruce's bass patterns have a very loose feel.

Altogether a very interesting experiment. And thank you, Polydor for letting us hear it at long last.

T. Rex: "T. Rex" (Fly Hilly 2). The Children Of Rarn; Jewel; The Visit; Child: The Time Of Love Is Now; Diamond Meadow; Root Of Star; Beltane Walk; Is It Love?; One Inch Rock; Summer Deep; Seagull Woman; Suneye; The Wizard; The Children Of Rarn. T. Rex started out with 'Deborah' a long time ago. It was a strange sound - highly distinctive



JACK BRUCE: UNCOMMERCIAL MUSIC?

and, on reflection, very much a product of the emerging underground culture. The changes that have happened since then are clearly shown on their new album, "T. Rex." The acoustic, gentle approach has given way to a harsher, electric guitar-based music, and the influence of early rock 'n' roll and R&B is very much to the fore. But through all the changes, T. Rex remain a very individual band. Marc Bolan's singing obviously English - is the right vehicle for his own

personalized lyrics, while Micky Finn's percussion-work is still similar to Steve Peregrine-Took's in the original duo. The album starts with "The Children Of Rarn" - Marc's Science Fiction song about "the seekers of space." The number is electric - emphasising the new T. Rex sound and setting the style for the rest of the tracks. "Beltane Walk," the closing track on side one, shows the R&B influences on T. Rex's music - the riff is a straight lift from Jimmy

McCracklin's "The Walk" - but nevertheless it is all well assimilated and comes out as individual T. Rex. Side two starts with "Is It Love?" also on the T. Rex "Ride A White Swan" maxi-single, which has very simple rock 'n' roll lyrics: "Is it love/Is it love that makes us rock/We're gonna rock/We're gonna rock with love/Is it love/That makes us rock." And then, the two reminders of the past - "One Inch Rock" and "The Wizard." The first track was one of T. Rex's early singles, this time electrically re-vamped. And "The Wizard" was Marc's solo single - even before T. Rex - now also re-recorded. In all, the best T. Rex album, showing at last that the duo have a lot more funk than many people give them credit for.

THE ALLMAN BROTHERS BAND: Idlewild South (Atco Super Capricorn 2400 032). This fellow Duane Allman is an industrious little picker - appearing with Eric Clapton, Boz Scaggs, and on other rumoured sessions. It's no wonder, either, he's not only efficient, but clever, subtle and a perfectionist. This album is in the category of

Derek and the Dominoes, but cleaner. Duane's acoustic guitar efforts are often simple, often complex, but generally ingenious. Same follows with his slide guitar work. "Midnight Rider" with its accentuated acoustic guitar and organ lead is the best thing this corny ear has heard in six months. I could play this track constantly. In fact, I do play it constantly. People are beginning to hate me. I.G.

ELLIOTT RANDALL: "Randall's Island" (Polydor 2489 004). An album which always sustains the listener's interest, but without the material being outstanding. There is no desire to hear it immediately again, so it lacks that artistic impact otherwise discernible in a Neil Young or a Van Morrison. Randall, a young American singer-guitarist, has composed or co-composed (most often with Ten Wheel Drive's Paul Fleisher) all the eight numbers.

His guitar work is firm, almost stocky, but lacks nuance. The arrangements sound muddled at times. A case of too much instrumentation for too little space - but if Randall can bring his personality through more next time he might be lifted out of the run-of-the-mill. B.M.

THE WILD THING: "The Wild Thing" (Polydor 2489 013). I can imagine this band being reasonably exciting on stage, but their first all-um just doesn't impress all that much. The sound never gets much past a guitar dominated rock opus. Occasionally the organist swings, but not often enough. Best track is the Lee Michaels song, "Heighty III" Otherwise, a pretty ordinary album. B.M.

VARIOUS ARTISTS: "The Girls With Soul" (Wand WCS 1003). Dionne Warwick on "Don't Make Me Over"; Esther Phillips and her "Monday Thru Sunday"; plus Maxine Brown, Barbara Lynn, Theola Kilgore and Big Maybelle. The last-named really does have a way with a soul ballad - she just wrings the last vestige of emotion out of "Don't Let The Sun Catch You Crying", a personal favourite track.

