

A Billboard Publication

record mirror

December 26, 1970

1s/5NP



SIGH!



Meet Mave, the droopy groupie

IT IS with a great deal of delight ("enthuse, enthuse") and even more pride ("glow, glow") that we announce

that Frank Dickens, creator of Bristow, one of Britain's most popular cartoon characters, is to draw a regular strip in RECORD MIRROR beginning in the first issue of 1971 next week.

DELIGHT

Dickens, whose special brand of humour and sharp eye for quirks of character delight hundreds of thousands of readers daily, has created, specially for RECORD MIRROR, a hilarious pop fan called MAVE who eats, drinks, sleeps and talks nothing but pop music.

She is kind of droopy groupie, created with that unique Dickens humour and sly observation, who shares weekly adventures with her close friend, Shirl.

RIOT

MAVE is going to be your fave rave — she is a riot, and the staff of RECORD MIRROR, who've had a sneak preview of the first strips, have been falling about ever since.

Don't miss MAVE each week in RECORD MIRROR.

She's really going to turn you on.

And she is just one of many RECORD MIRROR bonuses we have planned for 1971 ("boast, boast").

McGUINNESS IS GOOD FOR YOU!



Love and Peace

to all our readers

And for our special Christmas card to you, see back page

IT wasn't exactly snowing when I made my way round to Feldman's Music, but I sure had the Christmas spirit; financial pains.

TOUGH

Chilly and hungry, I made my way up the stairs and once in, was surrounded by the members of McGuinness Flint, who were busily celebrating their meteoric rise to fame via the instant success of "When I'm Dead And Gone".

The single was pulled from their first album,

A good Christmas — you betcha!

"McGuinness Flint" on Capitol and it must have been a tough decision, for there are several worthwhile singles on it and the whole record is a prime example of tasteful writing and superb performance.

They weren't exactly gloating over their rapid success, but you can bet it's going to be a good Christmas for them.

"Boys", I said,

"congrats. You guys done a great job. It's a great single and all I gotta say is it oughta be where it is. Now, I'd take you guys out to the boozier for a little celebration, but you know how it is — times ain't so good what with inflation and Christmas and all. So maybe we oughta just get a coffee from the machine and..."

GURGLE

Before I knew what was happening, Tom

McGuinness scooped them all together and we were on our way to the RM local. Now, it isn't every day a guy gets bought a drink by a bunch of blokes like these.

Incredibly, the RM photographer happened to be putting back a few pints at the same time, so whipping out his equipment, he did a quick flash as we all brought in Christmas with a gurgle. McGuinness IS good for you — and to you well.

DON'T MISS MAVE NEXT WEEK

51 Records

Mirrormail



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

OOPS, TONY...

DIDN'T Tony Blackburn give something away when he announced on Top of the Pops that they had many candles standing by should there be a blackout — but they would carry on as usual!

Just how can groups, using

instruments plugged directly into the electricity, carry on without any power? Could it be that those so-called 'live' groups are miming all the time. Oops. Someone's slip is definitely showing! — GLENDA ROWE, Fulham Road, Chelsea.

Power of the deejay

IN MIRRORMAIL a reader said "I too have noticed the increasing practice of favour plugging of certain discs on Radio One because they appeal to the D.J."

Surely to a certain extent this is what a DJ is all about? Isn't it up to a DJ to use the power at his command to play the records that he thinks merit success?

Actually the way Mr Charteris was going on it would seem that he would like the DJs to plug Engelbert thus committing the same offence that he is accusing them of. Surely Engelbert is a big enough name now to get hit records, without constant plugging.

I agree that we should be able to "hear all records frequently and fairly", but with the present radio set-up this is not possible.

After all, DJs are only human like ourselves — can



ENGELBERT

you tell me you wouldn't plug Engelbert if you were a DJ Mr Charteris? — ALAN HARDY, 54 Pears Road, Hounslow, Middx.

●VAL: No doubt some DJs are too biased and are over-attentive to some artists, while ignoring others. But, to be fair, many new groups have come to light through DJs efforts.

THANK you for David Skan's article reporting on Engelbert's press reception at the Palladium, to which I also had the honour to be invited. I was a little disappointed therefore, that there was no mention of the presentation to Engel by four of us, of a basket of fruit.

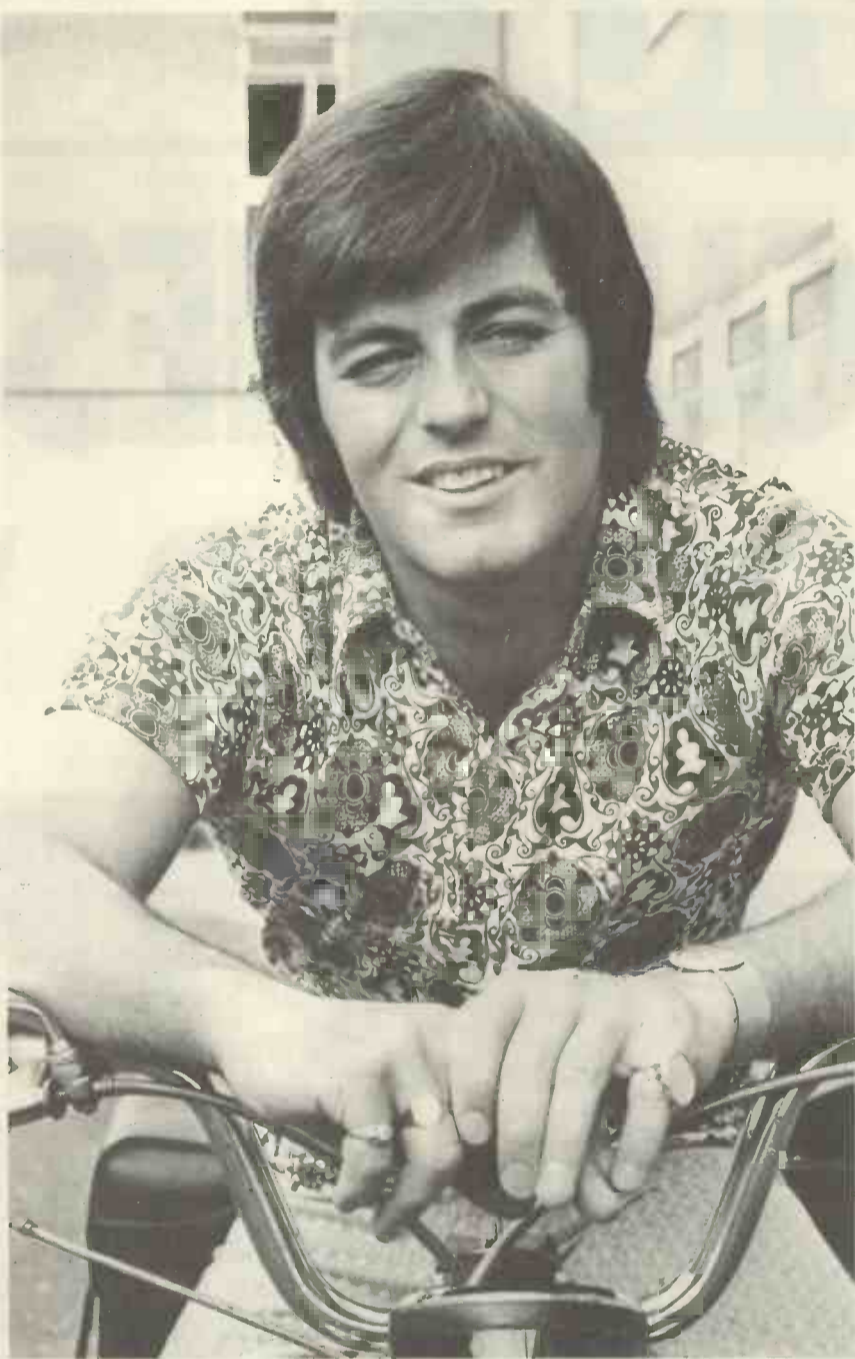
It was wonderful to see Engel again after so long, which may explain why we commandeered him for a while. — MRS GWEN COLEMAN, 100 Field Lane, High Heath, Pelsall, Nr Walsall, Staffs.

THE 'Campaign for Independent Broadcasting' seeks the establishment of local commercial radio stations and excludes the need for a national free radio station in this country.

I am an avid supporter of free radio without government intervention, but it would not work on a local basis. What is more the public, and by this I do not simply mean the younger generation, do not want it on a local basis.

If true democracy was allowed to work the true situation and need would be revealed. Can even the most devoted enthusiasts of local events compare a local newspaper to a national, as far as content and importance is concerned?

The same principle applies to local and national radio. If you want



TONY BLACKBURN: GIVING THE GAME AWAY?

more mediocre programmes and irrelevancies as well as Radio One, go ahead and support local commercial radio! — D. J. ROBINSON, c/o 38 Norman Road, West Malling, Kent.

●VAL: Can local radio stations provide a good service? Let's hear from readers on this.

WITH the prices of records on the rise it's about time the companies started making their packages "Fragile". I have yet to buy an album without any bent corners or unsightly creases from careless packaging.

All of them seem to have a 'boomerang' shaped crease about halfway down the opening side — possibly from rough opening of the sleeve while the record is being inserted.

This looks bad enough on plain sleeves, but when they're laminated it ruins the whole appearance of the cover by leaving cracks in the varnish, which no amount of care and hard work will remove.

It's about time the manufacturers gave the buyers the deal they deserve — after all we're

the ones who are lining their pockets. — NORMAN DAVIES, 1 Belton Tce., Bray, Co. Wicklow, Ireland.

I MUST agree with Vivian Heslop that Messrs Ernest Fullman and Stephen Robinson are in some way connected with your paper. I am certain that the latter must have some influence over you.

Why not give other writers a chance to have their letters printed. Of course, I don't expect you to print this — my name isn't Fullman or Robinson. — STEPHEN HARLOW, 52 Fraser Road, Perivale, Middx.

●VAL: I try to present a good cross-section of letters, and believe it or not, only a small proportion of Stephen's and Ernest's letters are printed — because they are such prolific letter writers.

WHY do unknown artists try to reap an initial success with an abysmal Christmas record? The market is flooded with the gospel message set to various popular music styles each December and the 1970 efforts seem to be even more contrived

than those of previous years.

Murray Head's 'Jesus Christ Superstar' has been re-released to coincide with the album containing the whole 'rock-opera' as it is termed. The song seems to be a meaningless attempt to make Christ acceptable to the present generation.

The other records seem to be equally artificial. Johnny Neale's 'Put Your Hand In The Hand' tells us, via a commercial chorus, to love Jesus, John Paul 'Joans' boring monologue about 'Man From Nazareth' brings back uncomfortable memories of 'Big Bad John' and Shawn Phillips has just released a Christmas song which features a trad jazz backing and some really sickly lyrics about making every day like Christmas or Easter day.

I'm not a sanctimonious person, but I wonder if popular music really is the ideal medium through which to explain the meaning of Christmas. All the songs seem highly pretentious and to be a deliberate attempt to make money out of the Christmas story. — DEREK HARVEY, 8 Ramsay Road, Headington, Oxford.

Waiting for Orby

THE LIGHTS are off and outside there's a freezing fog, and I'm writing this shivering by candlelight, to tell you it's a beautiful day!

Why? Because I've just read in my favourite music paper that the one and only Roy Orbison will be back in Britain — punctual as the daffodils — for another fantastic tour. And for good measure the RM promises us "a sizeable chunk of Orby-ism in its future pages.

With news like that to keep us warm, we Orbi-fanatics can survive strikes, freezes, fogs and even that hairstyle! — JEAN CASH, 97 Moore Pk. Road, London S.W.6.

Fair deal offer for fans

I AM amazed to see that the LP 'Best of Nice' (Imported) sells for 50s in England. In the interests of good music I will send this album to any person forwarding a £2 postal order to me at the address below.

It's time British fans had a fair deal and I am prepared to give it to them. The £2 covers the actual buying of the album, postage and packing, and is purely non-profit making. — JOHN CLARE, c/o Headquarters Royal Artillery, Second Division, British Forces Post Office, 22.

●VAL: Thanks for your offer on behalf of our readers, John. We must stress that readers who send off their money do so at their own risk, we cannot be responsible for any loss, postal or otherwise. To safeguard your money, always cross postal orders.

Move for daily 45 show

NOW that the BBC has finally granted us a Golden Oldies show — after three years of asking — would it be too much to start campaigning for a daily revived 45 programme?

Surely most listeners would prefer to hear one show featuring memory makers rather than hearing the same top thirty sounds five times a day? — COLIN FENN, 35 Bradgate, Cuffley, Herts.

Ringo by Zlatko



RINGO STARR

I AM one of your readers from Copenhagen. First, I must say congratulations to Record Mirror on the new format! The new look Record Mirror is much better than ever before. In my free time I like to draw pop musicians. Here is one picture of Ringo Starr I have recently finished. With this picture I'm hoping for a Merry Christmas and Happy New Year for all your readers and for Record Mirror. — ZLATKO VUJICH, Badstuestraede 9, 1209 Copenhagen, Denmark.

●VAL: Many thanks Zlatko, and I second that wish.

SOMETHING ON YOUR MIND?

TELL MIRRORMAIL ABOUT IT!

STONED DATE

ARCH FREEQUE

OF BRASS PUDDING

ARCH Freeque is official political spokesman, professional ignoramus and lead singer with the chart-climbing group, Brass Pudding, formed from the two disbanded groups Armpit Cavalry and Zinc Knickers. He took up progressive pop and world-improving after studying for three years to get an 'O' level in plasticine modelling. He was given nothing to help him identify the records played but during the session frequently consulted the 1962 edition of the South London Rocker's Guide to American Hip Slang.

Dig it?

DOROTHY SQUIRES: "My Way" (Joy)

Yeah. This isn't Jerry Lee at his best - but I dig it all the same. I'm really into this. Oh? It's a chick. Really? Take it off! I just don't dig chick singers. Except Dorothy Squires.



