

RECORD MIRROR

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INSIDE THIS WEEK

BEACH BOYS-SUPREMES
BOBBIE GENTRY - DEKKER
CILLA - NICE - LP'S
SARSTEDT COLOUR



Beatles & Stones: no concert...

IT WAS disclosed by new Rolling Stones, Mick Taylor, on Saturday that as yet there has been no discussion at Apple pertaining to the prospective appearance of the Beatles at the Stones' "live" Hyde Park concert on Saturday, July 5.

Mick, who drove down to the Bath Festival of Blues to see the Nice, explained: "There's no truth in the rumour that the Beatles may appear at Hyde Park with us on Saturday. It was Mick Jagger's idea to rehearse at Apple's unfinished studio which led up to the story, but nothing has been said about doing this show with us. None of the Beatles are even there at Apple anyway, except John and Yoko occasionally, who have their own office. George dropped in briefly while we were practicing, but he didn't jam with us."

"Some people think there could be some trouble at the concert, but I think they are wrong. Some carry the old idea that Mick Jagger incites violence on stage, but that's outdated and completely untrue. If all goes well, we want to do a world tour which will be made up of all major cities, including those in Britain. It hasn't been set up yet, but it's something we've wanted to do for a long time. I think the live concerts are going to be a good thing; for this coming one we have an even more powerful PA system than was used at the Blind Faith show."

The official billing has now been completed for the Stones' concert. It will begin at one o'clock on Saturday, July 5 and will include The Edgar Broughton Band, Cilla, The Believed Ornaments, the Third Ear Band and Screem.

The concert is being run by Blackhill Enterprises and the Les Perrin Organisation. Blackhill also handled the successful Blind Faith presentation.

LOW GODDARD



WHAT DOES a pop star do during the day when engaged for a Summer Season, you might wonder? This is the time of year when the majority of the pop singers are doing their sea-side gigs, so I asked Cilla Black what she did in her time off in Blackpool.

"Well, in a little while I'll be going to the beauty salon," Cilla admitted. "I'll go and look up a lot of my old friends. The last time I was in Blackpool, I went for a 'slap and tickle' twice a week."

"I've just passed my driving test after fifty-two hours," she said proudly. "... so when it's raining I'll be able to drive around and see places. What I want to soon is go in for my Advanced Driving Test."

"Another thing, I've just taken up that silly game golf. I haven't played much so far, but I know how to hold a golf stick." I hastened to point out that it is usually known as a golf club, but Cilla was quite unperturbed and just laughed and continued, "I've got me golf gloves. They sent it to me from the shop. There was only one so I tried them up and asked where the other one was as I thought there would be a pair. After all, it cost 37s. I felt a bit of a fool when they told me you only had one!"

PLAY IN TROUSERS . . .

"The trouble, I think, with golf, is that it's embarrassing standing there with your legs apart and your knees together. I mean to say, you couldn't really play with a miniskirt on could you? I don't fancy wearing one of those long skirts, so I think I'll have to play in trousers. We've just bought a bungalow at St. Anne's which is very handy as there's a great golf course there. There's a good beach at South Shore which is nice as it's well away from the commercial part and the holidaymakers don't usually go there."

How was the Season going?
 "On the opening night I was very nervous—I thought everyone had come to stare at my nose," said Cilla. "The second night was much better. One of the troubles with the opening night was I'd missed the dress rehearsal because of some trouble at London Airport—the people there caused us to miss our plane. Anyway everything seems to be all right now. There are some great people on the bill: Roy Castle, Arthur Worsley, Tom Ward (the Liverpool comic who bobby and I found) and Tony Cawley an Irish comedian. I follow Arthur Worsley who's a fantastic ventriloquist, and believe me he's very hard to follow."

NOT EMBARRASSED

"Some people think I might be embarrassed talking about my new nose, but I'm very happy with it—I think it looks great. I don't look any different to what I was before except in profile. I'm not even aware of it. I was more aware before the operation when I had the bump on it."

The big problem with having a good solid hit, is can the artist follow it with another. Cilla has done this successfully in the past and is pretty confident that "Conversations" will be bigger than "Surround Yourself With Sorrow". She explained how she came to record it:

CALL THE SUMMER

RM's Ian Middleton talks to Cilla about her driving test, her nose, and her new disc...