SERGIO MENDES AND BRASIL '66: "Greatest Hits" (A and M 985). Four men, two girls - at one time, through personal appearances in Britain, looked as if they'd really hit the jackpot. Instead, these "Greatest Hits" relate to American successes, but that doesn't detract from fabulous harmonic moments and some free-ranging instrumental work. Try: "Day Tripper", "Scarborough Fair" and "Fool On The Hill".

KEITH MICHELL: "Sings Ancient And Modern" (Spark SR1P 106). He had to do "I'm Henry VIII", of course his performance in that role was acclaimed by all critics. One side by the actor-singer features new or newish material, including some of his own work, and the other is from the dim and distant past. Some were actually written by ... Henry VIII. He won't, of course, be collecting his royalties.

ROY COWEN AND AIN KERR: "Gilbert and Sullivan Go Koshier" (Pye Golden Guinea 10467). The two appear as Goldberg and Solomon and play merry Yiddish hell with adaptations of the operettas - would you believe "Take A Pair Of Pizza Pies" and "A Double Mazeltov"? Very funny and recorded live. But of specialist interest.

VARIOUS ARTISTS: "The Big Sixteen Golden Oldies" (Wand WCS 1005). Tremendous value set. Artists include the Shirelles, Maxine Brown, Faye Adams and some with maybe lesser names, and the songs include "Let The Good Times Roll", "Dedicated To The One I Love", "Sunday Kind Of Love". Great value because it doesn't contain the stereotyped selections usual on this sort of collection.

VARIOUS ARTISTS: "The Guys With Soul" (Wand WCS 1002). The guys concerned are Chuck Jackson, on such as "Don't Let The Sun Catch You Crying"; Solomon Burke - "If You Need Me"; Tommy Hunt, Timmy Shaw and Otis Redding - his "Pain In My Heart" is a stand-out track on an album which is otherwise dominated by the amazing Solomon. Heart-rending "I'm A Lonely Guy" from Timmy Shaw, still under-rated soulster.



MAMA CASS

More from Mama

MAMA CASS: Mama's Big Ones (Probe SPB 1020). Well, maybe they weren't ALL big ones, but Mama's BIG enough to carry most anything off. Songs are oldies and not-so-oldies ranging from "Words Of Love" and "Dream A Little Dream Of Me" with the Mama's and Papa's, to more recent gems like "A Song That Never Comes," "Easy Come, Easy Go" - what? You haven't heard of those? That's probably because the front cover says "Her greatest hits," while on the back is discreetly printed, "Plus some new ones." Still that's even better, ain't it? L.G.

SANDY BULL: Inventions (Vanguard 6359003). This material was first released in America around 1964 and shortly after that, it was rumoured that Sandy had bought a ticket out via the needle. It was then spread that he was very much alive. Few recordings exist of him, but his instrumental guitar exercises were pretty unique then and stand the test of time. A great album to let spin at any time especially his nostalgic, moody and lengthy version of 'Memphis Tennessee'.

JAMES LAST: "With Compliments" (Polydor 2371-071). Don't dismiss him, this German bandleader is far from last. In the "easy listening" series, this set includes imaginative versions of Jim Webb's "Evie" and Rod McKuen's "Jean", but "House Of The Rising Sun" comes off best.

THE KINGSMEN: "Up And Away" (Wand WNS 6). One of the top in-person teams in the States - a group with a knack of staying fresh mainly because they keep switching the lead voices around. They sing songs ranging from the Beatles and Stones to "I and Of A Thousand Dances" - lack of depth, harmonically, in places, but made up for, to some extent, by an obvious verve.

AGD's star album

ASHTON, GARDNER & DYKE: The Worst Of Ashton, Gardner & Dyke (Capitol). Despite the pseudonyms used in many cases, it doesn't take much guessing who the famous figures are that appear on this album, like Sir Cedric Clayton on electric guitar and George O'Hara Smith. There's also a track Sweet Pati O'Hara Smith singing the praises of the lady herself, just to clarify the situation. Features some real gutsy instrumental work, try 'Let It Roll' the opening track with Stan Webb, and some nice basic drum rhythms. But in the end it doesn't really matter

