

RECORD MIRROR

INSIDE: TREMELOES MARY HOPKIN,
HOLLIES, HERD
UNDERGROUND

Largest selling colour pop weekly newspaper. No. 397 Every Wednesday. Price 6d Week ending October 19th, 1968

HERMAN & FIANCEE MIREILLE STRASSER



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IT'S STUCK TO A COPY OF

Art Movement's 'LOVING TOUCH'

IT'S FAR TOO GOOD TO MISS

DECCA

AND SEEKING THE PROBABLY BEST OF PROBING SINGLES



THE HERD — statement from managers Howard and Blaikley concerning their current dispute (on page 12).

NDY Brown was looking for a pair of shoes. Not just any old shoes of course. He's spent the morning looking for the right pair — and his search had taken him to just about every shoe store in London. Whatever the cost he wanted a nice bit of footwear.

And he couldn't find anything to suit him. In fact when I met him half-way through the great shoe hunt he was near berserk because of the apparent inability of the cobblers of London to satisfy the needs of his feet. So we took time out for a cup of coffee, a toasted tea cake or two and a listen to the Herd's new single, "Sunshine Cottage".

This was a few weeks ago, before the record was released, and the copy I heard was a demo that had yet to be mixed and therefore difficult to judge. I remember liking it but not being knocked out by it. But the funny thing about "Sunshine Cottage" is that the more I hear it the more I like it. The song is good, the music's good, and I've no doubt it'll be a hit—their first after their dispute with managers Howard and Blaikley. I don't think the disc is quite as good as I expected—but at the same time I think it's more representative of the Herd's real talent than any of their previous records.

FORGOTTEN IMPACT

"The difficulty is" said Andy "that most people were expecting something very—or rather, noticeably — different from us. And although "Sunshine Cottage" is different from what we were doing before—we wrote it and produced it ourselves—it's not immediate and impactful. I think most people expected us to produce a record that would make an instant impression. But "Sunshine Cottage" isn't like that—I think it grows on you. It's funny on me, anyway—I heard it on the radio the other day and thought it was really good. I liked it before but I was really knocked out by it this time. The trouble is that if you bring out a record that's all impact, it goes straight into the charts and is completely forgotten in a few weeks—if it takes a while for people to get to like it, though, I think it's appreciated more."

I was talking to Andy more recently — the record had already been out about five days when I braved the urban

perils of Kensington to wander round to the Bow residence. Apart from the above information about the disc's growth on you appeal—which I entirely agree with, by the way—he also gave me a much more important piece of information.

His search had been a success—well, almost. He'd intended to spend about 10 pounds and instead had ended up with a pair of plimsolls two sizes too large costing 35 jobs! "Not quite what I wanted but they're very comfortable—just a bit too big for me, that's all."

It's difficult to talk much about the split between the Herd and their managers—the dispute between the group and Howard and Blaikley is still going on. "We're quite content at the moment though," said Andy, "and we're pleased with the way things are going. Apart from the record, Peter and I are doing quite a bit of songwriting at the moment—we've written the new single for The Tapes, a Swedish group, called "Halcyon Days"—I like that word "halcyon," it's nice" (so, by the way, is the Tapes record—it could very well give them their first hit in this country).

"We're working quite hard at the moment—I suppose it averaged out at about three singles a week. It depends—this week we've only done one gig. But next week I think we've got four lined up. And we're doing some television on this new record as well—we did the Tony Blackburn show last week, and there are a couple more shows to come."

The Herd have managed to establish themselves as a big name group, anyway—within a very short space of time. In a few more hit records. Although I was told the other day that we have the second largest fan club in the country—I don't know how reliable that is. We're not really too worried about our future at the moment—I was a bit impatient about "Sunshine Cottage" getting into the charts, but I'm not too worried about it now. The record's only been out a week—and most records seem to be taking longer to get away these days. There are a lot of discs just going into the charts that have been out for weeks."

I don't think we'll have to wait that long for the Herd single to appear in the charts. But meanwhile, if anyone would like a large pair of white plimsolls...

DEREK BOITWOOD

DAVID MISSES THE BRITISH AUDIENCES

SAID David Garrick: "I'd say that sixty-five per cent of the pop groups and singers in this country simply aren't making money — and certainly haven't been able to save anything from their work."

And said David Garrick, by way of explanation: "The trouble is that they stick with the in-things, all trying to follow each other. Usually it's bad management in any case. There are other countries than Britain — and even if they went to, say Germany, then they might even get a hit."

In fact, this is what David has done. He's had his share of chart success. I suppose, in this country — apart from being one of the best in-person performers I've seen on tour. But Germany is now a massive market for his talent and he's rarely out of the charts there.

"I'd say Germany is third biggest record-selling nation right now, after America and Japan. A very different scene to Britain. In Germany, it usually takes about three months to get into the charts, then you stay in for about the next six months."

"Tastes are different, too. The Beatles are big there, the Beatles of course — but I'd say the Bee Gees have taken rather as top groups. The material which sells? Well, stuff with a military-type beat — they adore that. If not that, then sort of soppy sentimental-type rubbish which always goes well."

But perhaps the important thing is that they tend to follow an artist, rather than just his latest release. They buy a favourite's records whether they be good, bad or indifferent. It's a very good scene for me, though — I've just finished a series of my own television shows and all the records do very well there."

Including, incidentally, the single "Ave Maria" which, straight, which was his Christmas record here last year.



DAVID GARRICK—masive in Germany.

He said: "I've a feeling I've gone as far as I can in pop in Germany, so in January I start my first major film — with Horst Buchholz. I'm playing a lad who sings part-time and peddles drugs part-time. Horst is a detective. We fight it out, it's being filmed in Rome and Austria."

He also has been to Austria this week for the Festival of Songs, singing in German — "I'm not exactly thin in German, but I get by."

Could be, though, that David is on his way back to the British charts with the catchy "A Little Bit Of That, And A Little Bit Of That," written specially for him by John Farrar. He's currently getting a lot of air plays.