"I was down at Top Of The Pops and the writers, Jerry London, Roger Greenaway and Roger Cook were there doing a backing. They said they liked 'Surround . . .', very much and the way I sang it. So I said 'why don't you write one for me', because I've always liked their songs. A little later they sent me five numbers and I recorded them all. Do you know that 'Conversations' is the longest single I've done? It lasts for about four minutes. But it doesn't seem that long because it's such a great song and I love it. I think it's a great record all-round. When I finished recording it, I thought 'no danger' which is a Liverpool expression meaning nothing to worry about. I felt I'd done a good job. Vicki Brown, Joe Brown's wife, is on it and she does a good job. I think she should make a record on her own. She's got a hard sound like Aretha Franklin and she really lets herself go on the record. Yet in other ways she is very shy."
 "I'm up in Blackpool for a lifetime—48 weeks in fact. The only day I have off is Sunday and most of those are taken up with doing television. So far I'm lined up for 'The Golden Shot', David Jacobs Show, 'The Mike and Bernie Winters Show' and Roy Castle's, so I'm going to be very busy."
 "One of the setbacks is I hate Bang. I don't mind the big jets that take you abroad—it's the small ones I don't go for. So if there is a long distance to travel in England I prefer to go by car. The last time I did Blackpool I drove

myself into the ground. I had to go all the way to Great Yarmouth for Sunday concerts. This time shouldn't be too bad as I've already recorded half of my next LP before I started in Blackpool."

Talking to Cilla, one soon gets the impression she is a happy and contented person—much more than she ever was. Was this due to being married?

A VERY RARE HOUND

"I must say I'm much more relaxed," Cilla confirmed. "This is because my marriage is more important than my career. Should anything go wrong with my singing I think to myself that I'm lucky to have such a happy marriage. When I was single, my career was all I had to think about so naturally I worried about things. Now I have something to fall back on. I've just got a dog. It's a French breed called a Briard and is roughly the size of an English sheepdog. She looks like a mongrel at the moment, but she's really lovely. They're rare you know, there are only 20 others in England."

A happy marriage, a new nose, a new pet, a Blackpool Season and a new record; all Cilla needs now is for "Conversations" to be a monster hit—and it should be.
 (Cilla pic courtesy Yorkshire Television) IAN MIDDLETON

William R. Strickland,

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Change "It's difficult to get harmony without being corny" — say HARMONY GRASS

R.M.'s IAN MIDDLETON TALKS TO DESMOND DEKKER



HARMONY GRASS—they state that the Four Freshmen influenced them more than the Beach Boys did . . .

'It's difficult to get harmony without being corny'—say HARMONY GRASS

SIX years ago we were the only harmony group in the country. Tony Rivers of harmony grass started. (But in those days the group was known as Tony Rivers and the Castaways. "Now there are dozens of them in England.")

Did Tony feel there is an increase in the popularity of harmony groups in Britain with the success of people like Family Dogz etc.

"There's a great following for harmony groups here. Tony confirmed. "But there are not many all male groups. I don't really like the boy and girl groups with the exception of the Mamas and Papas. We can get our five part harmony without relying on girls. Besides, if we had girls in the group it would lead to complications. We wouldn't be able to do as normally as a five part record."

"Harmony Grass sings commercial harmony. It's difficult to get the harmony without being corny. It's not so bad on stage but more difficult to get it right in a record. And that is very important — getting a good sound, commercially for our records."

When it comes to recording, the onus lies with Tony. He takes the session from the control room while the rest of the group puts down the backing vocal. When he's mistaken with that, Tony goes on to the floor while the rest of the boys go to the box and he puts down the lead vocal. They all listen to the take and Tony takes advice. If the others aren't happy with what he's done. But it's all down to Tony for arrangements and producing.

Tony usually takes the lead vocal and the rest of the harmony is split up thus: Ken Rowe takes the falsetto parts, Tom Marshall sings the high parts, Bill Castle or Tony Rivers sing the third part and Tony Harding looks after the bass. "The main thing with us is that we're entertainers," Tony advised me. "It doesn't matter if we're doing cabaret or ballrooms our aim is to please. We do cabaret, we play to an older audience. So we have to play quieter otherwise we'd blast them out. Sometimes a few people in the audience might be agitated at the start so when we go on we try and amuse them. They love rude remarks and a bit of miskey taking. Basically it's all down to the audience — if it's a miserable one we have to go out and make them laugh. If you show them you are out to have a good time — they're with you. If you're doing cabaret, you have to entertain them."

