

Miss White

RECORD MIRROR

INSIDE: POP POLL FORM,
WHO, PARTRIDGE, BEATLES,
ISLEY BROS, BANDWAGON COLOUR

Largest selling colour pop weekly newspaper. 6d. No. 401. Every Wednesday. November 16, 1968

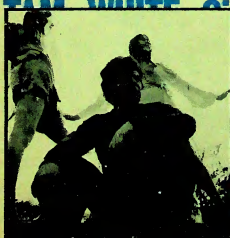


LULU



JOE COCKER

TAM WHITE Girl Watcher
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... want to let off steam? Any questions on the scene? Any problems? Then drop a line to VAL or JAMES, letters dept.

RECORD MIRROR—EVERY WEDNESDAY—116 SHAFTESBURY AVE., LONDON, W.1. GER 7942/3/4

NOT WHAT YOU THINK?

READER ADAM WHITE IS...

BEACH BOYS F.C.

[PHEW!]

DURING the greatest commitment that football has ever known... Beach Boys F.C. (The club of the Beach Boys)...

SICK MEDIA

I AM writing to express my thanks for the excellent information your magazine carried in November 1 concerning the one and only Johnny Cash... Sick Media...

GIANT FIGHT

THE stake of the five crore who love socialism... Giant Fight... The stake of the five crore who love socialism...

FANTASTIC DOUBLE RADIO OFFER

Two Way Radio... Fantastic Double Radio Offer... Two Way Radio... can't get on...

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99 ALBERT ROAD, Coln. Lancs.

ONLY 5/- DOWN FOR 4 LPs

... (October 50 records) ... THE G. A. LONG PLAY CENTRE (Dept. 828), 22-24 CT. CAMBRIDGE RD., LONDON, N17

The chance to see that three LPs... (The chance to see that three LPs...)

ALAS MOTOWN

IT is with broken heart I write... Alas Motown... It is with broken heart I write...

PERISHERS LIVE

Viable since records artists... Perishers Live... Viable since records artists...

In brief...

David Henderson, 38 Wilford... In brief... David Henderson, 38 Wilford...

GREAT NEW ALBUMS!!!

THE MOUNTAIN... GREAT NEW ALBUMS!!!... THE MOUNTAIN...

G. PARRY poses the question in the Letters Page

"Record Mirror" (w/e November 21)... G. PARRY poses the question in the Letters Page...

Leda Marshall, Bobbi, 22 Mount Avenue, Hemsworth, Pontefract, Wsks.... Leda Marshall, Bobbi, 22 Mount Avenue...

Thomas Downes, 6 Bedford Road, Westbury, Wiltshire, Wilts.... Thomas Downes, 6 Bedford Road...

Michael Smith, 2023 Remondore Street, Brierley, Stail, Wsks.... Michael Smith, 2023 Remondore Street...

Steve Dean, 31 West Park Drive, Swallowstone, Shropshire, Wsks.... Steve Dean, 31 West Park Drive...

Jules Richards, 41 Leachale St, Hamersmith, Wsks.... Jules Richards, 41 Leachale St...

David Griffiths, 41 West-Corps, Walsingham, Notts.... David Griffiths, 41 West-Corps...

Mr. Liam Clancy, 20 Colmah Ave., Rosney Green, Eas. Wsks.... Mr. Liam Clancy, 20 Colmah Ave...

Bobbi Watson & Leslie Jeffrey, PO Box 23, Nelson, New Zealand.... Bobbi Watson & Leslie Jeffrey...



A BEATLE (guess which)—Reader White is glad he isn't in their shoes.



TALK to the Moody Blues about audience reception on their mainly promotional tour...

TALK to the Moody Blues about audience reception on their mainly promotional tour...

It happened at the group's Fillmore East debut in New York and would probably have fazed any other group...

TEN YEARS AFTER

Bad amplification almost ruined the Ten Years After concert at a college in New York...

Talking about country music Ferlin Husky (and his shaggy crowd's sold 20 million records of country music) say: "Country music and rock and roll are coming closer together..."

put in an organ frame. Very heavy too. The Moores had trouble at their opening concert, a charity affair sponsored by Senator Teddy Kennedy...

It's very hard to imagine anyone getting so uptight over the British national anthem...

JOSE FELICIANO

Marvin says that Jose's remarks were "uncalled for and unprofessional"...

KEITH MOON: "POP HAS TAKEN A FULL CIRCLE"



KEITH MOON — America helped the Who

ONE day recently, Keith Moon of the Who and myself met for an interview. Both of us were feeling bad. Me because I had the mystical bug which is floating around Keith because he had not had any sleep. "Can't we put it off 'till tomorrow?" pleaded Keith. I had to agree with him. But after a couple of "straighteners" he decided he might be able to go ahead with the planned objective.

"We were in the States and Canada touring from coast to coast for eight weeks," Keith mentioned. "We used to go to Hawaii for weekends," he quipped.

We talked about pop music today — in particular, progressive pop. "First of all," Keith said, "if anyone could explain the word 'underground' to me and what it means, I would be obliged."

As we settled down to a "taste," Keith expounded on pop music. "Pop has now turned full circle. At one time it got very complicated but it's getting back to the basics — your actual meat and potatoes — as opposed to the great orchestral pop. Pop is young, but it isn't immature."

At this point I said I was feeling stiff. "For God's sake don't blame me if you faint," said Keith in mock terror, "I might have two policemen dragging me out accusing me of attacking you!" After being revived with the right medicine we continued. "Blues and pop are getting stiffer," Keith stated. "I can't speak for jazz otherwise I'd get terrible letters printed about me in the music papers. I don't know though, perhaps I will. I think jazz is a load of poppycock and halderdash, so there!"