"I'm going over much more time to work on

the record here this time round. For the first time in two years or so, I'm doing live bookings. I must say I miss getting out in front of British audiences."

Then he said: "But I still feel that a lot of other singers and groups are missing out on the Continental scene. If they only toured, say, Germany, they'd create the interest and then could easily get a hit record."

"I'm not exactly thin in Germany as being somehow too small to worry about. The fans see you're not in the British charts and assume you are dead — so a hit in Germany can easily sell half-a-million records. Come on over to see the very insular mob of people."

P.J.

HE SAID . . . IT COULDN'T BE DONE . . . JOE DID IT!

THEY said it couldn't be done — and it wasn't done . . . Joe Cocker's done it.

But Joe Cocker's done it.

They all believed it impossible to cover a song that had been covered and re-covered yet still hadn't made it, other than the original version. Twenty-four-year-old Sheffield born Joe Cocker turned the tables when he came out with a unique, original and very, very soulful version of Lennon & McCartney's "With A Little Help From My Friends."

"I was a little worried about doing such an old Beatles' number, but my fears were put to rest by Danny Cordell, who records me, and almost everyone else who's heard it. They all seem to love the production. We did spend an awful lot of time working on it, and luckily it seems to have paid off."

Joe and the Grease Band are currently working on compiling an LP. But there are certain specifications that perfectionist Joe demands:

"We've got to have continuity on this LP. We've had a couple of releases of numbers to make them fit for the LP — but it's taking a lot of time. At the moment we're using Olympic Sound Studios. We just got back from the States where we bought a new, modern well equipped studio which the Mothers use often — some of our ideas arose. I found a very bad one on a common record — I was disappointed because we lost



JOE COCKER—his "With A Little Help From My Friends" could well establish him as a major talent.

those LP tracks—but smart thinking follows. Joe and the Grease Band . . . It was decided to release it as a single. With Joe's powerful voice and the beautiful people like Madeline Bell and Rosetta Hightower in the background, this is an excellent disc and an excellent singer that will go far. We only have to go as far as the Albert Hall on October 20.

LON GODDARD

"I FEEL LOSE" WITHOUT MY GUITAR "STAGE" SAYS MARY HOPKIN

FEEL LOSE without my guitar on stage. At least when I'm standing. Sitting down is much more relaxing.

Mary Hopkin playing us a few personal titles on what's like to stand in front of a crowd and sing without the aid of the instrument that is so much a part of her sound.

"I've been playing the guitar since I was fourteen. I bought some books years ago and learned a few chords, then dropped it for a while. But it was the need to sing that made me take it up again.

"One day, someone suggested I learn to finger pick instead of simply strumming. I found that it suited me perfectly. I played a bit after that and I was still in school when the Opportunity Knocks chance came about. Some people might think I'd like to forget all about that programme—but I'm very grateful and thankful I did it. And I also hold a high regard for Twigg. Apple may have found me anyway, but thanks to Twigg, things happened so much faster.

TRIED WRITING

"I've tried to write some of my own songs with the help of my guitar, but somehow the lyrics never seem to come. It will happen to me some day. I'll suddenly sit down and write a song. But I'll just wait and let it happen, because I don't wish to rush things.

"I've thought a lot about the threat of my follow-up single, but I'm not worried about it at all. I don't want to churn out a song just for the sake of a record release. Nothing cheap will be used. Paul McCartney is looking around at the moment for some possible material. I should like to play the guitar on the next one if I can. I know I can.

I asked if Mary found herself able to cope easily with such sudden acclaim and constant air. "I don't really cope with it, I breeze along with it. I'm going for not a rest, but rather a quick short vacation where I can find time to practice singing and playing the guitar."

"My sister Carol is a little run down by all that is happening. She has the flu at the moment, but she's getting better. Everyone seemed to think she had been appointed

my manager. I should like to say that I need Carol around because I hate being alone, I need her company. She makes minor decisions for me and gives me opinions when I need them. She was never my manager. She just my class and someone I can always lean on."

Perhaps they would be interested in films. A lot of people do use pop starodom to cross the gap into the screen. What she had to say concerning that was most unique and very pleasing to the ear.

SINGER, NOT ACTRESS

"I'm a singer, not an actress. I don't claim to be able to act and it would be unfair to use pop as a stepping stone. There are so many actors and actresses who are doing to get to work and rely only on their acting abilities. It would be cheating for me to direct my popularity at getting me into films. I suppose if a good part was handed to me, I might have a little difficulty in refusing, but I'm certainly not pressing for an opportunity to cash in. Pragmatism film are another category altogether. They're very necessary, and good ones can also be quite entertaining.

Did Mary know she'd make it with "These Were the Days"? Was she a little frightened?

GOOD SONG

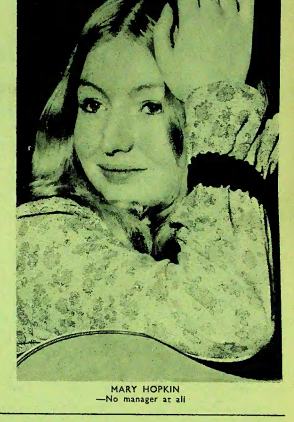
"I had no idea whether I'd make it or not, I knew the song would because it was so good—I was just uneasy about my single hit."

"When I hear a Joan Baez record, it makes me want to quit singing. I want to stop playing when I hear someone like her. But I'm settling places. I'm not quite unbelievable being at number one. Derek Taylor thinks I may be number one in the States soon. I don't even mind repeating the Beatles at the top. It's so wonderful because we're all Apple."

LON GODDARD

MARY HOPKIN

—No manager at all



again and again when it's released hear in the near future. Ben Janssen is very talented. It's only a short while since his emergence as a songwriter, and he's already written the score for the new Otto Preminger film 'I'm looking forward to seeing Nicklaus' first in musical which is apparently in the early stages of planning at the moment.