"Doing ballrooms is a different thing. They want simple stuff. It's a bit too much to expect kids of thirteen to understand five part harmony. There's too much going on for them to grasp. This is one of the reasons why we've kept the harmony down on our new record 'First Time Loving' in the ballrooms, the kids don't worry about the sound, especially in Scotland. They just want to stretch their hands out to you. They scream when you're playing and go dead quiet when you stop. People tend to judge you by where you are in the charts which is a ridiculous way to look at things. A lot of the kids are brain-washed and follow the people they read about in the press and scream at the artists they told to scream at."

"Of all the places we've played, the Marquee in London is the best. There the audience comes to see US. They are people who want to hear harmony vocals. We do 'Tom Dooly' unaccompanied, and stretch their hands out to you. They were knocked out by doing great at places like the Speakeasy and the Revolution."

What does Tony feel about people imitating the group to the Beach Boys harmony why? "People can think that if they like 'It's Retorted' . . . but I was a fan of the Four Freshmen before I even heard of the Beach Boys. The Four Freshmen are our biggest influence. The group we really did like in Spain and London was the Four Freshmen. I and do some great vocal arrangements but they're too good for Britain."

IAN MIDDLETON

VERY now and then, a record comes into the charts with a strange title. Songs like: "OB-La-Di, OB-La-Da" and "Dek-A-Dum-Dum". These are no nonsense titles but now Desmond Dekker has come up with one — "I MeK", which is a West Indian phrase. What does it mean? Desmond explains.

"In Jamaica, I say 'I mek'. Over here I say 'that's why'. The song is based on my young sister and something she did. One day my mother gave her some work to do before she went out. When she'd gone, my sister said she was going over to play with a friend so when I reminded her of the work. She said, 'Oh Mum ain't here, I'm going to play' and off she goes. Later she sees Mum returning and I'd warned her, so she tries to make it back to the house as fast as she can. On the way, she tried to jump a garden wall and falls and bust her mouth. So when I say 'I mek' I mean that's why. Because the reason she bust her mouth is because she wouldn't take advice. She's thirteen and she's going to bust her mouth a few times more before she grows up because she just doesn't listen to you. I've also got a sister of 20 and a brother of 22 but they're 'I mek' with their mothers."

Desmond normally does the majority of recording in Jamaica. He told me what goes on: "I usually do the rhythm or voice track in Jamaica and sometimes both together. I write the tunes and tell the boys what to sing and the musicians what to play. When the backing track is finished I put the solo voice on. With 'The Israelite', everything was arranged in Jamaica, but with 'I MeK' it's different. We did the song in Jamaica originally but I thought it needed something to make it a little more commercial so we put the brass on over here."

At this point, Desmond catalogued British musicians. "I don't know how the English do the brass things," he enthused. "It's really fantastic. On 'Problems' he said 'I MeK', there's a brass thing which they do that is pure Jamaican and you've got to know that they've never been to Jamaica yet they have this fantastic feel to their playing. They're genuine!"

"Back home, the group that records with me are known as 'Our Stars'. This is because they're not a direct band. They come from all different bands and play with so many people. Prince Buster, The Bluebelly, The Bluebelly, The Pioneers and The Ethiopians etc. Lyn Tate is one of them and he's also my arranger."

"The biggest thing is the 'reggae', Desmond disclosed. "I usually do the 'I MeK' in Jamaica but I've done it in the studio and I recorded it here. Before 'The Israelite', it was released over there without the brass backing. When 'The Israelite' happened, it was different. With reggae, it's a semi-religious thing in it — 'Problems' is a direct reggae. Basically there are three different things in reggae; ska, rocksteady and semi-religious."

"The popular music in Jamaica is a mix-up of ska and everything else."

Is there any difference between the fans in Jamaica and Britain?

"Over here, the teenagers try to grab at you and pull



DESMOND DEKKER — his new single was released here before 'Israelites'

you off stage," said Desmond. "In Jamaica, when you finish a number, they clap until their hands are sore and shout until they sound like Satchel! In both Jamaica and Britain, my fans know where I'm playing and love me and always turn up. I don't sing for myself — I sing for my fans and go on stage I go out to entertain them."

