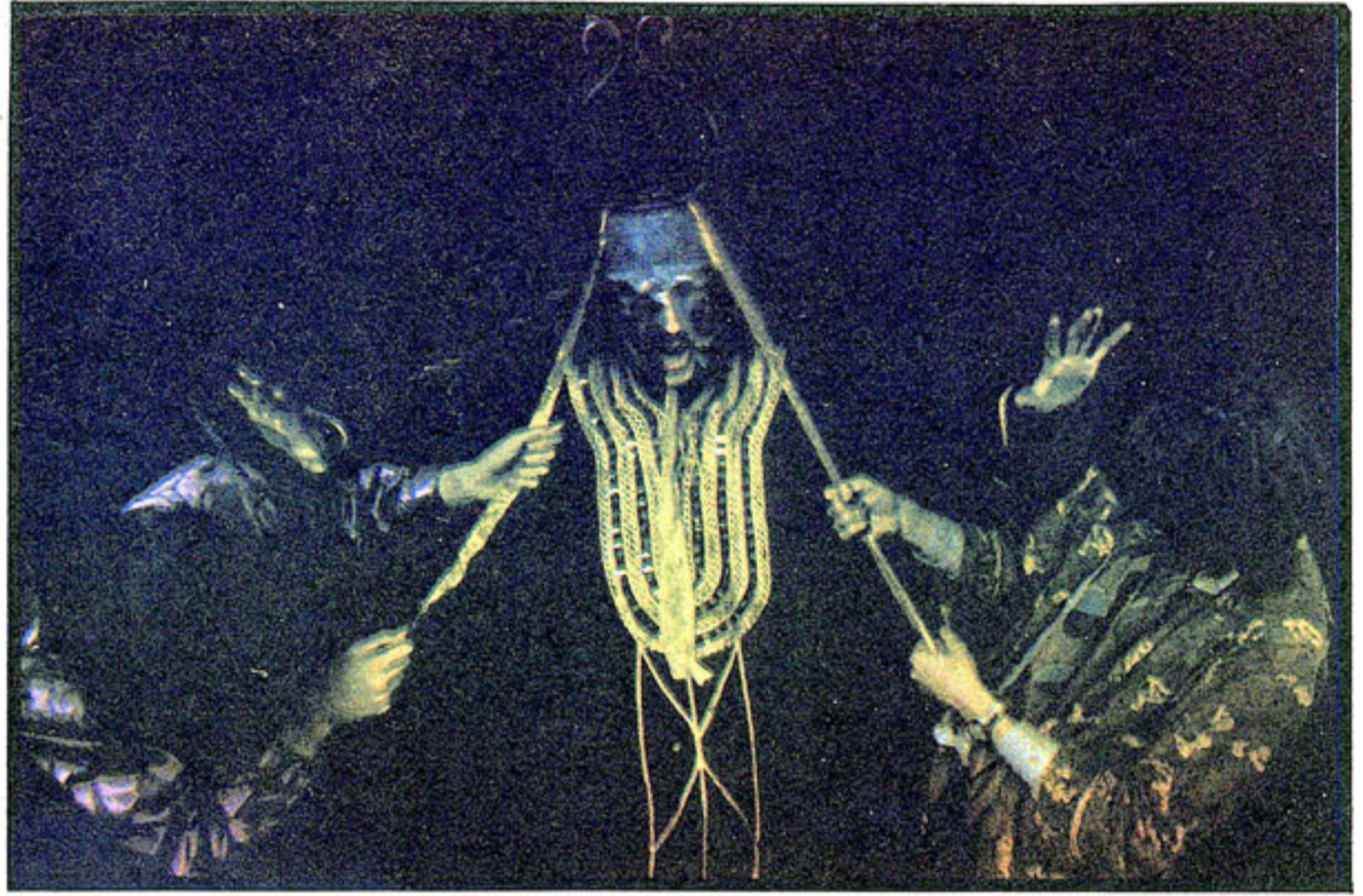


Record Mirror

Largest selling colour pop weekly newspaper 6d.

No. 342 Every Thursday.

Week ending September 30, 1967



ARTHUR BROWN (top of page) and SCOTT WALKER (Dezo Hoffman RM Pic.).

YOUR PAGE

...want to let off steam? Any questions about the scene? Then just drop a line to JAMES CRAIG, LETTERS EDITOR.

What on earth has happened to

DONOVAN



DONOVAN — he still hasn't had a single issued since "Mellow Yellow", but Pye are putting out a lot of his old material on the Marble Arch label soon. The disc will be the "Universal Soldier" album . . .

POP ART FORM

I'M getting sick and tired of groups like the Tremeloes proclaiming that all pop music is meaningless and that all pop groups are in it for financial rewards and for no other reason. Obviously it does apply to many pop acts, like the Tremeloes. But how can it apply to groups such as Love, the Velvet Underground, Country Joe and the

Fish, and the Mothers of Invention? All they have to do to earn twice as much money is to record two and a half minutes of infantile junk like "Even The Bad Times Are Good". The fact that they don't do this and seem to be getting less commercial than ever proves to me that money is by no means the most important thing to them. With the help of slightly more commercial groups like Doors, the Cream and the Left Banke, they are attempting to transform pop into an

art form, despite the efforts by groups like the Tremeloes who are trying to put music back ten years. — John Skellett, 207 High Street, Old Fletton, Peterborough.

THE U.S. SOUNDS

IF your interest in music is bent towards music by American artists then come along to the Moss Hall Tavern in Ballards Lane, North Finchley on Sunday (October 15) at 8 p.m. Why? The American Artists Appreciation Society is holding an informal "evening with American Records" — no charge. Anyone coming along will be able to join the society and attend all our meetings and functions. Note: girls are specially invited — we already have a few members. — Pete Owen, American Artists Appreciation Society, 33 Tewkesbury Avenue, Pinner, Middlesex.

BAD PRESSINGS

I AGREE with Mr. Wheeler's statement that actual pressings of records have deteriorated over the past five years. In particular, I don't think some companies pay enough attention to checking the authenticity of their master pressing copies after they have been in use for a considerable time. I have experienced that the reproductive qualities of current pressings of a very popular film sound-track have deteriorated considerably compared to earlier ones. In particular, many of the older sound-tracks have many pops and crackles and some with distorted tracks, due I think to the master pressings being worn. The reproduction of such records is rapidly approaching that of Old 78's. — J. Gupwell, 100 Mavis Road, Northfield, Birmingham 31.

EL L.P. TRACK

AS a long-standing Presley fan, I'm disgusted at the way we've been insulted again by releasing another old LP track on

WHAT on earth is happening in Donovan's serene life? We don't hear much about him and there's such a long delay over records and as far as we British fans are concerned it's very slow progress indeed. Can anyone fill in any details? Donovan is one of the few truly great talents to come out of the British scene in recent years and we don't want to see him slip away out of the spotlight. — Anne-Marie Benson, 39 Flowers Road, Edgbaston, Warwickshire.

● James Craig: Donovan has just completed his first American tour since February 1966. He's worked with an English backing group of Hugh McNair, Tony Carr, Cliff Barton, Candy John, plus an American blues band. He's also completed his first full-length film score (in which he sings two numbers . . .) "Poor Cow", by Neil Dunn, starring Carol White and Terence Stamp. As for his recording career, look out for some dramatic changes. There are several tracks in the can.

a single . . . "There's Always Me", from "Pot Luck". I'd like to plead that nobody should buy this latest single or any further releases until a brand new single is issued with two new tracks on it. Also the reduction of the tracks on the "Easy Come Easy Go" EP from six to four was a terrible decision and the "Double Trouble" LP with the back of the cover the same as the front . . . and the four so-called bonus songs still make it only a twelve-track album. I'm fed up with the set-up. — Peter Coombs, Highcliffe, Beer Road, Seaton, Devon.

ROCKER CRAIG

DO you think James Craig is anti-everything in rock and roll? "Oh, yes, he's definitely very anti-rock — he's against Haley, Hawkins, Lee Lewis, Merrill Moore, Little Richard, Fats Domino, Rock and Roll Restoration Union, Eddie Bond." True? He allocates only one rock and roll letter each week. Sure it's true, Craig must go. — Feeny Riley, 3rd Bench from Bridge, Albert Embankment, London, S.W.1.

● James "Rocker" Craig: ANTI-rock? Rubbish. We print more rock items than any other publication of similar style!

ROCK vs. FLOWERS

TO all those flower-power hippies who think that all this psychedelic stuff is something new, I suggest that they go out and buy some early Gene Vincent LP's and also to listen to some Jerry Lee Lewis records . . . they'd get quite a shock. In the days of rock, the artists didn't have to wear flowers in their hair to get attention, they just had plain talent. Listen to 'em, you hippies. You won't have to have dandelions in your ears to appreciate their wild brand of music, which will knock you out. — Memphis M. Tobias, Tobias American Record Shop, Kings Road, Chelsea, S.W.10.



ACT One, Scene One was the setting for coffee and a chat with Pete Drummond, who will be anchor man for the three hour marathon show "Top Gear", which will be aired on Radio One each Sunday.

Without preamble, Pete said: "I'm 24, six foot two, have brown hair and dandruff, some incurable diseases — otherwise I'm healthy. That's the bio. stuff."

Short and sweet, no mention of parents' names, favourite breakfast cereal, brand of cigarettes, favourite actor, actress or singer, date of birth, brothers and sisters, size of shirt collar, shoes. Simple and to the point — but for bio. lovers I noticed he had eyes (two), teeth (white), and spoke English.

As for the rest: "I went to public schools, one exclusive — and I spent three months at Art school. I liked the art of Anatomy. I also went to the Royal Academy of Music and Drama for three years and acquired knowledge of the theatre, speech and drama.