I mentioned Jethro Tull a bit earlier. They are the first group to be completely represented by Chrisyis. Chrisyis is an organisation headed by Tony Gill and Chris Wyndham (who first introduced the world to Chrisyis in the early 70s) and also manage a group called Clovis which you'll be hearing a lot more of in the near future) that is itself with all aspects of the music business, providing a complete artistic production unit. Apart from the three groups managed by Chrisyis, Clovis includes represented by them include Skop Brown, Skop Bifferty (which includes a very nice group with some nice ideas and a good appeal at the moment, all of which I'll be talking about recently. But some one's had an album off me that I'll have to wait until I get a new copy. It was a very nice one. Which can't be bad.

It recalls any that "hope to make a star out of" by following a policy of an idea and a good amount of talent as a yardstick for opposed to, and success, as the situation where his parade of the music business is a genuine manipulation exert an Which is a "halfway" of lack of their recognition of talent as a yardstick for opposed to, and success, as the situation where his parade of the music business is a genuine manipulation exert an

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NEW INSPIRATIONS

CONTRARY to various reports in other musical papers, Terry Rice-Milton is leaving for inspiration. What in fact is happening is that Terry has spotlighted more than he is at present with the group. Ashley Knott, they intend if he wants to take him into the studio and sing solo in front of an orchestra. It will probably be something similar to the Dave Davies set because we're all Apple.

What has happened though is that lead guitarist Wyndham George and bass guitarist Laughton James have left. They have been replaced by Bernie Lee previously with the Umbrella who will play lead guitar and sing. The other new member is Gordon Haskell who plays and sings. Gordon is 21 and was with the Flower Pot Men. Apart from being a fine guitarist, Gordon is also a prolific songwriter. Bernie is 22 and has been professional for five years.

The group's manager Ashley Knott said: "This change in line-up really came about because of a difference in musical taste between Wyndham and Laughton and James were leaving because they didn't agree with the new material while the rest of the group was happy with the range of their music and appeal to a far wider audience."

Evidently the split was amicable and Wyndham and Laughton will form their own group. Ashley wants to arrange to see them when they get together.

Another inspiration with the addition of the two new leads, can now do new harmonies and baritone scenes. This gives them a new sound to the club and they can put together an act with all-round appeal.

If it is unusual to come across a group that has a baritone form a public, this happens in the case of the new group. Terry Rice-Milton was released as a baritone singer. He has a baritone voice and a baritone voice.

Baritone Roger Gray (who is actually the youngest member of the group) has a baritone voice and a baritone voice.

Baritone Roger Gray (who is actually the youngest member of the group) has a baritone voice and a baritone voice.

UNDERGROUND GROUPS BY DEREK BOLTWOOD

BREAKFAST time at Tull's debut album "This War" will be a massive dose of rock, funk, jazz/blues groove and a steaming cup of coffee. In my half-asleep mouth a half-smoked cigarette. But suddenly I am awake—amongst letters things is a large LP record package. A present from Island Records. I tear off the cardboard wrapper and poodle goodie sundrops. The new Jethro Tull album—rush to the record player to put it on to accompany my breakers.

Hello, bells, What's this surly nut Jethro Tull. But an excellent record all the same. Quick look at the label—goodness gracious me! It's Wynder K. Frogg. What a surprise to find it in my Jethro Tull sleeve. Wynder K Frogg is in fact a first class British underground called Mick Weaver, and the album "Book Of The Prying Pan", features some similarly disassembled musicians.

Jack Hecstall - Smith, Roger Lawther, Chris Krogg as well as the normal Wynder K Frogg line-up. Listen to a track on the LP called "This Here", the Bobby Tammany number—superb.

I'd never really taken any notice of Wynder K Frogg before hearing this album. I'm certainly anxious to take more notice from now on.

And a happy ending to this story—I Island sent me a sleeve for the Frogg album and a record for the Jethro Tull sleeve. So I now have two excellent additions to my record collection.

I've no doubt that Jethro Tull's debut album "This War" will be a massive dose of rock, funk, jazz/blues groove and a steaming cup of coffee. In my half-asleep mouth a half-smoked cigarette. But suddenly I am awake—amongst letters things is a large LP record package. A present from Island Records. I tear off the cardboard wrapper and poodle goodie sundrops. The new Jethro Tull album—rush to the record player to put it on to accompany my breakers.

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T. RICE-MILTON

IAN MIDDLETON

WILLIE MITCHELL

KING OF MEMPHIS SOUL BLOWIN' HIS LATEST ALBUM

LONDON

Hi
RECORDS

willie mitchell



20-75 ◊ PIN HEAD ◊ MY GIRL ◊ LATE DATE ◊ TEQUILA
MERCY MERCY MERCY ◊ SMOKE ◊ I'LL BE IN TROUBLE
BOOT-LEG ◊ MUSTANG SALLY ◊ RUM DADDY ◊ HONKY TONK

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catch up with his previous LP

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and get to hear
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UP HARD

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EVERY NOW AND THEN WE TAKE TO DO



GABARET!

THE TREMELOES are currently riding high at number six in the charts with an almost "instant" hit. When I met Dave Munden he was excitedly noting the position of "My Little Lady." I thought that after a string of his enthusiasm might have died Rick West, Len (Chip) Hawkes and Alan Blaikley arrived, however — after parking delays! — to confirm this feeling.

"Even now we get excited about the records," said Chip. "All except Rick that is." Rick, the easiest and not excitable, continued Alan. "Nothing excites him, even if the record's jumped ten places." At this Rick smiled guiltily, and Alan confided: "Rick's shy in a way, really, he doesn't like to display his talent. Every time the record comes on the radio we listen every note. He admits it."

Part of the Tremeloes' attraction seems to be that they always appear so cheerful when on stage. As Chip explained: "We were going to be moody and build up an image, but we just started acting like we're used to it. Al's a worrier though. Anything that goes slightly wrong he worries about. If the record only sells 40,000 even. He thinks a lot, but his mind is very involved in one thing at a time."

