

B. Bunkell

# record mirror

Review of Rolling Stones' new LP  
The Hollies: good guys of pop

TREMELOES BEHIND THE  
IRON CURTAIN: exclusive

No. 455 Week ending November 29th 1969. A Billboard Publication

Price 1/- Every Friday

## Changing face of Beatle John



1. Short back and sides Lennon



4. Carefree Lennon



2. Beyond the fringe Lennon



5. Pensive Lennon



3. Sartorial Lennon



6. Wax dummy Lennon



7. "Baby's in Black" Lennon



▲ Before.... and — following the trend to nudity — after ▼



# NEW THIS WEEK

## Raymond Lefevre & His Orchestra

THE QUEEN OF SHEBA  
MM650



## THE GREAT UNKNOWNNS

THEME FROM THE FILM  
"SWEDEN, HEAVEN & HELL"  
MAH-NA-MAH-NA  
MM658

## BRIAN FAHEY & His Orchestra COUNTDOWN by w Openhouse

Theme from the  
B.B.C. radio programme

MM656

## BIG SELLERS



HER BIG FOLLOW UP TO  
"INDYBIRD'S CHILD"

Karen Young

Allentown Jail  
MCA MU 1101  
Reprise RS 20869

MALCOLM ROBERTS  
LOVE IS ALL  
MM637



NEVILLE DICKIE  
THE ROBIN'S RETURN  
MCA MU 1101  
Reprise RS 20869

NOW RACING UP THE CHARTS

PAT CAMPBELL  
The Deal  
MM646

MAJOR MINOR RECORDS  
58/59 Gt. Marlborough Street, London W.1

# top 50

- |    |    |   |                  |
|----|----|---|------------------|
| 1  | 1  | SUGAR SUGAR Archies   |                  |
| 2  | 2  | (CALL ME) NUMBER ONE Tremeles   |                  |
| 3  | 10 | YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder                        |                  |
| 4  | 3  | OH WELL Fleetwood Mac   |                  |
| 5  | 9  | RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rodgers and the First Edition |                  |
| 6  | 4  | SOMETHING/COME TOGETHER Beatles                                       |                  |
| 7  | 6  | WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff                         |                  |
| 8  | 5  | RETURN OF DJANGO/DOLLAR IN THE TEETH Upsetters                        |                  |
| 9  | 17 | THE LIQUIDATOR Harry J. All Stars                                     |                  |
| 10 | 7  | SWEET DREAM Jethro Tull   |                  |
| 11 | 8  | NOBODY'S CHILD Karen Young  |                  |
| 12 | 12 | LOVE'S BEEN GOOD TO ME Frank Sinatra                                  |                  |
| 13 | 13 | WHAT DOES IT TAKE Junior Walker and All Stars                         |                  |
| 14 | 27 | MELTING POT Blue Mink   |                  |
| 15 | 19 | WINTER WORLD OF LOVE Engelbert Humperdinck                            |                  |
| 16 | 15 | COLD TURKEY Plastic Ono Band  |                  |
| 17 | 32 | TWO LITTLE BOYS Rolf Harris   |                  |
| 18 | 11 | HE AIN'T HEAVY HE'S MY BROTHER Hollies                                |                  |
| 19 | 33 | ONION SONG Marvin Gaye/Tammi Terrell                                  |                  |
| 20 | 30 | LOVE IS ALL Malcolm Roberts   |                  |
| 21 | 23 | GREEN RIVER Creedence Clearwater Revival                              |                  |
| 22 | 16 | I'M GONNA MAKE YOU MINE Lou Christie                                  |                  |
| 23 | 14 | DELTA LADY Joe Cocker   |                  |
| 24 | 22 | BILJO Clodagh Rodgers   |                  |
| 25 | 26 | I MISS YOU BABY Marv Johnson  |                  |
| 26 | 28 | LEAVIN' (Durham Town) Roger Whittaker                                 |                  |
| 27 | 24 | LONG SHOT KICK THE BUCKET Pioneers                                    |                  |
| 28 | 20 | TERESA Joe Dolan  |                  |
| 29 | 35 | NO MULE'S FOOL Family   |                  |
| 30 | 40 | PROUD MARY Checkmates Ltd   |                  |
| 31 | 39 | DEAL Pat Campbell   |                  |
| 32 | 21 | A BOY NAMED SUE Johnny Cash   |                  |
| 33 | 25 | I'LL NEVER FALL IN LOVE AGAIN Bobbie Gentry                           |                  |
| 34 | 18 | SPACE ODDITY David Bowie  |                  |
| 35 | 34 | HERE COMES THE STAR Hermans Hermits                                   |                  |
| 36 | 41 | PENNY ARCADE Roy Orbison  |                  |
| 37 | -  | LONELINESS Des O'Connor   | Columbia DB 8632 |
| 38 | 31 | JE T'AIME, MOI NON PLUS Jane Birkin/Serge Gainsbourg                  |                  |
| 39 | -  | SUSPICIOUS MINDS Elvis Presley  | RCA 1900         |
| 40 | -  | TRACY Cuff-Links  | MCA MU 1101      |
| 41 | -  | HIGHWAY SONG Nancy Sinatra  | Reprise RS 20869 |
| 42 | 36 | EVERYBODY'S TALKIN' Nilsson   |                  |
| 43 | 38 | LAY LADY LAY Bob Dylan  |                  |
| 44 | 29 | DO WHAT YOU GOTTA DO Four Tops  |                  |
| 45 | 44 | GIN GAN GOOLIE Scaffold   |                  |
| 46 | 37 | ROBIN'S RETURN Neville Dickie   |                  |
| 47 | 50 | OH ME OH MY (I'm a fool for you baby) Lulu                            |                  |
| 48 | 48 | AND THE SUN WILL SHINE Jose Feliciano                                 |                  |
| 49 | 49 | MY WAY Frank Sinatra  |                  |
| 50 | -  | WET DREAM Max Romeo   | Unity UN 503     |

Chart compiled for Record Mirror, Record Retailer, Billboard and the B.B.C. by the British Market Research Bureau. Blue denotes new entry.

# THE TRIBAN



A GREAT NEW RECORDING GROUP

Leaving On A Jet Plane

(JONI DENVER)

c/w

Night In The City

(JONI MITCHELL)

CSP 707

MAKE SURE TO HEAR THIS FAST SELLING RECORD! ITS A WINNER!

CAMBRIAN RECORDS

LTD

PONTARDAWE GLAM

TEL PONTARDAWE 2320

# HOLLIES: THE GOD GAYS OF POP

**Keith  
Altham  
special**

**H**ERE Comes the Nice" was the title of a song written by the late great and much underestimated Small Faces but it might just as easily apply to the image which has surrounded the Hollies these past six highly successful years.

Being "nice" of course does not always register in the minds of the general public who never really like to think of their favourite group or artiste as normal human beings.

The Hollies are in most peoples' minds just a little too good to be true as a group - never exposed in the "Nudes of the World" for smoking the nefarious cannabals resin - not given to urinating upon petrol pump attendants or being thrown out of hotels they have conducted themselves with amazing aplomb over the years. Talking to guitarist Tony Hicks recently I tried to discover the reason, if any, for their clean record!

"I don't think it has been anything deliberate on our part," said Tony. "We are just not the kind of people who dig around the clubs and propping up bars. (I trust Allan Clarke who likes his pint of bitter at lunch-time will forgive him and we may excuse the further appearances of one Bobby Elliott at the Ronnie Scott Club when a good jazzer is in town). It helps there being two married men in the group I suppose."

**Easy  
on us**

"We've also discovered that by behaving ourselves it makes things easier on us in the long run. We never have any problems with bookings in theatres or TV shows because the people concerned know that we are not going to wreck the place or stamp out. The same thing applies to hotels - most beat groups are banned in the more exclusive and comfortable hotels in Europe but we never have that trouble because they know us. It is very important to have someone comfortable to stay on a long tour and we like the best we can afford."

"The same thing applies in other areas where most groups get aggression - we've never infringed the Customs laws and so they take it easy with us. Quite often we sail straight through. If you treat people politely it is usually returned."

**Cliff the  
hellraiser!**

Tony related with some amusement of one exclusive hotel that the group were refused accommodation recently in Switzerland. The hotel manager explained that he was very sorry but he could not accept a pop

**Little Brown  
Keynsham**

**'People  
don't  
want us  
to be  
anything  
more...'**

group as they had some trouble with a group before. Tony immediately thought of the usually hell-raiser - Hendrix, the Move, the Who - and asked who it was. The manager replied it had been Cliff Richard and the Shadows! The mind boggles - perhaps poor old Cliff had been singing hymns too loud in the bath. Of course every group even the Hollies have a couple of skeletons in their proverbial cupboard.

**Too young  
to know**

"I can remember when I was much younger getting very drunk and chucking a coke bottle out of a ten storey window," recalled Tony with regret. "And I remember pissing in a lift but those are just silly things you do when you are too young to know better."

The disappointing thing about the Hollies success (at least to the group personally) has been their relatively unsuccessful attempts upon the album market with the exception of their greatest hits and Hollies sing Dylan album.

**New album  
will help**

They hope that in some part their most recent album 'Hollies sing Hollies' will remedy this and in view of their increased musical effort it certainly deserves to do so. The "heavier" lyrical line of their last single would seem to indicate a



greater concern in this direction but Tony seemed reluctant almost embarrassed to admit any more intense moral commitment in their work.

**We just  
entertain**

"Basically we feel if our music makes people happy that is enough," said Tony. "We are a group who fill people's leisure-time. I don't really think the public want us to be anything more than entertainers but we have realised the trend towards more intelligent lyrics and that is reflected on our album too."

"There is nothing wrong in my opinion that some of the underground groups who put together such sick and pretentious lyrics that they make me cringe. If I hear the line 'we've got to get it together' once more in a song I may be sick."

**Not ready  
for Filmore**

But do Tony and the group accept the fact that an "underground" approach is probably the quickest and easiest way to the largest possible "overground" success today most especially in the United States.

"We're really not ready for the things like the Filmore," said Tony. "And I don't think they would accept us in that context. At one time we were ready for the American market but it has moved on ahead of us - it changes so fast and I don't think we should pretend to be something we are not!"

Doing very nicely thank you - The Hollies!

**The year when  
pop broke**

I can't remember a year when so many bad records did so well. The last time must have been in the period 1959-62, when we acted and minded at what the industry had done to rock 'n' roll.

