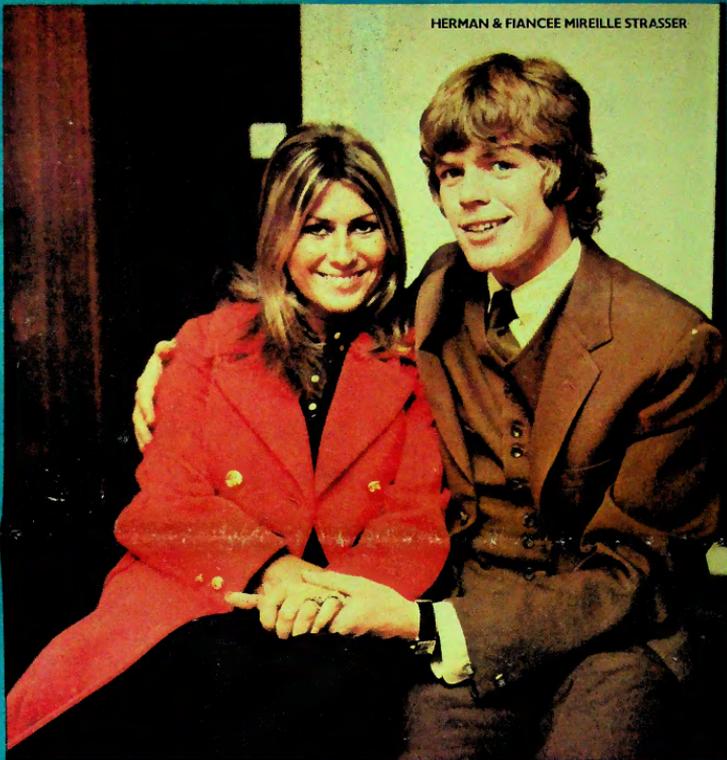


RECORD MIRROR

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

...: SEEKING THE GREAT PROBING SINGLES

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 Blackley. 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."

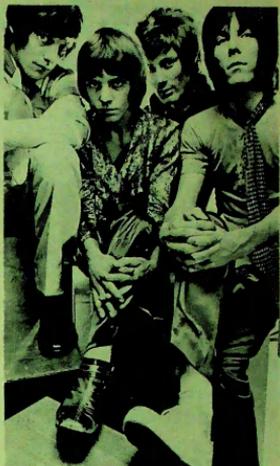
It's difficult to talk much about the split between the Herd and their managers—the dispute between the group and Howard and Blackley is still going on. "We're quite content at the moment though," said Andy, "and we're pleased with the way things are going. Apart from the record, Peter and I are doing 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 months, in fact—well, they should be established until we have 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



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

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-thing 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 is 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 sappy sentimental-type rubbish which always goes well."

But perhaps the important thing is that they tend to follow an article, 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 now finished a series of my own television shows and all the records do very well here."

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 play 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.

And he says: "I'm giving over much more time to work on

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

THEY said it couldn't be done — and it was done ... Joe couldn't be done.

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 hundred of numbers to make them fit for the LP — and we're still taking a lot of time. At the moment we're using Olympic Studios. We just got back from the States where we had a new, modern well equipped studio which the Mothers use often — some of our ideas arose. I sounded very bad on a common record. I was produced by me. I lost



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

base and numerous other parts of the sound, though it sounded great on the studio's main speakers. So we went to an old broken down place and really turned out some good things. It even sounded good on an ordinary set up. We hope it won't be long before we can get this LP together and put some of our ideas across."

"With a Little Help From My Friends," according to Joe, was produced on one of the 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

WILLIE MITCHELL

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LONDON

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RECORDS

willie mitchell



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MERCY MERCY MERCY ◊ SMOKE ◊ I'LL BE IN TROUBLE
BOOT-LEG ◊ MUSTANG SALLY ◊ RUM DADDY ◊ HONKY TONK

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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."

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."

Obviously the group have many fans of all ages and I asked 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 lock 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 school holidays. "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 you're 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'm remembering 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!

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 see at the Circus Sunday evening for about 45 minutes. The group is nearly terrific, very 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 group 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 sax. It also did have 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 hours any time.

PS The girls sends their love to the boys
Yours, sincerely
Thomas Thorin.

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

**POP VOTING
FORM
COMING
SOON POLL**

10. Sien Stures 10
Göteborg
Sweden
and October, 1968

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 electriced 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 tried to 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 I 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. He's got 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. He's got notice."

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 (conspiring): "He don't believe in that Biafra thing. He's not really an up to the minute sort of fellow."

Alan (and Jimmy 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 nothing, say that it's their own idea. Sending some home naturally you won't because you've got to look at all the matters, marriage, about first it was thought laughed at. But it so grew. They used to be now they fit in the good." (Decider not particularly concerned.)

"Sometimes I can't"

Don continued, "As you just don't listen to explaining for the other reason for the other waiting for it with what I don't mind to see that they do it. I think made a mistake. It's not just a matter of artists with visual art and Julie Dinnick."