The Tremeloes have recently returned from a visit to Austria, and were very impressed with some television filming train, and some strenuous leaping about on trampolines. "We like to do things like that sometimes," said Rick. "We like a change. Every now and then we like to do cabaret too, for a change from the usual thing. At Christmas we are working in Bletley for a week, including Christmas Day." "We can play more complicated stuff then," continued Alan, "in cabaret we get an older audience who appreciate our playing. Actually, when we were with Brian Poole we got an older audience. In ballrooms it's 13 to 14 year olds." "If they were bothered by them, or could meet them on their own level. "Not as much as we'd like to," said Alan. "Now we look ourselves in the dressing room and don't see anyone." "It's to create a public demand," explained Chip. "If people don't see you it adds something."

Rick, Alan and Dave have been together for about ten years now, and have followed their musical interests through from school days. "I was at school with Brian Poole," explained Alan. "Rick was in another group, Tony Rivers and the Castaways, but he came and joined us, and Dave lived round the corner. Len joined the group three years ago." "We started off playing weddings and socials," said Rick. "We did youths on stage for about four hours a night."

Although the group have been interested in music for so long Rick is the only member who actually took lessons, and they were on classical guitar and for a very brief period. "When my father died renovals and had a barrel organ in the van I used to play that all the way on the journey!" Alan helpfully informed me. "I was never interested in the guitar at first." Chip adds, "I've been messing about with the birds and all of a sudden I went to a mate's house and we sat and played guitar all night. Then we didn't bother about the other things!"

The Tremeloes are obviously quite happy in each other's company, but in fact they are very interested characters and have their own interests. Chip and Alan are particularly involved in record production. There are plans for them to produce a special Christmas record, "Christmas Star", which is a Howard and Blaikley composition. Two young children, Mark and Amanda, are to be featured on the record. They previously appeared in a "Top of the Pops" film "Wonderful World".

The Tremeloes themselves are currently recording additional tracks for their next LP, and are in fact already pondering over a new single. They will soon be leaving the country again when they visit Israel — where they have already achieved seven number one records! — and after Christmas they return to Sweden.

VALERIE MARES

Hollies bättre än någonsin! OR... HOLLIES BETTER THAN EVER!

10 Star Street 10
Göteborg
Sweden
and October, 1968

Hello!

I don't now if you read anything about
yourself in the paper about your visit in
Göteborg. Well I did and I have tried to
translate it to English.

Hollies better than ever!

Hollies are better than ever before you'd
at the Circus Sunday evening for about
45 minutes. The group is nearly terrific
good. The song for the voices was tremendous
well done and besides that the Hollies have
very good knowledge about how to play
these instruments and they also have
a lot of stage routine (I think you spoil it that
way). Their part of the evening were backed
up with a lot of funny numbers, some old
but many new ones. Besides the songs were full
of fun. They also played songs from Dylan,
Peter Paul and Mary, and Roger Miller. And it
was really funny when Graham and Tony played
banjo and sax together with Allan Graham's
troupe did also do some. The Hollies were
great last time they were here, but this time
they were better. The Hollies play the
cleanest pop in the world and they
are one of the few groups you can
sit and listen to for ~~for~~ ~~dis~~ ~~hour~~
for hours any time.

PS The girls sends there love
to the boys

Yours, sincerely
Thomas Thörin.

JUST back from British Week in Sweden, The Hollies were a smash hit as expected. Here Swedish RM reader Thomas Thörin translates a Hollies newspaper review into English. The review is by Hans Siden.

**POP VOTING
FORM
COMING
SOON POLL**

COMPARTMENTS BIG BROTHER

DON PARTRIDGE (who admits to picking arrogant people because he reckons they usually have something which to back it up began with lovable humility by apologizing for being very tired and dull-minded, liable to say very little. "I'd travelled down from Blackpool over Saturday night, rehearsed all day for the Frost Show on Sunday evening and still made a lot of mistakes, I was using my new electricized equipment, only had it a month and I can't play it automatically yet. Still, Frost condescended to shake hands with me after the show so I can't have been too bad. He seemed quite a nice fellow.

In truth, Don lived it still twice as satirical and around three times as interesting as your average entertainer. We were having luncheon along with Alan Young (Don's lead guitarist from The Wild Fowl) and publicist Max Clifford. Between mouthfuls I managed to jot down these matches of dialogue.

Alan: "It's good to be back in London after three months in Blackpool. We were doing a summer season there."

Don: "It's a wonderful place — so long as you're not interested in moronic things. You can go to the swings and the roundabouts and eat candyfloss. Great. I like doing that myself. But a town ought to have a balance. There ought to be art galleries, good bookshops and so on. Instead there's just a kind of sucker-parasite relationship between the holidaymakers and the business people in the town."

Now that you've been in show business proper for over half a year are you becoming more or less tolerant of fools? "Less tolerant. But a bit less rude. I try not to insult people, just get away from them as fast as I can. In press interviews I keep getting asked the same questions, understandably, and I'm becoming like a parrot. Though, constant use of the same phrases can feel the truth going out of them. But still say exactly what I feel like."

Publicist Max: "I don't want him to say the smooth things that all the other artists say. People want to meet Don and they come back again and again because of what he says. No point in me trying to advise him to play safe at his own expense. Keep notice."

Don: "That's not true. I would."

Max: "Must admit that one or two interviews have had me cringing with embarrassment at his own expense. Take any."

Don: "Didn't matter though, did it. They never printed what I said."

You say then, Don, here's your Big Chance. What did you say that they wouldn't print? You're talking, this time, to the Frosties RM.

Max (in cold sweat): "Here — be careful!"

Don: "Well, I said that the food being sent to Biafra should be sent here and the Biafrans starved to death, then their bodies could be sold to a glue factory. I also said I liked Harold Wilson."

Alan (consuming): "He don't believe in that Biafra thing. It's not really an uppy, number 18, but a number 19, and they're all coming Marquis de Sade."