"Pop I think is a lot broader than jazz," continued Keith. "The pop medium is the largest form of communication with the public today. It is the embryo of all the present themes presented in a very listenable manner. Today's pop really started with groups like the Shadows and the Kinks. Their type of backing resulted in a lineup which has not been basically altered. But today everyone is together much more. Groups will basically use drums, lead, rhythm and

bass guitar, although here and there you find embellishments." Did Keith feel that pop had improved over recent years, because of outside influences? "You might have a group using all the influences, Indian, etc., and they embrace a larger field and have more people to communicate to. But I think all the best arrangements are still basic. The orchestra is a thing of the past and so are those huge complicated arrangements. It takes about five minutes to build up an orchestra — first of all the violins and then bringing everything else in. In 'Stay Jude' the orchestra is introduced at the end, so as you are getting bored you take the record off."

What did he think of the progressive groups? "I haven't heard many. There are a few things I like such as some of the tracks on the Incredible String Band album. But it depends on what you mean by 'progressive.' It was at this stage that Keith began to interview me, so I had to give him my meaning of progressive pop. Basically it is pop music which is more creative and gets away from stylized sounds which before, he absorbed the best of all that has gone before, i.e. classical, jazz, Indian, Spanish, etc., faintly satisfied with the interpretation, Keith allowed me to interview him. Keith continued: "Say you have four pop musicians who all have an interest in Indian music. You know sitar and tabla . . . doing doney doing, etc (here Keith did his sound effects of Indian music). They get as much as possible out of it as it is their bit. They are specialising in one field on the whole. But the thing is if you specialise in one field of music you must run out of ideas some time."

I mentioned that jazz and pop were to a certain extent beginning to merge. "Pop and jazz is rather similar to a son leaving his family. He is grateful for his upbringing but does not go back to being like his parents. He just goes and says 'thank you'. The jazz world has finally realised that what they gave birth to has turned out to have a musical validity. They are not looking down on pop musicians

so much. What is happening is pop is now in a position to show jazz musicians a few things. And the jazzers say 'yeah' and pick it up."

Did Keith go along with the critics who said "The Magic Bus" was just like a Rolling Stones number? "No," Keith said emphatically. Then when pressed further, remarked: "It all goes back to the Bo Diddley bit. You can't attribute it to any one person. Like for instance you can't attribute the waltz to one person in particular."

"People do not listen to the best as much as they used to — they now listen to the lyrics more. At one time the best was the big thing but people are getting away from that. If you go to a ballroom these days the audience usually comes to listen rather than dance. If they dance it means you are not coming across. Instead of screaming at everything that is played the fans scream inside instead of outside. This is because pop is more together, in step and that the words have meaning."

It is good to have the Who back from the States playing music that everyone can appreciate and sing along with. As Keith says, "America made us play much more together." Now there should not be anyone saying . . . "Who."

IAN MIDDLETON

THE 1968 POP POLL YOUR CHANCE TO VOTE FOR YOUR FAVOURITE STARS

AT LAST, it's here! Record Mirror's annual popularity pop poll presents itself to an anxiously-waiting recording industry. Why so anxious? Because, over the years, our pop poll has come to be regarded as THE accurate reflection of the changing enthusiasms and fancies of the fans.

So . . . arm yourself with a pen, fill in the different sections, attach a stamp—and wing YOUR selections to us at Record Mirror. We want EVERYBODY to vote . . . but only ONE vote to each reader, if you please. Don't put it off until tomorrow . . . do it NOW. And don't take the line that YOUR vote won't influence any particular result. Like with the post office savings, little votes soon become massive votes.

It's been a momentous year for pop. New favourites have roared into the reckoning; old favourites have slipped by the wayside. In our poll, we've tried to include all possible aspects of the business, even down to sardonic embellishments! Like: clobber.

We're handing over the vote-checking to a team of qualified auditors. We've made special, fool-proof plans to beat the vote-riggers.

So the results will be entirely YOUR selections. On with the thinking-caps. And let's have it.

NAME

ADDRESS

WORLD SECTION

MALE
VOCALISTFEMALE
VOCALISTMALE
VOCAL GROUPFEMALE
VOCAL GROUPMIXED
VOCAL GROUPINSTRUMENTAL
GROUPSOLO
INSTRUMENTALISTLARGE BAND OR
ORCHESTRAMOST
LIKED DISCMOST
DISLIKED DISCBEST
DRESSEDSONGWRITER
OR/TEAM

BRITISH SECTION

MALE
VOCALISTFEMALE
VOCALISTVOCAL
GROUPMOST PROMISING
NEW SINGERMOST PROMISING
NEW GROUPDISC
JOCKEY

THE GREAT SOUNDS!



THE MOODY BLUES

In search of the lost chord



● SML 711 ● DML 711 Deram



JOHN MAYALL'S BLUESBREAKERS

Bare wires



● SKL 4945 ● LR 4945 Decca



TEN YEARS AFTER

Ten years after undead



● SML 1023 ● DML 1023 Deram



THE WEB

Fully interlocking



● SML 1025 ● DML 1025 Deram



Isn't this where we came in?

LIONEL BART

Isn't this where we came in?



● SML 1028 ● DML 1028 Deram



AND NOW

JIMI HENDRIX & Curtis Knight

Strange things



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DECCA group records

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TREMELOES — anticipating South America.

SAY THE TREMELOES...

TAKE 2 YEARS TO GET TO CHARTS!