And yourself "Yeah"

as well that a one interesting because in

— or — crap I mean, you're not a matter plays my records know

Alan Young, who i

temperament to Don,

buster ("I dressed up, you're not happy with

for less money than he

streets.

Said Alan: "I'm tired

is easy, we only work

and I'm not used to

an old man coming ask

WONDERING WHY YOU

wondering why he does

can get on with you

They're all taking

Don: "Yeah. Ah, you

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They're not used to

having a drink after the

fighting. They're all

entertainers are not

They're not used to

long as it is good for

if it doesn't suit one

Both Don and Alan

and projects minimalist

heads and some of the

poetry together and

of the best — he wrote

a pint of beer," said

of books of poetry."

Don reacts about

info on this week's new releases

What has **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 HLT 10226.

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. A very lovely, slow ballad, sung in the smooth, sincere style that has their biggest over hits. Number to ask for is F22839.

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 the lot of people!

DAVY GRAHAM not only a very talented folk-blues singer is gaining a large following as a more impressive 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 Jones



THE BACHELORS

Turn Around, Look At Me! Louvers... The Best Of The Louvers... The Louvers... Louvers... Louvers...

THE DOORS

Let's Me Free: The Crystal Ship... The Doors... The Doors... The Doors...

TINNY TIM

Help Him: The User Side... Tinny Tim... Tinny Tim... Tinny Tim...

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

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

THE UNITED STATES OF AMERICA: The Garden of Earthly Delights... The Garden of Earthly Delights... The Garden of Earthly Delights...

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

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

FRANKIE LAINÉ: Love Back Laminator: Love But Not... Love Back Laminator... Love But Not...

STEVE AND STYEE: Merry-Go-Round: Remains To Be Seen... Merry-Go-Round... Remains To Be Seen...

THREE volumes "The Essential FRANK SINATRA"

Three volumes "The Essential FRANK SINATRA"... The Essential FRANK SINATRA... The Essential FRANK SINATRA...

RAY SHANKAR "At The Monterey International Pop Festival"

RAY SHANKAR "At The Monterey International Pop Festival"... At The Monterey International Pop Festival... At The Monterey International Pop Festival...

JOHNNY MANN SINGERS "This Baby Is Love With You"

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

MORE NEW SUNSET LPS

MORE NEW SUNSET LPS... More New Sunset LPS... More New Sunset LPS...

THE RES VOLUME TWO (CBS 5173)... The Res Volume Two... The Res Volume Two...

THE BIG THREE "Featuring Ray Charles, Blind Boy Buller, BPP 181"

THE BIG THREE "Featuring Ray Charles, Blind Boy Buller, BPP 181"... The Big Three... The Big Three...

THE RAY SHANKAR "At The Monterey International Pop Festival"

THE RAY SHANKAR "At The Monterey International Pop Festival"... At The Monterey International Pop Festival... At The Monterey International Pop Festival...

THE RAY SHANKAR "At The Monterey International Pop Festival"

THE RAY SHANKAR "At The Monterey International Pop Festival"... At The Monterey International Pop Festival... At The Monterey International Pop Festival...

FRANKIE LAINÉ "To Each His Own"

FRANKIE LAINÉ "To Each His Own"... To Each His Own... To Each His Own...



FRANK SINATRA—as essential

FRANK SINATRA—as essential... Frank Sinatra... Frank Sinatra... Frank Sinatra...

as ever and three times as

as ever and three times as... As ever and three times as... As ever and three times as...

THE BOYS: Chuck Cobert, Gary

THE BOYS: Chuck Cobert, Gary... The Boys... The Boys...

MIKE BLOOMFIELD, Al

MIKE BLOOMFIELD, Al... Mike Bloomfield, Al... Mike Bloomfield, Al...

NANCY WILSON "Easy"

NANCY WILSON "Easy"... Nancy Wilson... Nancy Wilson...

VARIOUS ARTISTS "The Big

VARIOUS ARTISTS "The Big... Various Artists... Various Artists...

BARON MCCA right now, a

BARON MCCA right now, a... Baron MCCA... Baron MCCA...

JONES (Mercury Int. Stereo

JONES (Mercury Int. Stereo... Jones... Jones...

HINES, VINES AND DAD "Pandemonium"

HINES, VINES AND DAD "Pandemonium"... Hines, Vines and Dad... Hines, Vines and Dad...

THE TIDE RIFES "The Howl"

THE TIDE RIFES "The Howl"... The Tide Rifles... The Tide Rifles...

GOLDEN GODDIE "Volume

GOLDEN GODDIE "Volume... Golden Goddie... Golden Goddie...

SECOND in a series of albums

SECOND in a series of albums... Second... Second...

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THE GREAT GEORGE... The Great George... The Great George...

RONNIE

RONNIE... Ronnie... Ronnie...

RONNIE

RONNIE... Ronnie... Ronnie...

GOLDEN GODDIE "Volume

GOLDEN GODDIE "Volume... Golden Goddie... Golden Goddie...

CLAYTON LLOYD "Shirley"

CLAYTON LLOYD "Shirley"... Clayton Lloyd... Clayton Lloyd...