Don: "You don't make people think by saying the approved thing. Sometimes, you

can shock them. For instance, you're money for crying out loud. It's their own job doesn't have to be. Sending some home naturally you won't because you've had my first. It was thought about it. I was laughing at but it so grew. They used to be now they fit in the food." (Decider not particularly con-

Sometimes I can't

Don continued: "As we just don't listen to the reason for the other

waiting for it with what

I think I don't mind that they do it. I think

is not just a matter

artists with vinyl art

and Julie Driscoll."

And yourself "Yeah

as well that a one

interesting because in

— or — crap I mean

you're not happy with

for less money than he

plays my records know

Alan Young, who i

temperament to Don,

buster ("I dressed up,

and I'm doing a lot

of new things, work

for less money than he

streets.

Says Alan: "I'm losin'

is easy, we only work

They're not used to

an old man coming ask

RENTING WILL YOU

wondering why he does

can get on with you

They're all talkin'

Don: "Yeah. Ah, you

London we saw an ok

ing to play safe at

expense. But the ques

corner and at the back

nipped in and then

guitarist couldn't see

They're not used to

fighting. They're all

entertainers are not

for example, they on

long as it is good for

if it doesn't suit one

Both Don and Alan

and projects seminat

heads and some of the

poetry together and

it cost him a lot of

crowns a pint of beer," said

of books of poetry."

Don reacts about

info on this week's new releases

Whathas **BIG BROTHER AND THE HOLDING COMPANY** got that no other group has? If you keep in touch, you'll know the answer is **JANIS JOPLIN**. Her socially is a sensational artist and a dynamic singer. Her colorful personality shouts out of every groove on a fantastic London release, **Down on Me**. This is a record you can't afford to be without! The number is HLT10226.

There's a song called **Turn around, look at me** which has been an enormous success in the States. It's absolutely tailor-made for the Bachelors. And they have released it as their new Decca single, and they made the Bachelors so popular. This is sure to be one of their biggest ever hits. Number to ask for is F2839.

CATS EYES shine on their new single **Frankie Marianne**. It's very commercial, starting off quiet and tender and building up into a haunting chor-line. On the Daram label, the number is DM 203.

The music from Oliver is the enormous success. It appeals to **WALLIS**, who plays the part of released **As long as she needs**, as the best-loved of all the songs, as His latest single on Decca is a lot of people!

DAVY GRAHAM not only is a very talented folk-blues singer is gaining a large following and more impressed by genuine His latest single on Decca is the song, **Both sides now**, and tempo treatment which gives the its usual power. The number of an enormous amount of people releases a track from **FRANKIE** album. So here it is: **The 10**.

new singles reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter

CHUCK BERRY: St. Louis To Fresno, Mo. Dear Mercury MF 1037, purely routine material from Chuck, but that doesn't detract from the excitement of that instant beat and the somewhat exciting guitar before after the first chorus. Could easily be a hit today. ★★★★★

HARSH REALITY: Tobacco Ain't Satisfy. How Do You Feel (Philips EP 174). Good name for a group? A musical group too on a blues kick, with a most expressive lead voice. This one reaches out and grabs you, I think. A whole lot of promise for the future in this sound. ★★★★★

JERRY BUTLER: Send A Telegram; Just Can't Forget About You Mercury MF 1684. Fine stylized, this soulful character. Some idea to come strong too, but there's something a bit overdone in the general arrangement, which jerks and hits. Build-up, though. ★★★★★

THE CHANTS: A Man Without A Face; Baby, I Don't Need Your Love (JCA Victor 1744). Another record of the week. These guys always sound like they're having fun. The chart position is not the strong one, but instantly commercial but worth a bit of a prolonged trial. Excellent performance. Excellent. ★★★★★

BARBARA BUKIN: Passbook, Passbook; Almost (Promised TP 171). With weird backing vocals, Barbara on another of her classy ones, long in an appealing way. This one requires quiety and could be her first breakthrough. But times are hard. ★★★★★

SHARON RANDY: Hold On; Dasher of The Sun (Atlantic 144219). Who warned us to sit with Sharon really got with a splendid sense of style. This one features voice over some really deep instrumental music. Respective and quite a better. ★★★★★

R. B. KING: The Woman I Love; Blues For Me (CBS Blue Horizon 16341). Great blues guitar and voice with a swarthy old hand behind his terminals. One of the truly distinctive bluesmen and this is good stuff. ★★★★★

ROY DENTON: Love Is A Symphony; Another Tearful (CBS 3756). Excellent performance from the improvisational lad but slightly too hard-Martin tone won't make it - even though it's a class production of good stuff. ★★★★★

THE CHAMBERS BROTHERS: Time Has Come Today; Dish (CBS 3762). This is an excellent, lighthearted version of a number previously released. Very different as an excitement-builder, but a shade on the specialist side. For A and B addicts. ★★★★★

ROOY AND JENNY JACKSON: Lean On Me; Please Come Home (Decca RCA 174). A superb performance. Roy's brotherhood and nuances from one of the best singers in the business. Clever and sympathetic backing from J. Donkwood, Lovely and so on. ★★★★★

CELEO LANE: Don't Go, Leave; Don't Go. On A Slow Road To China (Protona TP 171). A superb performance. Roy's brotherhood and nuances from one of the best singers in the business. Clever and sympathetic backing from J. Donkwood, Lovely and so on. ★★★★★

VAL AND THE VS: Minu You Baby; Take My Love (CBS 3743). Bad backing for the jazz and her brother. This is original, soulful, break material, with a stack of personality. Well in good luck, and probably a bit less likely a smash. ★★★★★

THE BYRDS: I Just a Wonderful Time; Fly (CBS 3732). This underlines the boys' switch over to straight country music. A record of the week for the Byrds. This is a superb performance. Roy's brotherhood and nuances from their "sweetest of the Rooster" album and features interesting violin, etc. Moments. ★★★★★