who's in there, this is an excellent unpretentious album - full of the good old basic rock derivatives. Live track 'Momma's Getting Married' perhaps sums it all up, in terms of the excitement, with driving mouth organ and piano, with wild vocals from Tony Ashton. This album caused Tony to augment his band with brass and the reasons are clear to see after listening particularly to 'I'm Your Spiritual Breadman'. YES: The Yes Album (Atlantic 2400101). Yes are one of the finest English bands. Their new album shows why. Tight

crisp harmonies, good writing and some of the best instrumental work to grace a British rock album for some time. The new guitarist, Steve Howe adds considerably to the group's music - and by himself he's a superb musician, listen, for instance to his solo track, 'The Clap'. Jon Anderson's singing is as good as ever - one of the few singers not trying to sound like a mid-atlantic super-star. In all a very worthy album with one proviso. Yes have still to show us their full potential. One day they might just produce a classic record.

RECORD MIRROR — THE PLUS POP PAPER WITH THE BEST COLOUR PICS



BADFINGER GO BACK TO U.S.A.

DESPITE their current British success 'No Matter What' it really is the year of America for Badfinger. They have already received three gold discs for their chart successes there and now have been booked to appear at the

Carnegie Hall during their forthcoming tour.

Badfinger will be visiting America from the 5th March and will complete over sixty live appearances,

possibly including an appearance at the Rockford, Illinois rock festival. The group have already completed eight tracks for their next album, and it is possible that it will be completed before they leave Britain.

WHAT'S IN IT FOR THE FOUR SEASONS

IT'S been eight long years since the Valli falsetto tones last rang around Britain, and it's taken a four year old recording 'You're Ready Now' to bring the Four Seasons back to make live appearances.

After their massive hits with 'Sherry', 'Let's Hang On', 'Dawn' and many more the Seasons underwent some changes in their personal approach to music. Perhaps the most indicative recording of this being the recent 'Saturday's Father', which the group considered to be a 'feeler' towards a heavier market. It seemed when sales were low that this kind of music just wasn't wanted, and so further re-thinking followed.

"When something that you've written doesn't make much impact on an audience, O.K. you begin to search for the reasons," explained Bob Gaudio, hit writer of the team. "I wrote 'The Sun Ain't Gonna Shine' which was



FRANKIE VALLI

released by Frankie Valli and wasn't a hit. But afterwards it was covered by the Walker Brothers and was successful. We took a long time finding out the reasons because you listen to whoever is your boss at the time and carry on."

"Our record company Philips had other artists cover our songs," added Frankie Valli, explaining what he believes to be the major reasons behind the lack of hits. "Because they have to pay less royalty rights to other artists. At first if

something doesn't work you look at yourself you don't look at the company, but they have given us no help at all, and the distribution is so bad."

The sore is obviously still festering, but in an attempt to maintain the position that Frankie has now achieved in the charts he will be releasing his next single in Britain through Warner Bros.

"We've decided to record here because Frankie's ready to release another single, and it will be some time before we get back to the States, and secondly we want to get into the local techniques.

We're going to try to be flexible so that it can be a Frankie record or a Four Seasons record."

"In America we had three records in the charts at once under the names of Frankie Valli, Wonder Who and the Four Seasons," Joe Long explained. "It's a kind of corporate structure. There's never been any split professionally or otherwise. That way in the top forty we can take practically ten per cent of the chart, a great chunk. Otherwise we would be fighting against ourselves.

So the eleven year association of the Four Seasons continues

though for this trip Tommy de Vito was unfortunately left behind due to illness — and still amazes people with its durability.

"No guy would usually last that long," they agreed. "Unless he's Bing Crosby. And a new group usually have a couple of hits and for six months they're on top of the world. Maybe we've got five years of hits, and so we get the longevity from that accordingly. We could go back home and carry on working for the rest of our lives, and we'd be quite happy doing that."

And there are many lovers of the Seasons' superb harmony sounds who would be in agreement with that. The group still include a medley of their hits in their stage act, because the demand to hear these songs is so tremendous, but they also include 'Bridge Over Troubled Water', 'McArthur Park', 'The Sun Ain't Gonna Shine Anymore' and another Bob Gaudio composition, 'Can't Take My Eyes Off You'.

Whether you remember them from way back or have only just heard of Frankie Valli, capture a night of Four Seasons' sound this visit — even if you don't have another eight years to wait for another chance! V.M.

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