Over 2 years to get to the charts! The Old Heart Of Mine and Soul On The Rocks... it's taking over the charts! It's had over every week. Ohio, Ronald, Revlon in 27... South of their group together... they learned... New York to... Within a... made their... label—but... for other... Again no luck... attention of... production... ur trio to join... getting all... one, the keys... and, by "Fearless"... the excitement... letting their... They stambled... to me want... me repetitious

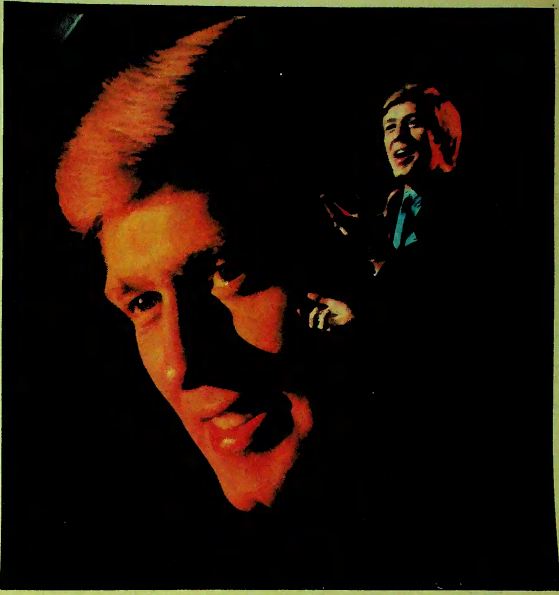
notes as much in the dark as the audience. The success was unanimous and it was decided to put it down on tape and then to work with RCA. The disc went to the very top of the American charts within days and, although it was issued, sold pretty ordinarily over

For record buyers, there are already 3 albums on the market by the trio, "This Old Heart Of Mine" and "Soul On The Rocks" on Tamla Motown and "The Famous Isley Brothers" on the Hallmark label, which is a cheap price label and has tracks recorded for United Artists.

But the big question now is the follow-up. It seems odds on that E.M.I. could issue "I Guess I'll Always Love You" again but they might bear in mind that although it seems the obvious successor, it didn't prove very popular in the States. "Got To Have You Back" and "Take Me In Your Arms" are both very different and excellent records and possibly the latter could prove to be an admirable success. Whilst on their "Soul On The Rocks" album, there is "One More Heartache", a song that "Blues & Soul" raved about when the album was first issued. But as a single follow-up to "This Old Heart Of Mine", it must be "I Guess I'll Always Love You" on form.

But, to me, the most important thing about the whole affair is that the lads, a group who have long been admired by R & B fans throughout the U.K., are headed for the top and not before their time.

JOHN DOYLE



UNDERGROUND GROUPS BY DEREK BOLTWOOD

"THAT'S NICER," "THAT'S NICER." That is the new LP from the Nice, "Ars Longa Vita Brevis" and, whichever way you say it, it's very good. Ever so.

In fact I heard the album with full advantage—over the massive speakers at the Marquee Recording Studio, in all the glory of full

stereophonic thing in the company of Keith Emerson, Lee Jackson, and the producer/engineer of the epic, Don Brewer.

The Nice are now, and will remain, a three-piece group—they've tried various guitarists to replace Dave O'List, but haven't really discovered anyone who fits. Besides, they don't need a fourth member now—they are a very together group.

At one stage they tried the American guitarist Glen Campbell (that's not, by the way the "Wichita Lineman" Glen Campbell), but he too was not quite right for them—in fact he has such an individual sound I personally can't see him fitting into any group bar his own.

ON THE MAP

So, in a total of 112 hours, "Ars Longa Vita Brevis" was recorded by the trio of Brian Davison, Keith Emerson and Lee Jackson accompanied in part by the London Philharmonic Orchestra, and held together by Don Brewer, the producer who engineers for this album and co-ordinates the combined thoughts of the Nice. And the result is a very successful and very distinctive LP that's bound to put the Nice firmly on the map with a little label saying "musically excellent, very original, and going in the good direction to boot".

One of the album contains four tracks—"Caddy" Where Did I



THE NICE — will remain three-piece

Come From", which is a solo cover, "Little Arabella", which is a recording of three people can make what's basically a piece of classical music work, and this with such power. The addition of strings is almost a necessity, and really necessary except in that it makes the whole production just that bit more polished and complete.

The title of the album is also the title of the story of music that takes up the central theme, "Ars Longa Vita Brevis", taken, which is also called the same. "Ars Longa Vita Brevis", that is, "My goodness, how very confused!"

The Nice is a very successful, beautifully constructed, and sounds another well all the way through—it's the usual of the Nice, with the addition in places of the London Philharmonic to give a slightly

rather good. I've heard them play "Ars Longa Vita Brevis" live and it's incredible that three people can make what's basically a piece of classical music work, and this with such power. The addition of strings is almost a necessity, and really necessary except in that it makes the whole production just that bit more polished and complete.

TOGETHER

The arrangement is good as well, and the music contains some very original ideas. The album is a very nice work in the folk with a combination of blues, rock and some excellent double-track work with Keith on piano and organ. In fact all three members of the group make their individual presence felt, each contributing his own to make a very together sound.