These days, the noise on radio and in the hit parades isn't much of a guide to what is in fact being bought, because as the record-buying public gets increasingly sophisticated and specialised, there are fewer and fewer people that "average" group that the BBC has to please and who buy their records in the shops that send returns to the chart compilers.

The audience splits itself up, defines its taste, and closes ranks against the other sections: underground, soul, reggae, blues, folk. (A few rock 'n' roll fans, bitter veterans from that other, earlier war, cough and all at the bit of their new upstarts), stablished "modies" with blithe disregard for their differences. Going half-way to recognizing this, the BBC grants a few specialised programmes for each group of fans. But although this means that a lot of each week's releases get played once by the Corporation, the ones that get pluggaged still those with no particular specialist appeal.

So the band's "Up On Cripple Creek" doesn't get played much because the group's underground. Incredible. And Joe "Groundhog" Richardson's "Take It Off" has, according to a Major Minor press release, been "resuscitated" by the BBC, whatever that means. Why? Because it might be suggesting imminent social activity? Or because if the advice of the song were taken, the cosmetics industry would collapse?

Because our chart has so completely failed to measure the best music being produced these days, I've listed the best records I've heard this year.

TYRONE DAVIS: "Can I Change My Mind"/"A Woman Needs To Be Loved" (Atlantic 534 253); TONY JOE WHITE: "Folk Ain't Alone"/"Aspen of the Night" (Mousetrap 103); PERCY SLEDGE: "Kind Woman"/"Woman of the Night" (Atlantic 534 266); SIR DOUGLAS QUINTELL: "Mendocino"/"I Wanna Be Your Mama Again" (Mercury 1079); PAT KELLY: "How Long Will It Take" (Cap 115).

LPs (New Issues): JOE SOUTH: "Intercept" (Capitol 108); LITTLE MILTON: "Gotta Ain't Greener" (Chess 455); BOB DYLAN: "Nashville Skyline" (CBS 63601); THE BAND: The Band (Capitol 132); JOHNNY OTIS: "Cold Shot" (Smokey 618).

LPs (Completions): WYMONNE HARRIS/JIM BRADSHAW: "Kings of Rhythm and Blues" (Polygram 623 219); JUNIOR PARKER/BOBBY BLAND/OTHERS: "These Kind of Blues, Volume One" (Aston 600); FATS DOMINO: "Rare Dominoes" (Liberty 83174); JUNIOR WALKER: "Greatest Hits" (Tama Motown 11120); FIVE ROYALS/MIDNIGHTERS/LITTLE WILLIE JOHN/CHARLES/OTHERS: "Soul Fever" (Polygram).

Performances (Live/TV): ALBERT KING (Hammersmith); B. B. KING (Albert Hall); MAGIC SAM (Albert Hall); JOHNNY CASH At San Quentin (Granada-TV); CHARLIE FOX (Flamingo). When you look at the year this way, things don't seem so bad. If present plans materialise, next year will be even better for people who like rock 'n' roll (the real kind) and rhythm and blues. Some have just released an LP of mainly familiar Little Richard specialty songs (duplicating those on London, but much better: than the versions of the songs that Richard did for Vee Jay in the States and which have been heard on Fontana and Polygram); next year we should get the first batch from a series of 18 LPs, that has been compiled from the Specialty archives - Lloyd Price, Guitar Slim, Don and Dewey, as well as Larry Williams and Sam Cooke. Meanwhile, Morgan Russell has access to the Ken-Modern catalogue, and is pondering release of Jessi Belvin; I'd like to see this singer better appreciated, and advocate release of an LP by him. But I don't have to lose any money if nobody buys it - is anybody interested?

Liberty, which is the most adventuresome of the established labels in Britain, will follow up that great Fats Domino LP with the first LP in this country by Smiley Lewis, and maybe some other famous rhythm and blues singers from Abbeid and Imperial (Amos Milburn, Shirley and Lee). President is reported to be working on some imaginative compilations from its Vee Jay catalogue, and Soul City is launching an "oldie" label called Forget-Me-Not, drawn from Herald-Ember.

But you Fats Domino makes the top 50 in 1970.

CHARLIE GILLET

**our first signing**

**THRESHOLD'S TRAPEZE**

**their first single**

**SEND ME NO MORE LETTERS**

**TH2**

produced by John Lodge

Management: **ASTRA AGENCY ASSOCIATES LTD., WOLVERHAMPTON:** Tel. W/TON 2652/9-26694  
Agency: **A.M.A. AGENCY,**  
Published by **THRESHOLD MUSIC.**  
45 rpm record

# Changing face of Beatle John

IT'S GONE, hasn't it? You know, John Lennon's looking a big different late. So what is it? Once, a long time ago, when he was just a fresh young MBE by the way — he's sent it back, you know! you could always tell him. He was the one with the flat hat.

A little later came the great haircut. That was in "How I Won The War" days, when John first started wearing those little greeny glasses, right?

Then it was " Sgt. Pepper" and moustaches and the little flaties in the wax posing alongside the new Beatles. They all had moustaches but it was John's that everyone remembers. The hair still grew and grew.

It was just growing back during the "Magical Mystery Tour". And since then his hair has grown and grown.

Then Yokoo... John's hair grew to look just like hers. Amsterdam changed all that. "Grow you hair for peace" declared John from his hotel bed — and just to make sure that everyone got the message he grew a beard as well.

It was a heavy beard. Was? Ah, that's what's missing. The beard. An Apple spokesman said this week: "I suppose he got just fed up with it."

Another John Lennon era over. To be enthralled forever only on the covers of "Imagine Album", and "A Boy Called Tom". That's a Beatles' life for you, I suppose.

JOHN LENNON, Yoko Ono and Plastic Ono Band star in the "UNICEF" charity concert at London's Lyceum on December 15.

Other stars set for the date include Jimmy Cliff, Bob Mick, Simon Day, Richard Harris and Tony Blackburn.

RNA's writer Roger St. Pierre is anchoring other top national stars to attend the event, titled "Peace For Christmas."

FIRST RELEASE under Tony McCauly's production deal with Bell & "Love Groves" by Edson Lighthouse, lined up for UK and US release in mid-January. McCauly has also signed a group called Bitter Sweet for the label, and will make this available to record material written by McCauly and Barry Mason.

THE ROLLING STONES will do a live concert at the London Lyceum Ballroom, on the 21st December.

A spokesman for Leslie Parrin Associates, publishers for the Stones, confirmed that the date was Mick Jagger's idea, that Jagger wanted to do another London concert after the great success of the Hyde Park Show, but didn't really fancy the idea of the usual venues, so the Lyceum was chosen.

The cost of tickets, times of shows or the supporting bill have not been worked out, but the concert is definitely on and details will be announced shortly. — Lon Goddard.

## Tommy Roe

TOMMY ROE arrives in Britain on the 10th for appearances on Top Of The Pops December 11th show. Tommy leaves for South Africa on 28th of December

## Peddlers international

THE PEDDLERS will be leaving Britain for three months early in the new year. The group will visit Sidney Australia on January 23 and will remain there working at the Sydney Easter League Club until 22nd February, when they visit New Zealand for concert dates.

The Peddlers, whose new single "A Little" is scheduled for release early in January, will also be visiting America for three weeks cabaret at Caesar's Palace, Las Vegas, from March 30.

## New Tom single

THE SURPRISE of the week is in the shops today — the new Tom Tom's rock release single, "Without Love". The song — also recorded by Elvis Presley on his American album, "Back To Memphis" — was completed only last Thursday. It has meant a week-end of work and overtime at Decca's record factory who made sure that the 100,000 copies of the single were ready for distribution this week.

"Without Love" came from a hurriedly arranged recording session but the result was so good that Tom, his manager, Gordon Mills and the record's producer Peter Sullivan, took the big decision to rush release it this week. With the initial 50,000 copies already in the shops, the single is still rolling off Decca's presses. And with the pre-Christmas sales rush, Decca have given "Without Love" the priority rate at their factory. The song is described as a soul ballad, commented Tom: "I feel the same way about this one as I did about 'I'll Never Fall In Love Again'. The B-side is, 'The Man Who Knows Too Much'."

So far no decision has been made to release the record in the States. Tom, meanwhile continues his television show on Thursday, when his guest stars will be Jose Feliciano, Stevie Nicks and Jerry Hopkins.

## Baker forms one shot group

GINGER BAKER'S Air Force takes off soon — complete with Stevie Winwood, Ric Grech, Chris Wood, Phil Seaman and Kabaka.

The group will be in concert at the Theatre Royal, Drury Lane, London on Sunday December 14. And that will be their only concert.

The group has been brought together "to do the things that Ginger is generally known for," said a spokesman for Ginger this week.

It will not mean an end to Blind Faith. The four individual members are presently completing their separate albums - and will possibly be together again for personal appearances in January, after their December 1970 appearances in London.

Ginger Baker's Air Force — who might yet be known as Ginger Baker's Die Train Group — will have a heavy accent on drumming with Phil Seaman, a well known jazz drummer, Chris Wood, the former drummer of Traffic, and Kabaka, the famous African drummer.

Also on the bill are Atlantic Roster — who used to back Arthur Brown — "The Crazy World of Arthur Brown."

## First Stones' play

Radio Luxembourg will be playing the new Rolling Stones Decca album, "Let It Bleed" at 12.30 on Saturday. The LP, which will be featured on K4, from Friday midnight onwards, will be played without interruption.

# NEWS



THE SATIN BELLS have been approached to star in a Christmas Spectacular on Harlech TV. They would sing a variety of Christmas numbers in a style often used in America. The three girls flew to Spain last week to star in their own TV series followed by an eleven-day tour in Germany with Dave Davani Band.

## Pentangle get Radio 1 show

THE PENTANGLE, Bert Jansch, John Renbourn, Jacqui McShee, Terry Cox and Danny Thompson will have their own Radio 1 show on Sunday night. They will broadcast on December 28, January 1, January 11 and January 18. The series is produced by Frances Lee and will consist of group numbers as well as solos by all the members.

Pentangle can also be heard on Monday night at 9.10 pm when they play the self composed theme music and incidental music of the BBC's first colour drama series, "Fase Three Girls".

On the 5th of December the Pentangle can be seen at London's Royal College of Art. December 6 they play at the Alan Lidd, the indoor sports centre, at Port Talbot, and on the 20th the Eddison Arts Centre, Baidon.