"I had walk-on parts in a couple of West End plays, but I won't mention them. Then a friend

of mine asked me if I would go over to the States to play the lead in "Private Ear, Public Eye" in Wichita, Kansas. I went. After a while I ran out of money, so I opened up a coffee house with another fellow. We had one-act plays and poetry readings there and it only took us six months 'til we went bankrupt. But those months were the best time of my life.

"I then joined station KWBB in Wichita and became their No. 1 D.J. I got the highest ratings purely because I was English. Then the station was sold to another company and everybody left.

"I was broke again until a friend got me a job in a shopping centre as Santa Claus. I was only 9 stone and I was the thinnest Santa Claus in the whole world. But I got fired after three days because the kids complained that my knees were too boney.

"So I became a salesman in a clothing store. I was the only Englishman in the store and I did well—I made 450 dollars in 13 days. Then I moved to Topeka and tried the big station there. I was with radio KEWI and stayed there 'til I left the States in September '66.

"Then I came back home and eventually I was broke again and one afternoon I walked into Radio London and got a job.

"I got very seasick. "I love the BBC and I'm very glad about 247. It's Radio Wonderful."

BILL HARRY

In brief . . .

Sally Baker, How Green House South, Hever, Near Edenbridge, Kent: Just seen the grooviest disc jockey ever at our local discotheque — goes under the name Prince Nigel Goodall, playing all the latest soul sounds. You really should see him.

David Curtiss, 23 Riding Park, Hildenborough, Near Tonbridge, Kent: Can you tell me what Bubbling Under means in the RM charts page — we're arguing about what it is. James Craig: These are records which just missed making the Top Fifty in that particular week — and are ones to watch for inclusion the following week.

K. E. Carrington, 3 King's Road, Waltham Cross, Herts: Peter Jones asked who recorded "The Big Hurt" before Scott Walker. It was an Orisole 45—the artist Maureen Evans — James Craig: P. J. apologises for his mental block and says "ta".

Robert Hosier, 24 Churchill Road, Kidlington, Oxford: Can anyone help me get a copy of "Gin House" by Paul Williams on Columbia — sale or swap?



THE SCOTS OF ST. JAMES

SCOTS NAME GAME . . .

READING Peter Jones' "Names and Faces" page, there was a group of Scots of St. James with a new record coming out. I'm interested in them . . . but you missed out their name. My friends and I are wondering . . . please help. — Jannie Peters, 16 Ferndale Road, Edgbaston, Birmingham.

● James Craig: Herewith another picture of the group, the Scots of St. James. As for Peter Jones . . . well, he can't understand how the group name was left out, but he stands by the other glowing things he wrote about the boys. And thanks to all the other readers who wrote in asking about the group.

THREE GREAT SONGS!

ALONE
recorded by
THE NEWFOLK
on
DECCA F22675

BORN TO LOSE
recorded by **JACKIE LEE** on DECCA F12663
and
JIM BEAM'S BRASS BAND
on DECCA F12676

FIRST LOVE
NEVER DIES
recorded by
LIONEL MORTON
on PHILIPS BF1607

MY MICK GREAT MICK SANDOROVY



I LIKE Mick Avory because he is sincere and unpretentious. The lives of many top pop stars change radically with fame and they lose touch with all former ties. It amuses me to see some major artistes adapt so readily to changing trends, "in" styles in clothes and music, continually searching for a new self. Why change personalities like a new suit? Far better the uncomplicated person who knows what he is, knows what he likes—than one who tries to be somebody else.

MY FRIENDS

"All of my friends are the ones who live near me, who I went to school with. We collect around the local pub and go places together—mostly around Molesey, Hampton Court, where I was born. My life's spread between the two—my mates and show business. "As a member of The Kinks, it's hard to make any concrete plans—we may get a rush on where we have a lot of jobs and recording to do, then everything goes quiet for a while. We don't believe in doing too many jobs around the country, we concentrate on doing good jobs, 'cause we know the best places.

HOBBIES

"We can't plan too far ahead. If I want to see a show or anything I just book up and hope for the best." Art is a genuine interest of Mick's "My hobbies vary according to the time of year and the mood I'm in. I did get interested in Art last autumn and I went to Art

School every Thursday we had free. I usually do oil paintings, scenes and things that I like. I don't do too much detailed stuff and I don't paint portraits, only as an exercise. We did something different every week at the school—charcoal drawing, sketches, oil paintings. But if you wanted to concentrate on any particular thing, they helped you. I think I'll take it up again this winter.

"I still go and play golf a fair bit in the summer—at Richmond Park and Sandown Park. Quite a lot of my friends are interested in it, too.

"I haven't really got any other hobbies—if I go out very late at night I don't get up too early!"

Does Mick have a steady date? "In the past I had steady girl friends, I've got none at the moment. To see a girl every night is not my cup of tea. They want too much attention and they don't understand me going out for a drink and being interested in other things—and apart from that I'm ugly.

HUMOUR

"I suppose if I take a girl out I look for someone with a good personality. But I wouldn't take out a moose (someone who's terribly ugly). I want someone you can take anywhere and not get too embarrassed with, 'cause I embarrass easily... and I suppose I like a girl who likes my friends as well. Having a good sense of humour is an important factor."

What are Mick's reading tastes? "No, I'm a poor one for reading books. But if someone recommends a book and keeps on about it I sometimes read it. Usually I can't just sit down and read, I'm

not that sort of person, I've never been a bookworm. I just read the papers and the Record Mirror!"

NEW DISC

The Kinks, let's face it, are still one of our major groups and can command hefty fees. Coupled with continuing record successes (new one out in a couple of weeks), the boys stand to earn a considerable amount of money. I wondered if Mick had any particular ambitions for the future—visions of houses in the Bahamas, yacht trips around the Greek Islands...

"I don't think about the future, I don't think too far ahead at all because the unexpected always happens. Besides, it makes life boring if you know what's going to happen ten years ahead."

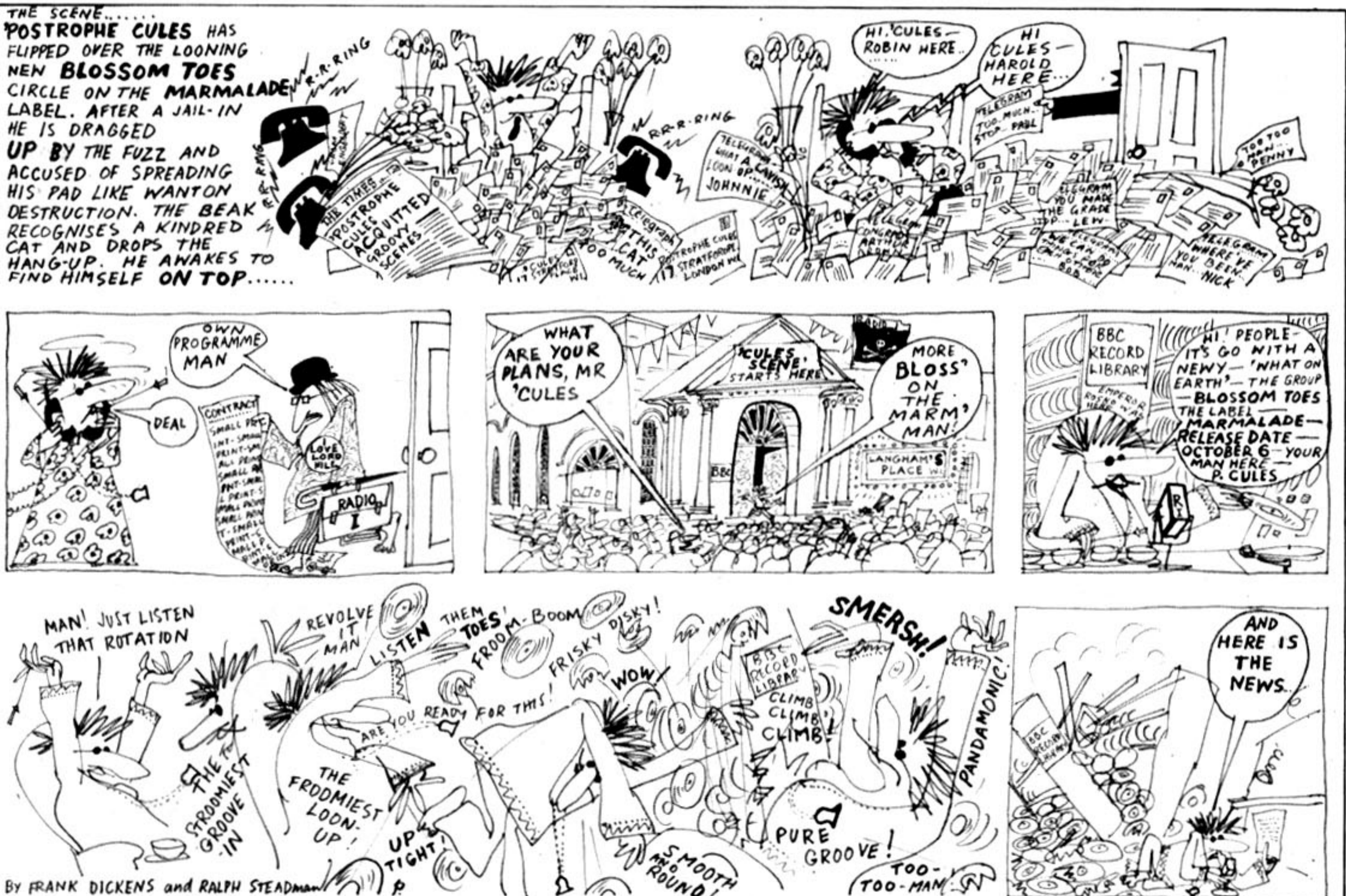
"I'm not ambitious in that sort of way—as long as you've got your health and a reasonable amount of money you can't really have much more in life if you were a multi-millionaire."