Great

TINY TIM: "Tiptoe Through The Tulips" (Reprise)

Yeah. Yeah. Great! That's got to be Chicago. Oh, man that's really together. It's who? Yeah? Well I know it was something in that general bag. But I'm not really too much into reggae. I'm more into the blues these days, man.

get a very tight sound on those stringless guitars. We're getting more into this kinda lyric. It's not commercial, but it's valid as hell, man.

Fast

JOHN McLAUGHLIN: "Extrapolation" (Marmalade).

Only two guitarists can play that fast - its got to be Alvin Lee or Charlie Watts. Yeah! Hey I like that sound in the background - that must be a 12-string glockenspiel; and you dig that overstrung oboe. It's who, man? Oh, yeah of course. Hank Mc Locklin. Great. Though we're cooling the guitar in our group. Right now I'm getting into the piano... Ow! Hey, pull me out man! That was just, like, a figure of speech, man! Take it off.

Old

CHUCK BERRY: "Sweet Little Sixteen" (Mercury).

Yeah! Yeah! Great song. But that's a poor imitation of Chuck Berry. And it's old, man. Take it off! Haven't you got something by Grisly, Swill, Trash and Dung? Heh-heh-heh-heh! How about that, man? That's my joke name for Dave Dee, Dozy, Beaky, Micky and Griff! Hey man, one more record, I haven't said 'It's a load of crap' yet! I wanna get into a different bag man. Hey, man, what are you doing with that polythene sack man? (Muffled) You keep taking me literally, man. Hey man, take it off, take it off, take it off....

Awful

BRASS PUDDING: "Thanks For Your Support, I'll Wear It Always" (Nausea).

Oh man that's awful. Take it off! That really is rubbish. That singer is so out of tune. Hey, man, these are terrible bring-down records you are playing! Haven't you got any mind-blowing stuff like engineer's test signals? Take it off, man! Take it off!

Valid

TEACH YOURSELF DUTCH (Linguaphone).

Yeah! I know this Spanish cat. Great lyrics on this and tremendous atmosphere. Those guys

McGuinness's good time band

IT'S ironic that the least apparent member of the old Manfred Mann group should enjoy a more rapid and illustrious glide back into fame than any of the others - including hard-working Manfred himself.

"I've been lucky", admits Tom McGuinness, stalwart and conscientious picker in the McGuinness Flint line-up, but this is not entirely the case. Good taste and plenty of experience helped in developing their originality. Both factors had their roots in Manfred Mann.

BORED

"Manfred Mann was a friendly band", said Tom, "but we all got very bored in the end. I joined the group through Paul Jones - I'd known him for years. While he was with us, we made pretty reasonable pop records. I say pop, because it was just that.

"Pop music has nothing to do with technical excellence - whether it's good or bad is irrelevant. Pop has to do with people's tendency to whistle along with it or hum it; to remember the tune.

"We tailored our songs to sell with Manfred. Pop music is not an art, it's a craft. It's been characterised as an art, but it's really transitory. Like a chair, it's style changes with the help of a good carpenter. One or two hits will be remembered in 50 year's time and I like it that way.

DRAG

"I suppose everyone would like to leave something that will last behind them - that's why we have kids - but I really don't expect any of my music to last, because things are moving so fast and they change so quickly. There is a lot more good music now than before.

"Anyway, when Paul left Manfred Mann, the



TOM McGUINNESS: "I'VE BEEN LUCKY"

BY LON GODDARD

group sort of slumped. Not that this was anybody's fault really. Mike D'Abo joined and he really never wanted to be a singer anyway. I thought Paul's stage presentation was stronger than Mike's and he hadn't the rich R & B background Paul had.

"We became more of a straight group with a whole new outlook. And so it went on - the singles we made used only part of our capabilities as musicians and the last year together got to be a big drag.

"What really brought the state of the group forward was a Belgian

tour we did towards the last. We didn't play very well and we didn't go down very well, because nobody was really interested. We came out of it knowing that a decision had to be made, but nobody wanted to say it for fear of upsetting someone else.

SPLIT

"I thought to myself, there are two alternatives: either I leave or we stop doing gigs. When I mentioned it, we were all surprised; everybody felt the same!

"We stopped playing venues. Then the

solicitors said if we stopped playing live, the band would split up - they were right, it did."

McGuinness Flint isn't an offshoot of Manfred Mann in any way; except perhaps because Tom happened to have been in it. Their outlook is different and their music is worlds apart in style.

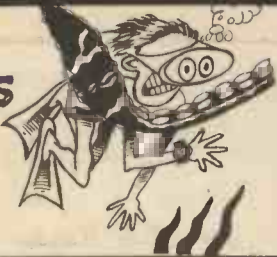
"I don't want to do just good-time music", continued Tom, "but I want people to have a good time listening to it and I want us to have a good time playing it. We're really proud of this album, the same as I'm really proud of the first Manny album. After that one, the group started over-doing it. I hope this doesn't happen to us. I

don't want to over do anything. Melody and feel are the two important points.

"I've been an insurance man and a furniture porter, but I've played the guitar for about thirteen years and I'd be knocked out if I was still playing 25 years from now - even if it's just local pubs. Two years ago, I might well have backed out of music, but not now. Really, I don't think people care if you're fat and ugly, as long as you play it well. I've really been lucky."

I think it's more a matter of competence and ingenuity than luck, but then you don't argue if you've got all three - do you?

20,000 LEAGUES UNDER THE FACE



GREAT soundtrack to a great film: MIKE D'ABO'S score for "There's A Girl In My Soup" — but the great film will bring you down in the end . . . LORRAINE ELLISON produced by VAN MORRISON — what a combo . . . it was the FACE that predicted "Pseud's Corner" success for the Spectator rock column . . . Clearwater Productions looking for new offices.

New T. REX album includes MARC BOLAN oldies-but-goldies "One Inch Rock" and "The Wizard" both re-vamped by the electric REX . . . VIV STANSHALL claims he originally cut his hair because it was constantly getting tangled in the fibreglass he was working with . . . JOHNNY OTIS new signing with the American Epic label — new album: "Cuttin' Up".

EDDIE COCHRAN Society keeping up a barrage of information to RM — thanks, but we get the message . . . AL KOOPER preparing for his first solo performances in Britain . . . MITCH MILLER, the sing-along man with the bouncing ball — remember him? — well he's producing an album of sing-along peace songs for the American Columbia label.

Two U.S. labels desperately seeking British outlets: Ampex with JESSE WINCHESTER album and Douglas with JOHN McCLAUGHLIN'S "Devotion" and the LAST POETS . . . CAROLINE COON the labour candidate for Notting Hill — please release me . . . is T. REX an advert for musical cooking fat? . . .

BBC'S "Three Faces Of Jazz" the other week probably TV's best jazz documentary and it was nice to see RAY DRAPER, now with DR. JOHN, up on stage with ARCHIE SHEPP . . . import bargain of the week — 'SUGARCANE' HARRIS on the Epic label . . . watch out for sizzlers, the all-electric toy racing cars . . . at last, the Wizard label — and the debut single from BALLS . . .

Nice if RANDY NEWMAN re-recorded his first album — without the help of VAN DYKE PARKS . . . CREEDENCE get their first gate-fold LP with their next, "Pendulum" . . . PLYMOUTH ARGYLE seem to be going through a lean spell . . . JOHN PAUL JOANS, now with a famous band, played bass on ROD STEWART'S (now with a famous band) very first solo single, "Good Morning Little Schoolgirl".

"Isobel's A Jezebel" the funniest thing to hit London's West End in years — especially the impromptu V-sign from the male lead to the audience . . . MIKE GILES is probably available for sessions about now . . . VIV STANSHALL threatens to read his own poetry in a session with ADRIAN HENRY next year.

SUNDAE TIMES was a promising EDDIE GRANT band — it included FUZZ SAUMELS (now with CSN&Y) and CONRAD ISADORE, now with MANFRED MANN . . . new TEN YEARS AFTER T-shirts great, but they smell like petrol . . . Oh GOLDIE, how could you do this to me? But I guess you didn't write the script. My number is:

FREE FUNK FOR ALL

British summer concert talks

GRAND Funk, the American trio currently causing riot scenes in the States, and due to play the Albert Hall on January 15, may be the first group since the Beatles to play Shea Stadium.

The group's management are currently negotiating for a date there towards the middle of next year. There is also a strong possibility that Grand Funk may play a Hyde Park "free concert" next summer, something they will discuss during their British visit.

As a measure of Grand Funk's popularity it is anticipated that they will have sold, within a year, over ten million albums. Reaction here to their Albert Hall concert has been tremendous and the Albert Hall's switchboard has been flooded with calls.

R.M. CARTOON KEY

THOSE assembled freaks on the back page are: in the tree, left to right — James Hamilton, Bill McAllister (caged), Rob Partridge, Bob Houston (swinging), Ben Cree. On the ground left to right — Terry Chappell, Ann Marie Barker, Jennie Frost, Peter Jones, Val Mabbs, Mike Hennessey, Simon Burnett, John McKenzie, Charlie Gillett. The monkey in the tree can at last be revealed as Lon Goddard.

Charity gig

A concert featuring Quintessence and Might Baby, with proceeds going to various Grove charities, is being held at Porchester Hall, London, on December 22, from 8pm.

New Year Island albums

TRAFFIC are now mixing their 'Live' album with an anticipated release date in late January. Also for release on Island at the end of January are new albums by the Incredible String Band, Fairport Convention and Nick Drake, the last entitled "Bryter Layter".

Jethro Tull — big European tour

JETHRO Tull, with their new bassist Jeffrey Hammond Hammond, replacement for Glenn Cornick who has left to form his own group, undertake their biggest European tour yet in January.

Tull start their four week itinerary on January 7 in Odense, Denmark, and finish



on February 2 in Milan, Italy. Other countries covered include Norway, Sweden, Switzerland and West Germany. The band are currently working on their new album, as yet untitled, with the revised line-up and will complete recording before leaving for Europe.

Vanity Fare U.S. tour

VANITY Fare have found a replacement for lead guitarist Tony Goulden. He is Eddie Wheeler, formerly with the Candy Choir. Wheeler will tour with the group on their second States tour starting January 25.

A new single will be recorded for release in January and the group will undertake several promotion spots before leaving for America.

Picture shows (l to r) Dick Allix, Trevor Brice, Eddie Wheeler, Tony Jarrett and Barry Landeman.

LIVE!

Isabel's A Jezebel

ISABEL, for approximately the millionth time, was petulantly asking: "But where do babies REALLY come from? And sounding the final note of doom for Galt MacDermot's much-heralded new musical, "Isabel's A Jezebel", a wag from somewhere in the centre of the specially invited Press audience, cackled: "Islington!"

True, many of the audience were riveted to their seats during the performance . . . but it was only in order to laugh at succeeding mistakes. "Isabel's A Jezebel" proved a meaningless, worthless exercise.

For someone with MacDermot's reputation the music, if not the acting, dialogue and direction, should have proved satisfying. But it didn't. None of the songs — with perhaps the exception of the opening and closing number, "More Than Air" and the gentle, insistent "Sand" — were up to the standard of "Hair". Mostly it was all down to noisy, brash chorus tunes with little to commend them but their precociousness.

What, precisely, "Isabel's A Jezebel" was all about I, and quite a few others, have still to figure out. Abortions came into it every now and then, but that was about the only clear-cut point. The cast were always unsure of themselves and their lines lacked conviction. The choreography, which could have helped the dismal action, was reduced to the level of mime actions.

The highlight, for me at least, was the Tall Ogre (who also turned out to be

the Small Ogre), whose face was painted silver, had extremely long hair and was dressed in a tight-fitting leather jump-suit. Scintillating kinky stuff.

I enjoyed myself thoroughly, but I wouldn't PAY to see it. Neither, I suspect, will you. B.M.

Oscar Petersen

HAVING enjoyed live performances by Oscar Petersen on and off for nearly twenty years, I am convinced that he could pick any two people from his audience, put them on bass and drums and still make the trio swing.

Despite his well-known passion for Tatum and his great talent for choral variations and inversions, Peterson still comes over as a pianist who regards an ability to swing mightily as the paramount jazz virtue.

At the London Festival Hall (dec. 12) he generated tremendous drive, a surging, pulsating beat on such well-tried vehicles as "You Stepped Out Of A Dream", "Let's Fall In Love", "You're Cute" and the imperishable "Autumn Leaves" — so much so that the rhythm section seemed sometimes to be keeping up with him rather than supporting him.

This is not to denigrate his new bass and drums team — respectively George Mraz and Ray Price — who are both fine musicians. Mraz, though under-amplified throughout the whole of the first half, is an extremely agile and thoughtful bass man with an exemplary arco technique and British exile Ray Price is a watchful, neat and tidy drummer in the best Peterson Trio tradition.

Peterson's command of the piano was, as ever, spellbinding, and though he is not the world's most original

improviser, he has a fine grasp of the appropriate and appealing ability to reach back and pluck an almost forgotten phrase from the archives of bop and post-bop.

One major highlight was his unaccompanied performance of "Body And Soul" played with great imagination and feeling and followed, segue, by a sensitive reading of "Yesterday".

It was altogether a Peterson recital which merited an ovation.

He got it.
MIKE HENNESSEY

Woody Herman

IT is common in jazz for members of the audience to "sit-in" with the band; for the band to sit in with the audience is something else. But it happened at London's Royal Festival Hall on Saturday (December 12) when in a tumultuous concert climax three trumpeters of Woody Herman's current "herd" blew from the auditorium while the rest of the band did their thing onstage.

It was an exciting idea to conclude the orchestra's celebrated version of "MacArthur Park" in this way and the audience, at the end of a remarkably well-paced concert, reacted with enthusiasm.

"This is a today band," I was told by lead trumpeter Forrest Buchtel. "We may be clinging to some of the things of the past, but generally we want to reflect what's happening now."

There is no band leader in jazz better able than Herman to harness the sounds of the times to his own particular brand of big band music. He has shown throughout his 35 years as leader that he is not

one to cling to outworn fashions.

So although it was still a pleasure to hear "Caldonia", "Four Brothers" and the inevitable "Woodchopper's Ball" the concert highlights were the newer things. "Twenty five or six to four" made an agreeable concert opener that demonstrated again that there is no jazz sound more invigorating than the herd in full cry.