## Butch tours America

SINGER BUTCH MOORE, one of Ireland's top entertainers, left last week for an American tour that will take him to major cities including Boston, San Francisco, Chicago and to Toronto, Canada.

"It's a five week tour that will take me to Christmas," said Butch in Dublin prior to his departure. This will be Butch's 13th visit to the U.S.

As well as America, Butch has been working a lot in night clubs in Northern England.

"I've worked mostly in the North of England but I've also worked places like the Astor Club in London. I'm also hoping to get a summer season in England."

Butch enjoys the Northern club scene and commented: "They let their hair down and really enjoy themselves and I have a lot more scope."

## Bandwagon tot up 400th guest spot

THIS WEEK, at the Domino Club in Middleborough, Johnny Johnson and the Band Wagon celebrates their 400th appearance on stage all within a year. The group arrived in this country less than a year ago, and have since appeared in Germany, Switzerland, Norway, and nearly all of Scandinavia.

They have had three hits in a row, "Breaking Down The Walls Of Heathcote", "You" and "Let's Hang On" — leave for New York on the 3rd of December, possibly to record a new single for release in the new year. The group return on 5th of January 1971 to start work on the 10th of that month.

## Bruce to solo in U.S.

BRUCE BRUCE is this week finalising plans for his first American tour, as a solo artist. The last time Bruce toured the States was when he was the bass player with Cream.

Now he has a new master of his own package, the date manager Robert Sitwood is arranging for the job on the bill. Says Jack: "I was happy to play a concert in London before the States — preferably in the Festival Hall."

I have not given up the idea, but I do not think there will be enough time between releases to set up so much again."

Jack Bruce will spend most of next month at London, cutting the follow up to "Songs For A Tailor."

## Brazil '66

A & B Records are mounting a special promotional campaign for Sergio Mendes and Brazil '66. The new year. The group return on 5th of January 1971 to start work on the 10th of that month.

**7, Carnaby St,  
London, W1V, 1PG**

**GER 9090**

**EDITOR PUBLISHER Peter Jones  
EXECUTIVE EDITOR David Skan  
NEWS EDITOR Ian Middleton  
PRODUCTION EDITOR Paul Phillips  
ADVERTISING MANAGER Geoff Mullin  
CLASSIFIED MANAGER Ann Marie Barker**

**Earn yourself some money**

We want responsible Record Mirror readers at School or University to promote our paper:

Write to:  
School/University Promotions,  
Record Mirror,  
7, Carnaby Street,  
London, W1V 1PG.

State your school/university, age, sex, name and address. We will forward you details of our promotion campaign.

# Trems 'go smart' for Poland's pop-starved millions...

# REVIEWS

From Christopher White, Warsaw.

A TICKET for any one of the Tremeloes' concerts in Warsaw this week would have fetched six times its face value. But teenagers who invested one tenth of their monthly income for seats were not selling. Such is the draw of the group to pop-starved youngsters behind the Iron Curtain. More than twelve thousand passed to the four concerts at Warsaw's massive concert hall were sold even before they were advertised here.

Candestine listeners to Radio Three Europe spread the news along the communist youngsters underground pipeline.

But it wasn't only teenagers who were taking a close interest in what happened. Officials of the Polish Ministry of Culture were keeping a very close eye on the proceedings.

Students told me that after hours at a Rolling Stones concert, the Ministry declared all Western pop groups to be "long-haired fools." They said that no more could be allowed inside the country.

The Tremeloes are the first British group to re-establish contact, which is why they wore evening suits and ties on stage.

"The organizers made it quite clear that we were ambassadors for Western pop," said Rick West, 26. "We normally dress casually on stage but we went up to see to prove that pop groups can wash and can look tidy."

## Flowers for the group

We served a day close — on Monday — after fog layed the airport but still about two hundred fans were waiting to greet bunches of carnations into the group's hands.

Once in the city the group was whisked off to communist Poland's first-ever and foremost press conference for a Western pop group.

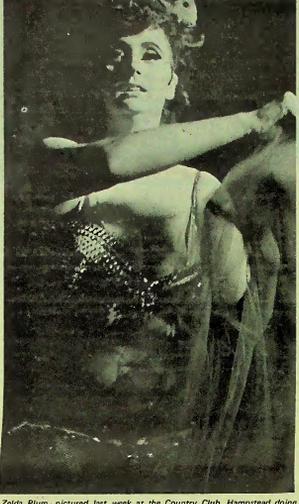
Normally the groups are interviewed by Radio and TV reporters at receptions under the auspices of communist party officials.

This time the Polish Students Association in Warsaw had managed to arrange the conference in their own University Club. They took us down dark streets through side doors to the basement of the University of Political Studies. There were waiting behind locked doors were hundreds of students — many of them young girls in mid-1950s. Students were clearly interested in the groups' long hair and were to show everybody where they wear their hair that way in England.

Students amazed the Tremeloes with their intimate knowledge of the Western pop and underground scene and they had off pat the history of the group's hits.

"They seem remembered since, some of us had almost forgotten ourselves," said the group's newest member, Lesley Cowley.

**NEXT WEEK: ANOTHER CONCERT.** TO BE HELD ON CHRISTMAS EVE. THE ONLY BRITISH JOURNALIST ALLOWED TO ATTEND THE IRON CURTAIN WITH THE TREMELOES.



Zella Plum, pictured last week at the Country Club, Hampstead doing her thing. Zella fronted the Juicy Lucy album cover.

## Elvis special for Pirate kick-off

by RODNEY COLLINS

RADIO 266, Europe's newest pop pirate, plans to kick off in the New Year with a two-hour disc special on Elvis Presley. The taped show has been recorded in Belgium and will be introduced by a former Radio London deejay.

The station will begin test broadcasts shortly after Christmas. It will feature pop 24 hours a day and will concentrate for seven of those hours on progressive music — between midnight and 7am.

Plans for the new pop pirate were exclusively revealed in RM two weeks ago when a spokesman for the project said: "We are still waiting for the remainder of the financial backing for the station, but I know this will be forthcoming. The state of radio in Britain is such that many companies are interested in sponsoring such a station and I believe we will do well."

It is now thought that a European disc company and a music publishing firm are jointly sponsoring the project, the remainder of the financial backing coming from European businessmen. Name of the ship to be used for Radio 266 has still not been revealed, but the Radio London ship, "Galaxy," is rumored to be returning to Amsterdam for a re-fitting.

The station will be staffed by only four announcers.

## Perfect production

Christine Perfect turns disc producer this week! She enters the recording studios to cut her first single and tracks for her first album. The single, set for January release, will be produced by Christine and will feature her new group. The album is likely to be released in February.

## Cash & Dylan: new singles

ON DECEMBER 19th, CBS Records release new Bob Dylan and Johnny Cash singles. The Cash disc is titled "Bitterroot" but the Cash disc is titled "New Orleans" and the Nashville Skyline LP. "Tonight I'll Be Stayin' Here With You" b/w "Country Pie". A spokesman for CBS said, "We are releasing these two Dylan cuts so long after the LP, because there seem to be a lot of people interested in just the singles, as demonstrated by the success of 'I've Got a Feeling'." The Johnny Cash film, "Johnny Cash, His Life and His Music" will be shown on BBC-2's "Man Alive" series on December 26th. The film is a documentary on Cash's history and his scenes from many of his prison concerts and one with Bob Dylan in the recording studio.

On December 20th, CBS release a budget LP, "The Best of Marmalade," which includes the group's hits. An original Christmas, an LP by Anita Harris, titled "Cuddly Toy." There is a John Cash LP on the above lists, but it has not been named. Release is thought to be early in the new year.

## Incredible LP

The Incredible String Band will release their new LP, Changing Hourglass, on the 15th of December. The LP is nearly an hour in length and has two tracks, "White Bird" and "The Bird." The LP is on the other side. These two tracks were said to be the most requested songs this year on CBS record dates.

## Wand debut

Current US hit by B. J. Thomas titled "Raindrops Keep Falling" on My Head," will be Decca's first release on the new Wand label, which will feature material from the American Soundper catalogue.

Future releases on Wand will include new singles from Diana Warwick and Buddy Greco. Details of Decca's deal with Scepter chart for an early release of the LP exclusively revealed in RM on November 6.



## LP: Rolling Stones

THE ROLLING STONES' Let It Bleed... Let It Bleed; Live In Paris; Midnight - Rambler; Gimme Shelter; You Got The Silver; You Can't Always Get What You Want; Man; Country Honk (Decca STEREO).

Let It Bleed, or let it rip they did. From the first track it is apparent that production scale on the latest Stones LP has reached epic proportions. The credits are listed inside the sleeve and a colour poster is also included.

Track one, "Gimme Shelter," rises in a controlled scalding psychedelia with gospel ravings by Mary Clayton mandarin with soul up and down the scale behind Mick's lead vocals. The crash fades into "In a Van" on which Mick croons about when the train gets into the station while Keith Richards provides some excellent acoustic picking and electric bottle-necking. Added treat is delectous mandolin picking by Ray Cooper.

Monkey Town Newman will never be the same after "Country Honk"; where the song becomes a bawdy foot-trotting young partner to bluesy virtuosity by Byron Berline and some courtified side guitar by Mick Taylor. Almond led.

Live With Me is no pla, but almost an order as Jagger shouts it out to pounding rock backing. Whether she does or doesn't, it turns into the title track, "Let It Bleed." Ian Stewart plays some very attractive piano as Mick sings one of the steady beat medium-tempo rags the Stones are famous for. Injected with the occasional Richard twangs and the peculiar less than rigid harmonics. Paced thoughtfully, it reads pretty authentic blues and excellent listening in the Symphony For The Devil' vein.

Two begins with the lengthy "Midnight Rambler," first done at the Hyde Park Concert. This LP was done over a considerable period of time and spans many of the Stones' early years. Brian Jones does the percussion on "Midnight Rambler." It's a moody song that tops its starts. Keith and drugs in tempo while Jagger moans on forever with fury in his mind. Richard sings lead on "You Can't Always Get What You Want," a very pretty tune with acoustic guitar, electric sliding and strong guitar. Brian Jones is in the autograph. Some very clever guitar effects on this track. Richards was always an extremely clever player.