"I'm not careful I don't get any noise because I have to sign autographs all the time. It's the same in both countries. I was in Newcastle recently doing cabaret and decided to go to a fair — I really die fair! I want to enjoy myself but had to leave quickly because the fans spotted me. I've tried dignified but they don't work. At the moment I go around in dark glasses."

"I haven't given much thought about living in Britain. As they say 'there's no place like home'. But I might live here for six months of the year in Britain eventually."

When Desmond came over this time, he brought with him three backing tracks. He couldn't sing at the session as he had an ulcer in his throat. He says: "I might change the bag for my next single to show people I can do other things. On stage I sing what the people want — ska, ballads, and anything."

"I'd be quite happy to sing Tamla or ballad stuff, and if the people want opera, then that's fine with me."

It'd be interesting hearing Desmond doing 'The Barber of Seville'.

YOUR MONEY ON HARE- YOU CAN'T LOSE!



MARCH HARE—slightly square and admit it.

LONDON'S "Cafe Royce" and the fit, thin, Earl of Derby, M.C. do not look on the face of it, seem to fit in with the general atmosphere of the London scene. The Earl of Derby, M.C. do not look on the face of it, seem to fit in with the general atmosphere of the London scene. The Earl of Derby, M.C. do not look on the face of it, seem to fit in with the general atmosphere of the London scene.

THREE TIMES A WEEK . . .

The group ARF certainly going to make the news according to Lord Derby did his associates. At least three times a week he comes on from his office, outside Liverpool, to the Radio City, London, to see the group. He has already been advertised in the public eye. Several reports have been made that he is going to be a member of the group. He has already been advertised in the public eye. Several reports have been made that he is going to be a member of the group. He has already been advertised in the public eye. Several reports have been made that he is going to be a member of the group.

NON-GROOVIES

Even at this early stage March Hare have enough material for an LP and have already had offers from several of the record companies. They were really reluctant to turn down some of these offers as they would, reportedly, be making money. The group's main influence is the "Musical School of Music". Their recruitment, Harris Gans, who was a member of the group, was a member of the group. He was a member of the group. He was a member of the group. He was a member of the group.

March Hare—slightly square and admit it. They've been on stage or even try to reproduce an original reaction. Their melodic mood of almost "Problems" type harmonies, together with the subtle but basically balanced live performance, they have, in "Have We Got News For You", is bound to hit some headlines and . . . March Hare—slightly square and admit it. They've been on stage or even try to reproduce an original reaction. Their melodic mood of almost "Problems" type harmonies, together with the subtle but basically balanced live performance, they have, in "Have We Got News For You", is bound to hit some headlines and . . .

THE ROLLING STONES

You can't always get what you want
Honky Tonk Women



45 rpm F12952

DECCA



THE man's personal point in life is to enjoy that which feels good; he is in love with the man standing next to him; he thought he was Christ for a year; he considers John Lennon to be a saint and he can live in a world drenched with business schedule while yet getting the most from those things he enjoys. Above all, he wants to and does have a good time. These descriptions pertain to the man who sits with his drum kit and beats out the world famous rhythm that belongs only to the Beach Boys — Dennis Wilson.

It was reported in RM that Dennis lived in a house with seventeen women somewhere in Los Angeles. What was the basis of this commune and what exactly happened in it? Dennis and I adjourned for a chat in the bathroom.

"The house was in Pacific Palisades but there were hordes of people with binoculars and the police got the idea that it was an orgy and drug scene. We were on that to start with, but we soon got wise. Too many people — mostly girls — rot on to it and we had to move. Now we have an old movie lot owned by a blind man who lets us run the place. We try to make it productive by helping anyone we can who looks like they need it. In the beginning, there were just a

few girls living there besides myself and the other guys. We'd make love and discuss things while contributing to one purpose — to help others. The girls would go out on the streets and beg money from those that looked like they could afford it, then bring it home. I'd say go out and don't come back until you have five dollars.

"Later, I might say, do you love me? They might say yes and I'd say, then go out and bring back another woman. Soon there were large numbers living there. We'd all combine efforts as if we were all writing a poem. We'd get the good and the bad from everybody until the end product was fantastic. I gave all I had to bring this about. We would make clothes for those who needed them or give the money to charity. We had complete freedom. We might decide to do all our talking by singing to one another for a day. All of us gave what we had and had a good time. There is so much in the power of love.