Young New Zealand-born Alan Broadbent, besides being an able soloist, provided several of the band's newer arrangements, among them an electrifying new extended version of "Blues In The Night", which sustained interest through several tortuous changes in style and tempo.

Another memorable item was tenor saxist Steve Marcus' improvisation on "Easy Living". A modernist who has nevertheless tamed the avant garde, Marcus is one of the most interesting soloists on the instrument today, an innovator who makes sense.

The programmes also included a "hair-raising" version of "Aquarius" and Ralph Burns' beautiful "Dairy Autumn" with sinuous tenor saxophone by Frank Tiberi.

The band was at its best too in two pieces from a few years back, Greasy Sack Blues and Woody's Whistle, which had splendid solo contributions by Tony Klatke (trumpet) and Steve Lederer (tenor). There was also a sensitive flugelhorn solo on A Time For Love by Tom Harrel, tipped by Woody as one of the brightest of rising jazz stars.

This was one of the most successful London concerts yet given by this rousing young band and its brilliant ever-youthful leader.
HUGH WITT

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bpi

Record Mirror backs Country

RECORD MIRROR has been named as the official organ of the Country Music Association of Great Britain.

The announcement was made at the annual meeting of the Association in London.

Full coverage

From 1971 on, RECORD MIRROR will carry more regular news of the country music scene and will be inaugurating a special monthly country music section from the Jan. 23 issue.

Backed up by the full international resources of Billboard — which has always been a powerful supporter of country music — RECORD MIRROR will be giving full coverage of the country music scene in the USA, UK and Europe, will publish regular country music charts and news of country music events and club activities.

As announced in RM recently, this paper will also be joining with its American sister publication, Billboard, in

presenting national and international country music awards on the occasion of the 3rd British Country Music Festival at Wembley on April 10 and 11.

New chairman

At the British CMA meeting, Charles Williams, director of the Griffin Catering Company, was elected chairman in place of retiring chairman Mervyn Conn, Robert Kingston of Southern Music was elected vice chairman

and Nick Kanaar was re-elected treasurer.

Elected to the Council were RCA, Ian Grant, Murray Kash, Tony Barrow, Burlington Music, Mervyn Conn, Acuff Rose, Pat Campbell and Billboard.

First meeting of the Council will be on Jan 13, in the offices of Southern Music at 12.30 p.m.

Mike Hennessey

BOOTLEG BEATLES



Meet the stars!

CHRISTMAS with the stars can't be bad in anyone's book and, judging by the smiles, RM's three Palladium Competition winners fully agree. Pictured with Peter Noone backstage at the Palladium last week, after seeing the star-studded show, are (l to r) Miss Cathie Lister, Miss Ann Patience and Miss Susan Butt.

Our other picture, below, shows Cathie, Ann and Susan with another Palladium star, Russ Conway, together with Mrs F. Butt, Mrs E. M. Patience and Mr D. Bodcock.



Country Joe here in January

COUNTRY Joe Macdonald, now a solo act, is to tour the UK.

Country Joe was one of the progenitors of the San Francisco movement with his band Country Joe and the Fish. The tour begins with an Albert Hall concert in London on January 21.

Other British venues will be Birmingham (22), Portsmouth (26), Liverpool (28), Manchester (29), Bristol (30) and Brighton on February 1. There will also be concerts in Scandinavia, Belgium, France, Germany and Austria, Albert Hall tickets

will be available from January 9.

Philips is releasing a Country Joe album on the Vanguard label in January, titled 'Tonight I'm Singing Just For You', to coincide with the tour. That title is being adopted for the tour itself.

On January 8 a Country Joe single, 'Hold On It's Coming' will be released.

Also on the tour bill will be English Band Keef Hartley and the American act Joy of Cooking, which is also managed by Country Joe manager Ed Denson.

AGAIN

THE BEATLES have been bootlegged again — this time on two EPs with 12 tracks recorded at the group's Shea Stadium concert in New York during March 1964.

The two EPs, each with six tracks, have been selling in certain London record shops for £1 apiece — both records are credited to a fictitious company 'Freedom Records'.

The tracks are: Twist And Shout, You Can't Do That, All My Loving, She Loves You, Things We Said Today, Roll Over Beethoven, Can't Buy Me Love; If I Fell, I Wanna Hold Your Hand, Boys, Hard Day's Night and Long Tall Sally.

Earlier this year, a bootleg version of the Beatles 'Let It Be' album, called 'Get Back To Toronto' was selling for about £3 to £4.

C.C.R. book

A paperback on Creedence Clearwater Revival is to be published in January. "Inside Creedence" traces the American band's development from its earliest days.

January 22 is the day the paperback will hit the bookstalls.

Straws T.V.

THE Straws have landed their own London Weekend Television special. Titled "Nothing As Fundamental As Folk", it is a half-hour programme which will probably feature the debut of the group's new "Pilgrim Suite", previously planned to be premiered at their Queen Elizabeth Hall Concert.

Fake party

RADIO Monte Carlo International this week denied the story carried last week by RM and other pop papers of an 'open' Xmas Party at Dudley, near Birmingham, featuring the station's deejays Dave Cash and Tommy Vance.



AMERICAN singer Bruce Channel (pictured above) arrives in England for an eight weeks cabaret and ballroom tour — set by A.M.A. — on January 2nd.

The singer will also be promoting a new single, "Drivin'", which is to be released by CBS on January 15th. This is Channel's first single under his new recording deal with British producers Roger Easterby and Des Champ.

HAPPY CHRISTMAS

AND

BEST WISHES

FOR A

NEW YEAR

FROM

BLUE MINK

Red Hot and Rockin'

IF you really want to hear about it, the first thing you'll probably want to know is why Max was there in a drape, who was jiving like there was no tomorrow, how Johnny Moran is going to get a pair of pink razzle dazzle socks and why Charlie Gillett didn't show.

But I don't feel like going into all that bopping bull.

In the first place that sort of stuff would bore you, and in the second place. These guys would do me over if I told anything pretty personal about them. They're quite touchy about anything like that. They're nice - I'm not saying that - but they're also touchy as hell.

Besides I'm not writing a goddam book and all. I'll just tell you about this madman stuff that happened to me last week. I mean that's all I told PJ and he's the Editor for chrissake.

Where I want to start is the day that Max called me up about The Wild Angels new album "Red Hot 'n' Rockin'" which hit the stores on the 20th. He shot me this line about how the album was out and it was 19s 11d and it was on B and C and all. You've probably heard all that sort of thing. But you've never heard it like Max tells it. All fast and quick. I mean like Cagney for chrissake.

Anyway it was the Monday of the Sinatra concert. That was all supposed to be very big deal round the music industry. It was supposed to be the concert of the year and you were supposed to commit suicide if you couldn't get to it.

I remember about five o'clock that afternoon I caught a cab from the club down to Oxford Street.

The reason I was going to Oxford Street instead of the VERY BIG DEAL concert was because of this reception for The Wild Angels. I forgot to tell you about that. Max kept rapping on and I said yes and all and there I was.

The week before that somebody stole my coat and I was freezing when the cab stopped outside the club. It's quite wellknown. You've probably been there. It's a crazy place. The last time The Wild Angels played there they were banned because some greasers carved Nightingale rockers all over the loo door. Very Big Deal. All they did was play.

Anyway the management relented for the reception. Down the stairs there was this guy jiving for chrissake. Anyway I kept walking down the stairs.

Then The Angels came on. The lights all go out, the whole basement kind of explodes and they close the bar. Then this pencil beam picks up Mal Gray. He's the singer with the group in case you didn't know and if you didn't you must have just flipped in from Siberia. He leaps about like Mick Jagger's an old man. From the stage to the floor - blink - and he's on top of the grand piano. It's all hard meat music, very tight, played by this bunch of guys who wear drapes during the DAY for gods sake.

Anyway at the end of the set all these people standing about start clapping. Really clapping enthusiastically. Not the kind of that-was-very-nice goodbye thing. And these are all the "We've heard it all before brigade."

Mal mooched up griping about having to be nice to everybody at receptions and all. Then he said: "D'ya know we've got 27 and a half thousand advance orders for the album?"

I said "No." I was surprised and when I'm surprised I don't just fool around. I didn't want to interrupt my surprise. Mal added:

"The Rev album is still selling 500 copies a week."

He's unscrupulous, he really is. The thing about the Angels, anyway the way I reckon it, is that to know them you've got to see them and hear them and be part of the whole freaky rock 'n' roll thing. Not the phoney slob scene, not the hipbit. I mean there are kids writing to Mal asking when HE wrote "Summertime Blues".

"We juss have to put them straight about it," said Mal. That was funny. But the Angels don't just PRESERVE it like they had a government grant and Prince Philip was President of the Rock 'n' Roll Conservation Year Appeal. They take it on a bit. I mean they're going to have a single out in the Spring, a new one.

It's all part of this great turnaround that's going on now in music, the whole goddam thing is switching away from the great head scenes of London. It's stammin' back to feet music, danceable stuff for chrissake. And its happening back up in the country.

David Skan

the 50 record mirror

THIS WEEK LAST WEEK WEEKS IN CHART singles albums

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST	LABEL
1	(1)	5	I HEAR YOU KNOCKING	Dave Edmunds	MAM 1
2	(2)	5	WHEN I'M DEAD AND GONE	McGuiness Flint	Capitol CL 15662
3	(3)	7	CRACKLIN' ROSIE	Neil Diamond	Uni UNS 259
4	(4)	5	IT'S ONLY MAKE BELIEVE	Glen Campbell	Capitol CL 15663
5	(13)	5	I'LL BE THERE	Jackson Five	Tamla Motown TMG 758
6	(17)	4	GRANDAD	Clive Dunn	Columbia DB 8726
7	(7)	5	HOME LOVIN' MAN	Andy Williams	CBS 5267
8	(11)	4	NOTHING RHYMED	Gilbert O'Sullivan	MAM 3
9	(12)	5	MY PRAYER	Gerry Monroe	Chapter One CH 132
10	(8)	6	YOU GOT ME DANGLING ON A STRING	Chairmen Of The Board	Invictus INV 504
11	(5)	7	VOODOO CHILE	Jimi Hendrix Experience	Track 2095 001
12	(6)	9	RIDE A WHITE SWAN	T. Rex	Fly BUG 1
13	(9)	11	INDIAN RESERVATION	Don Fardon	Young Blood YB 1015
14	(10)	6	I'VE LOST YOU	Elvis Presley	RCA 1999
15	(22)	4	BLAME IT ON THE PONY EXPRESS	Johnny Johnson and his Bandwagon	Bell BLL 1128
16	(14)	9	JULIE DO YA LOVE ME?	White Plains	Deram DM 315
17	(16)	6	LADY BARBARA	Peter Noone and Herman's Hermits	RAK 106
18	(30)	3	BROKEN HEARTED	Ken Dodd	Columbia DB 8725
19	(19)	10	IT'S WONDERFUL	Jimmy Ruffin	Tamla Motown TMG 753
20	(26)	6	IT'S A SHAME	Motown Spinners	Tamla Motown TMG 755
21	(21)	13	WOODSTOCK	Matthews Southern Comfort	Uni UNS 526
22	(18)	8	WHOLE LOTTA LOVE	C.C.S.	RAK 104
23	(15)	10	SAN BERNADINO	Christie	CBS 1569
24	(25)	11	NEW WORLD IN THE MORNING	Roger Whittaker	Columbia DB 8718
25	(41)	17	MY WAY	Dorothy Squires	President PT 305
26	(24)	34	MY WAY	Frank Sinatra	Reprise RS 20817
27	(20)	9	WAR	Edwin Starr	Tamla Motown TMG 754
28	(23)	11	PATCHES	Clarence Carter	Atlantic 2091 030
29	(28)	9	SNOWBIRD	Anne Murray	Capitol CL 15654
30	(36)	5	HEAVEN HELP US ALL	Stevie Wonder	Tamla Motown TMG 757
31	(34)	16	BAND OF GOLD	Freda Payne	Invictus INV 502
32	(32)	2	APE MAN	Kinks	Pye 7N 45016
33	(39)	5	DEEPER AND DEEPER	Freda Payne	Invictus INV 505
34	(42)	3	AMAZING GRACE	Judy Collins	Elektra 2101 020
35	(44)	15	ME AND MY LIFE	Tremeloes	CBS 5139
36	(40)	3	LONELY DAYS	Bee Gees	Polydor 2001 104
37	(37)	13	THE TIP OF MY FINGERS	Des O'Connor	Columbia DB 8713
38	(46)	17	PARANOID	Black Sabbath	Vertigo 6059 010
39	(33)	7	BABY I WON'T LET YOU DOWN	Pickettywitch	Pye 7N 45002
40	(35)	13	RUBY TUESDAY	Melanie	Buddah 2011 038
41	(31)	12	THE WITCH	Rattles	Decca F 23058
42	(49)	16	MONTEGO BAY	Bobby Bloom	Polydor 2058 051
43	(27)	7	IN MY CHAIR	Status Quo	Pye 7N 17998
44	(-)	11	STILL WATERS	Four Tops	Tamla Motown TMG 752
45	(-)	-	BLACK SKIN BLUE EYED BOYS	Equals	President PT 325
46	(-)	-	MAN FROM NAZARETH	John Paul Joans	RAK 107
47	(43)	19	BLACK NIGHT	Deep Purple	Harvest HAR 5020
48	(-)	13	BALL OF CONFUSION	Temptations	Tamla Motown TMG 749
49	(45)	16	CLOSE TO YOU	Carpenters	A&M AMS 800
50	(29)	2	YOU'RE READY NOW	Frankie Valli	Philips 320 226