"Monkey Man" stars Jimmy Miller on tambourine and Nick Hopkins on piano. The guitar here, by Keith, is similar to the sound used on "Monkey Man" but, electric gives it a personality of its own. Jagger never yelps with feeling as he strains to get his necktie off.

Next track is the daddy of all and everybody's daddy is on it, twice. It's "You Can't Always Get What You Want." On organ, piano and french horn have Al Kooper, Jimmy Miller on drums, Jack Nitzsche doing chord arrangements for the London Bach Choir plus Muldrew Bell, Doris Troy and Nanette Newman. Unlike other groups who bring in the National Guard and half the IRA, this huge production is an absolute jewel from start to finish.

The choir brings the depth to twenty thousand leagues under the sea and the myriad bands and drums rotate the rhythm with great creativity. Bites to a religious experience and leaves you with the satisfaction of a good yowl-know-what. The Stones have got like nobody else and this LP is a real slap in the solar-plexus... L.G.

## info

For the first time in ages and ages we're releasing a new single from **JONATHAN KING**. Now however you feel about Jonathan you have to admit he makes extremely good records. Let it all hang out is just that. Rhythmically it's very strong indeed, and I believe that another version of the song is a huge hit in the States a while back. It stands a very good chance of making the charts, and wouldn't it be nice to give him the opportunity to be noted about his own record? It's on Decca F.12988.

**ROY ORBISON**, accompanied by **THE ART MOVEMENT**, has made a single that is really love. "Break my mind" is a John D. Loudermilk song which you may have heard before — but you've never heard it like this. It's a tremendous sound on this snappy, up-tempo number, the backing is great with a ridiculous honky-tonk piano line. "Break my mind" is better than anything he's done before, which is a whole lot. It's on London, HLU 10294.

**THE CALIFORNIANS** has picked a beautiful song for their new single, and have done more

demand, we are re-instating these of my all-time favourite singles, two by **BARBARA ACKLIN** and one by **JACKIE WILSON**. "I've Got a Good Feeling" is a good one, and a woman's, apart from Barbara's incredible voice, has the simplest and most effective piano accompaniment. "I've Got a Good Feeling" is 1102 - Am I the same girl? is of course the original fantastic vocal version of "Soultful Strut" and every time I hear it I'm knocked out by the range of this girl's voice — this is now available on MCA MU 1103. Jackie's "Since you showed me how to love" is a gem. It may have been the first single to contract a producer. The who who song. Anyway, both sides are on MCA MU 1104.

See informed



45 rpm records. The Decca Record Company Limited, Decca House, Albert Embury, London SE8 5.





DELANEY didn't know it when he first saw Bonnie, but she did. "It was about two years ago in a Los Angeles club," he explained. "She was working with another group there and I was listening. We got together and sang a few songs and got married about a week later. I didn't have any day in mind at the time, but we started talking about it soon after we were married."

"I knew it from the first moment we met," said Bonnie. "I knew Delaney was the one and I also had the duo in mind. I used to see him on television a long time ago on a programme called 'Shindig'. He was a member of the show's resident band, the 'Shindig' and he made no impression on me at all. On the last date at the club in L.A., he left his number, saying he'd like to get together, so we did and it clicked. He has a voice exactly like mine would be if I were a man. The ranges are identical and we both have the church choir background which led into this kind of rhythm-country-gospel-blues style that we sing."

"Before I met Bonnie, I was just a songwriter," continued Delaney. "I didn't feel I had anything to offer a group. It was Bonnie's influence that inspired me to write for groups instead of other singers. I had had some success with songs. I think the biggest one was 'Power Of Love'. I believe the Everlys did it. The type of thing that is a country gospel kind of thing, rather in a Robert John vein. Really, it's more blues than gospel and I don't think Bonnie's experience with the Kettes had too much to do with the style, as she was not in there long and was never really a member of the group—the boys were filling in for one of the girls who was ill. When we did get

married, we both quit work immediately and got down to solid writing and singing. The formation of the backing group came some time later.

"The first LP was done for Stax, but it was never released. The second, on Elektra (the Original, Delaney and Bonnie and Friends) was not given the publicity it needed, so we felt it was time to move out. Elektra's president, Jim Holzman, was sincere about liking the LP, he simply didn't know quite how to handle such a record. He thought it would sell without publicity, but there are few LPs that can do that. Ahmet Ertegan at

Atlantic told us exactly what we needed to know. We had been doing the rounds of companies, but Ertegan was the man who was really into blues and had even lived in the south for awhile. Our next LP will be an Atlantic and will have a lot of live tracks from the tour here."

"At this point, a recent addition to the sound of Delaney and Bonnie strolled in. The name Eric Clapton is a household phrase. "This job backing their tour developed from the Bill Faith tour. They were on the bill with us at Madison Square Gardens and I was very impressed with their act, so I went back to the dressing rooms to congratulate them and this arrangement came about. They seemed to be the most successful performers I'd ever run across.

## SO DELANEY SAID TO CLAPTON . . .

# If God gave you the talent and you don't use it, he will take it away again....



## DELANEY & BONNIE

Delaney and I then got together and wrote a few songs. I thought it would be a good idea to get them over here and suggested it to the Stigwood Organisation—and here they are. The type of music they play is very similar to mine, they are supreme."

"At present, Delaney is producing an LP for me where I both sing and play. Up to the time, I never thought of myself as a singer and never had the confidence with the Cream and Blind Faith were all, but Delaney heard me and said 'If God give you talent and you don't use it, he will take it away again', so he inspired me toward trying it out. If the LP is

not too good, I probably won't do another, but I'll release this one for sure. I think I stand a good chance with them behind me on the production, because they have that magic touchstone and feel. They are supreme."

"They are the Original, says the LP and, truly, there hasn't been anything quite so unique or so perfect for a long time."

## by LON GODDARD



## radio show is

# DAVE CASH'S

## What's new in radio's all about

### DAVE CASH

DAVE CASH wakes up at seven every morning. He switches on the radio and listens to "Breakfast Special". His wife, Dawn, gets up and prepares her husband's breakfast-in-bed (a luxury confined to top BBC men), the all-important telephone and... oh, yes, Candy, Tuppence and Jingle.

Candy, Tuppence and Jingle? The three dogs—they, too, have breakfast in bed! And if they are afterwards, from the canopy. This is the morning routine for the Cash family.

But this highly successful routine could be ruined suddenly. The telephone might ring at 6.45 a.m. It would be the BBC, "I sort of keep one ear open for the telephone, because I am the stand-in for Tony Blackburn on his early morning show. So if Newby's or Kidnaped or anything like that, I go on. Otherwise, I don't get to the studio until about 7.45 each

afternoon—that is plenty of time for the show, because we don't go on the air until 5.15."

The "Dave Cash Radio Programme" is entirely unscripted. "It's all done completely off the cuff, that's what radio is all about. We often do interviews. Steve Rowland of the Family Doggy was in the other day and we played album. I think it's one of the best-produced LPs I've heard in ages."

Dave Cash is a dedicated broadcaster. He'll spend hours thinking up new ideas for the show. "I obviously try to do really good shows all the time. But Dawn knows when I've done a poor one and she always tells me last critic of the lot, my wife."

Although he has a few good friends in pop, Dave spends a lot of time with his wife in relation to his Sundays. I normally go off to the

country. The first Sunday I've worked in ages is coming on November 23 for the 'Save Rave' concert. That's going to be a lot of fun and I like charity things anyway."

Biggest thing to happen for Dave in some time concerns his new TV series titled, "The Dave Cash Radio Programme". "It's a groovy show and it will be going out in America during the Summer, probably on ABC. It's going to cost something—about 140,000 dollars (for £40,000) to shoot. We're making 13 a week. Biggest programme to start with and the first one will probably have the Beatles and the Stones. But it won't be a 'Top Of The Pops' type show which is not in deal with new chart entries or current lists so much. It will be shown in Britain or not. —RODNEY COLLINGS

JUSTICE prevails. There is justice in pop music! Justice is not after all, in the melting pot, because "Melting Pot" is in the charts. By the Blue Mink. By a team who must at times have felt that chart-changing is an unenviable sort of career.

Blue Mink comprises Madeline Bell, Roger Cook, Barry Morgan, Roger Coulam, Herbie Flowers and Alan Parker.

"Melting Pot" is their first record. The critics were in favour of the distinctive sounds but reluctant to critic critical nicks out and say, positively, that it would be a hit.

And good luck to Blue Mink. Madeline Bell has, for a long time, contributed to other people's hit records. She has made over ten hit records, only they didn't sell in sufficient quantity to reach the charts. But they were quality releases and so was her last album. Call her "Belle" but never "Babe"—but she's contributed a great deal to the development of pop in this country.

## Plenty of chart songs

Roger Cook? Half of the Cook-Greenaway song-writing team, Roger C. has had a share of other representation in the old David and Jonathan duo. So happens that Roger C. and Roger C. also wrote big sellers for Paulie Clark, Matt Monro, Bobby Darin and Gary Lewis and the Playboys. Together they wrote "Melting Pot". So they are two people Bell and Roger, who can be happy about being high in the charts. A long haul, mostly anonymously, which has paid off.

## Finest of session men

Messrs. Morgan, Coulam, Flowers and Bell are listed in their late twenties and are regarded by many singers as being just about the finest of session men. In fact they've had to wait for their own chunk of glory, or justice, but they have at least earned the odd bob. They've been regular on "Top Of

## RECIPE FOR A HIT: One melting pot and till broth rises (in the)

The "Pops", anonymously, and provided backing for such as E. Hungate and J. Jones. Barry plays drums, Herbie bass, Alan lead and Roger piano.

## Looking for stage shows

So Blue Mink was created by the four session boys. Tired of being just background boys, they decided to go for a hit themselves. They also decided to invite two of their favourite singers to share

the hit. Here's Bell diving into the conversation with: "I went long and did the singing because the boys were old friends of mine. After a while, it dawned on me



what a great idea it would be to make a disc together. So we did it. Now we're looking to stage show. "The one hang-up about live shows is all the rehearsals

LOU  
Hest  
hair  
Boni  
figu  
mied  
Loui  
chor  
inter  
and  
Dom  
ind  
TON  
IS  
Re  
Ge  
Th  
a  
voc  
—  
rath  
privv  
"TM  
keep  
CHAI  
BABY  
TO L  
sweet  
that  
oppe  
Orche  
Bakn



IAN ANDERSON

...IT: One Bell, few Minks, and one Cook. Stir well in the charts...!



song? Well, we were all sitting round in the studio one day and somebody suggested that all people should be put into a melting pot. That gave me the idea for the song. I got together with the other floggers and the song just came out.