"I could hire out a villa in Spain if I wanted to—what's the point in buying one? The more you own the more of a millstone you've got around your neck and the more time you spend on them."

PROPERTY...

"I would like to own a block of flats or a house—then I'd know I'd have some security. But it's no use having things unless you've got friends to share them—everything gets boring on your own. Maybe that's why people get married. I'd like to get married eventually, but I'm not prepared to settle down at the moment."

BILL HARRY





CHRIS FARLOWE appearing at the Olympia, Paris this week... **Dave Mason of The Traffic** has been using **George Harrison's** star recently—but has now bought one from Sweden (cost £50) and is having one sent from India... **Manfred Mann** appear on **Julie Felix's** BBC-2 colour television show on October 24th... **D. J. Chris Denning** arrested by police whilst pottering around in the back garden of his new home in Richmond — neighbours thought his activities suspicious!... **Yardbirds**, who returned from the States last week return there for three week college tour on October 5... **D. J. Tommy Vance** now has his own regular show at Tiles club... **Jimmy James & The Vagabonds** next 'live' LP will be entitled "Transatlantic Scene"... 1st side will be recorded in London and the flipside in New York... **10 Years After** make their disc debut on Deram with an album entitled "10 Years After" on October 4th—their first single will be issued four weeks later... **Family Dogg** make their TV debut in Germany... **The Herd** make their first British tour debut when they join **The Who and The Tremeloes** at Sheffield City Hall on October 28... **Double R Productions**, who recently took over Camp Records, will sub-divide the label into three labels: **Top Camp** (for Classical material), **Pop Camp** (pop musical) and **Base Camp** (standards and Jazz)... **Amen Corner** will not appear on **The Who/Tremeloes Tour** after all, but make their British tour debut at the Royal Albert Hall on November 14th with **The Jimi Hendrix Experience** and **The Move**. The group make their London concert debut at the Saville Theatre with **Junior Walker & The All Stars** on October 15th

Paul & Traffic

PAUL McCartney has requested that **The Traffic** make a filmed insert for **The Beatles' "Magical Mystery Tour"**, to be screened at Christmas. **The Traffic** are likely to use a film of them performing "Round The Mulberry Bush", their next single, due out at the end of November. The self-penned number is to be used in the **United Artists** film of the same name, which will be premiered in January.

Tuesday's Children are now a sextet and switch from EMI to Pye with their October 20th release "Baby's Gone"... **Gene Litter** appears on "A Date With Victor Spinetti" on BBC Wales on October 24th — on the same evening he opens at Tito's, Cardiff, for one week. Bookings had to be cancelled when guitars blew up on stage during a **Jeff Beck Group** performance last week — and the bass guitarist was taken to hospital... **New Matt Monro** single released October 13 entitled "Pretty Polly" is theme tune from **Hayley Mills'** film of the same name... **First Jackie Lomax** single from CBS released October 20th and entitled "Genuine Imitation Life"... **Latest signing with Nems Enterprises — The Foundation** Beatles "Magical Mystery Tour" completed and editing, writing and recording of further material will take four weeks. Many offers from British and World-wide television companies have been pouring in... **The Rolling Stones** are to produce their own recordings in the future—the first of which will be their new November album

'The Penthouse'

"THE Penthouse" at the Plaza. Piccadilly, is a bizarre black comedy well worth seeing. Almost the entire action of the film takes place in an isolated Penthouse where **Barbara**, (Suzy Kendall) and **Bruce**, (Terence Morgan) are pursuing their illicit love affair, when two men, (Tony Beckley as Tom, and Norman Rodway as Dick) arrive to read the gas meter! A 'situation' rather than a 'story' develops and the excellent dialogue, direction, photography and music create the suspense and sinister atmosphere which makes this film so absorbing to watch. **Peter Collinson**, (Director) has skillfully managed to combine changes of scene, colour and music to create different atmospheres which subtly emphasize the developing action and mood of the film, while keeping the pace fast enough to retain the audience's interest. The amusing dialogue is entertaining in its own right, but it also relieves the tension and the moments when one feels dizzyly claustrophobic.

The music is written by **John Hawkworth**, and the soundtrack of "Penthouse" will be available on **Ember, NR 5040**. Various dialogues between the maniacal meter-men and the man and woman have also been recorded on this L.P., and both the film and record are to be highly recommended.

MOIRA SCOTT.

NAME THIS FACE!



HERE is a Dezo Hoffmann picture of a singer, soon to make his debut on disc in Britain. The face is a good face, a very photogenic face according to Dezo. But the trouble is that there is no name right now to put to the face.

This is what we know about the singer. He started in the St. Helens, Lancashire, area, along with **Georgie Fame** and a group called the **Beat Boys**. He later led a group called the **Rats**, who had several singles out here on the CBS label... including "Farchman Farm" and "Sack Of Woe".

This face then went to Spain and Italy, accompanied by a fair stack of publicity. He originally worked under the name "Dave Allen and the Exotics". He went on to become a top name in Italy, fronting a group called **The Biggs**.

This face next went solo as **Dave Allen**, and became very well known throughout Spain, Italy and Portugal. He has **Press cuttings** proving that he played, and played well, to audiences of over 25,000.

This face now is back in London. And he is looking for a new name to use. **Dave Allen** is obviously

out what with that Irish gentleman who holds sway in his own programme on **ITV** every Sunday Evening.

This face is all lined up to make a single. All he needs is a new name. He'd like one that reflects his type of music and his own face... "soulful, with strains of Ray Charles" sums up for yourself.

This face now asks for your help. YOU think of a suitable "stage" name for him and send it to **Record Mirror**. YOUR reward, if you find the one that appeals most to him and his manager **Jimmy Jenkins**, is a **Philips Cassette Tape-Recorder**, which is worth £26.

This face hopes you'll respond to his invitation. His debut single as a solo artiste can't come out until YOU find the right name for him. Get thinking; send your entries to: **Dave Allen Face, Record Mirror, 116 Shaftesbury Avenue, London, W.1.**

Dave and Jimmy will sort the replies. And we'll be letting you know the winner as soon as possible.

P. J.

TRAFFIC GREAT AT SAVILLE

OLD Chinese Proverb: "When Traffic to the Saville go You can be sure of a velly good show."

And believe me, the Chinese really knew what they were on about. In their very first appearance before the general public, the **Traffic** showed themselves to be incredibly good — although I think it would have been better had they turned the volume down a bit, as a lot of sheer musicianship got lost in a conglomeration of noise, and some weaker members of the audience were actually seen to insert their index fingers into their ears.

Anyway, all that apart, they performed some very ORIGINAL original numbers, including their two hits, "Paper Sun" and "Hole In My Shoe", plus a few others — "Mr. Fantasy" and "Coloured Rain" both being quite outstanding.

I think it's worth noting that they were all capable of playing a wide variety of instruments as well — and competently at that. We saw **Stevie Winwood** on organ, drums, clockwork motor and guitar, **Chris Wood** on flute, sax and organ, and **Dave Mason** on guitar, sitar, drums and organ. **Jim Capaldi** played drums all the time—maybe he just didn't want to show his versatility. A very good drummer, however.

Wynder K. Frog didn't really make his presence felt — an off night perhaps. **Jackie Edwards** gave a very polished performance, though not one of his best, one feels. I must admit that he did have me rockin' in me seat, and jigglin' my toes in me Chelsea.

A pity about **Nirvana** — I liked their record "Tiny Goddess" a lot. They've got some nice ideas though. **DEREK BULTWOOD**

Country Music Charts

COUNTRY SINGLES

- 1 **THE LAST WALTZ**
1 Engelbert Humperdinck (Decca)
- 2 **FIVE LITTLE FINGERS**
4 Frankie McBride (Emerald)
- 3 **TONIGHT CARMEN**
2 Marty Robbins (CBS)
- 4 **MY ELUSIVE DREAMS**
3 Tammy Wynette & David Houston (Columbia)
- 5 **LAURA**
8 Leon Ashley (Fontana)
- 6 **THERE GOES MY EVERYTHING**
3 Engelbert Humperdinck (Decca)
- 7 **HAFTA LUEGO**
6 Hank Locklin (RCA)
- 8 **LITTLE OLD WINE DRINKER ME**
7 Robert Mitchum (Monument)
- 9 **ODE TO BILLY JOE**
— Bobbie Gentry (Capitol)
- 10 **ALL MY LOVE**
— Don Gibson (RCA-Victor)

COUNTRY L.P.'s.

- 1 **MY KIND OF COUNTRY**
1 Marty Robbins (CBS)
- 2 **GREEN GREEN GRASS OF HOME**
2 Tom Jones (Decca)
- 3 **COUNTRY MY WAY**
— Nancy Sinatra (Reprise)
- 4 **THE BEST OF SONNY JAMES**
4 Sonny James (Capitol)
- 5 **COUNTRY MUSIC HALL OF FAME VOL. 9**
3 Various (London)
- 6 **COUNTRY MUSIC HALL OF FAME VOL. 10**
7 Various (London)
- 7 **THE STREETS OF BALTIMORE**
5 Bobby Daré (RCA)
- 8 **THE BEST OF HANK THOMPSON**
— Hank Thompson (Warner Bros.)
- 9 **BUCK OWENS AT CARNEGIE HALL**
9 Buck Owens (Capitol)
- 10 **THE BEST OF JEAN SHEPARD**
6 Jean Shepard (Capitol)



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EACH

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VALUE FOR MONEY



DONOVAN
Universal Soldier
MAL 718



STARS OF '67
MAL 710



TWO HOURS IN THE WONDERFUL WORLD OF PIANO CONCERTOS & RHAPSODIES
MAL 709
3 RECORD ALBUM 29/11



THE SEARCHERS
Sugar and Spice
MAL 704



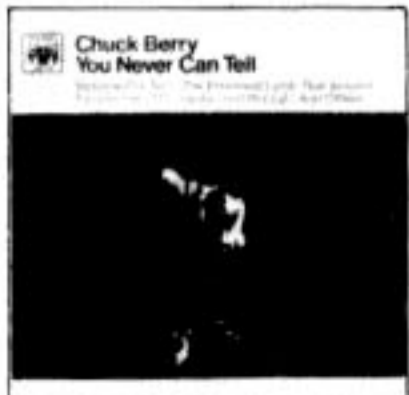
LONNIE DONEGAN & HIS SKIFFLE GROUP
A Golden Age of Donegan
MAL 698



MAX BYGRAVES
I'm Moving On
MAL 708



VINCE HILL
MAL 707



CHUCK BERRY
You Never Can Tell
MAL 702



THE BEST OF BARBER & BILK VOL. II
MAL 688

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MALS 603

SEARCHERS SMASH HITS VOL. 2
MALS 673

LOS NORTE AMERICANOS
The Band I Heard In Tijuana Vol. 1
MALS 645

mann talk

KLAUS VOORMAN TALKS TO RICHARD GREEN

EVER since the days of "5-4-3-2-1", Manfred Mann has been improving. Until it has now reached the stage where it can either change its style completely, or stay as it is. Surely a group as near-perfect as this cannot do much more.