1	(1)	ANDY WILLIAMS GREATEST HITS	CBS 63920
2	(3)	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel CBS 63699
3	(4)	MOTOWN CHARTBUSTERS Vol 4	Tamla Motown STML 11162
4	(2)	LED ZEPPELIN III	Atlantic 2401-002
5	(6)	SOUND OF MUSIC Soundtrack	RCA SB/RB 6616
6	(9)	FRANK SINATRA'S GREATEST HITS Vol 2	Reprise RSLP 1032
7	(13)	CAN'T HELP FALLING IN LOVE	Andy Williams CBS 64067
8	(8)	EMERSON LAKE AND PALMER	Island ILPS 9132
9	(38)	MY WAY	Frank Sinatra Reprise RSLP/RLP 1029
10	(14)	LET IT BE	Beatles Apple PXS 1
11	(7)	JOHNNY CASH AT SAN QUENTIN	CBS 63629
12	(22)	SWEET BABY JAMES	James Taylor Warner Bros WS 1843
13	(-)	ALL THINGS MUST PASS	George Harrison Apple STCH 639
14	(16)	DEEP PURPLE IN ROCK	Harvest SHVL 777
15	(24)	I WHO HAVE NOTHING	Tom Jones Decca SKL 5072
16	(11)	NEW MORNING	Bob Dylan CBS 69001
17	(10)	ANDY WILLIAMS SHOW	CBS 64127
18	(23)	OVER AND OVER	Nana Mouskouri Fontana STL 5511
19	(17)	PAINT YOUR WAGON Soundtrack	Paramount SPFL 257
20	(5)	LED ZEPPELIN 2	Atlantic 588 198
21	(21)	GLEN CAMPBELL ALBUM	Glen Campbell Capitol ST 22493
22	(27)	BEACH BOYS GREATEST HITS	Capitol ST 21628
23	(15)	AIR CONDITIONING	Curved Air Warner Bros WSX 3012
24	(-)	OLIVER Soundtrack	RCA SB/RB 6777
25	(36)	MOTOWN CHARTBUSTERS Vol 3	Tamla Motown STML 11121
26	(-)	2001-A SPACE ODYSSEY	Soundtrack MGM MGMCS/MGMC 8078
27	(12)	SOMETHING	Shirley Bassey United Artists UAS 29100
28	(-)	GOLDEN HITS OF SHIRLEY BASSEY	Columbia SCX/SX 6294
29	(31)	WORLD OF JOHNNY CASH	CBS 66237
30	(18)	JOHNNY CASH SHOW	CBS 60489
31	(50)	DAUGHTER OF TIME	Colosseum Vertigo 6360 017
32	(20)	ABRAXAS	Santana CBS 64087
33	(25)	BEST OF THE SEEKERS	Columbia SCX/SX 6268
34	(47)	MAGIC OF VAL DOONICAN	Philips 6642 003
35	(19)	ANYWAY Family	Reprise RSX 9005
36	(39)	JUNGLE BOOK	Soundtrack Disney BBS 4041/ST 3948
37	(48)	SUNFLOWER	Beach Boys Stateside SSL 8251
38	(49)	ELVIS GOLDEN RECORDS Vol 1	RCA SF 8129
39	(32)	HERB ALPERT & THE TIJUANA BRASS	GREATEST HITS A&M AMLS 980
40	(-)	WITH LOVE	Des O'Connor Columbia SCX 6417
41	(29)	PARANOID	Black Sabbath Vertigo 6360 011
42	(40)	EASY RIDER	Soundtrack Stateside SSL 5018
43	(34)	THE MAGIC OF CHRISTMAS	George Mitchell Minstrels Columbia SCX 6431
44	(-)	ON STAGE	Elvis Presley RCA SF 8128
45	(42)	ATOM HEART MOTHER	Pink Floyd Harvest SHVL 781
46	(-)	GOING PLACES	Herb Alpert A&M AMLS/AML 965
47	(-)	SOUNDS OF SILENCE	Simon and Garfunkel CBS 62690
48	(-)	MY CATHEDRAL	Jim Reeves RCA SF 8146
49	(-)	ON THE THRESHOLD OF A DREAM	Moody Blues Deram SML/DML 1035
50	(-)	TEMPTATIONS GREATEST HITS II	Tamla Motown STML 11170

top producers

- 1 Dave Edmunds
- 2 Glyn Johns
- 3 Tom Catalano
- 4 Al de Lory
- 5 Hal Davis
- 6 Cameron/Dunn
- 7 Dick Glasser
- 8 Gordon Mills
- 9 Jackie Rae
- 10 Holland-Dozier-Holland
- 11 Jimi Hendrix
- 12 Tony Visconti
- 13 Miki Dallon
- 14 -
- 15 Tony Macaulay
- 16 Greenaway/Cooke
- 17 Mickie Most
- 18 John Burgess
- 19 -
- 20 Stevie Wonder
- 21 Ian Matthews
- 22 Mickie Most
- 23 Mike Smith
- 24 Dennis Preston
- 25 Nicky Welsh
- 26 Don Costa
- 27 Norman Whitfield
- 28 Rick Hall
- 29 Brian Athern
- 30 Miller/Baird

5 years ago

- 1 (1) DAY TRIPPER The Beatles
- 2 (3) WIND ME UP Cliff Richard
- 3 (6) THE RIVER Ken Dodd
- 4 (2) THE CARNIVAL IS OVER The Seekers
- 5 (7) TEARS Ken Dodd
- 6 (10) MY SHIP IS COMING IN The Walker Brothers
- 7 (5) MY GENERATION The Who
- 8 (4) 1-2-3 Len Barry
- 9 (9) A LOVERS CONCERTO The Toys
- 10 (-) LET'S HANG ON Four Seasons

10 years ago

- 1 (2) POETRY IN MOTION Johnny Tillotson
- 2 (3) SAVE THE LAST DANCE FOR ME The Drifters
- 3 (2) I LOVE YOU Cliff Richard
- 4 (1) IT'S NOW OR NEVER Elvis Presley
- 5 (7) LONELY PUP Adam Faith
- 6 (9) PERFIDIA The Ventures
- 5 STRAWBERRY FAIR Anthony Newley
- 8 (-) MAN OF MYSTERY The Shadows
- 9 (8) GOODNESS GRACIOUS ME Peter Sellers and Sophia Loren
- 10 (-) COUNTING TEARDROPS Emile Ford



MICK ABRAHAMS NOW FEELS AT HOME

THE SEVENTIES SOUND

MICK Abrahams has been in a variety of bands ranging from Magregors Engine to Jethro Tull to Blodwyn Pig.

He has now settled with his own outfit, the Mick Abrahams Band, and is currently appearing at colleges and clubs throughout the country.

"I feel really at home with the new band. Pete Fensome, Ritchie Dharma and our new member Bob Sergeant all seem to be on the same wavelength as myself.



MICK ABRAHAMS

"Bob formerly backed Howling Wolf and was a member of Junco Partners and Andy Roberts' Everyone.

"Ritchie has been in a number of groups playing blues, rock, soul and folk, and Pete has a good musical grounding and the group's he's been in include Alexis Korner's backing band.

"We get on well together. With the other bands I've been in they have always started off on a basic formula and developed and had potential of going farther than they did.

"With the other musicians I always felt in the middle, the basic feel of their music was just a little bit on the left or right of what I wanted to play.

"I'm a blues-orientated rock player.

"I play a mongrel style of music with a little bit of jazz thrown in.

"At the moment, I feel that my band is far more musical than Blodwyn Pig was, there is far more melodic content in what we do.

"We start recording in mid-February for an album to be released in April.

"I've got most of the material written - in my head. I'm also writing one or two things with Bob Sergeant"

HOW DO you are feel when you are inches away from a man who is a living legend, a singer who made the big time in 1955 and is still there, 15years later?

At first your stomach flutters, then you stand in silent awe as the reality of it sinks in. I know - I have just seen Elvis Presley.

To come face to face with someone who has been built to almost god-like stature, is almost too much to believe the first time round.

I was lucky - luckier than most of his fans - as I had the opportunity to study the off-stage Elvis. The Presley family at home.

SOME FLUKE

Recently I was in Memphis - the Mississippi River town, famous for cotton, rock & roll, and soul - and by some fluke my arrival coincided with the arrival of Elvis and his entourage, who were in town for the Gospel Quartet Convention.

I went out to El's 23 roomed mansion, Graceland, which is set in 14 acres of walled land along Highway 51 South.

I had visited Graceland last year and although Elvis was away filming, I had made good friends with one of the guards, Vester Presley, El's uncle.

Vester remembered me and allowed me into the grounds so that we could have a chat - and there was plenty of time for that as Elvis NEVER rises before 2.30 p.m. when he's home.

RIFT RUMOURS

Elvis, I discovered, had arrived home the previous night, just after midnight.

Were the rumours of a rift between El and Priscilla true, I asked Vester.

"Anyone who believes those rumours should have been out here last night. After they arrived here in that Lincoln, Elvis and Priscilla was out there just riding round the grounds on a golf cart, carrying on kissing and cuddling just like a couple of teenagers."

Vester laughed. "I think they just make up those stories to sell the magazines!"

Yes, but what about Miss Patricia Parker, the young lady who recently filed a paternity suit in Los Angeles, naming Elvis as the father?

"Well, Elvis told me that the only time he saw the girl was when she was with a whole bunch of fans and she had her picture taken with him. An' you know that picture was the girl's main evidence.

CASUAL

"So now Colonel Parker has said Elvis can't have his picture taken with the fans anymore."

Six hours and two hundred sightseers later came the first signs of life from the house.

A blue sports car with two pretty females in was rolling down the drive. It stopped at the gates and an attractive auburn haired girl stuck her head through the window. It was Priscilla, and right away I was convinced no man in his right mind would stray from her.

Soon after, the ostentatious black Lincoln Continental limousine pulled slowly away from the house and weaved its way down the winding drive to the guard hut.

It stopped momentarily - and there, surrounded by

Charlie Hodge, Sonny West and other members of the "Memphis Mafia" was the legend himself.

Dressed casually in a blue open necked shirt, mac is and sunglasses it was hard to believe that this really was the person who had so drastically changed the entire music industry 15 years before.

A smile and a wave and Elvis was away, just for a drive to pass the time.

As El's latest single "You Don't Have To Say You Love Me" - the old Dusty Springfield number - blared out on the local radio, the local Elvis fraternity, which consists of 20 or 30 Presley fans from the age of 14 to 40, have an unwritten, unspoken agreement with Elvis. They can stand inside the gates and the guard house, while the tourist look on from the outside.

MOODS

That is, if Elvis is in a good mood. I was told that the week previous no one, but no one, was permitted inside.

Maybe Elvis was tired, maybe the threats on his life had upset him. They didn't know but they complied with his wishes.

After all, when he is in a good mood they all get to go to his private film shows in the Memphian cinema after the regular show has closed.

Even if it does mean they all sit there till 4 a.m.!

Yes, folks, there IS an Elvis Presley

COLT JAMES a lifelong fan of the King, gets behind the gates of Graceland, his Memphis home

Over the days that followed I saw Elvis several more times, including one afternoon when he put on a 90 minute "show" in his grounds.

This wasn't a show like his International Hotel gigs - this was strictly for his own enjoyment.

RACING

Clad in a bright orange jacket, brown trousers, black boots and orange, steel-framed sunglasses, Elvis was racing round the estate on a snow-mobile.

His opponent was the wife, being chauffeured by one of the boys. The thing that first struck me as Elvis drove within feet of where I stood, halfway up the drive, was the length of his hair which hung straight down, just brushing his collar. There was no sign of a quiff, or even a dab of hair cream!

And now he's lean faced, with his high cheek bones jutting forward. And he's just as slim all over - gone is the podgy El of a few years ago.

Even "the boys" have adopted this new style. Charlie Hodge, long time friend and guitarist in El's band, has long hair and Sonny West is almost a double for Kenny Rogers.

Elvis' snow-mobile race ended with him crashing his machine into the drive's kerb. The engine cut out and with a disgusted air Elvis dismounted and strode up to the house.

A few minutes later there was a roar of another engine

and Elvis came shooting down the drive on a go-cart. After driving what must have been two terrifying laps for his insurance company, it was Priscilla's turn once more.

Together with Lisa Marie, their two and a half year old daughter, and another woman, Priscilla leisurely rode over the gentle hills on the golf cart. Lisa is a cute little kid with blonde curly hair. She resembles her mother, but there's a touch of the Presley look there too.

The golf cart was parked at the top of the drive and it was over to Elvis once more, who put on an interesting display of riding on his favourite horse, a palomino called Sun.

Then Priscilla went on to prove she rides just as well as her husband.

All in all, I'm sure the tourists peering through the gates and over the walls enjoyed the afternoon just as much as if they'd been paying £20 a time at one of El's Vegas gigs!

REASON

The main reason for El's visit wasn't to put on a free show for me, but to attend the Gospel Quartet Convention in the Ellis Auditorium in downtown Memphis.

The night the Imperials - the group who have backed El at his recent live appearances and also on his latest recording sessions - were on the bill, Elvis, Priscilla and the boys drove into town to see the show.

The auditorium was filled to capacity and applause echoed as the Imperials finished their act. Then one of the singers stepped up to the mike.

"Ladies and gentlemen, I'd like you to meet a special friend of ours," he said as the audience looked about the stage. "Elvis Presley!" And amid thousands of flashbulbs, screams and claps Elvis nervously walked on. "Thank you ladies and gentlemen," he said. His

white suit glinting in the bright lights he shook hands then quickly walked off as the crowd got a little too close for comfort.

A quick drive back to Graceland followed, where Elvis was having a midnight party with the Imperials and a few friends.

The chance of Elvis being over here next Spring look really good, but if the plans don't materialise, I'm glad I've seen him.

I know he exists now.

MY CHRI



TONY BENNETT: ALWAYS HOME FOR CHRISTMAS



TONY BENNETT: SLIM ALL OVER - GONE IS THE PODGY BELLY OF A FEW YEARS AGO

CHRISTMAS KIND OF POP

CONSIDERING that he was born Antonio Benedetto, it is not altogether surprising that when you ask singer Tony Bennett what he most likes to eat at Christmas he says, with apparent solemnity: "Well if I weren't on a diet I would automatically say spaghetti."

That is just about as Italian as you can get - and being of Italian descent is almost mandatory in America if you want to make it as a singer. However, Tony admitted that he'd probably be settling for the traditional fare of turkey this year.

"I usually spend Christmas with a whole group of friends in New York," said Tony. "It is

by Tony Bennett

really a family time and I always make sure I'm home for Christmas.