The man who inhabits the back-room of pop sometimes walks right out and seat themselves in the front room... the best room.

**Satisfying feeling**

Monday, December 1:  
HOLLIES - Variety Club, Batley (until December 6). SOLOMON KING - Starlight, Blackburn. MANTAS DE PLATA - Dome, Brighton.

# smart talk...

● **personal**

**WHAT ARE WE LIKE UNDERNEATH IT ALL?** You, your boyfriends, your favourite stars? The very first computer and personality analysis revealing and so accurate. For horoscope by return send £1 only plus details - date, month, year, county and time of birth to ASTROSCOPE, (Dept R), 23, Abington Road, London SW5. Phone 027-0102.

**MAKE BIG MONEY** the easy way. Sure way to success. Very little capital required. Cannot fail. Send only 10/- for full details, Latham, 32, Rily Crescent, Wolverhampton, Staffs.

● **romance, marriage, friendship and penfriends.** Who's lonely? Our files contain 100's of clients, both sexes, all ages, professional business and working class. Send for details. Gentry Agency, P.O. Box 141, 55 Gowlin Street, Bradford 1, or ring BRADFORD 663273 9 a.m. to 10 p.m.

**FREE DETAILS** of our exciting popular method of making friends. S.I.M. (32) Bramar House, Queens Road, Reading, Berks.

JANE SCOTT for genuine friends. Introductions opposite sex with similarity and thoughtfulness. Details free, 5D stamp to Jane Scott, 50/RM, Maddox Street, London, W.1.

**SEEKING LOVE** and marriage? Details from John Smith, p.o. box Heacham-on-Sea, Norfolk.

**DATE LINE**  
Have full Dating Computer dating is the with-a-way to make new friends! Write now to: DATELINE (Department R), 23 Abington Road, London SW5. Tel 937-0102.

● **records wanted**

**WANTED Artists:** 'I'm Gonna Miss You' Artistic 'Girl I Need You' Inez & Charlie 'Tightrope' Shirley Ellis 'Soul Train' Stone Shillaway, 71 Station Road, Westham, Derbyshire.

**ALL YOUR UNWANTED** 45s, LPs bought. Any quantity. Send for cash by return to: Moris, 16 Lightton Road, Linslade, Leighton Buzzard, Beds.

POP is a small explosion. It's set alight, explodes, then it's gone. It's like THE can of beans, open it up, digest the beans and throw the can away. It's one night. In the dark. Sticky fingers. Excitement. Watch the bulges. The noisy beauty.

That's pop. And that's the Love Affair. At least it used to be. Because they were the last bastion of pop, pure pop that is.

Until Steve Ellis told me that they had started doing cabaret!! CABARET? For chrissake. You know, that kind of waltz with food scene.

"I don't want to do cabaret," explained Steve, the 19 years old I described only yesterday (whan???) as the first New Generation Pop Singer, the Symbol for the teeny/breakies, the Electrified Theob.

**Proud Father?**

But the group still gets most of its fans from the teenybards. To prove the point Steve Ellis gets hundreds of letters from them.

Or rather his mother does. Ironically she ends up enraging them. And they enrage, through sheer ignorance, from the blatant I-AM-IN-LOVE-WITH... to invitations to weddings.

There have been three accusing him of fathering illegitimate offspring. "And I really haven't," he said.

**Transvestite!**

So why Steve? "I don't like cabaret. I would like to carry on doing ballrooms, even though we must have done every one in Britain five or six times.

"But our managers think we ought to do more cabaret. It's not me though really."

Or rather, I mean LOOK at him. Black teethair, gold jingle-jangle chain, black tight then flared trousers, boots and a hairy great coat.

"Of course I have to change into a... for cabaret!" he said CHANGE INTO A SUIT!! Hear that teenpopper? Hell, it's like he was a musical-transvestite.

"I'd much rather do ballrooms. I mean my scene's leaning about a bit. I like to get them going."

**Those grown women...**

And there ain't much chance of

**First class**

U.S. 21. Penpals anywhere. Under, 5 for free details. - Teenage Club, Falcon House, Burnley.

FRENCH penfriends, all ages from 12 to 21. Send s.a.s. for free details. - Anglo French Correspondence Club, Burnley.

MARY BLAIR BUREAU. Introductions everywhere. Details free. - 43/62 Ship Street, Brighton.

PENFRIENDS in home and abroad, send s.a.s. for free details. - European Friendship Society, Burnley.

**Thursday, December 4:**  
PERCY SLEDGE - Lomax, Blackburn. HOLLIES - Batley Variety Club. WID - Higdonrains, Bristol. JOHN ROWLS - Tito's Cardiff.

"I could take advantage of them, but I'm not really interested in the after-show thing now," says Steve Ellis

But remember that those girls were probably 20 when the group hit the podiums. So the Love Affair have got staying power, which I never doubted, but which is two fingers to the people who said they were a flash in the pan.

**Trouble with Grouppies**

It's the usual hangover for parents which has taken the place of the woe - you let your daughter marry a - coloured - bloke Syndrome.

But now the group goes to the gig, goes on stage and gets the hell out. Grouppies, they have discovered through experience, can be more trouble than they're worth.

"I could take advantage of them but I'm really not interested in the after the show thing now," he said.

**And they just stared at it.** That would have worried me a little while ago but now I can take it. We just all sat there taking the piss out of the situation.

A while ago he wouldn't have dreamed of telling funny stories on stage, but now, with the advent of cabaret, which he embraced with the poets all trying to outdo each other with the Dunhill lighter drip.

**And he said.** Because he seems to be moving away from the army of skinheads and misfits from whence he came. Said because the crowd, hard identity is getting miffy.

Just said...



STEVE ELLIS - moving away from the skinheads...

He really comes over best through the funny anecdotes. "We were on a train to Torquay. We were travelling first class and you know the sort of people you get there. We were all dressed up like this and they were sitting with the poets all trying to outdo each other with the Dunhill lighter drip.

"And they just stared at it. That would have worried me a little while ago but now I can take it. We just all sat there taking the piss out of the situation.

A while ago he wouldn't have dreamed of telling funny stories on stage, but now, with the advent of cabaret, which he embraced with the poets all trying to outdo each other with the Dunhill lighter drip.

**by DAVID SKAN**

BOBBIE GENTRY AND GLEN CAMPBELL: All I Have To Do Is Dream; Walk Right Back (Capitol CL 1521B). I'm still kidding myself for selling the Everly Brothers' original of this (cfw "Claudette", of course) when I left school. With the addition of scoring, and Steve and I had recorded it, but record presumably "dream" no longer comes out as "dream" - a shameful oversight. It makes an adequate replacement. More Every material on the bouncy flip - but I've still got the original of that. Incidentally, Rex Gones' "I'm a Slave 4 U" (Mercury) turned me on to the Everly's "Roots" album - way ahead of popular taste. It must have influenced Crosby, Stills etc. (early on "Modern" - Hear It...)

GENE PITNEY: She Lets Her Hair Down (Ampex 10 The Morning); I Remember (Stax/Side 52157). Lotsa chick all trilling away before Gene comes in, sounding somewhat strangled, on this accelerating chart-bait little song (which is, I believe, based on an American little commercial for Cloro); Hip's nice enough, too. I have to admit it's a cop out when I say, as here, "time for fans"!!!

PETER, PAUL & MARY: Leaving On A Jet Plane; The House Song (Warner Bros. WB 7340). The clean-cut folksters sound more appealing than usual on this gentle surging, rather straining pop song. Mary with support from the quietly moaning bloke. Much to my surprise, I like it a lot. More deliberate slow flip!!!

RAY STEVENS: Sunday Mornin' Comin' Down (Monument MON 1029). Fashionably gloomy slowie, a depressing study in sordidness...!

continued from page 10

U.S. 21. Penpals anywhere. Under, 5 for free details. - Teenage Club, Falcon House, Burnley.

FRENCH penfriends, all ages from 12 to 21. Send s.a.s. for free details. - Anglo French Correspondence Club, Burnley.

MARY BLAIR BUREAU. Introductions everywhere. Details free. - 43/62 Ship Street, Brighton.

PENFRIENDS in home and abroad, send s.a.s. for free details. - European Friendship Society, Burnley.

INTRODUCTIONS to new friends of the opposite sex arranged by post. Member aged 16 upwards everywhere. Write for details, staying a.s. - M.A.Y.F. Introductions (Department 0), 60 Neal Street, London, W.C.2.

URGENT PENFRIENDS WANTED all ages. S.a.s. details: Dial Penfriends Club, Botsford, Notts.

Don't Let (Sire) Top  
Have Miller really great  
For our music, was ultra-heavy having...  
I'm now, on gambling very closely by this side is sound! emphasized flip, where of a lead pleasure hell worth

sol On The S & M  
of the excellence, to all those



# face

AFTER HAVING new private lines installed at RM's office, how about calls for Sophia, Alfred Marks Bureau and a well known London restaurant - hard luck, because none of us can cook! ... EMI's first Glen Campbell album, "Glen Campbell Live", nice, because we're glad he's still living. Eric Clapton really rates Peter Sarstedt very highly...A45(5) "It's A Rebel" (4) "There's No Other (Like My Baby)" - great to see the thoughts of James Brown and Curtis Mayfield served up for the masses in Daily Mirror's colour magazine... Graham Bond supposed to be working out something horrific with Tony Tomlin but he's been asked to leave the band... Daily Mirror on November 30...new Seekers could well be debuting with a vocal version of "So What's New"... Toby Newman purchased one of Peter Dinklage's kind of Living last week for a pint of Winesap... Last week, Keith Moon, Aynsley Dunbar, Legs Larry, Vic Prince and Mitch Mitchell all sat in at the same time on drums at the Spinnaker backing Gene Vincent - they ruined the Wild Angels drum kit...446 who travelled backwards along (a) "Forty Miles Of Bad Road", (b) "Route 66", (c) "M1" ?...