One of the novelties from "Ars Longa Vita Brevis" is in fact the group's interpretation of "The Transfiguration" and it's bound to be heard as a highlight. It's excellent material for the Nice's own brand of jazz or classical. If you, or the Nice, wish, it's excellent material for the Nice's own brand of jazz or classical. If you, or the Nice, wish, it's excellent material for the Nice's own brand of jazz or classical. If you, or the Nice, wish, it's excellent material for the Nice's own brand of jazz or classical.

u releases from Decca

"Fully Interlocking": They have to be one of the most talented groups on the scene. But it's impossible to put them into one particular bag because their material is so varied. I really believe they could come up with a musical version of the telephone directory and make it sound great! However, their new single is a crazy, catchy, top tempo funk number called "Baby, won't you leave me alone" which is so infectious that you'll only have to hear it once and it will be buzzing round your head for the rest of the day. Lead singer John L. Watson sounds like velvet even with his tongue in his cheek! This should be the one to see the "Wub" up in the charts, and an awful lot of people are going to say "I told you so!" On Decca, the number is DM217.

There's a great sound coming from the North of England, and it's from the LIFE 'N' SOUL, a very talented group of boys whose new single on the Decca label is the third of this week's new releases. Titled "Here comes yesterday again",

it starts quite mildly, the lead singer sounding plaintive and controlled, and then suddenly it builds up into a thundering chorus, with a trumpet hook from the brass it's all very huge and even with the change of mood it's very interesting indeed.

The number is #F12851. Now you know where it's at this week, watch out for Inno next week to find out what's happening!

DECCA group records

45 rpm records

The Decca Record Company Limited
Decca House, Albany Embankment, London WC1

singles reviewed by Peter Jones new singles

KENNY LYNCH.

Along Center Lover Sweet Blues (the Columbia Co. edit) which is a very good one, he can make the right song to look like him in the charts. This Lynch-Sherman number is extremely commercial sort of standard music, with a brief instrumental arrangement. This is surely the right song to look like him in the charts. Flip: A piece from the very same, but not quite the same.

CHART POSSIBILITY

JOHN WALKER.

Woman: A Dream (Philips EP 1751). Sing, dream, and love... and, surprised, another for John by Scott Walker. However, this is not quite the same as the very clear. No obvious artist before he had to be a pianist, better sort of search for the lyrics. Well, who not — there's his lyrics. This one could make it for the fall season. Flip: Another slow ballad of almost level-pace.

CHART POSSIBILITY

LINDA THORSON:

Here I Am, better Than Loving You (Mersey BEM 5 27). This is the first of her songs. It's a very good one, but she's not the kind of singer I mean as well as the one who is. It's a very good one, but she's not the kind of singer I mean as well as the one who is. It's a very good one, but she's not the kind of singer I mean as well as the one who is.

CHART POSSIBILITY

THE LOCOMOTIVE: Hawk Heart: Ready, A Message To You (CBS Direction 214). Interesting, this. A straight ballad performed by the group currently making it with a disk-act from this was made under their old contract and is nicely done if not outstanding. Not sure if it will hit. Flip: My, Daisy's Barbecue and Girl (CBS 202). Fast, effects of a slow-burner. Not interesting. The number.

THE CASINO: The Year of Apollo Every Day (Mersey BEM 5 27). A Record of the Week. Gerry's distinctive voice seems to have become a little more in the past month. This is a very good one, but she's not the kind of singer I mean as well as the one who is. It's a very good one, but she's not the kind of singer I mean as well as the one who is.

THE EXCITATION: Fisher Mabe: Turn Over The Sid (President PT 218). Nice barbed-wire piano and a baroque-sounding approach to the same scene. Very catchy and, though routine, the sort of sound that could go well in the discotheque scene. * * * * *

PAUL LAYTON: Mister History: Sun, Sun, Sun (Parade PAR 408). Highly-styled and advertised talent who certainly has a nice case of style and performance. A ballad with a bit of a twist of style, and a wide range. Some is extremely catchy. * * * * *

Derek Boltwood and America Awake

MARIE FRANKLIN
You Ain't Changed: Duet
Let No Money (MGM 111). Not related to Archie, especially, but very similar—and that can't be bad. In fact, it's very funk and very soulful. And it's a very good one, but she's not the kind of singer I mean as well as the one who is. It's a very good one, but she's not the kind of singer I mean as well as the one who is.

CHART POSSIBILITY

DIANA ROSS AND SUPREMES

Love Child: Well This Be The Day (Tamla Motown 1076). Lovely, soulful, powerful, loud, but nice string and funk-like too. An excellent arrangement, and the Supremes are in superb form, which is hardly surprising really. For the month of the year, this is a very good one, but she's not the kind of singer I mean as well as the one who is. It's a very good one, but she's not the kind of singer I mean as well as the one who is.

CHART POSSIBILITY

NAZZ

Open My Eyes: Hello, It's Me (Mersey BEM 5 27). Catchy, but not that heavy. Not really knocked out myself. It's a very good one, but she's not the kind of singer I mean as well as the one who is. It's a very good one, but she's not the kind of singer I mean as well as the one who is.

CHART POSSIBILITY

NILSSON

Mourning Glory: Baliseker (Mersey BEM 5 27). Very good, but not that heavy. Not really knocked out myself. It's a very good one, but she's not the kind of singer I mean as well as the one who is. It's a very good one, but she's not the kind of singer I mean as well as the one who is.

CHART POSSIBILITY

ROBERT KNIGHT: Just A Lonely Heart: We'd Better Stop (Mersey BEM 5 27). Catchy, but not that heavy. Not really knocked out myself. It's a very good one, but she's not the kind of singer I mean as well as the one who is. It's a very good one, but she's not the kind of singer I mean as well as the one who is.

JOHN WALKER: Woman: A Dream (Philips EP 1751). Sing, dream, and love... and, surprised, another for John by Scott Walker. However, this is not quite the same as the very clear. No obvious artist before he had to be a pianist, better sort of search for the lyrics. Well, who not — there's his lyrics. This one could make it for the fall season. Flip: Another slow ballad of almost level-pace.