"There was just one time when I didn't stay home - and everything seemed fine right up to the last minute; but then I felt, like, screwed. It was just wrong not to be home.

"Christmas is a time for religion, too - though I suppose we ought to think about these things as much during the rest of the year. I'm a religious person and I believe in God, but I don't think you have to go to church to believe. I can pray privately."

And when he relaxes to play records after Christmas dinner, Tony Bennett's kind of Christmas pop would be "some of the good old Christmas songs. It's the time of year for getting nostalgic and I guess I'd get

out my old Glenn Miller records, my Bobby Hacketts and Count Basies and, on a more serious note, Ravel's 'Daphnis and Chloe'.

"Some of my favourite Christmas songs would be Judy Garland's 'Have Yourself A Merry Christmas' and Mel Torme's fine 'Christmas Song', sung either by Mel himself or by the great Nat 'King' Cole.

"Then, of course, I'd have to play Bing's 'White Christmas' - that's one of the greatest Christmas songs ever written. And, if I might, I'd like to pick the album I made with Robert Farnon, 'Snowfall', with tracks like 'My Favourite Things', 'Where Is Love', 'Christmas Song' and 'Jingle Bells'.

"You know, it took me 20 years to get to make that album. Robert Farnon lived next door to my mother's

house and I can remember telling him when I was just starting in the business, 'I'll see you in 20 years and do an album with you'.

"It is the only album I made with him and it is one of my favourites. His arrangements are timeless.

"Finally I'd like to play any good choir singing those beautiful Gregorian chants." And if he weren't spending Christmas at home in New York, Tony Bennett says he could feel almost as much at home in Britain.

It is the traditional cry of the visiting American entertainer that "you're audiences are really wonderful" but when Bennett says it he says it with all the conviction he brings to his songs.

"I remember the best news I heard at Christmas last year was that the BBC had played the Bennett and Basie tape. That really made my Christmas," he said.

A threat to your musical integrity

RM'S CHRISTMAS QUIZ

HOW do we know it's that magical time of year again? Look around - Oxford Circus is like a cattle market, strange fat men are plugging up chimneys in Manchester, it's raining and there's a ruin on venison and most of all we're all either broke or anticipating debtor's prison. Whaddawe gonna do about it?

To take your mind off the holiday dilemma, here is a threat to your musical and worldly integrity. The RM "Who Do You Think You Are, Jack" series of intense multiple choice questions has baffled peasants and presidents, the writers and the management.

If you have been a faithful Record Mirror reader, you will probably score from not too good to poor. On the other hand, if you read any other papers, you will probably score from miserable to insulting.

Remember, nobody likes a cheater or a guy who eats raw onions. Put on your headsets...

1. What famous pop star took his name from a Charles Dickens novel?

(a) Iggy Scrooge; (b) Tex Ritter; (c) Donald Duck; (d) Tiny Tim; (e) Tom Dickens Harry.

2. What great event was termed a "second Woodstock" and drew a quarter of a million people to a small island off our coast?

(a) Manx T.T.; (b) Frisby Frog Jumping Festival (c) Sark Mille Miglia; (d) Lundy Lodge Ladies Night, (e) Isle of Wight fog-in.

3. What British music paper had half its staff sucked away by an enterprising Aussie publisher who "digs it"?

(a) Daily Bugle; (b) Muzak Now; (c) New Musical Excess; (d) Melon Maker; (d) Tuba Weekly.

4. Who decided in order to make it big fast, it was a good idea to fly half of Fleet Street to the Fillmore East to hear them?

(a) Bernie Schwartz; (b) Burnin' Green Navajo; (c) Sue, Gabbit & Runne; (d) Brinsley's Warts.

5. What oldie-but-goldie rented the Palladium for a night to prove that things is still what they used to be?

(a) Maurice Chevrolet, (b) Des O'Blondaheim; (c) Dorothy Squares; (d) Anthony Barbershop Quartet.

6. Which family favourite was cited in a divorce case?

(a) Mick Jaguar; (b) Basil Brush; (c) Ted "Sex Machine" Heath; (d) Georgie Framed.

7. What two popular percussionists threatened to stage the drum battle of the century and cream everybody?

(a) Sandy Nelson and Honey Lantree; (b) Dave Clark and Ringo Starr; (c) Don "Peartree" Partridge and Bob "Sticks" Mankhouse; (d) Buddy "Fuddy-Duddy" Rich and Dusty Studbuster; (e) Elvin Jones and the Gingerbakerman.

8. What briefly famous pop vocalist sang his and other's way to the top via self, Brotherhood of Man, Edison Lighthouse, White Plains and probably more?

(a) Edgar Rice Burrows; (b) William Burrows; (c) Beg, Burrows and Steel; (d) Tony Bennett.

9. Who is Laurel Aitken?

(a) One half of an old time comedy team; (b) conductor on a 49 bus; (c) really Winston Groovy; (d) eccentric horticulturalist.

10. Which very gaudy organist disbanded his group and re-formed another one pretty nearly the same, but gaudier?

(a) Ralph Waldo Emerson; (b) Bat Masterson; (c) Dave "Baby" Cortez; (d) Chris "Rip Off" Barnard

11. What monster soloist from Wales laid 'em out at Las Vegas earlier this year?

(a) Tom Smith; (b) Tom Mix; (c) Dickens & Jones, (d) Peter Jones.

12. Which new soloist who split from an established group wired some girls up to a machine to test their sexual response to his voice?



FAIR WEATHER: LOTS OF ANDY'S INFLUENCES.

FAIR Weather versus the image problem. It's NOT that audiences expect Amen Corner — it's just that they don't know what to expect.

With only a handful of live appearances behind them, the group have faced the inevitable confusions of a changing identity. People don't expect Andy Fairweather-Lowe to suddenly start on 'Bend Me Shape Me' — but what do you judge them by?

Fair Weather's first single, 'Natural Sinner' wasn't too indicative of the group's style either. Although now, with the group's new single, a doubled-A side with 'Tutti Frutti' and Andy's own composition 'Road To Freedom'.

"Audiences don't know what's happening or what our records sound like", explained Andy. "The album will be released in the new year and so far, 'Natural

GET ON THE RIGHT ROAD WITH FAIR

'Sinner' is not really representative of the sound we can get."

Andy also has a problem with the new single. He thinks his own song, 'Road To Freedom' IS Fair Weather — but it's also five minutes long — and radio disc jockies are tending to play the shorter 'Tutti Frutti'.

"It's so together. The drums are just right, the brass section comes in at the right time. I just can't be objective about that song. It's the one I want to be played.

"It's also the way the band sounds on stage — the new eight piece band that is. We started out with ten people, but we brought it down to eight because we wanted something dependable — and as a couple of guys were session musicians as well, we decided to leave it at eight.

"Now we've got a beautiful sounding three piece brass section — sounding just like I want them. And they sound good on 'Tutti Frutti' as well.

Concerned

"That number just happened. We'd been doing it on stage and we got into the recording studios and the song just fitted together perfectly. Then we thought it'd be a waste not to use it, so we put it out as a single."

'Road To Freedom', however, is more important to Andy — perhaps because as he has lived with it as the song's writer, he's naturally concerned about its future.

"The title comes from Jean Paul Sartre's 'Road To Freedom' which has been on television recently. Everytime we used to rehearse at the house, we always stopped for that programme — it was so good.

"Originally we only had the backing, and no title — then we went into the studio to record it and I left the lyrics I'd written behind in the house. So I just wrote new ones on the spot, using 'Road To Freedom' as the basis.

Concept

The concept behind the band relies very much on Andy's original influences — the soul music from Atlantic/Stax and the early rock 'n' roll sounds. Not in actual sound, but, as Andy explained: "We use their concept of fitting the brass section in. I like the way the whole lot slotted together — creating a much deeper, fuller sound."

A concept which Andy feels will come to fruition with the debut album next month. Called 'Beginning From And End', contains six Fairweather-Lowe originals,

'I Hear You Knocking' — the Smiley Lewis song now currently, of course, quite popular — and an Otis Redding number, 'Don't Mess With Cupid'.

"It's not that easy to get a band established. It will take a lot of airplay on the single and general acceptance of the album.

"The two numbers on the album which aren't ours, we've done completely new arrangements for. Dave Edmunds engineered the 'I Hear You Knocking' recording, incidentally. I've known him for a long time, when we used to be in different groups and I'd sometimes sing two or three numbers with his band."

The change in concept between Amen Corner and Fair Weather has not precluded singles from their aims. What is the band's policy towards the hit parade?

"I don't decry singles at all. I use them as another way of letting people hear the band — and that way they'll want to come and see you.

"Of course, you've got to make singles you believe in — but things like the Stones' 'Honky Tonk Women' were

a milestone in rock — and the Beatles didn't do too badly from them either."

Andy Fairweather-Lowe has made it in Britain. Right now he's in the process of trying to get people to accept another aspect of his music talents. How does the Amen Corner reputation hinder him?

Fantastic

"Not very much. Basically there's been the five of us who've been together for four or five years now — and the mental link-up between us is fantastic. It's so helpful to be able to understand a guy that much — you get to know his good and bad moods.

"And besides the reputation that the Amen Corner gained has given us a platform to work on. All it needs now is to get Fair Weather established.

"And then someone, somewhere is bound to say the new band sounds different."

ROB PARTRIDGE

70s TOP SINGLES

This survey is based on the Record Mirror Top 30 BMRB chart for the period week ending January 3rd 1970 to December 19 inclusive.

It is calculated on the usual basis of allocating 30 points to the number one record each week, 29 points for number two and so on down to one point for the number 30 record. The points are then tallied.

Altogether there were 203 records in and out of the Top 30 chart during this period and the average length of stay was seven weeks.

Longest chart entries were the number one record of the year 'The Wonder Of You' proving Elvis Presley's continuing popularity, and new group Christie's debut record 'Yellow River' both of which stayed around for 17 weeks.

Conspicuous by its absence is Frank Sinatra's 'My Way' and although this record has now been in the chart for 34 weeks (Top 50) it only ventured into the Top 30 on nine occasions.

This type of survey must inevitably give preference to those records issued in the middle of the year as Rolf Harris's 'Two Little Boys' had already been in the Top 30 for five weeks over last Christmas. Similarly, likely current contenders for inclusion had the chart continued for a few more weeks are Don Fardon's 'Indian Reservation', the late Jimi Hendrix' 'Voodoo Chile', Neil Diamond's 'Cracklin' Rosie' and the current number one Dave Edmund's 'I Hear You Knocking'. But maybe we shall see those in our 1971 Top 30 chart!

1970 RECORD MIRROR TOP 30 Weeks

Title	Pts	in Chart
1 WONDER OF YOU Elvis Presley	394	17
2 IN THE SUMMERTIME Mungo Jerry	352	15
3 BRIDGE OVER TROUBLED WATER Simon and Garfunkel	345	15
4 WANDERIN' STAR Lee Marvin	304	14
5 BAND OF GOLD Freda Payne	303	13
6 ALL RIGHT NOW Free	302	14
7 SPIRIT IN THE SKY Norman Greenbaum	294	13
8 YELLOW RIVER Christie	292	17
9 TWO LITTLE BOYS Rolf Harris	285	15
10 SOMETHING Shirley Bassey	274	15
11 CAN'T HELP FALLING IN LOVE Andy Williams	270	12
12 TEARS OF A CLOWN Smokey Robinson & the Miracles	267	13
13 BACK HOME England World Cup Squad	262	12
14 COTTONFIELDS Beach Boys	256	14
15 LOVE GROWS Edison Lighthouse	255	12
16 LOLA Kinks	254	12
17 GROOVIN' WITH MR BLOE Mr Bloe	250	13
18 BLACK NIGHT Deep Purple	242	11
19 HONEY COME BACK Glen Campbell	228	13
20 NEANDERTHAL MAN Hotlegs	227	10
20 ALL KINDS OF EVERYTHING Dana	227	11
22 YOU CAN GET IT IF YOU REALLY WANT IT Desmond Dekker	225	11
23 WOODSTOCK Matthews Southern Comfort	224	11
24 ME AND MY LIFE Tremeloes	215	12
25 LEAVIN' ON A JET PLANE Peter, Paul and Mary	214	12
26 RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers & the First Edition	212	11
27 LET'S WORK TOGETHER Canned Heat	209	11
28 IT'S ALL IN THE GAME Four Tops	208	12
28 PATCHES Clarence Carter	208	10
30 I WANT YOU BACK Jackson 5	207	11

THE EQUALS

WOULD LIKE TO CONVEY THE SEASONS GREETINGS TO ALL THEIR FANS AND AT THE SAME TIME THANK THEM FOR PUTTING

"BLACK SKIN BLUE EYED BOYS"

INTO THE CHARTS

Christmas Quiz Continued

(a) Bruce Wayne, wealthy playboy; (b) Victor Frankenstein; (c) John Wayne; (d) Wayne Newton.

13. The Lights Went In:

(a) Cincinnati; (b) Massachusetts; (c) the Essoldo, Tooting Bec; (d) Caebabr Sterrt; (e) Lindun (f) Hs9j, e9 Hne9m x&@2(& *?+ Record Mirror ...

14. What famous group split after internal quarrels, then saw the light and re-grouped?

(a) Joey and the Gee Strings; (b) Freddy Pips and the Stroodles; (c) the GCE's; (d) "12 o'clock" Noone and Herman's Haemorroids.

15. Married to a Beatle and an Oriental, one of the great voices of our time is:

(a) Yoko Tani; (b) Loco Yokel; (c) Susie Kamikazi; (d) Rösie Murphy.

16. Mick Jagger was panned for his role in which film about an Aussie outlaw?

(a) Lust In The Swamps; (b) Shirley Temple In The Outback; (c) Ned's Belly; (d) Rolf Harris and the Dry Gulch Gang.

17. If you were out to become a groupie, your first move would be:

(a) run down to the home furnishers for some plaster; (b) ask your sister how she did it; (c)

strip off at a Frankie Vaughan concert; (d) pack the kids off for the summer and limber up.