# face

Seems the song hasn't been written that can't be adapted to the reggae rhythm... Abigail Taylor now handling press and publicity for the reggae Chris Britton, of The Troops, album... Blue Mike for the Dave Lee Travis Show this coming Sunday morning... although Stuart Henry loses his Sunday show at the end of the year, there's rumours of new programme for him in April... will Ben E. King become known as Maxwell's big brown hammer?... Don Lee helps at the reception for the 25th birthday next week... contestants - none of the supposed favourites... "Victory's" third single from the Kin's "Arthur" album... Bernie Rogie wearing a waxed-cord suit... the Revolution last week on his 25th birthday next week... Jonathan King threatens to quit journalism to concentrate on producing and songwriting... Snooky warty now available... can't agree with Radio 1's "Aussie Nightingale" that Kenny Rogers "Sally" has the sickest lyrics since "Deck Of Cards"...



SEE BACK PAGE

# The Bee Gees column - in general - this week Barry

IT'S a strange world we're living in. Full of hate and strange ideas and the older generation are always ready to put down the kids that they themselves brought into the world.

I think we all stunned at last week's revelation of the Pinikville Massacre and I have no doubts in my mind that because of its horror it was lashed up for as long as possible.

Then I watched on the television and watch Knock Powell in action... "That's quite something, isn't it?" And the frightening thing is he means it, and he wants our people to be influenced by his own misguided thinking.

Johnny Speight, who by coincidence works for the music industry as the Bee Gees - Robert Simpson's - puts his finger on the colour problem either in the AIF Cornell series or in his latest series, "Carry And Carry" with Eric Sykes and Spike Milligan. Spike plays an Irish-Indian, would you believe?

Johnny has the knack of really being able to put his finger on the root of the problem and make people laugh at themselves.

But it is far from being a laughing matter. It does not have effect on people's thinking. As you may have realised by now, it is a letter I received over the weekend that has provoked this outburst.

It comes from Sally G., from South Kensington, London. She says, "I have been going out with my present boyfriend for about 10 months so it is not surprising that we have discussed marriage. We became unofficially engaged."

Winston has a good job with above average pay for someone of his age and his prospects are good. Some of the older people in his office will be retiring just after Christmas so before long he will be an executive at the age of 24.

"My parents knew I was going out with him, but by pure chance more than anything else, they had never met him until the other evening."

"I got home from work around 6.30 pm and knocked the news to them. 'I'm getting married,' I said. 'My fiancé will be coming in the hour or so.'"

"Sure enough, he arrived on time. Then disaster. I was upstairs when the door bell rang and when I came down my father said, 'There's a coloured man in the door asking to see you. I told him you were waiting for me to call and he won't go away.'"

"Get rid of him will you!"

"I could not believe my ears and tears were pouring down my face. I went to the door and Winston was standing in the porch. He said, 'I'll ring you tomorrow, but I look as though it's all over Sally.'"

"He went away, came he phoned the next day, but we have not met since."

"It never occurred to me at any time to tell my parents that Winston was coloured. I never thought they had any prejudices at all. Now they have told me I am not to see him again and I am to remove all thoughts of marriage - to him anyway - from my mind."

"Have you any advice to offer?"

"It is a terrifying thought but there are probably hundreds of people who think like Sally's parents. I feel sorry for her that this should have happened."

# Barry and the colour problem



I know it is probably not much consolation to your parents, Sally, but I know loads of people who are married to foreigners, white or coloured, and I have vast experience of my own.

Indeed my very good friend PD Anon is married to a white man, Jim Morris, who works to work for my manager. They could not be happier.

I think you will have to persuade. See Winston at often as you can and although I would never advise it in the ordinary way, I think you will have to ignore your parents' wishes and carry on with what you believe to be right.

They will come around to your way of thinking in the end - especially when they see you are not going to change your mind.

Good luck - I wish you every happiness.

*Sam Libb*

YOU can write to Barry or Maurice, c/o Record Mirror

# events

- Friday, November 28th: PIONEERS - Metrix, Coventry. UPSETTERS - Up The Junction, Crewe. JIMMY CLIFF - Dublin TV, "Like Now" show.
- Saturday, November 29th: DEEP PURPLE - Imperial College, London. UPSETTERS - New Century, Manchester. TINY TIM - La Dolce Vita, Birmingham.
- Sunday, November 30th: BEDKROKS - New Starlight, Blackburn. SOLOMON KING - Cabaret Club, Hurley. JOHN ROWLES - Tiro's Cardiff. MARMALADE, EQUALS, GRAPEFRUIT, DACE CASH - London Palladium.
- Monday, December 1: HOLLIES - Variety Club, Bath (until December 6). SOLOMON KING - Starlight, Blackburn. MANTAS DE PLATA - Dome, Brighton.

compiled this week by Rodney Collins

- JOHN ROWLES - Tiro's, Cardiff (until December 6). UPSETTERS - Chiefton Grand, Coventry.
- Tuesday, December 2nd: PIONEERS - Central Hall, Chatham. DELANEY AND BONNIE/ERIC CLAPTON - Colston, Bristol.
- Wednesday, December 3rd: PIONEERS - Central Hall, Chatham. DELANEY AND BONNIE/ERIC CLAPTON - Town Hall, Birmingham.
- Thursday, December 4th: PERCY SLEDGE - Loarno, Blackburn. HOLLIES - Bistley Variety Club, WED - Hippodrome, Bristol. JOHN ROWLES - Tiro's Cardiff.

# SEARCH

personal  
WHAT ARE WE LIKE UNDERNEATH IT ALL? You, your boyfriends, your favourite stars! The very first computer and personal analysis reveals and so accurate. For horoscopes by return send £1 only plus details - date, month, year, county and time of birth to ASTROSCOPE, (Dept R), 23, Abington Road, London W.8. Phone 957-0102.  
MAKE BIG MONEY the easy way. Sure way to success. Very little capital required. Cannot fail. Send only 10/- for full details, Latham, 32, Kiley Crescent, Wolverhampton, Staffs.  
ROMANCE, marriage, friendship and girlfriends. Who is lonely? Our files contain 100's of clients, boys, girls, all ages, professional business and working class. Send for details. Geny Agency, P.O. Box 55, Woodinville, Deptford 1, or ring Bradford 663273 9 a.m. to 10 p.m.  
FREE DETAILS of our exciting new method of making friends. S.I.M. (32) Bramers House, Queens Road, Reading, Berks.

JANE SCOTT for genuine friends. Introductions opposite sex with sincerity, thoughtful friends. Details free, 5d stamp to Jane Scott, 50/RM, Maddox Street, London, W.1.  
SEEKING LOVE and marriage? Details from: John Smith, P.O. Box Heacham-on-Sa, Norfolk.  
TRY DATING! Have fun Dating Computer dating is the wisest way to make new friends! Write now to: DATELINE (Department R), 23 Abington Road, London W.8. Tel 937-0102.

records wanted  
Wanted Articles: 'I'm Gonna Underneath Articles 'Girl I Need You' 'Inez & Charles' 'Tighpton's Whiffy Hill' 'So Long' 'She's Not There', 71 Station Road, Shillington, Derbyshire.  
ALL YOUR UNWANTED 45s, LPs bought. Any quantity. Send for cash by return to: Mors, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

UNWANTED LPs bought/exchanged for new. S.A.s. 16/16 Reaction (Purchasing), 10, Portmeado, Caerwysvichte (Tel. 2170).  
penfriends  
JEANS INTRODUCTIONS, 16 Queen Street, Exeter, 17 70 Worldwide successful romances.  
TEENS/WINTENTS. Penfriends. Home/abroad, M.P.C. 9 The Arbour, Farnhill, Knebworth, Yorkshire.  
PENFRIENDS wanted urgently; all ages. S.A.s. to Pen Society, (N. 38) Chofley, Lancs.  
OPPORTUNITY KNOCKS! Make new friends through POSTAL PEN-FRIENDS. Send s.a. for details, W.A.S. Court Road, London, W.8.  
ROMANCE OR PENFRIENDS. England/Abroad. Thousands of members. Details World Friendship Enterprises, MCT4, Amhurst Park, N.10.

continued from page 10

UNDER 21. Penpals anywhere. S.A.s. for free details. - Teenage Club, Falmouth, Cornwall, Buryton.  
FRENCH penfriends, all ages from 12 to 21. Send s.a. for free details. Anglo French Correspondence Club, Buryton.  
MARY BLAIR BUREAU. Introductions everywhere. Details free. - 43/52 Ship Street, Brighton.

PENFRIENDS at home and abroad, send s.a. for free details - European Friendship Society, Buryton.  
INTRODUCTIONS to new friends of the opposite sex arranged by post. Members aged 16 upwards, everywhere. Write for details, station age, M.A.Y.T. Introductions (Dept R), 60 Neil Street, London, W.C.2.  
URGENT PENFRIENDS WANTED. All ages. S.A.s. for details. Club Penfriends Club, Botsford, Notts.

THE CHOKIN' KIND  
A GREAT BIG BEAUTIFUL ALBUM  
© SMO 5030 © LMO 5030  
12" Stereo or Mono LP  
Monument Records  
Decca House, Albert Embankment, London SE1

# CD albums reviewed

## Hollies will go to top of chart

**THE HOLLIES:** "Hollies Sing Hollies": Why Didn't You Believe; Don't Give Up Easily; Look At Life; Please Sign Your Letters; My Life Is Over With You; Please Let Me Please; Do You Believe In Love; Soldiers Dilemma; Marjorie; Gloria Swanson; Reflections Of A Time Long Past; Goodbye Tomorrow (Parlophone PCS 7002).

Could be the best yet Hollies album. After their brief excursion, successful naturally, into the world of Dylan, the team revert to their own compositions. Far enough. And where Graham Nash used to contribute on material, now Terry Sylvester emerges to take over, particularly in conjunction with Allan Clarke. Arrangements here by Johnny Scott and Alan Tew, and certainly an all-out effort to make each track as different from the previous one as possible.

"That inclusive sense of harmony, the sheer musical ability to blend in a variety of moods, is simply not impaired. "Why Didn't You Believe" bulks tempo and atmosphere to almost Gospel feel — "Don't Give Up"

is Tony Hicks' very own work . . . slower, softer. Next comes a reflective track, slow but sunny, and "Please Sign Your Letters" is almost counterfitted in impact at a lovely joggling tempo, banjo-backed and nasal. Then a slice of wistful sincerity, slow-paced, and on to a good side-closer which is repetitive, monster-building and very exciting in its sheer persistence.