This is my opinion, but Klaus Voorman smiled when I put it to him and asked: "Do you think the Manfreds are perfect?"

He explained that every time the group makes a record, someone has something to add until it gets to the stage when the whole thing is, virtually, different.

"Everyone has something different they want to put on and it becomes very gimmicky," he said.

But in the case of "So Long Dad", this "altering about" process had to be adopted because of the complexities of the Randy Newman demo disc which was taken to the Manfreds by producer Denny Cordell.

RANDY NEWMAN SONGS

"Have you heard any Randy Newman songs?" Klaus queried. "They are so good. 'So Long Dad' is different from the demo because the chords he uses are not particular chords."

"Even the chords on the sheet music bear no relation to the chords on the record. I don't think even he knows what they are."

So, budding groupists, if you buy the sheet music of "So Long Dad" and manage to find the right chords, one up to you.

THE GIGS

The fact that Manfred Mann don't play many gigs intrigues me, and I asked Klaus why this was.

"We play only about three a week," he replied. "Most of the time is writing and recording. I like playing universities. When we play at ballrooms, there is a gap between us and the audience. You can't cut it."

"I would be happy to play things to make them happy. Manfred might play something and then look at the audience and they are laughing at him and this brings him down."

"I don't mind, I'd laugh back, but it affects him. In universities, they are more appreciative. They listen to the music."

Klaus has the idea that if a group plays for an older age group than the mini-boppers, they could play a concert in somewhere like the Royal Albert Hall and have the audience listen and applaud at the end of each number rather than screaming their way through.

'REVOLVER' COVER

"When you go to a classical concert there, you see lots of young people. They're not wearing suits, just standing there in sweaters," Klaus told me. "You could do the same with a pop concert."

Delving back into the past, I asked Klaus about his designing the cover of "Revolver" and the resultant offers which he received.

"Oh yes, I got some offers, not so many though, but they were for magazine covers and LP sleeves. Nothing different," he said. "When the Beatles asked me to design their cover they knew I would do something different."

"People expect different things from the Beatles, so it is good to do it. But I didn't want to do just anything."

KLAUS AND THE BEATLES

It was, in fact, the Beatles, who put Klaus on to the pop music track in the first place. Until he met them in Hamburg when they were just another group, he had been quite content playing classical and modern jazz piano and guitar.

"They were happy just going up on stage and playing, even if they didn't make any money," he recalled. "That made me do it."

As Klaus began to get more and more involved in pop music, his interest in graphic art slid steadily into the recesses of his mind. Not a thing that he minded too much, either, according to what he said next.

WORK FOR PLEASURE

"When I was at school, I was living with my teacher, in the same house, and he pushed me to work. Sometimes I would work from six in the morning until two at night," Klaus pointed out. "Now I don't care if I don't ever touch a pen. If I do any work it is for pleasure."

Klaus has a lot of admiration for Mike Hugg and expresses



the wish that Mike received more recognition for his work.

"I wish you could hear some of the tracks on the next LP," Klaus said. "Mike has written some great songs. In the group, Mike does all the writing and Manfred does all the talking."

"He talks everything down until you go off it. I wish he would give Mike more credit for what he does. Mike is a quiet person and doesn't mind. He gets the money in the end and his name is on the songs, but I would like people to know that he is doing it."

TREE NOTES

Klaus has an idea for a film which relates movement to music. Not just violins for wind or anything like that, but a serious study of sound.

"I give you one example," he began. "If the wind is blowing through the trees, each tree has a note. It is not that difficult to do, you must just get the notes right."

"Flutes can get the notes for trees. A thick tree has a deep note. I want to do a film that would be about half an hour."

RICHARD GREEN

AMENDMENTS TO R/B STOCK GUIDE

DELETIONS—SINGLES 1967

Pos.	Title	Date	Title	Date
8	You Keep Me Hanging On	31st Oct.	60	A Place In The Sun
14	Holy Cow	31st Oct.	85	Iron Out The Rough Spots
24	I'm Losing You	31st Oct.	105	Neighbour, Neighbour
28	Headline News	31st Oct.	119	The Love I Saw In You
48	I'm Ready For Love	31st Oct.		
49	Standing In Shadows Of Love	30th Nov.	119	Dark End Of The Street
52	S.Y.S.L.J.F.M.	31st Aug.	125	Heart Of A Child
54	Keep Looking	31st Aug.	153	Chic-A-Boo
56	Passed This Way Before	30th Nov.	159	I Spy (For The F.B.I.)
			159	Your Good Thing
			171	Pucker Up Buttercup
			181	When A Woman Loves A Man
			187	Down In The Valley
			187	Philly Dog

Her Fantastic Follow up to
JUST LOVING YOU

Anita Harris


SINGS
Playground

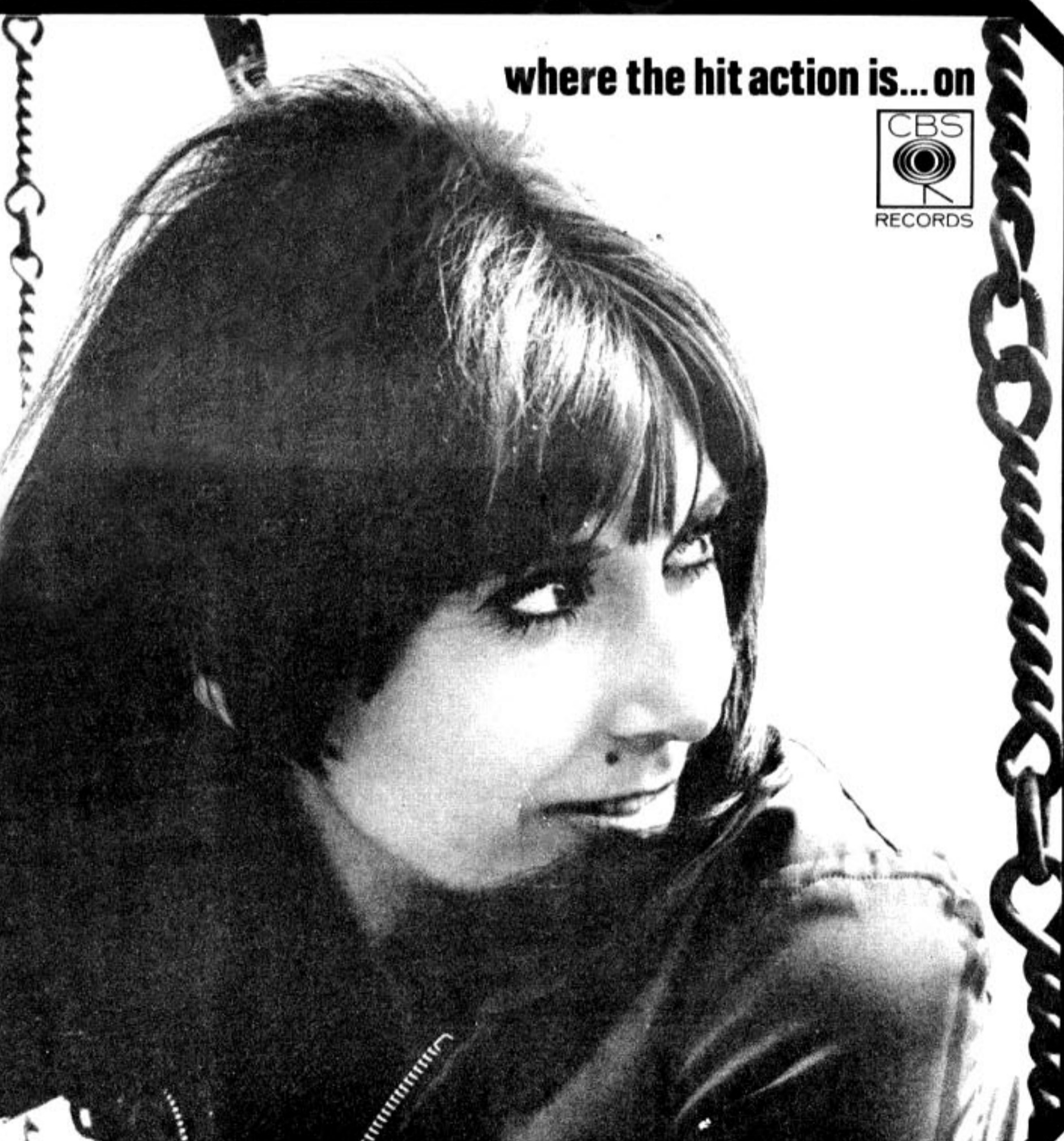
Written by Anita Harris & Mike Margolis
and Alan Tew
Produced by Mike Margolis and Alan Tew

c/w B.A.D FOR ME

2991

where the hit action is... on







HOLLIES -NOT 'NICE GUYS' NOW...