"This power is spreading. The evolution is continuing. Think of all the history we went through to get where we are, to find happiness. Those who fight, let them fight. I went through all that when I was a kid. Even then I knew it was wrong, but I was caught up in what was expected of me. I used to go around punching people in the mouth and knocking out teeth. Now I am totally apart from violence. I'm never even approached by it. When I took my son to Hawaii, both us had to use the bathroom at the same time. I took him in and there was no paper, so I thought I'd go over to the ladies and see if I could find some. On my way out, a huge drunker Simon blocked my path and said, 'I don't like your looks. He swears a little and started to threaten me. I just looked at him and put my hands at my sides saying, 'All right brother, go ahead and have me. All I could do was love the guy. He didn't know at all what to do, so he

The continuing story of Beach Boy DENNIS

and his house of seventeen women...
RM's Lon Goddard reports from the loo!!!

went away. Just let a guy know that if he shoots you, he's shooting himself. The love and the peace will spread as soon as man looks into the mirror and learns to love himself. As soon as he realizes love.

"John Lennon is a saint and I love him with all my heart. You can hit out at it or run from it, but you just run into it in the end. You can't escape your being. I just try to be myself. I don't feel responsible for all the bad things that go on in the world. I just try to set an example and I know they will eventually follow. I want to have a good time. I've been fortunate in that I've been able to communicate through music. I've seen a lot of the world, but what can be bigger than life? All at us must do what we feel. If I want to make love to a bunch of 15-year-old girls, I will. If I want to make a million dollars, I will. If I wanted to fight, I would do what makes you feel right. People are caught up in too many decisions. The framework of society is made up of too many hard decisions. Answers that come quickly and easily are the best ones. Your lungs make a decision every time you breathe.

"I was a pretty normal guy all my life. I failed almost all the classes I took in school. I loved the girl down the block, but she didn't love me. The thing is, I will live no matter what happens. Everything is the same, but different. My philosophy, I would use the word, is that we're it. There isn't anything else. We are the only example. Some people say polish your tools, others say use them. You must do what you think is right wherever you direct your energies.

"Some people can be consistent in schedule, others can be consistent in change. All people have hands, yet they all have different fingerprints. Culture and those aspects are a lot of rot. We are the Bible of now and I am very much in love at this moment. Life is good entertainment. Love is the ultimate. If man were to know their God was inside him, he wouldn't have to look outside for love. Plant the seeds of love and fullness. It's pretty heavy, isn't it?"



BOBBIE—also tells about songwriting

BOBBIE GENTRY EPPA THE TROUSERS SUIT

BOBBIE GENTRY has written a new album. Maybe around her husband's recorders and performing a world tour.

"Well, I do a lot of my writing on the road. There's a lot of nothing else to do, nobody can see you. You're temporarily in. In it is a bit more objective.

"There doesn't seem to be anything wrong with it. I just think you're trying to find something to make a song. I'm a songwriter. One song I wrote about a crystal ball supposed to be broken off. I guess his legs were broken off. I guess people could see right through it.

"Another one was 'Casket'—Vic's funeral parlour business. 'Waydown'—Another Bobbie pastime is to die. I sicked almost entirely to trauer around so much as the '80s. It's to be convincing playing lugy get and having to be too concerned together."

Now that the London weather is good, let's happier times with our record her current BGO-TV series. Everybody expects it to be hot hearing. But after California this apartment I moved into was absolutely sweet but I began chewing. I guess, it's protocol here.

Discotheques and night clubs they very rarely have any special musical projects. And in California, I prefer to have friends from the people I like with me. There are musical projects. Glen Campbell, and we often discuss it. We're in the States."

GUESS WHO?

YOU can recognise this man—if you look carefully—by the nose and the eyes. The close friend, but there's no names, no talk of marriage, no nothing. For Monkey fans, (or the Mike Nesmith Experience as Lon 'Lil' Goddard calls them) there are some more secret goodies coming up, after their actualisation, provocative and controversial TV show.

Carrie Martin

on this week's new

CARRIE MARTIN is a new name with a refreshing voice, sounding relaxed and effortless with a smooth, soulful flavour. Her new album, 'I won't do anything', a smooth backing sets just the right scene for Carrie's voice, and this debut disc promises success for a welcome new talent. On Decca, number F 12951.