THE TAGES

Batevis Dapri: I Need You Like An Open Book; MGM 1642. A Peter Frampton-style flower, soul and certainly the best material yet for the Swedish stars. There is a very good instrumental at the end with a distinctive and catchy chorus. One to watch along with a most interesting orchestral backing. Quite a bit of strong use and there are moments of quiet vocal harmony. Fine. Penetrating all over the place. **CHART POSSIBILITY.**

BIG BROTHER AND THE HOLDING COMPANY

Down On Me: Call On Me (Mercury MF 1624). This is a very good record. The vocalists are a real duo. A stack of four in the background and the lead vocalists in some ways. But not enough to make a record of the week. It's a good record, but with two voices in lead most of the way. More general. **CHART POSSIBILITY.**

JIM HENDRIX

ANthem The Watchtower; Long Hot Summer Night (Track 46623). Tremendous exciting music. However, some a lyrical direct sense. It's a very good record. The vocalists are a real duo. A stack of four in the background and the lead vocalists in some ways. But not enough to make a record of the week. It's a good record, but with two voices in lead most of the way. More general. **CHART POSSIBILITY.**

ART MOVEMENT

Long Hot Summer Night (Track 46623). Tremendous exciting music. However, some a lyrical direct sense. It's a very good record. The vocalists are a real duo. A stack of four in the background and the lead vocalists in some ways. But not enough to make a record of the week. It's a good record, but with two voices in lead most of the way. More general. **CHART POSSIBILITY.**

MARGARET WHITING

Long Hot Summer Night (Track 46623). Tremendous exciting music. However, some a lyrical direct sense. It's a very good record. The vocalists are a real duo. A stack of four in the background and the lead vocalists in some ways. But not enough to make a record of the week. It's a good record, but with two voices in lead most of the way. More general. **CHART POSSIBILITY.**

new singles reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones



THE BACHELORS

Tom Arnold, Lead At McEwens... The Bachelors... I'm not a... I'm not a... I'm not a...

THE DOORS

LELA MY FIRE: The Crystal Ship... The Doors... I'm not a... I'm not a... I'm not a...

TINNY TIM

Helo Helo The Guter Side... Tinny Tim... I'm not a... I'm not a... I'm not a...

NEW YORK PUBLIC LIBRARY: Love Me Two Times: Which Way To Go

NEW YORK PUBLIC LIBRARY: Love Me Two Times: Which Way To Go... I'm not a... I'm not a... I'm not a...

THE UNITED STATES OF AMERICA: The Garden of Earthly Delights

THE UNITED STATES OF AMERICA: The Garden of Earthly Delights... I'm not a... I'm not a... I'm not a...

RAM JOHN HOLLER: I Just Came To See My Baby: You & I

RAM JOHN HOLLER: I Just Came To See My Baby: You & I... I'm not a... I'm not a... I'm not a...

JOHNNY MANN SINGERS: How Small We Are: How Little We Know

JOHNNY MANN SINGERS: How Small We Are: How Little We Know... I'm not a... I'm not a... I'm not a...

FRANKIE LAINÉ: Love Back Laminator: Love Bar

FRANKIE LAINÉ: Love Back Laminator: Love Bar... I'm not a... I'm not a... I'm not a...

STEVE AND STYCE: Merry-Go-Round: Remains To Be Seen

STEVE AND STYCE: Merry-Go-Round: Remains To Be Seen... I'm not a... I'm not a... I'm not a...

THREE volumes "The Essential FRANK SINATRA"

THREE volumes "The Essential FRANK SINATRA"... I'm not a... I'm not a... I'm not a...

RAY BIANCHI: "At The Movies"

RAY BIANCHI: "At The Movies"... I'm not a... I'm not a... I'm not a...

JOHNNY MANN SINGERS: "This Baby Is Love With You"

JOHNNY MANN SINGERS: "This Baby Is Love With You"... I'm not a... I'm not a... I'm not a...



FRANK SINATRA—as essential

FRANK SINATRA—as essential... I'm not a... I'm not a... I'm not a...

as ever and three times as voluminous

as ever and three times as voluminous... I'm not a... I'm not a... I'm not a...

JONES (Mercury Int. Stereo SW-1002)

JONES (Mercury Int. Stereo SW-1002)... I'm not a... I'm not a... I'm not a...

THE DOORS (Mercury Int. Stereo SW-1002)

THE DOORS (Mercury Int. Stereo SW-1002)... I'm not a... I'm not a... I'm not a...

GOLDEN GODDIE (Volume One)

GOLDEN GODDIE (Volume One)... I'm not a... I'm not a... I'm not a...

BARON YOUNG (Mercury Int. Stereo SW-1002)

BARON YOUNG (Mercury Int. Stereo SW-1002)... I'm not a... I'm not a... I'm not a...

THE DOORS (Mercury Int. Stereo SW-1002)

THE DOORS (Mercury Int. Stereo SW-1002)... I'm not a... I'm not a... I'm not a...

RONNIE (Mercury Int. Stereo SW-1002)

RONNIE (Mercury Int. Stereo SW-1002)... I'm not a... I'm not a... I'm not a...

GOLDEN GODDIE (Volume Two)

GOLDEN GODDIE (Volume Two)... I'm not a... I'm not a... I'm not a...

MORE NEW SUNSET LPS

MORE NEW SUNSET LPS... I'm not a... I'm not a... I'm not a...

VARIOUS ARTISTS: "The Big Winner"

VARIOUS ARTISTS: "The Big Winner"... I'm not a... I'm not a... I'm not a...

CLARENCE: "Shirley"

CLARENCE: "Shirley"... I'm not a... I'm not a... I'm not a...

ROCK: "The Best"

ROCK: "The Best"... I'm not a... I'm not a... I'm not a...



Carole Schomburg, 15, 1148 Seven Scholze, Germantown, Stars and Showers, Joan Baez, Morrison, Paul and Barry, Bobby and interests—Dancing, writing, reading, music.