WITH any luck, those incredibly consistent and talented Hollies will be off to the States again soon. They're currently preparing a new album for the American scene and, as they point out, it's been a year since they last hopped across the Atlantic.

One of the big mysteries of recent pop history was WHY it took so long for them to make the grade in the States. Says Tony Hicks: "It looked to us at one time as if there was a wall round the British Isles as far as we were concerned. Other British groups had a field-day in the States; we meant hardly anything.

"Then 'Look Through Any Window' suddenly upped and made it for us. The expansion was on, we thought. But 'Can't Let Go' didn't make it. That surprised me because that was one I really liked. We wondered if we'd slipped back. But then 'Bus Stop' and 'Stop, Stop, Stop' made it into the Top Ten.

"But this all co-incided with a bit of re-thinking we did. Until that point, we had a strange sort of image. If somebody had a spot to fill on a television show, they'd say 'Oh, the Hollies'll do it — they're nice guys!' We had to change all that. Our progress had been very slow but it really was worth it, even if we sometimes got a bit frustrated over it... seeing other blokes doing so well and apparently leaving us behind. But we could see what other people did wrong and avoid those pitfalls. This was good, looking back.

"Our songwriting is coming along fine. We work in a rather odd way... Graham, Allan and I. We do more writing when we're actually out touring than we do when we're off on holiday. You know, we're in a hotel. Someone gets an idea and nips off to someone else's room and they add on some more and so it grows. Generally I get my ideas from the music. Graham gets his more from the words. Allan is... well, funny.

"Allan is somehow more spontaneous than the other two of us. We come up with a song and Allan has done nothing — nothing at all. Then he goes away quietly and comes back with something very good. He just disappears and comes back with two great songs written.

"I remember when Graham and I did 'Carrie Ann'. Nothing from Allan. Then he disappeared without saying a word. Next thing up he comes with 'Water On The Brain' and 'Then The Heartaches Begin'. We don't intentionally gee him up in this way, but he really is very spontaneous.

"So what happens from now on? Well, we'll probably do more pop tours. Some of the things said about us weren't too



good — gave the impression that we were leaving the kids behind. But for us England simply has to be the base. We'll be working here as much as anywhere. But people must realise that we have to develop in other places — like America where it's been a long time since we toured.

"You know we had that long lay-off because Bobby Elliott was sick. Well, we've no regrets about it at all. We may have lost money but people do respect us for it. The point we made is that we're essentially a group, not a singer with a backing group. People pay to see the whole group. In any case, it gave us time to think and re-plan what we wanted, which is something helpful.

"And we've now got two managers working for us... Ron Richards and Robin Britten. Before we've only had an agent and we've done the managing ourselves. But it doesn't always work. In the States, on tour with Herman, for instance there were times when a manager should have done with arguing with promoters while we just sat in the background and did the show. We've also got two road managers and nowadays everything goes just like clockwork.

"Our new single? Well, 'King Midas In Reverse' is really just that. Midas found that everything he touched turned to gold. Our bloke tells the story, warning off the chicks and so on, because he finds that everything HE touches turns to... well, muck! We're pleased with it anyway."

PETER JONES

THE HARUM

WHEN five individuals come together to experiment with music and ideas, and produce a collection of individual sounds blended together to create one of the most fantastic, and one of the biggest hit records of 1967, one must expect a certain amount of chaos, confusion and consternation to reign.

And so it was in the case of Procol Harum. Now, they assure me, all their troubles are at an end. The group have reformed, bringing in Robin Trower and Barrie Wilson to replace guitarist Ray Royer and drummer Bobby Harrison. And all the behind the scenes difficulties that were so well publicised seem to have sorted themselves out as well.

'BEST OF TERMS'

As Gary Brooker, the lead singer says: "We learnt a lot from our experiences with 'A Whiter Shade Of Pale'. It was very difficult for us, a newly formed group, to cope with all the problems involved in having such a huge hit on our hands. Things just started happening before we knew where we were. But now we're ready to meet whatever comes along. All this has nothing to do with Bobby and Ray, you understand. When we reformed the group Bobby and Ray left us on the very best of terms, and we are all the best of mates still. And we've sorted our management out now as well. Tony Secunda and Keith Reid have really got everything organised — and Tony is our hero. The thing is that, until you've been a number one group, you can never know what it requires. However, we learnt the hard way, and now we're ready for success when it comes along again.

"I think we may get another number one with 'Homburg' — it's a beautiful number, and a good song to record, and we did as best we could with it. I think it has more instant impact that 'A Whiter Shade Of Pale' — and the song is as good, if not better."

I wondered if the sudden disappearance of the pirate radios from the scene would affect their record at all.

DAVE KNIGHT SPEAKS . . .

"No. The absence of the pirates won't affect the charts. Perhaps the climb to the top won't be as rapid as it was with 'Whiter Shade Of Pale', but it'll get there. Anyway, I think 'WSOIP' would have been exactly the same without the plugs — and apart from that, the B.B.C. are our friends."

At this point the normally silent Dave Knights said something, but I was so stunned at this sudden flow of conversation, that I've completely forgotten what it was. Still, I thought I'd best put it down for the record that the silence of many moons had finally been broken.

And what about the two new members of the group? Robin and Barry both used to play in that very under-rated group the Paramounds, with Gary, before the formation of Procol Harum. What, I wondered, did they think of their new comrades?

"Really nice guys," said drummer Barry, who idolises Ringo Starr to the extent of using Ringo Starr drumsticks.

"When I first met them at the audition," said Robin, "I was surprised to find that they were real people like you and me, and not gods at all. In fact," repeated Robin, "they ARE really nice guys."

DEREK BOLTWOOD

THE 4 KINSMEN

It looks like the daybreak F 22671

PETER LEE STIRLING

Goodbye Thimblemill Lane F 12674

THE NEWFOLK

Alone F 22675

JIM BEAN'S BRASS BAND

Born to lose
F 12676

DECCA

new
DECCA
this

THE 23rd

Michael Angel
DM 150

RUM TROUBLES



PROCOL HARUM



NOEL REDDING—story with a happy ending

How to become an Experience

AN out-of-work 21-year-old guitarist was wandering around London wondering where his next job was coming from. (If that sounds familiar and depressing, read on because there's a happy ending coming up within a few lines).

He heard that Eric Burdon was holding auditions at a London club for a new group. "So along I went," said the guitarist, name of Noel Redding. "There was Eric, and Chas Chandler. I had a little play, after which I was asked if I could come back the next day. I said OK, went back next day and was introduced to a young American, Jimi Hendrix. They appeared to be auditioning drummers. It got more confusing when Chas asked me if I could play bass. I said no. Chas said 'Well, can you have a go?' I was out of work. I said yes, even though I knew nothing about bass—though I'd studied guitar for five years and knew quite a lot about music."

Which is how Noel Redding came, just one year ago, to become an integral third of The Jimi Hendrix Experience. "I used a six string bass for a while and then got the special Fender jazz bass I've got now which has a very thin neck, like a guitar. It's got a very nice sound."

"After two weeks' rehearsal we went to Paris to appear at the Olympia on a bill with Johnny Hallyday. We were tremendously nervous, especially Mitch who looked quite different from Jimi and I. When I was first introduced to him he'd just come from working with Georgie Fame, he had short hair and a suit and his playing was very jazzy. It's funny—the three of us got on well, musically, from the start, though our tastes were different. I was rock 'n' roll player, Mitch was mad on jazz, and Jimi was a lover of the blues. But we've gone on getting better and better at playing together and during next year we hope to progress even more."

Noel raves about the months they spent in USA. "We're agreed that Sweden and the West Coast of America are the best places but I was disappointed in other parts of America. I've always liked to wear crazy clothes—I've had a pair of pink trousers for four years—and in the days when I used to work in Germany (with a group called the Loving Kind) I sometimes found people would look a bit funny at me but when I explained I was English and was a musician with a group they'd always be polite. And, of course, in London these days you can walk down the street with bananas in your ears and wearing blue underpants and nobody will take much notice. But I was astonished that in such an advanced country as USA any unusual clothing will make people hostile. We were made to feel uncomfortable and unwelcome in the Detroit Hilton, for instance."

Touring England comes easy enough to the group, except perhaps for Mitch. Said Noel: "After playing six nights a week, eight hours a night in Germany, and after times when I've been glad to earn £7 in a week, I can put up with quite a lot. Jimi too has had hard times in America, living off baked beans. But Mitch has gone wild over bad service and poor food. We've been shown a room and he's said 'This isn't good enough'—and, of course, he's been right. All Jimi and I have said is something like 'Well, it's a bed.' I once slept in a cellar under sacking for two months. After that, any hotel room tends to look all right."

Happily, Mitch's complaints are seldom heard now, since the group have made it and can pick and choose their work. "At the beginning of October we're recording our second LP. Jimi wrote all the material for the first one but this time Mitch and I are hoping to make some contributions. Mitch has written some numbers and Jimi has got some words I'm hoping to fit to music. While on holiday I'm going to have a think about it because if I leave it until the actual sessions I know I'll never be able to think of anything!"

DAVID GRIFFITHS

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FOR U.S. BEAT FANS

FANS of old American records (usually of the variety known as "Rock And Roll"—as used in the widest possible sense by U.S. trade mags) now have another great publication issued for them.

You U.S. Beat Disc Fans, who range from the Mothers Of Invention, millions (?) of RM readers, and anybody who ever bought an American hit that didn't make it in Britain, will be overcome by waves of nostalgia at the sight of "Stateside Records", a list of the first five hundred discs issued on EMI's mighty Stateside label. The period covered ranges from June 1962 until March 1967 and is the most complete discography I have ever seen of a label. It contains data on every record, the number, both titles, release date, U.S. label, and the highest position reached in both the American and British charts.