18. The Beach Boys are famous:

(a) shell collectors; (b) lifeguards; (c) leather jacket boys that invade resorts; (d) anti-litter protestors, determined to clean up our coastline.

19. In all your years as a pop press reader, what is the most valuable piece of information you've ever read?

(a) Dylan Digs Elton; (b) Taste Split; (c) Taste Split Denied; (d) Beatles, Elvis, Jolson to play live.

20. Do you read the fabulous Record Mirror because:

(a) your shop doesn't sell any others; (b) RM is more durable and less absorbent; (c) it presents no dangerously nouveau ideas; (d) it aids your budgie's regularity.

● If you have been marking down answers, consider yourself a boob as there are no real answers here. These questions have been designed to make you think — but not in sane terms. In fact, they are the product of a deranged mind. In view of this, the author, Mr L. Goddard, wishes to remain anonymous.

BUDDY'S BUDDY WAYLON

DESPITE the tremendous number of hits that have been recorded, the British record-buyers have never really given "Music City" the recognition it deserves.

They live on the old ideas that it is all big white hats, nasal voices and weepy ballads but, lately, thanks to Johnny Cash, these images are crumbling. Even the BBC booked the effervescent Jerry Reed without a hit to his credit.

The new breed of Nashville Cat deserves to be heard and there's no finer example than Waylon Jennings.

Born and raised just a few miles from Buddy Holly, Waylon became good friends with Buddy and played bass for his new group until Buddy's tragic death. It was through Holly that Waylon first made a record, cutting "Jole Blon" at Norman Petty's studios with Buddy helping out on guitar.

Natural

Fame didn't come easy and Waylon worked as a dee-jay in Arizona. But he recorded a couple of singles "Another Blue Day" and "Never Again" for Ramco. He also produced and played four instruments on a couple of Sandford Clark's Ramco singles (available on Ember CW 131).

And a couple of years on Herb Alpert's A and M label helped develop the style that was to pay off so handsomely when he joined RCA.

Folk-country was what they called it but Waylon also had some of the best rock sounds in his work. He was a natural to star in the movie "Nashville Rebel", being one of the few country stars with sex appeal. He has the lean and hungry look of a troubador, a man with a girl in every town. And he is a true troubador, travelling more than 150,000 miles a year.

Unique

His style is quite unique, combining a tense, controlled excitement with a mood, smouldering emotionalism. He imparts a remarkable dignity to songs of lost love. His heart is broken, but he's tough.

Jennings has never been afraid to vary his material. He records only the best, be it Chuck Berry or Harlan Howard, Lennon and McCartney or Bobby Bare. His newest album, "Singer Of Sad Songs" is his 16th and he has recorded songs as diverse as "Brown-Eyed Handsome Man", "Twelfth

By
**Jim
Newcombe**

Of Never", "Norwegian Wood", Mac Arthur Park", and Elvis' "Suspicious Minds" on which he duets with the delicious Jessie Colter. He also has the distinction of recording a Johnny Cash song, "Tremble For You" that Johnny hasn't put out himself.

RCA haven't really launched an attack at our charts, having released only one single, the untypical "Days Of Sand And Shovels". The recent exposure given to Waylon on the Ned Kelly soundtrack should help his future releases.

Potential

There are so many good tracks RCA could release - his taut and exciting version of Charlie Rich's "Lonely Weekends", with some fabulous guitar playing, the catchy "Sing The Blues To Daddy", or his recent country number one "The Taker" which was written by the potent pairing of Kristofferson and Silverstein.

On the album front, things are greatly improving with RCA's release of "The Best Of Waylon Jennings", a splendid introduction to his talent. His previous RCA album here, "Only The Greatest" is worth looking for - fine songs from the beaty "Only Daddy That'll Walk The Line", the dramatic "Walk On Out Of My Mind" and the sensitive "Weakness In A Man".

A and M have been quick to spot his potential sales and have released "The Country Side Of Waylon Jennings".

Superb

Recently I had the pleasure of seeing Waylon record his latest single, "Don't Let The Sun Set On You In Tulsa" and after seeing how hard he worked to produce this marvellous record I'm no longer surprised at his superb quality.

He works hard on stage, too, producing his hits note for note - "live". We can judge his talent when he comes over for the 1971 Wembley Festival.

Waylon told me he was really looking forward to that - and hopes to bring Mr and Mrs Holley over with him. Let's hope that the George Hamilton IV show has really opened the TV doors and that we can get some spots lined up for Waylon.

For a discerning public tired of the same old thing, here is a performer with something different to offer.

FOR rich blues collectors, these may be happy days, but for anybody who earns less than £40 a week, the recent deluge of apparently essential blues records must be just cause for a rise in wages.

It doesn't seem so long ago that a blues fan could feel he had a good collection if he had all the British issues by Big Bill Broonzy, Leadbelly, and Sonny Terry and Brownie McGhee - that was enough to knock down anybody who still listened to Lonnie Donegan.

Then, in 1959, along came Paul Oliver and Sam Charters with books about the blues that were full of names most of us had never heard of, and we're still trying to catch up.

For many years, the established record companies couldn't be bothered to dig in their vaults for long-forgotten masters, or go round private collections looking for good quality 78s to take dubs off. So small firms, and collectors, put together compilations, did limited pressings, and supplied the need.

Now bigger companies are waking up, putting out compilations, and recording anybody still capable of sitting in front of a microphone and singing.

RCA deserve our thanks, because their well-presented reissue compilations are in their 19/11 International Series. Of the three issued this month, "Travellin' This Lonesome Road" (1175) is outstanding, an anthology which includes several tracks previously available only on much more expensive compilations.

Tracks by the Memphis Jug Band and Cannon's Jug Stompers conveniently illustrate styles discussed in Bengt Olsson's book, "Memphis Blues" (13/-, Studio Vista), which doesn't have a companion record on CBS as previous books in the Blues Paperback series had. The other two RCA records are for more specialist collectors, Jazz Gillum's "You Got To Reap What You Sow" (1177), and Dr Clayton and His Buddy's "Pearl Harbour Blues" (1176).

"Charley Patton:

Blues, known and unknown

CHARLIE
GILLETT



THE CARTER BROTHERS: MADE ONE OF THE BEST BLUES RECORDS OF THE 1960s.

Founder of the Delta Blues" (Yazoo 1020; imported and distributed by Transatlantic) is a lot more expensive, but as it is a double-album by a man who is considered by blues experts to be one of the four or five masters of the blues, no price is too high. The presentation is marvellous, including a biographical review, notes about every track, and lyrics to many of the songs.

One of the other new Blues Paperbacks is about Charley Patton, by John Fahey, a guitarist himself (with two Lps on Sonet), who provides an impressively detailed analytical breakdown of Patton's singing and playing styles; impressive, but often meaningless to this non-musical reader.

But listening to Patton, it is easy to see why anybody who plays guitar would be knocked sideways by his technique; each track seems to have different rhythms, almost as if somebody different was playing on each one.

Sunnyland Records, a new British company, has just issued its first record, "Vintage Muddy Waters" (available from specialist shops or for 45/- plus postage from 38 North Street, Carshalton, Surrey). Interestingly packaged, the LP covers Muddy's pre-1960 period; according to the sleeve notes, Muddy liked playing with Little Walter, Otis Spann, and Jimmy Rogers best, but to me his 1949 tracks, with just Leroy Foster on guitar and Big Crawford on bass, are the most atmospheric

things he ever did, especially "Mean Red Spider" included here.

This Sunnyland release must be the second best Muddy LP, after "The Best Of..." which was recently reissued in the States as "Sail On," along with eleven other LPs in a Chess Vintage series; even more recently, the whole series was deleted, so if any come your way, grab them, especially the marvellous "Natural Man" by the high-voiced J. B. Lenoir.

Apart from catching up with the past, we have to try to keep pace with the present. The Chicago-based Delmark Records (distributed here by Talent Records) documents the current Chicago blues scene, but neither Carey Bell's "Blues Harp" (622) nor Magic Sam's "Black

Magic" (620) could be called essential; yet both are welcome, the Magic Sam because it's the last thing he did before he died, the Carey Bell for those who enjoyed him on the recent Muddy Waters tour.

There are so many Lightnin' Hopkins records on the market, it's hard to justify more. But "California Mudslide" (Liberty 83293) has him singing so well, it should be noted; he plays piano and organ, rather clumsily, on a few tracks I could have done without, but in between he sounds fresh and compelling, especially on the title track.

It's been a long time since we had anything good from Pye International, but "Blues From The Bayou" (28142) at last brings us several entertaining blues records from Jewel/Paula of Shreveport, Louisiana. Big Mac has a great lyric, raucous shout, and jumping beat on "Rough Dried Woman", Jerry McCain and Wild Child Butler wail on harmonica, and the Carter Brothers, Little Joe Blue, and Peppermint Harris do variations on B.B. King's style.

The whole LP is a good cross-section of blues from the nineteen sixties, with the Carter Brothers' "Booze In The Bottle" standing out as one of the decade's best blues performances.

Incidentally, if you're on the edge of the blues, wondering where to jump in, send 24/- for six issues of "Blues Unlimited" (38A Sackville Rd, Bexhill-on-Sea, Sussex). Recent issues have had a fascinating series on New Orleans, with interview/reports on Professor Longhair and Huey Piano Smith, apart from regular reviews on anything remotely related to the blues.

INSIDE STRAIGHT NEWS, ENQUIRY, OPINION

● OH WHY? RCA Camden have followed the example of American RCA, and issued an LP (1077) of Little Richard's RCA material (which he did in 1950-51, when he was only 15 or 16 years old). The American LP had only eight tracks, so the British compilers added four Roy Orbison tracks (which he did between Sun and Monument). But in this process, they have cut two Little Richard tracks, "Taxi Blues" and "Ain't Nothing Happening". As Little Richards sings in a great track on the Speciality

LP, "Rock Hard, Rock Heavy," "Oh Why?" To find out write to international repertoire manager, RCA Records, Curzon Street, London W1. Meanwhile to get all eight RCA Little Richard tracks, you'll have to look for the previous long-deleted, UK Camden LP (125) which had four ballast tracks by Buck Ram and his band.

● IT WILL STAND: Five that'll never die, according to M. C. Horden of

- Stretford, Manchester.
1. "My Girl" by the Temptations (Tama Motown).
 2. "I'll Always Love You" by the Spinners (TM).
 3. "On Broadway" by the Drifters (Atlantic).
 4. "Chain Gang" by Sam Cooke (once on RCA, but not now).
 5. "My Way" by Frank Sinatra (Reprise).

● C'MON EVERYBODY: Alan Warner at Liberty/UA has been trying for some time to get

the rights to the material Eddie Cochran recorded for Ekko and Silver before he went to Liberty; he would also be interested in acquiring the rights to release the soundtrack of a TV show Eddie did while he was in Britain. But Alan's plans will be foiled by people who are planning to put out bootleg albums of this material. Anybody who could help in any way should contact Alan at Mortimer House, 37/41 Mortimer St, London W1, and maybe we'll get some well-produced records, and

Eddie's mother will get some royalties.

● WHO PUT THE BOMP: If you're a record collector and don't already either subscribe or contribute to SMG magazine, send 2/6 to the address in the Smalltalk ad; it could be what you're looking for. Interesting records, at reasonable prices, in the sale lists of First Records and Geoff Killick. Over 1500 r'n'r/R & B records in auction list of Michael Valle, 3407 Moray Lane, Falls Church, Virginia 22041, USA.

Why the 'oldies' are

GUS GOSSERT was an American disc-jockey very involved in boosting the growth of the progressive rock field. He was also a programme director of a New York radio station. And he remains an authority on the golden oldies of pop. And his theory is that today's hit singles are more and more relying on arrangements or sounds connected with those golden oldies.

IT'S EASY to pick out the high percentage of across the board hits which make use of those old sounds in some manner. The only thing that hasn't happened yet is the seemingly obvious production that will bring them all together in one package, namely a legitimately "new-oldie" of the highest standards.

One sees a Top Ten hit for Dawn's huge 'Candida' which is exactly like the Latin-styled Drifters hits of the early 60s, and is lyrically not one day newer.

And 'If You Let Me Make Love To You' by Ronnie Dyson also falls into the Drifters/Spector/Pomus-Shuman bag and uses a string opening almost identical to 'This Magic Moment'.

Tom Jones and Aretha Franklin both scored top entries with two Ben E. King standards - 'I Who Have Nothing' and 'Don't Play That Song'. Both Jones and Humperdinck continually draw on power-ballad tracks that were first brought to us via Elvis Presley and Roy Orbison in 1960 and, a little later, Gene Pitney. The 'new' arrangements, however, are less dramatic and less original than their decade-old counterparts.

Credence Clearwater infuses many of the older rock styles into their very original songs - most outstanding, the Elvis Sun label sound of almost sixteen years ago! Neil Diamond has a bass voice sound in 'Cracklin' Rosie'. The Jackson Five are simply 1970's answer, in a slightly more modern setting, to Frankie Lyman and the Teenagers.

Glen Campbell recently found some hit material with the venerable 'It's Only Make Believe'. The Dells are on the charts with every release, and their last three have been reworked 50s group songs.

still 'goldies'

Paul Anka's only real hit in the past ten years was his newly done 'Goodnight My Love' (old Jesse Belvin hit). Ray Charles is on the chart again with his 1961 country-soul. Isaac Hayes is Top Forty with Jerry Butler's old 'I Stand Accused'.

Ever current, but a constant reminder of how alive our rock past is, Elvis still dominates the Top Ten. Of course, the examples are endless but at this writing no less than fourteen per cent of the top hundred singles show base influence from the 50's. And this does NOT count Elvis or any others who have bridged the gap.

It's quite obvious that when a high percentage of hits (middle-of-road, soul, rock) use a sampling of old sounds, that all these sounds rejoined on one record would also be a very commercial entry. The real answer is co-existence. The old battle lines should be broken down; good rock of any era is good music and there are millions of customers for each type, without even taking into account the large cross-over buyers who accept and want both sounds.

The main offenders in the lack of understanding of two current generations of record buyers are the Top Forty stations, the very stations who first helped to generate the excitement of the 50s, seem bent on a course of trying to wipe out the past.