The Bachelors

currently in the middle of a London summer season, consistently make high-quality singles. But their new one is my all-time favourite. 'Purky's dilemma' is a great Paul Simon song that could have been written

America Awakes by James Hamilton

THE SWEET INSPIRATIONS

SWEETS For My Sweetie (G.K. 145) Lester (Atlantic 6822). Sure, the old Drifters (O.K. 145) are better, but this is a good "fill up" on a fairly new LP. The first of the two songs is a cover of the Drifters' classic "Sweets for My Sweetie" and the rest of the album is a collection of songs in the same vein. The production is top-notch, and the vocals are superb. A must for any soul music collector.

THE OLYMPICS

Baby Do The Funky One (Mercury 68422). More extensively (ACTS ACT 145) than the previous LP, this chart — and each dancer's "prophet" — is a collection of funk songs. "Baby Do The Funky One" is a classic, and the rest of the album is a collection of songs in the same vein. The production is top-notch, and the vocals are superb. A must for any soul music collector.

THE PARLIAMENTS

(I Wanna) Testify (I Can Feel The Funk 68422). This LP is like to think it was a cover, but it's not. It's a collection of funk songs. "I Wanna Testify" is a classic, and the rest of the album is a collection of songs in the same vein. The production is top-notch, and the vocals are superb. A must for any soul music collector.

THE EMOTIONS

I Can Love You (Globe 68422). This LP is like to think it was a cover, but it's not. It's a collection of funk songs. "I Can Love You" is a classic, and the rest of the album is a collection of songs in the same vein. The production is top-notch, and the vocals are superb. A must for any soul music collector.

CHART POSSIBILITY

When Two Worlds Collide (Mercury 68422). This LP is like to think it was a cover, but it's not. It's a collection of funk songs. "When Two Worlds Collide" is a classic, and the rest of the album is a collection of songs in the same vein. The production is top-notch, and the vocals are superb. A must for any soul music collector.

JIM REEVES

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reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones From a bedroom comes... PLASTIC ON BAND. From the studio funky STONES...

THE PLASTIC ON BAND

Plastic On Band (Capitol 13). The Plastic On Band is a new group from Los Angeles. Their sound is a mix of funk and soul. "Plastic On Band" is a classic, and the rest of the album is a collection of songs in the same vein. The production is top-notch, and the vocals are superb. A must for any soul music collector.

BILLY PRESTON

One After Another (Mercury 68422). Billy Preston is a classic soul singer. "One After Another" is a classic, and the rest of the album is a collection of songs in the same vein. The production is top-notch, and the vocals are superb. A must for any soul music collector.



JOHN LUBIAN and YOKO — tremendous record with a superb atmosphere — "Give Peace a Chance" by another great happening from the Lennon/Yoko duo.

THE ROLLING STONES

Sticky Fingers (Mercury 68422). The Rolling Stones are a classic rock band. "Sticky Fingers" is a classic, and the rest of the album is a collection of songs in the same vein. The production is top-notch, and the vocals are superb. A must for any soul music collector.

BILLY FURY

I Can't Forgive You (Mercury 68422). Billy Fury is a classic soul singer. "I Can't Forgive You" is a classic, and the rest of the album is a collection of songs in the same vein. The production is top-notch, and the vocals are superb. A must for any soul music collector.

LOVE AFFAIR

Timeless (Mercury 68422). Love Affair is a classic soul duo. "Timeless" is a classic, and the rest of the album is a collection of songs in the same vein. The production is top-notch, and the vocals are superb. A must for any soul music collector.

JOHN LUBIAN and YOKO

Give Peace a Chance (Mercury 68422). John Lubian and Yoko Ono are a classic soul duo. "Give Peace a Chance" is a classic, and the rest of the album is a collection of songs in the same vein. The production is top-notch, and the vocals are superb. A must for any soul music collector.

THE BACHELORS

Country Cousins (Mercury 68422). The Bachelors are a classic soul group. "Country Cousins" is a classic, and the rest of the album is a collection of songs in the same vein. The production is top-notch, and the vocals are superb. A must for any soul music collector.

MASSIVE SELLER

Don't Stop Me Now (Mercury 68422). Massive Seller is a classic soul group. "Don't Stop Me Now" is a classic, and the rest of the album is a collection of songs in the same vein. The production is top-notch, and the vocals are superb. A must for any soul music collector.

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