Side two awings the moods around like confetti, too. A mid-tempo boogie opens it up, then a folksy, acoustic-toned area, of high-pitched harmony. "Mangoki" and "Gloria" are linked in emotional content. But it's real surprise is the instrumental from Bernie Calvert, "Reflections Of A Long Time Past", an orchestral-piano effort of consummate charm and melody. And a tremendous driver for the closer, very tight-knit work. Overall, too, the usual light and eloquent drumming of Jovis Bobby Elliott.

"The Hollies sing the Hollies in Hollies" style and with instant impact. Should top the charts. WILL top the charts.

## Mr Moonlight shines again

**FRANKIE VAUGHAN:** "Mr. Moonlight": All I Need Is A Girl; I'd Love To Rope You Off; Ho Hum; How To Handle A Woman; Hideshow; There Goes My Heart; Man In Love; Why did I Choose You; Does Anybody Miss Me; I Will Wait For You; Hold Me Close To You; This Guy's In Love (Columbia SCS 6282).

Bulk of the arrangements for this display of muscular masculinely songwriting come from Alan Tew, but there are other ideas from Kenny Woodman and Les Reed. Some new songs, mostly from Britain, and the usual depth and

wit from Frank himself. What makes Frankie so consistently popular? Well, he's clearly a nice guy who enjoys his work. So it's largely a matter of communication. He can switch mood, too, from the aforementioned vocal gymnastics to a soft, carressing, smiling sort of song. "I Will Wait For You", the potential big single "Hideshow", "This Guy's In Love" — about the best as samplers. But it's consistently good.

**LONG JOHN BALDRY:** "Wait For Me": Eye (S&W 1530).

John's new LP shows him off on

an even more pop-oriented bent, but even still that confident blues feel to everything he does, even "MacArthur Park", and I prefer John's version to any other. Rather like a hip Englander.

**JOHN PEEL:** "Presents Top Gear" (BBC REC 202).

A nice souvenir album from the imaginative BBC programme. People like Bridget St. John (what a lovely voice!), Ron Gesis, The Waiters State and others. The music varies from heavy rock to plaintive folk, and the Reddiphonic Workshop do interesting things with John's voice.



Several standout tracks on the blues jam at Chess' album featuring Fleetwood Mac says Rodney Colling.

## Sing ballads not beat, Andy

AN INVITATION to "Get Together With Andy Williams" from CBS contains a collection of ballads — "My Cherie Amour" and "Love Theme From Romeo and Juliet" are the best — and a number of "not so ballads" like "Good Morning Starshine", "Aquarius" and "Put A Little Love In Your Heart".

For me, this is Andy Williams' most disappointing album for some time. The arrangements are messy and production by Jerry Fuller is somehow rather empty. Andy is a fine ballad singer, but he just cannot handle certain types of beat tunes and inclusion of "Aquarius" and "Sweet Caroline", an old Neil Diamond U.S. hit is a mistake.



## Old but unique Mac

harmonic and "Red Hot Jam" closing side one.

The second side includes "I'm Worried", "Madison Blues" and the jazz-styled "I Held My Baby Last Night" — a lot of time is invested on these tracks by discussions with studio musicians.

**Frantic**

The second album opens with what is probably the best offering in the set — "Works In A Tangle", which includes some excellent piano work. "Hungry Country Girl" features Chris Spain on vocals and piano, a frantic blues number with insistent, repetitive beat.

"Black Jack shoes, (side four) opens with Hawaiian-styled blues guitar (yes, really) for a number which is more than a little reminiscent of "Little Red Rooster", with "Rocking Boogie" just basic rock and roll with Jeremy Spencer's excellent wood. The album does with "Home-work", again a good track and the nearest on the album to pure commercial pop.

Listening to these tracks, I can understand why Fleetwood Mac feel that some of the material is not representative of their music now. But, on the other hand, it is an entertaining and, in a way, unique album featuring a famous line-up of blues talent and it is destined to be a very big seller. R.C.

**LONG JOHN BALDRY**

FIRST ALBUM AVAILABLE NOW ON HEAD RECORDS

National Distribution Pye Records 5DL66002



# A GREAT NEW ALBUM



## THE WEB

## THERAPHOSA BLONDI

(S) SML-R 1058 (M) DML-R 1058

**DERAM**

12" Stereo or Mono LP

Deram Records Decca House Albert Embankment London SE1

# Welcome!

## Peter Jones takes a closer look at the newcomers in pop

WE LIKE new artists. Like to encourage new artists. Feel satisfaction when someone we pick out of the buffalorush of new artists on the release sheet actually breaks through and makes it. So... here's some space for newcomers who deserve it.

Sylvia McNeill deserves it. Her publicist says that she is the Super-Girl of the Seventies, but we say: Hold your horses a bit. Let's ponder awhile.

Sylvia sang with a school folk group when she was only twelve. She is a cow, instinctively, that music was her business. So she got involved. Like singing here and there, and running her own agency, and working with the Escorts, and vocalising with the Ted Taylor Four, and forming her own group (Tricycles), and finally turning solo.

First evidence of her solo ability is "That's Alright By Me". It's alright by me, but that's by the way. Sylvia was described by Richard Kerr, her producer, as "Tiger Who Has To Be Tamed"... but again, let's hang on a while.

Let's talk to Sylvia. Herself. "I've always tried to be a valid singer, truthful to myself. If you are not convinced yourself that what you are doing and the way you are singing is the best way then you can't hope to convince an audience."

Which is sensible enough. She adds: "You can be original and hope that audiences will accept what you are doing, or you can go out and copy other singers and sing the way people expect. I prefer to be original."



SYLVIA McNEILL

Original. Now that is an original thought. More power to Sylvia, which is why she merits this space on this page. She says: "My favourites are Marvin Gaye, Nancy Wilson, Sarah Vaughan and Etta James — oh, yes, and Tom Jones. But obviously I would like a bit hit, on a single and on an album. But I really believe it isn't the artist who makes the hit. I'm sure it is the song every time."

"And I enjoy touring. It's stupid just to make records and never show yourself to the public."

Sylvia showed herself. And received an overwhelming outpouring of approval in our boozier community.

She has the talent to make it big. Maybe it won't be this particular record, but it'll happen. Soon.

Here endeth the first lesson in the first newcomer section of the new Record Mirror.



NORMAN BELL is from Liverpool and he's twenty-two. He remembers Mersey-side as the Mecca of the pop world. He arrived in London with the Perishers and people said that they'd take over from the Love Affair and Amen Corner as chart-toppers in the teeny-bopper league. They didn't. But Norman is now with the Back Street Band. Along with Russ Harness, John Phillips, Alan Stevenson, the group emerge with

"This Ain't The Road" on Embor, and it does have a hit sound about it.

So it's the Back Street Band. So they have many assets. The voice of Russ Harness, the drumming of Alan Stevenson, the enthusiasm of John Phillips, and Norman Bell's wit, his determination that the group will succeed.

Let's be fair, we are looking for some new sounds. New groups. So why not give this one a chance?



LOOK MILLIE

Take a look at that girl on the left. Here's where the whole newcomers' idea falls flat. Because this is Millie, the gal who took "My Boy Lollipop" far from sticky up the charts some years ago.

Point is this: Millie may not be new, but her image nowadays most certainly is. So she qualifies. Especially as reggae is the new chart craze and Millie was basically the original reggae girl. Says she: "It's basic Jamaican folk music. Take Desmond Dekker, Jimmy Cliff and Jackie Edwards — it's all from Jamaican calypso, but they've introduced a new beat line which gives the music the right 'feel'." Millie has long had the bubbly image. Now she has the sexy image. I'm glad to say...

## Top U.K. albums

- 1 (1) **ABBEY ROAD** - Beatles (Apple)
- 2 (2) **MOTOWN CHARTBUSTERS VOL. 3** - Various (Tamla Motown)
- 3 (4) **ULTIMATE IN STEREO PRESENTATION** - Various (Sudu 2)
- 4 (6) **NICE ENOUGH TO EAT** - Various (Hindi)
- 5 (3) **AT SAN QUENTIN** - Johnny Cash (CBS)
- 6 (7) **WORLD OF MANTOVANI (VOL. 2)** - Mantovani (Decca)
- 7 (5) **LED ZEPPELIN II** - Led Zeppein (Atlantic)
- 8 (14) **LIVE IN LAS VEGAS** - Tom Jones (Decca)
- 9 (18) **LIVE IN LOS ANGELES** - Val Doonican (Gosnell)
- 10 (17) **WORLD OF ... Mantovani (Decca)**
- 11 (9) **BEST OF ... Cream** (Polydor)
- 12 (10) **BEST OF ... Ben Goss (Polydor)**
- 13 (21) **BEST OF ... Seekers** (Columbia)
- 14 (11) **THROUGH THE PAST DARKLY** - Rolling Stones (Mercury)
- 15 (19) **SOUND OF MUSIC** - Soundtrack (RCA)
- 16 (-) **AMERICA** - Herb Alpert & The Tijuana Brass (A & W)
- 17 (13) **UMMAGUMMA** - Pink Floyd (Harvest)
- 18 (24) **HIS ORCHESTRA, HIS CHORUS, HIS SINGERS** - Ray Conniff (CBS)
- 19 (12) **IN THE COURT OF THE CRIMSON KING** - King Crimson (Island)
- 20 (-) **ON STAGE** - Jim Reeves (RCA)
- 21 (18) **FRANK SINATRA SINGS THE SELECT COOLER** - Frank Sinatra (Regal Starline)
- 22 (-) **WORLD OF VAL DOONICAN (VOL. III)** (Gosnell)
- 23 (23) **THEN PLAY ON** - Fleetwood Mac (Rפרית)
- 24 (28) **ACCORDING TO MY HEART** - Jim Reeves (RCA International)
- 25 (25) **VALENTINE SUITE** - Cobosoun (Vertigo)
- 26 (-) **WORLD OF BACHELORS** - Bachelors (Decca)
- 27 (20) **IMPACT** - Various (EMI)
- 28 (-) **SUPER DUPEE BLUES** - Various (Blue Horizon)
- 29 (-) **SUN OF GUTBUCKET** - Various (Liberty)
- 30 (-) **SOMETHING ELSE** - Shadows (Regal Starline)

## 10 years ago

- 1 (4) **WHAT DO YOU WANT** - Adam Faith
- 2 (2) **WHAT DO YOU WANT TO** - Those Eyes At Me For - Emile Ford
- 3 (1) **TRAVELLING LIGHT** - Cliff Richard
- 4 (6) **OH CAROL** - Neil Sedaka
- 5 (3) **RED RIVER ROCK** - Johnny & The Hurricanes
- 6 (5) **BACK THE KNIFE** - Bobby Darin
- 7 (10) **SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT** - Avons
- 8 (7) **PUT YOUR HEAD ON MY SHOULDER** - Paul Anka
- 9 (-) **TEEN BEAT** - Smokey Robinson
- 10 (8) **TILL I KISSED YOU** - Evely Bros.