Jerry Gurbala, 15, Krakow 29, ex. Zichow 179, Poland, Stars and Showers, Small Faces, Cream, Oz. Kinnear, Wood, and girl and boy sex jobs, stamps, records, travel.

READERS' CLUB



Chris Soccer, 19, 9 Alexandra Street, Chesham, One Stars and Hobbes—Who, Move, Beatles, Saxon Carter, 2500 Power, Jay Arthur, Jerry Lee Lewis, Edna Curbane, James Taylor, Dick & Paul music, motorbikes, Hockers, girls, chess.



Anne-Sheri Floor, 14, Posthoks 23, 1st floor, Hove, Stars and Hobbes—Doris, Small Faces, Rolling Stones, Red Zebra, Frank Sinatra and pop music. I would like boy sex jobs.



Julia Hatcher, 16, 75 Willow Road, Rochester, Northants, Stars and Hobbes—Like most groups, especially the Sex and the Tramps. Free would like boy sex jobs. I will answer all letters.



Dave Sharpe, 17, 54 Calver Down Crescent, New Addington, Surrey, Stars and Hobbes—Jerry Lee Lewis, Eddie Cochran, Doors, Stones, Girls, pop records, movie books and art.



Andrew Kaula, 13, 110 Cannon Crescent, Dagenham, Essex, Stars and Hobbes—F & B, and, Tania Nalaw, swimming, football, West Ham United, racing, having a great time, and parties.



Aelia Hussey, 18 and Lavinia Gardner, 13, 8 Fox Hatch, Kelvinside, County Durham, Stars and Hobbes—Beatles, Fleet-Foxes, Rolling-Stones, Small Faces, Love Affair, Otis Redding, Mod clothes and mod boys, dances.



Mary Brown, 15, Brimley Farm, Brierley, Wiltshire, Mansfield, Wiltshire, Stars and Hobbes—Wynne Parana, Alan Price Set, Bee Gees, Zazou, Tommy James, Spencer Dash, Records, dancing, writing.



Barry Graham, 21, 55 Marlborough Court, Thompson Road, Sunderland, County Durham, Stars and Hobbes—Beach Boys, Bob Dylan, Madly, anything, absolutely anything. I would like to write, letters, free records, to write, letters will be answered.



Christine Atkinson, 16, 41 Valley Crescent, Warrington, Warrick, Yorkshire, Stars and Hobbes—Small Faces, Bayham and Hobbies, Tania Motown, collectors, Richard Martin, Harding, ianthe and other records. Would like a boy sex job.



Graham Simons, 18, 23 Holloway Road, Hove, BN3 1EP, Sussex, Stars and Hobbes—Beach Boys, Nice, Love, Sam and Dave, Archie Prindle, Cream, Cream, Red, Maxil, Fleetwood Mac, Collector records, free records, anything, would like girl sex job.



PETER JONES



Here are the Irish Rover, now out on a single (MCA) version of "Liverpool Love". The Donnie Hoban song from back in 1963, already a favourite all over the world. The sound of a soft, high tenor singing along by the Liverpool docks, combined with the clock striking the quarter hour, inspired Jones to write this number... probably his very own sweetest, unimpeachable blues, poems and folk songs. The Rover are Will and George McNamee, Willie McDowell, and Jimmy Frawley, and are very popular in the States and Canada, but to mention Ireland.

★★★★★



About a year ago I was talking to Fraser Milnes, aka "James" of "Mr. W" and he told me he was planning to make a record. It's been a long wait, but he's out now with "I'm a Cherry Smash" on Star Music and he's doing similarly and catchy that it could easily make the charts. Lots of electronic who-ohs for the ladies and for older guys there is the undoubted appeal of Fraser himself.

★★

Most Cherry Smash, a group who owe their name to a newspaper ad and their similar marriage to David Schellen—father in Mike Huggins and co-writer with Mike of their first Decca release "Goulden Shagging". Brian Jones' "I'm a Cherry Smash" and he finished the song. The band also includes Jimmy Graham Hunt, John Curtis and Mark Tredwell. A later bonus of funk it would be hard to find and although it's taken them a year to make their debut with Decca it's a wait that has been worthwhile—and sure boys preferable for them.



This chap, one Mike Ball, is at sixteen the youngest and A and it man in the business. He's also got his own recording contract—"I See Westwood" Mike in his own right—and his own song-writing contract. He's currently been a job agent, quarter agent and recently he's done a job of "The Last's Two" on the lives both in Worcester and in London, and he's got a few more jobs in the future. He's got a lot of money to make out. Which is a shame...

★★★★★★

I make no account for either a picture of James Jones, with a new single "Golf Ball", a Jim Webb number, the fit the seventh child in a great child, which is a power. She is currently writing a novel. Which should be interesting...



Recently came out in the titles Girls and Frigg set up and here's a fine single currently available on their first Decca album. The Girls brothers and Frigg—the son in the creative cross-ride to it

all as "Cherish Inevitably" and their proximity around their native Birmingham area is readily demonstrated by including many other stars of the country.



A great album featuring Robert's beautiful original version of the song that was such a sensational hit. The Dave and Anni brought him over here for the U.K. tour—what further recommendation can a vinyl fan have? **★ ★ ★ ★ ★**
 MCA 1015 © MCA 1015
 12" Mono or Mono LP

monument
 The Original Original Version of the Song that was such a Sensational Hit
 MCA 1015 © MCA 1015
 12" Mono or Mono LP