Who can resist this book, after reading the names of discs like "Palisades Park", "Meet Me At The Twistin' Place", "Twist And Shout", "Hide And Go Seek", "Wiggle Wobble", and hundreds more. Go and buy it. It was compiled by Alan Stinton and Malcolm Jones, and if you send 2s. 6d. plus 6d. postage to Malcolm Jones (Stateside), 64 Lexton Drive, Southport, Lancs, he'll mail you a copy by return of post. N.J.

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new albums reviewed by Norman Joplin and Peter Jones new albums reviewed by Norman Joplin and

Beach Boys' Best No 2 is mostly second best

TRINI LOPEZ "Now!" (Reprise RLP 6255)

TRINI takes some more popular recent hit songs and injects them with his own brand of Latin-rock enthusiasm. His ballad style comes across well, too, like in "Theme From The Sand Pebbles". And of course he's included "Born Free" which must be one of the most-recorded songs in recent months. Nice sleeve notes.

★★★★
GENE CLARK "Gene Clark with the Gosdin Brothers" — Echoes: Think I'm Gonna Feel Better; Tried So Hard; Is Yours Is Mine; Keep On Pushin'; I Found You; So You Say You Lost Your Baby; Elevator

Operator; The Same One; Couldn't Believe Her; Needing Someone (CBS 62934).

THIS is a beautifully-produced and performed album by the ex-Byrd. Gene wrote all the tracks here, and his influences are (as you could guess) folk, rock and Dylan. But he injects his own style — "Echoes" is beautiful while "Keep On Pushin'" (not the Mayfield item) has a Staller Brothers feel. In fact genuine Country and Western sounds are here instrumentally via the Bros, and they are very well utilised with Gene's songs and his pleasant, dreamy, yet expressive voice.

★★★★

THE BEACH BOYS "The Best Of The Beach Boys Volume Two" — Surfer Girl; Don't Worry Baby; Wendy; When I Grow Up (To Be A Man); Good To My Baby; Dance, Dance, Dance; Then I Kissed Her; The Girl From New York City; Girl Don't Tell Me; The Little Girl I Once Knew; Mountain Of Love; Here Today; Wouldn't It Be Nice; Good Vibrations (Capitol T 20956).

MORE Beach Boy hits packaged on to a bumper LP — this batch isn't as strong as volume one though, and there are only six single topsides here, out of the fourteen track total. But nevertheless the chronological track placing is good and worthwhile — you can trace their sound development from the High School ballad "Surfer Girl", through the more complicated productions and better lyrics ("When I Grow Up", "This Little Girl I Once Knew") and finally reach the peak record — "Good Vibrations". Which is also one of the best pop records ever made. And of course there are their very competent versions of other people's hits — "Then I Kissed Her", "Mountain Of Love".

★★★★

THE TAGES "Contrast" (Swedish Parlophone PMCS 313 stereo)

ONE of the top Scandinavian groups, Tages are a highly competent beat group with a good vocal sound. Their contrast in sounds on the disc are OK and with the right single material they could do things here.

★★★★

THE MOTHERS OF INVENTION "Absolutely Free" (Verve VLP 9174).

EVERYBODY seems to have heard this LP, which does contain some of the dirtiest lyrics on record (you can't BUY that sort of plug). Their instrumental work, prominent on "Invocation And Ritual Dance Of The Young Pumpkin" is good proven



THE BEACH BOYS — their new LP contains what must be their best single "Good Vibrations" and of course "Then I Kissed Her" (which some consider to be their worst!).

rock. Should be a big seller — and by the way the flip of their single "Big Leg Emma" isn't (as so many people reported) just an example of their musicianship — just listen to any Howlin' Wolf record...

★★★★

SOUND TRACK: "The Penthouse" (Ember NR 5040).

A STAND-OUT British film, with music by John Hawksworth and lyrics by Hal Shaper. There are, on this record, several of the more telling speeches featured in the film, as well as "The World Is Full Of Lonely Men", sung by Lisa Shane, the blonde bombshell who stood in for Barbra Streisand in "Funny Girl". The speeche; feature the voices of Tony Beckley, Norman Rodway, Terence Morgan, Suzy Kendall, Martine Beswick. And full marks to ex-Ted Heath bassist Johnny on this major movie score.

★★★★

THE MUGWUMPS: "Searchin'" — I Don't Wanna Know; I'll Remember Tonight; Here It Is Another Day; Do You Know What I

Mean; You Can't Judge A Book By The Cover; Everybody's Been Talkin'; Do What They Don't Say; So Fine (Warner Brothers 1697).

THIS is hailed as an historic recording and that's about it for the Mugwumps are actually Zal Yanovsky, Jim Hendricks, Cass Elliott, and Denny Doherty and it was recorded in the late summer of 1964. These separate talents have since found fame in other directions. Zal to the Spoonful, Jim to the Lamp of Childhood, building fast; Cass and Denny to the Mamas and Papas. They have, here, a rare old rave-up and things like "Can't Judge A Book" come vibrantly to life. This could, and deservedly, be a very big selling album. There's a lot to commend in it.

★★★★

THE GABRIELI BRASS "The Canterbury Pilgrims" (Polydor 582 008).

THIS is a super album — producer Richard Hill's idea of Chaucer's Prologue narrated to

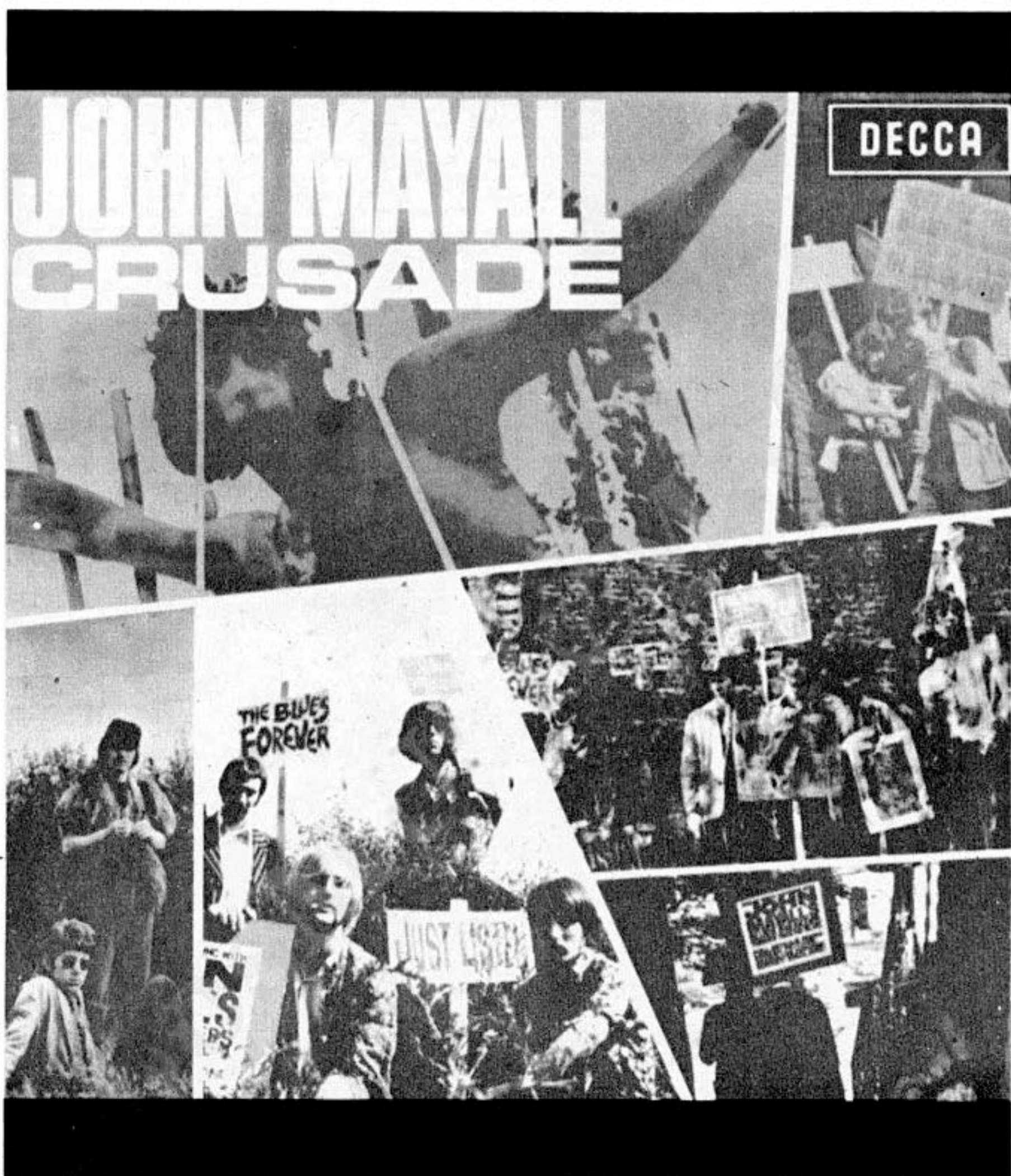
a background of brass sounds, used in varying an sympathetic ways with the dialogue has been wholly successful. From medieval sounds through classics, jazz and pop, the music is indeed excellent. And Martin Starkie's wonderful voice using the Professor Nevill Coghill translation of Chaucer's poetry is exactly right. Although not obviously commercial, this could be a big seller for Polydor. It took eighteen months to record incidentally, which beats the Beatles AND the Beach Boys.

★★★★

KENNETH MCKELLAR "Kenneth McKellar's Scotland" (Decca LK 4889)

ALL the Scots songs you used to sing in school, and the ones you usually hear Ken singing are here — his fine voice is great, and this will sound good to Scots everywhere.