Worse than the tight playlist is the station that plays only number one hits as oldies, ignoring all local items completely. All old rock group records do not feature an insane bom-bom-bom but today's teenager has to really do some homework to find anything to the contrary.

If most teenagers dislike old rock, it's perfectly understandable since they have no way to get into the great foundation when all they can hope to hear is one or two choice items over and over and over.

If you never heard a Bessie Smith record, how could you hope to see her influence as demonstrated by many of today's blues singers? You can't miss what you never knew existed.

Young adults who stand against much of today's music are even guiltier than today's teenagers, or has it been so long that they forget being put upon in 1956 because they were buying that 'loud, meaningless junk called rock and roll'?

There are many people who could easily bring about changes. Phil Spector can begin a trend any time, but then it would mean running the risk of another 'River-Deep' retirement should a few of his efforts not pan out. The Beatles, however fragmented, are up to it - 'Oh Darlin' and so on. The Rolling Stones could do it. The



ARETHA FRANKLIN

Motown group could release a united front that would be a recorded steamroller.

The Drifters, who always manage to have at least one authentic lead, could be recorded properly again. Dylan's choice of country material points straight at 1957, but few Dylan fans have read the arrows.

At the inception of above-the-ground rock and roll, movies played a huge part. Today they give rock the back seat. 'Woodstock' is a happening, not subject to normal comparison, but other

youth-orientated flicks feature only rock music on the soundtrack. Remember 'Blackboard Jungle'? Did you see Bill Haley? Remember 'Easy Rider'? Did you see the Byrds? Did you see Simon and Garfunkel in 'The Graduate'?

There are no rock movies today that communicate with people on the level with the music they bring home. When Alan Freed introduced Little Richard in one of his famous chain of rock pictures, it was really Little Richard - not the wild man of the piano dressed up as an outlaw trying to make

his way through an uncomfortable scene.

This is not to say that the films will revive certain sounds, but that the movie industry is as blind to the needs of the consumer as much of the record industry is, with 'don't rock the boat' being the time-enduring motto.

The latest Sonny James country smash has broken into the pop field and it's Sonny's version of Brook Benton's 'Endlessly' which features the Spector/Drifter style of the late 50s, early 60s string. New Ronnie Dyson is in the same bag with Chuck Jackson's 'I Don't Wanna Cry'. New Dionne Warwick is 'Make It Easy On Yourself'. New Gary Puckett is 'I Just Don't Know What To Do With Myself'.

In addition, the current country top fifty contains SEVEN country versions of old rock hits - songs eight years old and older, not counting the rehashing of current pop entries by country-based artists.

Watch closely for the resurgence of close vocal harmony in records. The Beach Boys are already starting, so have the Grateful Dead, Crosby, Still, Nash and Young; and other names when performing in concert.

If the name groups record it, the polished harmonies of the groups of the 50s will suddenly have a new respect. And we'll be off on another musical trend away from the dry country sound."

**GUS
GOSSERT**

MIRRORPICK SINGLES

BOB RICH: Christmas In My Pants (Mother). "Jesus Was A Groovy Cat" . . . that kind of thing, put across by a lazy, ultra-relaxed sort of voice. Quite a good melody line, which sticks in the mind. But it also has a somewhat soporific effect.

TONY RITCHIE: Anybody At The Party Seen Jenny (Beacon). Nothing too startling here. An urgent little shuffler, with a catchy chorus hook. Pipes and cymbal work push it along - a teen-slanted sort of song, aimed at the straight commercial.

MARK ANSLEY: 909 (Mother). Obviously an experienced voice - soaring out over a well-arranged backing. It's got instrumental excitement, too - a bit over-stressed, but a promising one for a new label.

SUGAR SIMONE: Why Can't I Touch You (Beacon). A now-familiar song in reggae patterning, but with a great deal more happening than in the usual reggae sounds.

Probably the best performance yet from Sugar.

ANITA HARRIS: Jumbleland (CBS). Just a gentle, amiable, matey, friendly little song, slanted at the younger element. Anita does a completely suitable job on it, but it's less of a performance song than usual from her. But pretty commercial none-the-less.

D. DENNIS: My Way (Pama Supreme). Not again, he cried hoarsely.

Still, it's a very good song and I can't remember it coming up before in reggae style. This isn't a particularly confident performance, however, and will probably miss.

JOHNNY WINTER: Rock and Roll, Hoochie Koo (CBS). An album backed by the McCoys, this is a winter album track but he's at his most forceful, with several slashing attacks from his guitar. It's rock, all right. Nothing subtle, just rock.

ROLANO SHAW: Starlit Rhapsody (Columbia). String-filled arrangement, almost in the classical Palm Court idiom. Based on the Grieg Nocturne, and barely in the hit single class.

LINUS AND THE LITTLE PEOPLE: Lovin' La, La (Evolution). A sort of Irish thing, blessed with the charm of all little people and all that. It's happy, cheery, but persistently simple. Actually, given the plays,

this one could be pretty big.

GROOVIE GOOLIES: Save Your Good Lovin' For Me (RCA Victor). Pretty direct commercial piece. Group vocal, simple back-beat, repetitive melody line. Tends to fall into the "harmless" category.

RONNIE DYSON: I Don't Wanna Cry (CBS). American artist has had a lot of success recently. Could break here - it's a soaring emotion-packed - very fully produced - production. You don't sing along with it. You listen. Excellently phrased and backed. Highly commended.

Christmas in his pants...yet!

BY PETER JONES



U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

soul albums

- 1 (2) **T O B E CONTINUED**
- 2 (1) **SLY AND THE FAMILY STONE'S GREATEST HITS** Curtis Mayfield
- 3 (4) **CURTIS** Curtis Mayfield
- 4 (3) **THIRD ALBUM** Jackson 5
- 5 (7) **EVERYTHING IS EVERYTHING** Diana Ross
- 6 (5) **ABRAXAS** Santana
- 7 (6) **SEX MACHINE** James Brown
- 8 (9) **INDIANOLA MISSISSIPPI SEEDS** B. B. King
- 9 (10) **INDIANOLA MISSISSIPPI SEEDS** B. B. King
- 10 (8) **CHAPTER TWO** Roberta Flack
- 11 (-) **VERY DIONNE** Dionne Warwick
- 12 (12) **SPIRIT IN THE DARK** Aretha Franklin
- 13 (13) **TEMPTATION'S GREATEST HITS** Vol 2
- 14 (14) **WE GOT TO LIVE TOGETHER** Buddy Miles
- 15 (-) **BURNING** Esther Phillips
- 16 (16) **IN SESSION** Chairmen of The Board
- 17 (-) **INTO A REAL THING** David Porter
- 18 (19) **NOW I'M A WOMAN** Nancy Wilson
- 19 (15) **LAST POETS**
- 20 (18) **NEW WAYS BUT LOVE STAYS** Supremes

singles

- 1 (1) **TEARS OF A CLOWN** Smokey Robinson and the Miracles (Tamla)
- 2 (6) **MY SWEET LORD/ISN'T IT A PITY** George Harrison (Apple)
- 3 (4) **ONE LESS BELL TO ANSWER** Fifth Dimension (Bell)
- 4 (2) **I THINK I LOVE YOU** Partridge Family (Bell)
- 5 (7) **BLACK MAGIC WOMAN** Santana (Columbia)
- 6 (20) **KNOCK THREE TIMES** Dawn (Bell)
- 7 (12) **STONED LOVE** Supremes (Motown)
- 8 (9) **DOES ANYBODY REALLY KNOW WHAT TIME IT IS?** Chicago (Columbia)
- 9 (3) **GYPSY WOMAN** Brian Hyland (Uni)
- 10 (8) **NO MATTER WHAT** Badfinger (Apple)
- 11 (10) **SHARE THE LAND** Guess Who (RCA Victor)
- 12 (11) **WE'VE ONLY JUST BEGUN** Carpenters (A & M)
- 13 (13) **5-10-15-20 (25-30 Years Of Love)** Presidents (Sussex)
- 14 (5) **I'LL BE THERE** Jackson Five (Motown)
- 15 (22) **DOMINO** Van Morrison (Warner Brothers)
- 16 (16) **HEAVEN HELP US ALL** Stevie Wonder (Tamla)
- 17 (19) **BE MY BABY** Andy Kim (Steed)
- 18 (18) **AFTER MIDNIGHT** Eric Clapton (Atco)
- 19 (23) **FOR THE GOOD TIMES** Ray Price (Columbia)
- 20 (21) **HE AIN'T HEAVY HE'S MY BROTHER** Neil Diamond (Uni)
- 21 (15) **FIRE AND RAIN** James Taylor (Warner Brothers)
- 22 (17) **MONTEGO BAY** Bobby Bloom (MGM)
- 23 (28) **ONE MAN BAND** Three Dog Night (Dunhill)
- 24 (14) **YOU DON'T HAVE TO SAY YOU LOVE ME/PATCH IT UP** Elvis Presley (RCA)
- 25 (32) **PAY TO THE PIPER** Chairmen of the Board (Invictus)
- 26 (29) **CAN'T STOP LOVING YOU** Tom Jones (Parrot)
- 27 (40) **STONEY END** Barbra Streisand (Columbia)
- 28 (30) **GROOVE ME** King Floyd (Chimneyville)
- 29 (34) **IT'S IMPOSSIBLE** Perry Como (RCA Victor)
- 30 (35) **RIVER DEEP MOUNTAIN HIGH** Supremes and Four Tops (Motown)
- 31 (36) **IMMIGRANT SONG** Led Zeppelin (Atlantic)
- 32 (42) **IF YOU WERE MY WOMAN** Gladys Knight and the Pips (Soul)
- 33 (33) **ONLY LOVE CAN BREAK YOUR HEART** Neil Young (Reprise)
- 34 (26) **ENGINE 9** Wilson Pickett (Atlantic)
- 35 (38) **I'M NOT MY BROTHER'S KEEPER** Flaming Ember (Hot Wax)
- 36 (39) **DO IT** Neil Diamond (Bang)
- 37 (41) **BORDER SONG** Aretha Franklin (Atlantic)
- 38 (49) **YOUR SONG** Elton John (Uni)
- 39 (-) **LOVE THE ONE YOU'RE WITH** Stephen Stills (Atlantic)
- 40 (48) **ROSE GARDEN** Lynn Anderson (Columbia)
- 41 (-) **LONELY DAYS** The Bee Gees (Atco)
- 42 (44) **IF YOU WERE MINE** Ray Charles (ABC)
- 43 (25) **SEE ME, FEEL ME** Who (Decca)
- 44 (46) **WE GOTTA GET YOU A WOMAN** Runt (Ampex)
- 45 (50) **GAMES** Redeye (Pentagram)
- 46 (47) **MR BOJANGLES** Nitty Gritty Dirt Band (Liberty)
- 47 (27) **YELLOW RIVER** Christie (Epic)
- 48 (37) **HEED THE CALL** Kenny Rogers and The First Edition (Reprise)
- 49 (-) **MORNING** Jim Ed Brown (RCA)
- 50 (45) **CHAINS AND THINGS** B. B. King (ABC)

albums

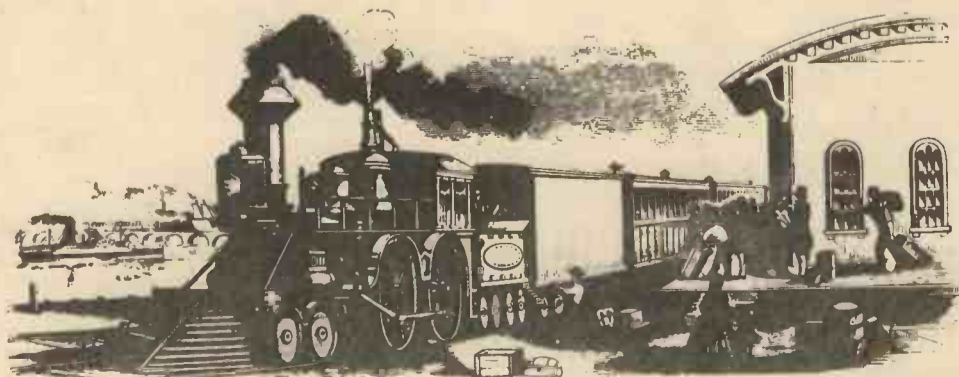
- 1 (1) **ABRAXAS** Santana (Columbia)
- 2 (5) **GREATEST HITS** Sly and the Family Stone (Epic)
- 3 (2) **LED ZEPPELIN III** (Atlantic)
- 4 (7) **STEPHEN STILLS** (Atlantic)
- 5 (-) **ALL THINGS MUST PASS** George Harrison (Apple)
- 6 (3) **CLOSE TO YOU** Carpenters (A & M)
- 7 (8) **LIVE ALBUM** Grand Funk Railroad (Capitol)
- 8 (6) **THIRD ALBUM** Jackson Five (Motown)
- 9 (10) **VARIOUS ARTISTS** Jesus Christ, Superstar (Decca)
- 10 (4) **SWEET BABY JAMES** James Taylor (Warner Brothers)
- 11 (11) **THE PARTRIDGE FAMILY ALBUM** (Bell)
- 12 (14) **TO BE CONTINUED** Isaac Hayes (Enterprise)
- 13 (15) **TAP ROOT MANUSCRIPT** Neil Diamond (Uni)
- 14 (12) **COSMO'S FACTORY** Creedence Clearwater Revival (Fantasy)
- 15 (16) **CHICAGO** (Columbia)
- 16 (18) **LAYLA** Derek and the Dominoes (Atco)
- 17 (13) **AFTER THE GOLD RUSH** Neil Young (Reprise)
- 18 (9) **NEW MORNING** Bob Dylan (Columbia)
- 19 (22) **STEPPENWOLF 7** (ABC)
- 20 (19) **GET YER YA YA'S OUT** Rolling Stones (London)
- 21 (-) **NATURALLY** Three Dog Night (Dunhill)
- 22 (24) **GOLD** Neil Diamond (Uni)
- 23 (25) **ELTON JOHN** (Uni)
- 24 (33) **BLACK SABBATH** (Warner Brothers)
- 25 (17) **WOODSTOCK** Soundtrack (Cotillion)
- 26 (28) **CURTIS** Curtis Mayfield (Curzon)
- 27 (29) **WHALES & NIGHTINGALES** Judy Collins (Elektra)
- 28 (34) **NO DICE** Badfinger (Apple)
- 29 (40) **WORST OF** Jefferson Airplane (RCA)
- 30 (20) **SHARE THE LAND** Guess Who (RCA)
- 31 (35) **GREATEST HITS Vol 2** Temptations (Gordy)
- 32 (26) **TOMMY** Who (Decca)
- 33 (-) **FOR THE GOOD TIMES** Ray Price (Columbia)
- 34 (36) **DEJA VU** Crosby, Stills, Nash & Young (Atlantic)
- 35 (32) **CLOSER TO HOME** Grand Funk Railroad (Capitol)
- 36 (-) **WATT** Ten Years After (Deram)
- 37 (-) **THAT'S THE WAY IT IS** Elvis Presley (RCA)
- 38 (23) **I (Who Have Nothing)** Tom Jones (Parrot)
- 39 (21) **MAD DOGS & ENGLISHMEN** Joe Cocker (A & M)
- 40 (41) **(UNTITLED)** Byrds (Columbia)
- 41 (30) **A QUESTION OF BALANCE** Moody Blues (Threshold)
- 42 (31) **INDIANOLA MISSISSIPPI SEEDS** B. B. King (ABC)
- 43 (27) **WITH LOVE, BOBBY** Bobby Sherman (Metromedia)
- 44 (42) **BLOOD, SWEAT & TEARS 3** (Columbia)
- 45 (47) **JOHNNY CASH SHOW** (Columbia)
- 46 (46) **JOHN BARLEYCORN MUST DIE** Traffic (United Artists)
- 47 (48) **EVERYTHING IS EVERYTHING** Diana Ross (Motown)
- 48 (38) **IDLEWILD SOUTH** Allman Brothers Band (Atco)
- 49 (49) **BAND OF GYPSYS** Jimi Hendrix, Buddy Miles and Billy Cox (Capitol)
- 50 (39) **SUGARLOAF** (Liberty)