LONDON

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WILLIE MITCHELL

KING OF MEMPHIS SOUL

BLOWIN' HIS LATEST ALBUM

LONDON

Hi RECORDS

willie mitchell



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MERCY MERCY MERCYSMOKIEO'LL BE IN TROUBLE
BOOT-LEGOMUSTANG SALLYORUM DADDYO'HONKY TONK

SHU 8368 HAU 8368

catch up with his previous LP

SOUL SERENADE

SHU 8365 HAU 8365

and get to hear his latest single

UP HARD

HLU 10224

LONDON

Norm Ashberry, 15, 17 Warner-Curtis Road, Haverhill, Worcester, Mass. and Hobbes—Gene Caters, Denny Family, Cream, Soul Brothers, Marmalade groups, poster-art records, horse, tennis.

Catherine Wilson, 15, 443 London Road, West End, Stone-on-Trent, Staffs, shares and Hobbes—Motions, Articles, Smoke Saw, Tommy James, Aretha Franklin, Japow, swimming, reading, pop music.

READERS' CLUB



Keith T. Darby, 21, 4 Norwich Row, East Chesham, Fife, Fife, Fife, Fife and Hobbes—Buddy Holly, Eddie Cochran, Elton Whittman, J. La. Leno, Records, tape recording, maracas.



Malcolm Allen, 16, 23 Twit Avenue, Cambridge, Nr. Watlington Lancs., Fife, Fife and Hobbes—Elton Cap, Her Lee, Top 50—Motions, Billy Firth CBE, Banding, listening to records, Would like boy pen pal.



Larry Hay, 11, 811 Commercial Road, Scarborough, Huddersfield—Hans and Hobbes—All Tammy Articles, M. Pauls, Kenny Everett, Ian, Gene Davis, Freddy Howard, Eliza Sauter, reading, Hans, parties, decorative, Beatles, anything musical and interesting.



Janet Martin, 16, 91 Bath Lane, Mery Hill, Wetheringham, Staffs and Hobbes—Renee Veronique, Tom Jones, Nancy Sinatra and Les Haddock, Casper, Bert, skating, films, sculpture and painting. Would like a boy pen pal.



Chris Collins, 14, 23 Southport Road, Southport, Lancs., 102 Cliff, Sand., and Hobbes—Reading, books, Chess Club, swimming, handwriting, cars, all outdoors 1968.



Stephen Gregory, 28, Sandford Ct., Cherry Tree Dr., Edmeston, Nr. Ipswich, Berks, shares and Hobbes—Reading Books, Ian, Jim, John, Bobbie, Elton, James, something, dancing, reading, Would like a girl friend pen.



Margaret Wilson, 21, 11 Old Fall-Back Croft, Low Hill, Wetheringham, Staffs, shares and Hobbes—Doing writing letters and hope to get list of pen pals. My love letter is still at the moment I am writing a book on her. If someone has any contacts and nice to write or pictures, I would be very pleased to hear from them.



Mick Draper, 17, 28 Christchurch Road, Southmead-on-Sale, and Hobbes—Anna Cater, Colin Cap, Alan Price, Football, swimming, collecting records, film, support Exeter, Southern, British, Rocker, Rock, Would like pen pal on Mercury—something, dancing, reading, Would like a girl friend pen pal.



James Barrett, 16, 21 Mace Close, Ludlow, Staffs, and Hobbes—Tom Jones, Sandy Shoney, Harry Haddock, Lindis, Cap, Stars, Handwriting, gymnastics, reading, boys, pop music.



Carrie Super, 17, Newmarket 2, Veneers, Staffs, shares and Hobbes—Lynn Taylor, Jipps, Jody, The Wednesday, Johnny Cash, look over, Making, collecting, listening to Miss, some, collecting girls of 1968.



PETER JONES



Moving Finger are one of those groups who believe in not rushing into things. In fact, they've spent two years waiting for the big break—breaks. Unfortunately they have to wait for it. They are a three-piece band (Robert Mitchell, with hair) on an basis. They sell (Robert Mitchell, with hair) on an basis. They sell (Robert Mitchell, with hair) on an basis. They sell (Robert Mitchell, with hair) on an basis.



Linda Tharson is what is called a "visibly guarded secret". She's 21, went to Drama School, but it was long under wraps until she met Peter on "The Avengers". Television series, following on the shapely features of Roger Robinson and Diana King. I think she's great. Mind you, the crew brass raised in amazement when I heard she'd made a record... but they dropped again when I heard the actual record, she's not had as a chance—for evidence, hear Kenny Lynch's production of her single "Here I Am" on Embury. She is a very nice girl, with a stack of talent, and anyway who's complaining with a picture like this? Her ambition is to play madcap roles in feature films, I wonder if she's there is a chance to test a journalist as a potential leading man?



Stupid Barter, four blokes, are launched right now with "The Always Come Back To Me" on the Decca label. They've actually been together for a year, re-releasing their music. Especially they spent two weeks in Switzerland, to see if they could live up to their recorded work on stage. They could, incidentally, the boys were all previously with other groups, met at also, decided they had a great deal in common. The boys: Keith Hall, Phillip "Pric" Reeves (who takes lead voice on the record), Phillis Greenaway and Keith.



Two girls from the She Thrifty, one from Black Glants and one from Joint Attitude make up the fitted Edge, who are out now with "Love Lane, Road" on Topic. The girls: Paula Healey, Julie Woodman, Robin Yates, Maxine. They make a good sound. I'd like to tell you, between them, they are a variety of musical forms... John Entwistle, James Lousier, Brenda Holloway and Barbara Streisand, and Pauline gave a cat with six legs, it was here.