★★★★



John Mayall's Bluesbreakers

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YOUR GUIDE TO THIS WEEK'S NEW SINGLES

ELVIS PRESLEY

There's Always Me; Judy (RCA Victor 1628). Slow-moving piano behind Elvis on a ballad—but alas! It comes from an old LP. The fans are stirring against this re-issuing and one can't blame them. But forget this aspect and it stands up as a very good example of Elvis, selling softly on a class and tuneful ballad. Should at least make the Fifty, but there are troubled Elvis times. Flip: Brisker and in some ways more satisfying than the top deck... 1961 again!

TOP FIFTY TIP

NANCY SINATRA

Lightning's Girl; Until It's Time For You To Go (Reprise 20620). Massive orchestral chord early on and then Nancy proceeds a bit harshly through a sturdy-beaty song. She's lightning's girl and she'll strike down her boy if he happens to wander. This is highly commercial, I think... and I'm convinced she sings better each time out. Chorus added. Fine stuff. Flip: Softer and more relaxed, romantic.

TOP FIFTY TIP

ANITA HARRIS

Playground: B-A-D For Me (CBS 2991). Eagerly awaited; eagerness remains unabated. It's a fine record, with a complete change of direction and approach. Anita sings marvellously on a haunting and well-written song—rocking away madly later on and with a tremendous orchestral backing. Quite definitely a big hit. Flip: Dead velvety and pugnacious, with a remarkable range, vocally.

TOP FIFTY TIP
THE DOORS

People Are Strange; Unhappy Girl Elektra EKSX 45017. Though this American group have got in the charts before, I've a feeling this is rather less commercial than the others. But they do have a big following and it should make the Fifty, albeit not in the grand scale. Good lead voice on philosophic lyrics and a well-controlled backing sound. Rather a nice song. Flip: Just a routine group sound.

TOP FIFTY TIP
BRIAN WILSON AND MIKE LOVE

Gettin' Hungry; Devoted To You (Capitol CL 15513). Quick switches of mood and atmosphere on this by two Beach Boys. Strident intro, then all soft vocally, then it belts along again. Hardly their most progressive but nevertheless I found it very enjoyable indeed... and it must surely be a bigish hit. Excitable vocal line. Flip: Softer and harmonious. Old Everly hit.

TOP FIFTY TIP

JOHNNY MATHIS: Don't Talk To Me; Misty Roses (CBS 2969). Superlative singing on a pretty strong ballad, but probably not really right for the charts. ★★ ★★

ALEXANDER BELL: Alexander Bell Believes; A Hymn... with love (CBS 2977). New singer who manages to get his own name in the song-title — a list of things he believes in... love etc. ★★ ★★

THE PLAYGROUND: At The Zoo; Yellow Balloon (MGM 1351). Tremendous treatment of the Paul Simon song. Just missed a tip, but this group tackle it with fire and spirit and it could make it. ★★ ★★

LIONEL MORTON: First Love Never Dies; Try Not To Cry (Philips BF 1067). Lionel, with organ backing, sings very well indeed on this class sentimental ballad. Love to see it do well because it has style and sympathy. ★★ ★★

THE ROYAL GUARDSMEN: Wednesday; So Right (Stateside SS 2051). Fair enough but the boys don't make it so big now they've left ole Snoopy behind. Businesslike arrangement. ★★ ★★

DANNY DOYLE: Step It Out Mary; Irish Soldier (Major Minor MM 529). Getting plenty of plugs you-know-where and this outstanding Irish song and singer could make Fifty progress. ★★ ★★

HERB ALPERT AND THE TIJUNA BRASS

A Banda; Miss Frenchy Brown (A & M AMS 709). Great shuffle rhythm to this—really it's the catchiest the group has made in a long time. I know he's not too regular in the charts nowadays, but this is good enough and infectious enough to be a really big giggle. Lovely crisp brass; strong drumming; plus a mellophone sort of thing. Flip: Back to usual Alpert form, brass-wise.

TOP FIFTY TIP

IDLE RACE:

Impostors of Life's Magazine; Sitting In My Tree (Liberty LBF 15026). Believing that it's dead difficult for a new group to get a first-time hit, I checked with colleagues. They agree with me that this has chances. Liberty's first British production, a song of great impact, varying between soft and tough. You might not get the whole force at first play, so try a re-run. Very bright; very commercial. Flip: A different sound, nice song.

TOP FIFTY TIP

THE AMEN CORNER:

The World Of Broken Hearts; Nema (Deram DM 151). Not sure whether this is stronger than "Gin House" but it's certainly a very good follow-up. Crisp in this group instrumentally. Different is the lead voice. There is, I'm sure, enormous talent here and this Pomus-Shuman song, with powerful lyrics, is a good vehicle. Watch it climb. Flip: "Amen" backwards, need I tell you? Organ, instrumental, moody.

TOP FIFTY TIP



Four of this week's big name disc stars — Herb Alpert has his best in ages, while there's a change of style for Miss Sinatra. Anita's disc is good and Elvis has a six-year-old side released...

THE MAMAS AND PAPAS

Twelve Thirty (Young Girls Are Coming To The Canyon); Straight Shooter (RCA Victor 1630). Very, very good indeed. A change of style and tempo and attack, with the Mamas having the stronger say vocally. Another catchy chorus phrase, which should precipitate a zooming course up the charts, as they say. Good song, this. Very good. Flip: Repetitive guitar figure opens it up, then another strong vocal performance.

TOP FIFTY TIP

PROCL HARUM

Homburg; Good Captain Clack (Regal Zonophone RZ 3003). All right, it is very much like "Whiter Shade", but that doesn't really detract in any way. A fine song, with piano replacing organ but still getting the best of atmospheres going. Well sung, as one would expect, and it really is a strong bet for number one. Lyric quality is very strong, too. Don't believe those who say it is a paler shade of whiter shade of pale! Flip: Pacey in the good time idiom.

TOP FIFTY TIP

ROCK SOUL BLUES REVIEWS

SAM AND DAVE: Soul Man; May I Baby (Stax 601023). Bo Diddley beat on this Hayes-Porter item, which is a powerful item with good danceable flavouring. It's sufficiently different from their previous few to click in a big way, and there's some great guitar work here. Flip is a slower number, but has enough atmosphere to rate this as a fair old double-sider.

TOP FIFTY TIP

CHUCK WOOD: Seven Day Too Long; Soul Shing-A-Ling (Big T BIG 104). Newcomer Chuck is similar vocally to Jackie Wilson, and this fast, exciting item is going to be a 'must' for the R & B collector. ★★ ★★

RUBY JOHNSON: If I Ever Needed Love (I Sure Do Need It Now); Keep On Keeping On (Stax 601020). Slow sexy intro, and a typical well-performed femme vocal soul ballad. Not instantly commercial though. ★★ ★★

VERDELLE SMITH: There's So Much Love All Around Me; Baby, Baby (Capitol CL 15514). A smooth gently flowing beat ballad here, with Verdelle's embracing voice coolly taking care of a good lyric. I liked it, but it may not prove to be commercial. ★★ ★★

JIMMY HUGHES: Hi-Heel Sneakers; Time Will Bring You Back (Atlantic 584135). Danceable revival of the Tommy Tucker hit, piping organ work, solid beat and good expressive vocal. The R & B standard could happen again. ★★ ★★

rapid reviews

PLEASEING instrumental approach from MARTIN'S MAGIC SOUNDS (Deram DM 141) on "Mon Amour, Mon Amour", a movie theme THE SUN SET on "Easy Baby" (Polydor 56193) produce a fat sort of group vocal sound — not a bad song, either. Group called SHYSTER tackle "That's A Hoe Down" (Polydor 56202) with a lot of tongue-in-cheek spirit and good humour. From THE MAUDS: "Hold On" (Mercury MF 1000), treated with infectious spirit and a big sound... rather good. Guitar figures and big band backing for BILLY STRANGE and "A Few Dollars More" (Vocalion 9289), a strong movie theme. "It Looks Like The Daybreak" by the 4 KINSMEN (Decca F 22671) is tinkling and mostly rather delightful. ROY SHIRLEY, and "Get On The Ball" (Caltone 101), brings a further touch of Jamaican blue-beat — could click. Film music:

THE JIMMY JOYCE JAMBOREE and "Bonnie And Clyde" (Warner Brothers 7077), a sing-along item of some charm. Those SETTLERS deserve success and there's a strong commercial feel to "Major To Minor" which could help (Pye 17375). "Aunes English", by JOHN FRED AND HIS PLAYBOY BAND (Pye Int. 25433) is a tuneful and bright little ditty but a probable miss. HONEYBOY MARTIN sings "Dreadier Than Dread" (Caltone 103) with jerky verve — Jamaican item.

Stan Getz Quartet VLP 9178 SVLP 9178

Tim Hardin VLP 6002 SVLP 6002

Howard Tate VLP 9179 SVLP 9179

Encyclopedia of Jazz in the '60's—Vol. 1 VLP 9177 SVLP 9177

Janis Ian VLP 6001 SVLP 6001

Connie Francis MGMC 8050 MGMCS 8050

Arthur Prysock VLP 9176 SVLP 9176

Count Basie and his Orchestra VLP 9173 SVLP 9173

The Walter Wanderley Trio VLP 9180 SVLP 9180

Lainie Kazan MGMC 8046 MGMCS 8046

Bill Evans Trio VLP 9172 SVLP 9172

The Dirty Dozen Original Soundtrack MGMC 8048 MGMCS 8048

Every Mothers' Son MGMC 8044 MGMCS 8044

Ella Fitzgerald and Duke Ellington VLP 9169 SVLP 9169

Erroll Garner MGMC 8047 MGMCS 8047

DOWNBEAT ★★★★★ RATED!