● Due to the Christmas break the British Top 50, British top producers, US singles and US albums are repeated from last week.

soul singles

- 1 (2) **STONED LOVE** Supremes
- 2 (3) **GROOVE ME** King Floyd
- 3 (5) **IF I WERE YOUR WOMAN** Gladys Knight and The Pips
- 4 (4) **PAY TO THE PIPER** Chairmen of The Board
- 5 (1) **TEARS OF A CLOWN** Smokey Robinson
- 6 (10) **BORDER SONG/YOU AND ME** Aretha Franklin
- 7 (7) **HEAVEN HELP US ALL** Stevie Wonder
- 8 (9) **(Don'T Worry) IF THERE'S A HELL BELOW WE'RE ALL GOING TO GO** Curtis Mayfield
- 9 (14) **ALL I HAVE** Moments
- 10 (15) **(Do The) PUSH AND PULL** Rufus Thomas
- 11 (11) **I CAN'T GET NEXT TO YOU** Al Green
- 12 (-) **ARE YOU MY WOMAN?** The Chi-Lites
- 13 (8) **ENGINE 9** Wilson Pickett
- 14 (6) **SUPER BAD** James Brown
- 15 (12) **5 - 10 - 15 - 20 (25-30 Years Of Love)** Presidents
- 16 (-) **SOMEBODY'S WATCHING YOU** Little Sister
- 17 (19) **PRECIOUS** Jackie Moore
- 18 (13) **ACE OF SPADES O. V.** Wright
- 19 (-) **THERE IT GOES AGAIN** Barbara and the Unique
- 20 (20) **KEEP ON LOVING ME** Bobby Bland

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

When the riffing has to stop

TEN YEARS AFTER 'Watt' (Deram Stereo SML 1078) I'm Coming On; My Baby Left Me; Think About The Times; I Say Yeah; The Band With No Name; Gonna Run; She Lies In The Morning; Sweet Little Sixteen.



GERRY MONROE

Well, this is going to be a very successful album — following on precisely from 'Cricklewood Green', with Alvin Lee's guitar the dominant factor.

'Watt' starts with Lee's own 'I'm Coming On', a fast number displaying Lee's fast guitar-work. That's followed by 'My Baby Left Me', a slow blues — and not the Arthur Crudup number — again written by Alvin Lee.

The next two tracks, 'Think About The Times' and 'I Say Yeah' are both taken at the same tempo — a little more relaxed than the opening track, and both based around a permanent riff.

The opening track on side two 'The Band With No Name' is a little different — taken a little more lightly than the other, with Lee on acoustic guitar. 'Gonna Run' is built around a medium-paced riff, while 'She Lies In The Morning', the long third number, changes tempo

mid-way. The final track is Chuck Berry's 'Sweet Little Sixteen' — recorded live at the Isle Of Wight Festival this year.

Altogether, a certain chart entry and, presumably, a must for TYA fans. But really, the riffs must be wearing a little thin by now, and as for the group's version of 'Sweet Little Sixteen', well, I prefer Chuck Berry.

GERRY MONROE: "Sally — Pride Of Our Alley." — Sally; Secret Love; He's Got The Whole World In His Hands; My Prayer; Bless 'Em All; Danny Boy; Cry; I'll Be With You In Apple Blossom Time; Runaway; Bridge Over Troubled Water; Something's Gotten Hold Of My Heart; She Taught Me How To Yodel (Chapter One CHS 806).

There was a grave danger of Gerry being rated just a high-pitched vocal gimmick. True, he has a fantastic range. But

his singles' reliance on darned good songs, swung up a bit, immersed in a big-band arrangements — well, it all had a one-hit wonder look to it. In fact, he has substantial talent and depth and sincerity. There will be those who titter at the idea of him doing Paul Simon's "Bridge Over Troubled Water," but it comes off very well indeed. The oldies are herein, plus the gimmicks as on "Taught Me How To Yodel." I suspect Gerry Monroe will be around for a long, long time. — P.J.

THE WORLD — "Lucky Planet" (Liberty).

Neil Innes has assembled a fine bunch of musicians for his new band, The World. What they are doing is carrying on the world Neil was involved with during his time with the Bonzos, but letting the music take its own course without insane comedy and satire interfering. Of course, this doesn't mean that any of the old bite is missing. Neil's lyrics tell as hard as ever, for in addition to providing pretty pop tunes he can comment sharply on tracks like "9.5 Pollution Blues."

The band rocks well and Roger McKew is a fine guitarist, playing clean lines with no resort to clichés. Drummer Ian Wallace and bassist Dennis Cowan — also an ex-Bonzo member — are solid and



ALVIN LEE: THE DOMINANT FACTOR

reliable, which is all that is required of them considering the straightforwardness of the material. A well-executed album with no bad patches. — B.M.

VAN DER GRAAF GENERATOR: "H To He, Who Am The Only One." — Charisma CAS 1027. For my money, one of the

groups most likely-to-succeed in 1971 — though they've already built up a hefty following. This is an artistic, if somewhat pretentious, album — but Peter Hammill's lyrics are always interesting, occasionally doomy. There is continuity in this production in terms of story-line — listen to "The

Emperor" for example. An earthy organ-ic basis to the instrumentation — some varied work from David Jackson on different saxes, plus flute. Worth concentrating hard on this one. — P.J.

WARM DUST: "Peace For Our Time." — Trend 6480 001. This reference back to Neville Chamberlain's 1938 implausibility, with a spoken introduction about the horrors of anti-peace in the world, is a fair enough basis for a protesting album. It's ambitious stuff which flags here and there through a sort of lack of impact. But there is a theme and it's a sound one.

YOUNGBLOODS "Rock Festival" (Warners WS 1879) "Best Of The Youngbloods" (RCA LSA 3012).

One of the finest American bands, Jesse Colin Young's Youngbloods have been consistently creating good music since the mid-60s. These albums are good examples of that music. A delightful performance.

Meanwhile, RCA have re-released the best of their old material for thirty shillings. Titles include their most famous track, "Get Together," and "Darkness Darkness," "Quicksand" and "Grizzly Bear." — R.P.

Johnny's a real trier

JOHNNY JOHNSON AND THE BANDWAGON: "Soul Survivor." — Blame It On The Pony Express; Love Is Blue; Gasoline Alley Bred; He Ain't Heavy He's My Brother; Sweet Inspiration; In The Bad Bad Old Days; United We Stand; Games People Play; Something; Pride Comes Before A Fall; Never Let Her Go (Bell SBLL 138). Johnny is nothing if not a trier. He genuinely tries to get a different reading of a familiar song — like "Gasoline Alley Bred" which might now not even have existed for the Hollies so different is his approach. His version of Joe South's "Games People Play" is first-rate — a big, soaring, soul-laden voice which has an eloquent continuity. Sometimes he goes too far, "Something" is pretty well into that way, but he uses his voice as a musical instrument. It's the overall "feel" that counts in the last instance and this album, with some great girl-group backings, really comes off well. A lasting talent. — P.J.

BRINSLEY SCHWARZ — "Despite It All" (Liberty).

After all the knocks, Brinsley come right back with a delightfully easy-going album, appropriately titled. The music is a step on from "Brinsley Schwarz," in that it is more relaxed. Nick Lowe is an inventive songwriter, both lyrically and musically, and his words on "Ebury Down" and "Old Jarrow" read well by themselves. Brinsley's music could be called country-influenced, but it is an influence which stems not so much from American Country music forms, but more from the natural, relaxed feel any music gains from being born of a country environment.

Perhaps the best example of what Brinsley are doing now is "Country Girl," the track culled as a single. It has an infectious tempo, bright instrumentation and the racy fiddle jigs its way throughout the casual harmonies. Brinsley have yet to break any sound barriers, but they are part of the way there, doing what they want to do — most important, having the ability to achieve their goal — and being totally honest about their music. A gem of an album. — B.M.

CAPSULE REVIEWS

BOBBY BARE: "The Best Of..." (RCA LSA 3004). The Ohio farm boy who has done well with songs like "500 Miles Away From Home," "Detroit City" and so on. A country voice, with chorus and guitar prominent behind. A warmer than usual country voice.

FREDDIE "PARROT FACE" DAVIES: "Mr Parrot Face." — Chapter One CMS 1002. A collection of kiddies' songs, like "Pink Toothbrush" and "Doggie In The Window" sung mostly without gimmick.

SOUNDTRACK: "Loot." — CBS 70073. Joe Orton's play transferred to film and with Steve Ellis, ex-Love Affair scream-raiser, on eight tracks. "Hey, Hey, Hey" and "Where It's At" are pretty representative of music of Keith Mansfield and Richard Willing Denton.

OUT OF THE PAST VOLS 1 & 2 (Joy JS 5007/5008). Two compilations of

extreme value to the rock 'n' roll enthusiast.

Of the two, the first volume is probably the most important; a collection of '50s vocal groups such as the Spaniels, Eldorados, the Magnificents and the Flamingos. Altogether a superb example of black harmony groups.

Volume two is slightly different. The album is much more a mixture, with the Trashmen's dire "Surfin' Bird" and B. Bumble And The Stingers' "Nut Rocker" next to the beautiful "Since I Don't Have You" by The Skyliners. Probably the most obscure cut on the album is "Hey Joe" by The Leaves — sounding remarkably like an early version of Love. — R.P.

ROCK EXPLOSION (Ember SE001). Twelve tracks covering a lot of the prevalent rock 'n' roll, R & B styles of the 1950s — including Johnny Otis's "Baby I Got News For You," Esquerita's "Gettin' Plenty Lovin'," Merrill

Moore's "Eke Foot Two, Eyes Of Blue," "Take The Key" by Richard Berry And The Pharaohs, Jerry Lee Lewis's "I'm Feeling Sorry" and the Platters' "Tell The World." In short a fine cross selection of vintage music — despite the awful cover. Ember should be congratulated for releasing such collections. — R.P.

BOFFALONGO: "Beyond Your Head" (UA UAG 29130).

Very inoffensive soft-rock with three part harmonies. Organ-guitar based backings with meandering rhythm exercises is often very interesting. Sounds like a basically heavy intention, left unchanged by studio effects — left natural. The cover claims it's a 'music asylum concept', but it's really quite sane for a U.S. group (I'm not prejudiced). — L.G.

JOHN & BEVERLY MARTIN: "The Road To Ruin" (Island ILPS 9133). John's voice has

improved immeasurably since their first album — his guitarwork is as smooth and inspired as ever. With Fairport's Dave Pegg and Pentangle's Terry Cox and Danny Thompson, the backings are superbly trad-rock in concept. From tinkling piano backed electrics to velvet folk like "Ann The Aviator," this is superbly executed. — L.G.

VASHTI BUNYAN: "Just Another Diamond Day." — Philips 6308 019. The sleeve notes claim this as a sort of pilgrimage — eighteen months on the road with Vashti and her entourage. She was originally involved with Andrew Oldham, who rather submerged her delicate soprano-folk voice in huge orchestrations. This entertaining and imaginative set features strings, mandolin, Irish harp and other tinkling sounds.

DEE DEE WARWICK: "Turning Around." — Atco 2465 018. No real comparison between the

Warwick sisters. Dee Dee doesn't have the same depth, but she does have a fair attack which sometimes pulverises lyrics. The phrasing is good, as on "I'm Only Human," with strings laid on thick and heavy, by Arif Mardin. It's just that last bit of distinctiveness that is lacking.

BLACK VELVET: "This Is Black Velvet." — Beacon BEAS 16. Basically a pop group, but with a fair approach to the blues as well. Strings added on such as "Thought I Had Me A Good Thing Going" help and "John Henry" comes off well. Call it "Rock-soul" and you won't offend these four coloured boys. Bryan Clarke has a good voice.

ARTHUR FIEDLER: "A Christmas Festival." — Polydor 2301 003. The Boston Pops Orchestra, with festive material ranging from the Hallelujah Chorus to a certain red-nosed reindeer. Late arriving for review — but there it is.



A Merry Christmas to our reader...

FOR KEY SEE P4.