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CASHBOY TOP

AIR MAILED FROM NEW YORK

- 1 HEY JUDD! 11 1/2 (Cash) (Capitol)
2 FIRM 11 1/2 (Cash) (Capitol)
3 EYE GOTTA GET A MESSAGE TO YOU 11 1/2 (Cash) (Capitol)
4 LITTLE GREEN APPLES 11 1/2 (Cash) (Capitol)
5 GIRL WHO GOT TO BE FREE 11 1/2 (Cash) (Capitol)
6 MY SPECIAL ANGE 11 1/2 (Cash) (Capitol)
7 OVER YOU 11 1/2 (Cash) (Capitol)
8 MIDDNIGHT CONFESIONS 11 1/2 (Cash) (Capitol)
9 HARPER VALLEY P.T.A. 11 1/2 (Cash) (Capitol)
10 SURE & (P.S.) 11 1/2 (Cash) (Capitol)
11 TIME HAS COME TODAY 11 1/2 (Cash) (Capitol)
12 ELEANOR 11 1/2 (Cash) (Capitol)
13 THOSE WERE THE DAYS 11 1/2 (Cash) (Capitol)
14 WHITE BOYS 11 1/2 (Cash) (Capitol)
15 PRICE OF MY HEART 11 1/2 (Cash) (Capitol)
16 ON THE ROAD AGAIN 11 1/2 (Cash) (Capitol)
17 REVOLUTION 11 1/2 (Cash) (Capitol)
18 RISE 11 1/2 (Cash) (Capitol)
19 SAY IT LOUD - I'M BLACK AND I'M PROUD 11 1/2 (Cash) (Capitol)
20 ANIMAL RESERVATION 11 1/2 (Cash) (Capitol)
21 UP AWAY 11 1/2 (Cash) (Capitol)
22 ALL ALONG THE WATCHTOWER 11 1/2 (Cash) (Capitol)
23 POOL ON THE BELLS 11 1/2 (Cash) (Capitol)
24 EAT A LITTLE PEPPER 11 1/2 (Cash) (Capitol)
25 SHAVE OF THINGS TO COME 11 1/2 (Cash) (Capitol)

Portrait of Love-Ladies (Kama)
LIVE CHILD-Daddy Blue & Mamma (Tamla Motown)
NEARLY YOUR PROMISE-Deodato (Polygram)
ICE IN THE SUN-Deodato (Polygram)
TAKE ME FOR A LITTLE WHILE-Vanilla Fudge (A&M)
I LOVE YOU MADLY-Fantasia Four (Swing)
FOURTEEN SONGS-Markos (Capitol)
THE WEIGHT-Jackie DeShannon (Imperial)



TOP L.P.'s

NATIONAL CHART COMPILED BY THE RECORD RETAILERS

- 1 HOLLIES GREATEST HITS 1 (Hollies) (Polygram)
2 JERRY LEE GREATEST HITS 1 (Jerry Lee) (Mercury)
3 LITTLE GREEN APPLES 11 1/2 (Cash) (Capitol)
4 DELIAH 11 1/2 (Cash) (Capitol)
5 JERRY LEE GREATEST HITS 1 (Jerry Lee) (Mercury)
6 JERRY LEE GREATEST HITS 1 (Jerry Lee) (Mercury)
7 JERRY LEE GREATEST HITS 1 (Jerry Lee) (Mercury)
8 JERRY LEE GREATEST HITS 1 (Jerry Lee) (Mercury)
9 JERRY LEE GREATEST HITS 1 (Jerry Lee) (Mercury)
10 JERRY LEE GREATEST HITS 1 (Jerry Lee) (Mercury)



5 YEARS AGO

- 1 DO YOU LOVE ME 1 (Laurie Pool & Triolet) (Mercury)
2 THEN HE KISSED ME 2 (Crosby) (Mercury)
3 SHE LOVES YOU 3 (The Beatles) (Capitol)
4 BLUE BAYOU/BEANS 3 (The Bayou Brothers) (Mercury)
5 THE FIRST TIME 3 (The Beatles) (Capitol)
6 IF I HAD A HAMMER 3 (The Beatles) (Capitol)
7 YOU'VE NEVER WALK ALONE 3 (The Beatles) (Capitol)
8 BERRY BOPPTON 3 (The Beatles) (Capitol)
9 EVERYBODY 3 (The Beatles) (Capitol)
10 HEY LITTLE LADY 3 (The Beatles) (Capitol)



BRITAIN'S

NATIONAL CHART COMPILED BY THE RECORD RETAILERS

- 1 THOSE WERE THE DAYS 1 (The Beatles) (Capitol)
2 I FEEL FOR THE BUN 1 (The Beatles) (Capitol)
3 ALL YOU NEED IS LOVE 1 (The Beatles) (Capitol)
4 LET IT BE 1 (The Beatles) (Capitol)
5 YOU'VE ALREADY GOT TO BE MY BEAT 1 (The Beatles) (Capitol)
6 YOU'VE ALREADY GOT TO BE MY BEAT 1 (The Beatles) (Capitol)
7 YOU'VE ALREADY GOT TO BE MY BEAT 1 (The Beatles) (Capitol)
8 YOU'VE ALREADY GOT TO BE MY BEAT 1 (The Beatles) (Capitol)
9 YOU'VE ALREADY GOT TO BE MY BEAT 1 (The Beatles) (Capitol)
10 YOU'VE ALREADY GOT TO BE MY BEAT 1 (The Beatles) (Capitol)

BRITAIN'S TOP R&B SINGLES
1 I RAY A LITTLE PRAYER
2 HOLD ME TIGHT
3 WHY DON'T YOU TALK TO ME THAT WAY
4 I'M A MIDNIGHT MOVER
5 COMPETITION AIN'T NOTHING
6 I GOT LIFE
7 I GOT LIFE
8 I GOT LIFE
9 I GOT LIFE
10 I GOT LIFE

BRITAIN'S TOP R&B ALBUMS
1 THE IMMORTAL
2 THE IMMORTAL
3 THE IMMORTAL
4 THE IMMORTAL
5 THE IMMORTAL
6 THE IMMORTAL
7 THE IMMORTAL
8 THE IMMORTAL
9 THE IMMORTAL
10 THE IMMORTAL

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4 THE IMMORTAL
5 THE IMMORTAL
6 THE IMMORTAL
7 THE IMMORTAL
8 THE IMMORTAL
9 THE IMMORTAL
10 THE IMMORTAL

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