"Music From" is something I'm currently ascribing to do it at seems to the American charts. It's a bit of the Situation band and it's called "The Music From" group lead singer John Kay, the boys, discovered at

MARGIE SINGLETON

HARPER VALLEY P.T.A.

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From the heart of country music comes this terrific album featuring the American smash hit, and full of great country sounds.



12" Mono LP

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Missed Barter? In Birmingham, I'm currently ascribing to do it at seems to the American charts. It's a bit of the Situation band and it's called "The Music From" group lead singer John Kay, the boys, discovered at

RECORD MIRROR



AIR MAILED FROM NEW YORK

- 1 THOSE WERE THE DAYS 4 (10) Mary Hopkins (Apple)
- 2 LOVE CHILD 4 (10) Chae Blue and Superette (Columbia Masters)
- 3 HEY LINDA 3 (10) Sheila Easton
- 4 LITTLE GREEN APPLES 3 (10) C. C. Smith (Columbia)
- 5 MAGIC CARPET RIDER 4 (10) Department of Transport (Columbia)
- 6 WHITE ROOM* 3 (10) C. C. Smith (Columbia)
- 7 HEY LINDA 3 (10) Sheila Easton
- 8 HOLD ME TIGHT 3 (10) Freddy White (A&M)
- 9 MIDNIGHT CONFESIONS 4 (10) The Grass Roots (Mercury)
- 10 BANG-SHANG-A-LANG* 4 (10) Arson (Columbia)
- 11 SWEET BLINDNESS 4 (10) The Impressions (Glad Club)
- 12 WHO'S MAKING LOVE? 4 (10) James Taylor (Columbia)
- 13 CHEVY CHEVY* 4 (10) The Byrds (Mercury)
- 14 DEER VA 4 (10) Sam Cooke (Columbia)
- 15 ABBEY ROAD 4 (10) The Beatles (Capitol)
- 16 FIRE* 4 (10) Arthur Conley (Mercury)
- 17 POOL POOL YOU 4 (10) The Impressions (Glad Club)
- 18 I'VE GOTTA GET A MESSAGE TO YOU 4 (10) The Impressions (Glad Club)
- 19 COURT OF LOVE 4 (10) The Impressions (Glad Club)
- 20 PIECE OF MY HEART* 4 (10) The Impressions (Glad Club)
- 21 PROMISE, PROMISE 4 (10) Diana Warwick (Mercury)
- 22 QUICK JOY SMALL 4 (10) The Impressions (Glad Club)
- 23 LITTLE ARROWS 4 (10) The Impressions (Glad Club)
- 24 KEEP ON LOVIN' ME HONEY 4 (10) Marvin Gaye and Tammi Terrell (Tamla Motown)

*An asterisk denotes recent first releases.

REISSUES UNDER — Joe Pellicano (Glad) SHAKES — Shadows of Night (Mercury) — Five by Five (Mercury) THE YARD GOES ON FOREVER — (Richard Harris) SEE-SAW — Aretha Franklin (Atlantic) THE END OF THE LINE — John Martin (Mercury) SWEET SITTIN' ON THE CROWN — Judy Collins (Elektra) THE BROTHERS — The Brothers Four (Mercury) CINNAMON — Derek (Blanco)

TOP LP'S

- NATIONAL CHART COMPILED BY THE RECORD MIRROR
- 1 HOLLIES GREATEST HITS 1 (10) Hollies (Parlophone)
 - 2 LOVE AT THE TALK OF THE TOWN 1 (10) The Hollies (Parlophone)
 - 3 GOOD, THE WAY YOU GO 1 (10) The Hollies (Parlophone)
 - 4 THE UGLY 1 (10) The Hollies (Parlophone)
 - 5 WOODEN MUSIC 1 (10) The Hollies (Parlophone)
 - 6 SHANE 1 (10) The Hollies (Parlophone)
 - 7 TOM JONES LIVE AT THE TALK OF THE TOWN 1 (10) Tom Jones (Mercury)
 - 8 BOB DYLAN (Greatest Hits) 1 (10) Bob Dylan (Mercury)
 - 9 ROBBY WITH CANNED MEAT 1 (10) The Searchers (Mercury)
 - 10 ESTABLISHED 1 (10) The Searchers (Mercury)
 - 11 WHAT A WONDERFUL WORLD 1 (10) The Searchers (Mercury)
 - 12 A MAN WITHOUT LOVE 1 (10) The Searchers (Mercury)
 - 13 THE GREATLY EXPECTED 1 (10) The Searchers (Mercury)
 - 14 STEVE WONDRA'S GREATEST HITS 1 (10) Steve Wondra (Mercury)
 - 15 TRAFFIC 1 (10) Traffic (Mercury)
 - 16 HILTON PILSON 1 (10) Hilton Pilson (Mercury)
 - 17 HANLEY, SAGE 1 (10) Hanley, Sage (Mercury)
 - 18 THE GREATLY EXPECTED 1 (10) The Searchers (Mercury)
 - 19 THE GREATLY EXPECTED 1 (10) The Searchers (Mercury)
 - 20 BEAT OF THE BEARS 1 (10) The Searchers (Mercury)
 - 21 DIRECT HITS — Who Tracks On (Mercury)
 - 22 MUSIC FROM BIG PINK — The Band (Mercury)
 - 23 THREE IN A CELL — Proclaimers (CBS)