## 5 years ago

- 1 (3) **LITTLE RED ROOSTER** - Rolling Stones
- 2 (6) **I'M GONNA BE STRONG** - Gene Pitney
- 3 (1) **BABY LOVE** - Supremes
- 4 (9) **DOWNTOWN** - Pat Clark
- 5 (2) **ALL DAY AND ALL OF THE NIGHT** - The Turtles
- 6 (-) **I FEEL FINE** - Beatles
- 7 (5) **UM, UM UM UM UM UM** - Warren Farrell (Fontana)
- 8 (7) **THERE'S A HEARTACHE FOLLOWING ME** - Jim Reeves
- 9 (10) **LODGING YOU** - Dusty Springfield
- 10 (4) **HE'S IN TOWN** - Rodkin Berries

# ALL the charts

## Top U.S. singles

- 1 (3) **COME TOGETHER/SOMETHING** - Beatles (Apple)
- 2 (4) **AND WHEN I DIE** - Blood, Sweat & Tears (Columbia)
- 3 (1) **WEDDING BELLS** - Fifth Dimension (Soul City)
- 4 (2) **TAKE A LETTER MARIA** - Mel B. Greaves (Atco)
- 5 (6) **NA NA HEY KISS HIM GOODBYE** - Steam (Fontana)
- 6 (5) **SMILE A LITTLE SMILE FOR ME** - Flying Machine (Congress)
- 7 (12) **LEAVING ON A JET PLANE** - Peter Paul & Mary (Warner - Seven Arts)
- 8 (8) **YESTER-ME, YESTER-YOU, YESTERDAY** - Stevie Wonder (Tamla)
- 9 (14) **DOWN ON THE CORNER/FORTUNATE SON** - Creedence Clearwater Revival
- 10 (18) **ELI'S COMING** - Three Dog Night (Dunhill)
- 11 (20) **SOMEDAY WE'LL BE TOGETHER** - Diana Ross & Supremes (Tamla)
- 12 (11) **BABY IT'S YOU** - Smith (Dunhill)
- 13 (13) **BACKFIELD IN MOTION** - Mel & Tim (Bamboo)
- 14 (15) **BAYBY I'M FOR REAL** - Originals (Soul)
- 15 (19) **SHERRY HILL PARK** - Billy Joe Royal (Columbia)
- 16 (9) **SUPERCIOUS MINDS** - Elvis Presley (RCA)
- 17 (10) **I CAN'T GET NEXT TO YOU** - Temptations (Gordy)
- 18 (28) **HOLLY HOLY** - Neil Diamond (UNI)
- 19 (16) **SUGAR, SUGAR** - Archies (Calendar)
- 20 (17) **GOING IN CIRCLES** - Friends of Distinction (RCA)
- 21 (27) **SUITE: JUDY BLUE EYES** - Crosby/Stills/Nash (Atlantic)
- 22 (29) **UNDUN** - Guess Who (RCA)
- 23 (24) **TRY A LITTLE TENDERNESS** - Glen Campbell (Capitol)
- 24 (33) **ELEANOR RIGBY** - Aretha Franklin (Atlantic)
- 25 (37) **RAINDROPS KEEP FALLIN' ON MY HEAD** - B. J. Thomas (Scepter)
- 26 (35) **MIND, BODY & SOUL** - Flaming Embros (Hot Wax)
- 27 (22) **TRACY** - Cuff Linko (Decca)
- 28 (23) **IS THAT ALL THERE IS** - Peggy Lee (Capitol)
- 29 (34) **FRIENDSHIP TRAIN** - Gladys Knight & the Pips (Soul)
- 30 (36) **THESE EYES** - Jr. Walker & All Stars (Soul)
- 31 (47) **UP ON CRIPPLE CREEK** - Band (Capitol)
- 32 (40) **HEAVEN KNOWS** - Grass Roots (Dunhill)
- 33 (26) **RUBEN JAMES** - Kenny Rogers & First Edition (Reprise)
- 34 (43) **I GUESS THE LORD MUST BE IN NEW YORK CITY** - Nilsson (RCA)
- 35 (39) **GROOVY GRUBWORM** - Harlow Wilcox (Plantation)
- 36 (38) **MAKE YOUR OWN KIND OF MUSIC** - Mama Cass (Dunhill)
- 37 (46) **MIDNIGHT COWBOY** - Ferrante & Teicher (United Artists)
- 38 (45) **EVIL WOMAN, DON'T PLAY YOUR GAMES WITH ME** - Crow (Amarat)
- 39 (32) **LET A MAN COME IN AND DO THE POPCORN (Pt. 1)** - James Brown (King)
- 40 (50) **A BRAND NEW ME** - Dusty Springfield (Atlantic)
- 41 (-) **LOVE WILL FIND A WAY** - Jackie DeShannon (Imperial)
- 42 (-) **(Sittin' On) THE DOCK OF THE BAY** - Delic (Cadet)
- 43 (-) **JAM UP JELLY TIGHT** - Tommy Roe (ABC)
- 44 (44) **ROOSEVELT & IRA LEE** - Tony Joe White (Monument)
- 45 (-) **WHOLE LOTTA LOVE** - Led Zeppein (Atlantic)
- 46 (-) **KOZMIC BLUES** - Janis Joplin (Columbia)
- 47 (-) **COLD TURKEY** - Plastic Ono Band (Apple)
- 48 (42) **WE LOVE YOU, CALL COLLECT** - Art Linkletter (Capitol)
- 49 (-) **AIN'T IT FUNKY NOW** - James Brown (King)
- 50 (-) **TONIGHT I'LL BE STAYING HERE WITH YOU** - Bob Dylan (Columbia)

## Top U.S. albums

- 1 (1) **ABBEY ROAD** - Beatles (Apple)
- 2 (2) **LED ZEPPELIN I** - Led Zeppein (Atlantic)
- 3 (3) **GREEN RIVER** - Creedence Clearwater Revival (Fantasy)
- 4 (9) **LIVE IN LAS VEGAS** - Tom Jones (Parrot)
- 5 (6) **PUZZLE PEOPLE** - Temptations (Gordy)
- 6 (8) **CROSBY, STILLS & NASH** - Crosby Stills & Nash (Atlantic)
- 7 (11) **BLOOD, SWEAT & TEARS** - Blood Sweat & Tears (Columbia)
- 8 (7) **AT SAN QUENTIN** - Johnny Cash (Columbia)
- 9 (4) **SANTANA** - Santana (Columbia)
- 10 (5) **LIVE GOT DUM OL' KOZMIC BLUES AGAIN, MAMA** - Janis Joplin (Columbia)
- 11 (12) **IRA-CAN-DA-DA-VIDA** - Iron Butterfly (Atco)
- 12 (10) **BLIND BIRD** - Blind Faith (Atlantic)
- 13 (19) **HOT BUTTERED SOUL** - Isaac Hayes (Emarcy)
- 14 (14) **THROUGH THE PAST DARKLY** - Rolling Stones (London)
- 15 (16) **THE BAND** - Band (Capitol)
- 16 (13) **EASY RIDER** - Soundtrack (Dunhill)
- 17 (18) **A GROUP CALLED SMITH** - Smith (Dunhill)
- 18 (17) **ALICE'S RESTAURANT** - Arlo Guthrie (Reprise)
- 19 (20) **HAIR** - Original Cast (Capitol)
- 20 (23) **MIDNIGHT COWBOY** - Soundtrack (United Artists)
- 21 (-) **VOLUNTEERS** - Jefferson Airplane (RCA)
- 22 (15) **THIS IS ... Tom Jones (Parrot)**
- 23 (22) **GLEN CAMPBELL 'LIVE'** - Bobby Sherman (Capitol)
- 24 (28) **SUITABLE FOR FRAMING** - The Doobie Brothers (A&W)
- 25 (26) **THE BEST OF ...** - Charlie Pride (RCA)
- 26 (21) **BEST OF ... Cream (Atco)**
- 27 (24) **LED ZEPPELIN II** - Led Zeppein (Atlantic)
- 28 (30) **LITTLE WOMAN** - Bobby Sherman (Mercomedia)
- 29 (-) **GREATEST HITS, VOL. 2** - Dinna Warwick (Scepter)
- 30 (-) **GET TOGETHER WITH ...** - Andy Williams (Columbia)

## R 'n' B singles

- 1 (5) **WHAT DOES IT TAKE** - Jr. Walker and the Stars
- 2 (1) **RETURN OF DIAMOND** - Upstarters
- 3 (6) **PROUD MARY** - Checkmates Ltd
- 4 (2) **WONDERFUL WORLD, BEAUTIFUL PEOPLE** - Jimmy Cliff
- 5 (3) **THE LIQUIDATOR** - Harry J
- 6 (4) **WHAT YOU GOTTA DO** - Four Tops
- 7 (-) **THAT THE WAY LOVE IS** - Marvin Gaye (Tamla Motown TMS 718)
- 8 (7) **LONG SHOT KICK THE BUCKET** - Pioneers
- 9 (9) **TAME A LETTER MARIA ON A GRAVEL ROAD** - Percy Sledge (Atlantic) 584200

## R 'n' B albums

- 1 (1) **MOTOWN CHARTBUSTERS Vol. 3** - Various
- 2 (3) **TIERTEN UP** - Various
- 3 (2) **RED RED WINE** - Various
- 4 (7) **RIDGEAG SPECIAL** - Various
- 5 (4) **LIVE AT THE APOLLO** - James Brown
- 6 (6) **MOP** - Marvin Gaye
- 7 (-) **MY DREAMS AMOP** - Stevie Wonder (Tamla Motown)
- 8 (9) **LET THE SUNSHINE** - Diana Ross & Supremes
- 9 (5) **CLOUD NINE** - Temptations
- 10 (10) **THIS IS SOUL** - Various

# Want To Live

RECORDED BY

# The Influence

ORANGE records



OAS 21011