BRITAIN'S TOP R & B SINGLES

- 1 THIS OLD HEART OF MINE 1 (10) Shirley Williams (Mercury)
- 2 I'M IN A DIFFERENT WORLD 1 (10) The Impressions (Mercury)
- 3 I LOVE LIFE 1 (10) The Impressions (Mercury)
- 4 YOU'RE ALL I NEED 1 (10) The Impressions (Mercury)
- 5 UP HARD 1 (10) The Impressions (Mercury)
- 6 I'VE GOT TO GET A MESSAGE TO YOU 1 (10) The Impressions (Mercury)
- 7 CHAMPAGNE & WINE 1 (10) The Impressions (Mercury)
- 8 DANCING MAN 1 (10) The Impressions (Mercury)
- 9 I'VE GOT TO GET A MESSAGE TO YOU 1 (10) The Impressions (Mercury)
- 10 WHY DID YOU LEAVE DARLING 1 (10) The Impressions (Mercury)
- 11 RUBY I NEED YOUR LOVE 1 (10) The Impressions (Mercury)
- 12 I'M IN A DIFFERENT WORLD 1 (10) The Impressions (Mercury)
- 13 I LOVE LIFE 1 (10) The Impressions (Mercury)
- 14 YOU'RE ALL I NEED 1 (10) The Impressions (Mercury)
- 15 UP HARD 1 (10) The Impressions (Mercury)
- 16 I'VE GOT TO GET A MESSAGE TO YOU 1 (10) The Impressions (Mercury)
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- 19 I'VE GOT TO GET A MESSAGE TO YOU 1 (10) The Impressions (Mercury)
- 20 WHY DID YOU LEAVE DARLING 1 (10) The Impressions (Mercury)

5 YEARS AGO



NATIONAL CHART COMPILED BY THE RECORD MIRROR

- 1 YOU'VE NEVER WALK AWAY FROM ME 1 (10) The Four Tops (Mercury)
- 2 SUGAR 1 (10) The Four Tops (Mercury)
- 3 SIX LIVES LOVE YOU 1 (10) The Four Tops (Mercury)
- 4 SUE LOVES YOU 1 (10) The Four Tops (Mercury)
- 5 BE MY BEAR 1 (10) The Four Tops (Mercury)
- 6 I'VE GOT TO GET A MESSAGE TO YOU 1 (10) The Impressions (Mercury)
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CLASSIFIEDS

- JEANS INTRODUCTIONS** — 18 new styles, 17 to 18 weeks successful runs.
- penfriends** — FRENCH penfriends, all sizes from 4 to 22. Send 50p. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
- MAVRY BANG BUREAU** — Introduction of new styles, 17 to 18 weeks successful runs.
- FRANCE penfriends** — all sizes from 4 to 22. Send 50p. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
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BANDWAGON



IS THERE unrest in the Hollies' camp? ... unbelievable message of pets kept Beach Boy Al Jardine at his California home ... Revolution's Jim Carter-Fen in Cyprus last week to open a Revolution club there ... Thank-you letter received from General de Gaulle, Princess Margaret and LBJ for copies of the Peppermint Circus records ... Tiny Tim to Peter Murray "Oh yeah, I know you know you know" the Superman's girlfriend ... Ten Year's After Leo Lyons intends buying a ranch in California ... Bobby Parker due here soon, not to be confused with Robert Parker of "Barocelin" fame ... hundreds of Jimi Hendrix album covers spread over walls at Terry Stamp's The Warehouse ... seven in the gen's lot ... Gene Raakin, who wrote the Mary Hopkin hit "These Were The Days", is a professor of architecture at Columbia University ... Trade of Honey composer, Bobby Seale, has written a song for Dennis Warlock—sing it in her film "The Slave" ... is Graham Nash more than usually interested in America ... the mod ... British group Eire Apparent, taking time out from building a solid reputation in the States, have returned to this country for a short holiday ... why is Ten Year's After's Dick Chubb still walking sales sticks in America? ... U.S. comedian Bill Cosby sells an average nine million albums a year ... Tiny Tim carries two records around in his famed shopping-bag ... George Formby LP and the Biff Rose LP ...

A2: (a) Hub? (b) Britain got the Rock 'n' Roll message ... Sandy Lerner and Henry Sandell (who wrote and produced the current Bandwagon hit) used to write and produce for the invitations—who sounded amazingly like the Temptations ... could hosting Day see the last live appearance of Pudding Chart Sometimes? (which this space for further details) ... Four spots later in a completely different world from any of their great hits of the past ... Q3 (strictly for beginners only) ... the following have been common: Cliff Richard, Grapefruit, Marmalade, The Four Seasons ... "Disk Tracks" quite definitely the most boring and unexciting quiz game produced by Radio 1 ... any truth in the rumour that Frank Sinatra's "Cycles" and Engelbert's "Bicyclette" were both originally offered to the Hollies? ... here ... Charlie Fox guest in this Thursday's "Eamonn Andrews Show" (approx. 11 p.m. most ITV regions) ... TV's new "Answering Machine" on Blackbushtown, under the direction of Kenny Lynch ... Gene Pitney dates on this visit include "Miss Worthy" TV crowning (Thursday), "Peter's People" (Friday) and "Blackbushtown" TV (Saturday) ... "Saturday Club" (23rd), all promoting his new record ... this week's Golden Publicist award goes to Milky Way Kid

VANITY FARE . . .

VANITY FARE

IT started out as the usual kind of story: Vanity Fare were playing around as semi-pros (it used to be Trevor Brice, Tony Jarrett, and Tony Goulden, operating under such names as Avengers, Sages and—would you believe it!—Brie's Eaters). They were joined by Dick Allen who introduced them to a friend, Roger Eastbery (ace record company publicist). Roger came along and heard the group in action. Great, he said. Wonderful. He promised he'd be in touch. ("That's what they all say," thought Vanity Fare, who'd heard this kind of talk before. This was, though—Roger meant it. He returned, bringing with him a song, "I Live For The Sun". The group dug it, and recorded. It was a hit, eventually (took a little while).

Now they have another offering: "I Remember Summer Morning". It's quite different. Said Dick: "The first was a happy, jumpy thing. The new one is a nostalgic ballad. We recorded them both at the same session, liked them both. It was a loss up 'Sun' because we didn't think it was as good as 'Summer'. So we figured it would be best to put the good one out as the follow-up. And since they're so different we can't be accused of trying to cash in on the sound of our first hit. But both are nice, pleasant things to listen to, so you can't beat a good melody."

"We're not selling any messages," added Trevor. "We aim to entertain. We see groups who don't seem to care about the audiences. We do, and we include comedy in our shows."

Dick: "We've had girls come up to us and say they like the way we want to talk to them, how we care whether or not they enjoy our performances."

Both Tom and Dick mentioned The Hollies

as a group they particularly admire for having their own musical approach, plus a willingness and an ability to communicate with audiences.

Did the four members of Vanity Fare carefully work out the line of pop they wanted to sell? "No," answered Dick and Tom together. "It just happened." Dick continued: "It's the vocal part that interests us most. We aim for pretty, four-part harmony. We greatly admire such older acts as The Four Freshmen and The Hi-Los. We want to present that sort of technical expertise but adapted to today's pop scene. Now we've got enough money not to have to worry where the next meal is coming from we can afford to take time to work on our sound, and on writing our own material. We think the human voice is the best instrument there is—listen to the way the Beach Boys sound on 'Good Vibrations' and 'God Only Knows'."

Trevor: "We also aim at a variety of material, like a cabaret act. On stage we say, 'River Deep Mountain High,' 'You've Lost That Lovin' Feelin'—a send-up version of 'Puppet On A String' and 'Cinderella Rockefeller'."

Dick: "We style our presentation to suit the audience. We try to suss out their mood. English audiences are different from Scottish. In England they seem more concerned about how everybody else is reacting. In Scotland, they just let themselves go."

Vanity Fare were recently on Scottish tour with the Love Affair and Gene Waddington where they found themselves confronted by teenyboppers. So they adopted a rave-up policy. Next month they're on a tour with The Beach Boys, Barry Ryan, Bruce Channel, Sharon Tandy and The Election. Audiences, they feel, will probably be little different from their previous experience and so, from the start of the show on the first night (December 1 at the London Palladium), all four Vanity Fare will be listening from backstage, busy sussing out the required mood.

DAVID GRIFFITHS

MARK WIRTZ, CHAS MILLS

AT ONE time the name Mark Wirtz was in many people's minds because of "Teenage Opera". Chas Mills was also well known through his songwriting ("Lady Godiva" etc.) and producing. Although the expected LP of "Teenage Opera" was never made, Mark and Chas have come up with a new conception in pop music. They call it "Satanlegic".

Mark told me what "Satanlegic" was all about. "I first got the idea about eighteen months ago. It came to me after watching old Hollywood movies on TV. I used to listen to the theme music in the films and I was struck with the vastly contrasting moods. You know, there would be a dramatic scene in which the heroine would be in trouble and the music was all evil. Then she was rescued by the hero and you would hear sort of angelic music. So after a while I decided to combine the two elements in "Satanlegic". Before I started on "Satanlegic" had to learn 12 tone scale music as this is an important part of the musical whole.

"Satanlegic" is really an amalgamation of basic emotions like love and hate transferred to music. Sometimes in the music good shows through more, other times evil does. But both elements are going on all the time. Who you hear the record either good or evil might come across more.

SATANLEGIC —pop music elements

But what sounded evil at first might sound good the next time you listen and vice versa. Originally I started off with mainly Anglo sounds like choirs and Hawaiian effects. Then I decided to incorporate the evil sounds.

Chas and Mark's first assault on the public with "Satanlegic" will be "Impassioned" sung by Kris. Chas remarked: "Although 'Impassioned' is an American style, it will be written in English and the point is what we are doing is a very unusual thing. The only way that we can be so complicated. On the actual record you will hear the music made of strings, woodwinds and orchestra. A stressed string choir as well as Kris. The recording was made in a studio which got the one I used to Mark and Chas were setting the machine in the recording studio with their repeated phrase—I add up to what could be a first time use of the word 'Satanlegic' with this situation and this is where it all happened. Mark said: "Impassioned" you will probably think of as a 'twist' of a few knobs you heard 'teaser' 'teaser' 'teaser'. 'Impassioned' you will probably think of as a 'twist' of a few knobs you heard 'teaser' 'teaser' 'teaser'. The choir here reminded me very much of parts of 'Satanlegic' with their 'teaser' 'teaser' etc. The choir here reminded me very much of parts of 'Satanlegic' with their 'teaser' 'teaser' etc.—especially the last chord with the bass. The record is a very unusual thing. It is a very unusual thing. Sometimes it is the more simple sort of arrangement that makes a song a hit. But this time I think the complex is going to happen especially in the case of "Satanlegic".

IAN MIDDLETON

When You Are Gone
RECORDED BY

JIM REEVES

ON R.C.A. 1750

BURLINGTON-PALACE MUSIC GROUP,

THREE BIG HITS !!!
Ride My See-saw

RECORDED BY

THE MOODY BLUES

ON DERAM D.M. 213

Nothing But A Heartache

RECORDED BY

THE FLIRTATIONS

ON DERAM D.M. 216

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