Duke Ellington and his Orchestra VLP 9170 SVLP 9170

You're a Good Man, Charlie Brown Original Cast Album MGMC 8045 MGMCS 8045

Hank Williams, Jr. MGMC 8049 MGMCS 8049

Johnny Hodges VLP 9175 SVLP 9175

The Mothers of Invention VLP 9174 SVLP 9174

20 Great new albums from

MGM RECORDS



Barbara Adamson, 15, 42 Moore Street, West Hartlepool, County Durham. Stars — Beatles, Sonny and Cher, Herman, Stones, Spencer Davis, The Who, Kinks. Hobby and interests — Groups, mod boys, pen-pals, camping, pop music, clothes.



Dr. Stanislav Pozarek, 29, Telocvicna 3, Pizen, Czechoslovakia. Stars—Presley, Haley, Conniff, The Coasters, The Beatles, The Monkees. Hobby and interests — Collecting good rock and beat records, playing guitar in the Kvicaly beat group.

READERS' CLUB



Kenneth Hakansson, 19, S:t Olofgatan 16, Landskrona, Sweden. Stars — Stones, Who, Zombies, Hollies. Hobby and interests — Music, mod-girls.



Miss Ingrid Duckworth, 18, c/o T.S.Y.O., Nezombo, Ceylon. Stars—Cliff, Beatles, Herman, Elvis, Seekers, Shads and many more. Hobby and interests — Reading, records, pics of Cliff, stamps, chewing gum.



Feather Holiday, 17, 923 "M" Street, Belleville, Kansas. Stars — Hollies, Art Woods, Zoot Money, John Leyton, Lulu, Mike Sarne, Stu James and Druids. Hobby and interests—Playing organ in The Light Fingered Ten Minus Three, all girl r and b combo, and collecting birth dates of British singers and groups.



Charneau Patrick, 17, 6 Impasse Grimaud 75, Paris 19e, France. Stars—Elvis, James Dean, Eddie Cochran, Buddy Holly, Jerry Lee, Gene Vincent. Hobby and interests —Exchanging pics of group against pics of Elvis.



Frank Widdis, 17, 4 Mantua Street, Battersea, London, S.W.11. Stars—Cliff Richard, Rolling Stones, Buddy Holly, Four Seasons. Hobby and interests — Films, tape recording, swimming, dancing, reading and girls.



Viveca Lindström, 17, Vendelsfrids, 13.A, Malmö, V. Sweden. Stars—Stones, Troggs, Kinks, Who, Animals, Hollies and many other. Hobby and interests—London's clubs, boys, pop, modern fashion, travelling. Would like a boy as a pen-pal, would be good if he was from London.



Pamela Pook, 26, 47 Glenfarg Road, Calford, London, S.E.6. Stars — Bachelors, Gene Pitney, Beatles, Kathy Kirby, Julie Rogers, Presley. Hobby and interests—Luxembourg, Travel, new clothes and, of course, boys.



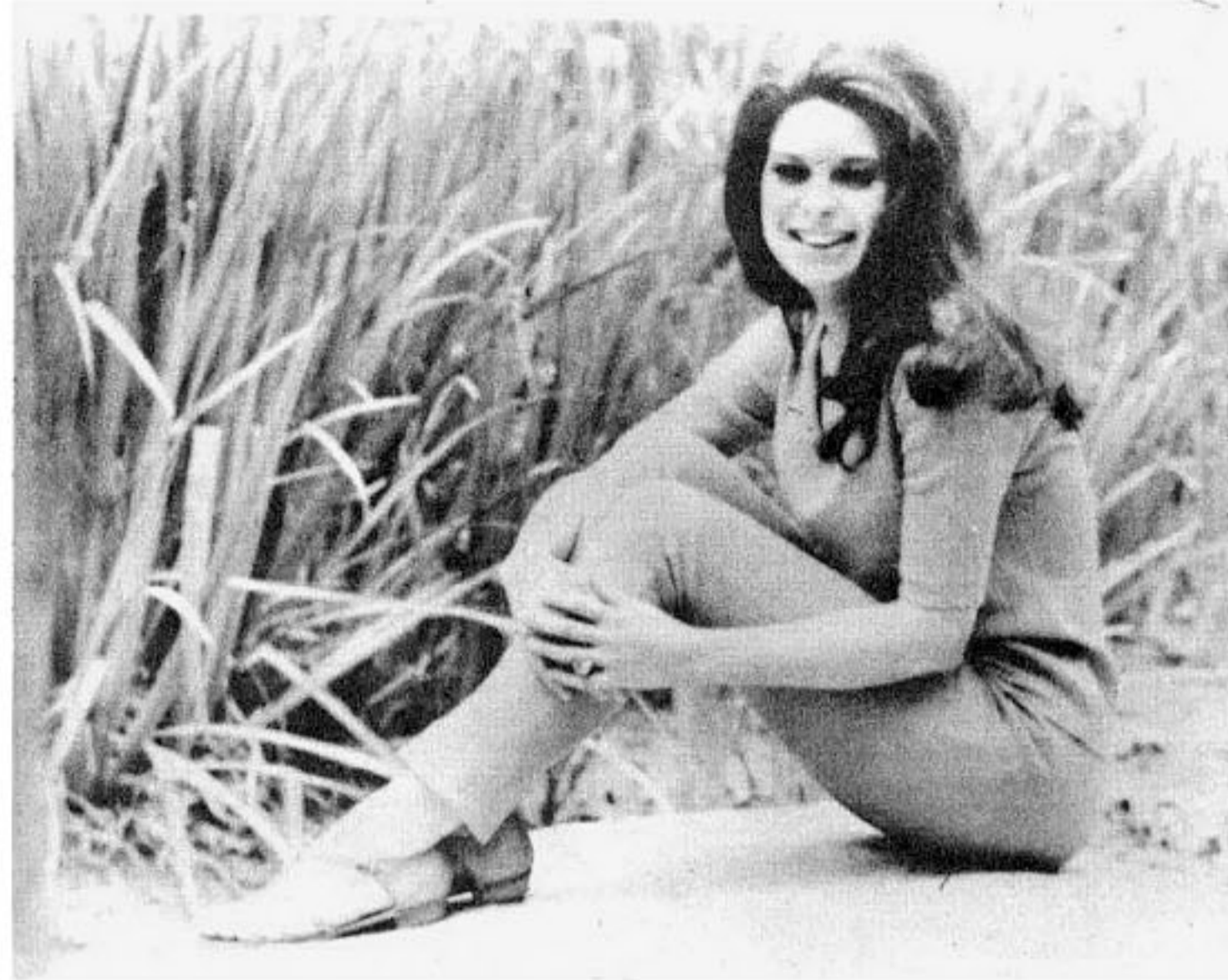
Bob McManus, 16, 8 Craighill Place, Dundee Scotland. Stars — Kinks, Monkees, Who, Easybeats, Cream. Hobby and interests—Song writing, girls, clothes, dancing.



Dai Wright, 22, 163 Grand Ave., Ely, Cardiff. Stars — F. Domno, J. L. Lewis, C. L. Perkins, R. Pennington, C. E. Berry, E. McDaniels. Hobby and interests — Ale! Ale! (etc.). Rock 'n' Roll.



Janet Sykes, 14, 27 Barringer Sq., Tooting Bec., S.W.17. Stars — Who, Small Faces, Spencer Davis Group. Hobby and interests — Dancing, ice-skating, collecting Who pictures.



BOBBIE GENTRY is 23, plays guitar, bass, vibes, banjo, piano and has been actively involved in show business since she was thirteen. In those ten years, she's become quite a talkative, not to mention decorative, lass — but she says of "Ode To Billie Joe" . . . "No help from me — you must put your own interpretation on why he jumped off the bridge." She comes from the Mississippi Delta area, was weaned musically on blues boys like Jimmy Reed and John Lee Hooker. Her record, her first, was a number one in the States and now she's being hailed as "the most important new singer since Barbra Streisand emerged from Brooklyn". A lavish claim . . . but she does write marvellous material (there's an LP on the way to prove it).



FORMER Overlanders bassist Terry Widlake and Viv Lythgoe met up two months ago, penned a song called "Miss Pinkerton" and got it released, under their stage name of the Cuppa T, on Deram. Funny how blokes get ideas for songs. This is the story of a nine-to-five secretary who falls in love with her boss. Idea came from a book-title Terry saw in Charing Cross Road. Now the boys are anxious to know if a real-life Miss Pinkerton, working as a secretary and fancying her boss, exists. If so, the Cuppa T will take her out for a night on the town which they promise she'll never forget, whatever THAT means! Only a REAL Miss Pinkerton need stand up. . .



NOT many moons ago, a young Indian singer arrived in London, a pile of his own songs in his brief-case, and an ambition to make a name for himself. The name is actually Biddu, pronounced "biddu". He is a Brahmin, from the state of Coorg, in Southern India, yet despite his simple traditional upbringing (he's never read a book, yet is a regular reader of Time and Newsweek — and Record Mirror, we hope), he's always wanted to be an actor or a singer. For a long time he was the only young, modern singer on the Indian scene. He adheres strongly to Indian traditions, clothes and food. I adhere rather strongly to his debut disc, on Regal Zonophone, "Daughter Of Love". One day, says, Biddu; "I'll go back to India and form my own political party".



THE pop field interests me; fascinates me. Some of the antics that pop stars get up to are the best comedy entertainment since the Crazy Gang". So says the very pretty Carri Chase, who debuts in the field with "Magic Music Box" on RCA Victor. Carri was formerly a member of the Royal Ballet Company and toured the Continent and America with them. She's only nineteen now. She was a good scholar at school in Barnet, Herts, then won a scholarship to study classical ballet, plus drama, voice production, singing and character dancing. She doesn't mind working extra hard to find success . . . "It's good for the soul to have to work hard on something". I wish her well . . . she's a sweetie.

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Nothing can stop me
You can't hurt me no more
Fool for you
Here comes the tears
Good times
The girl don't care
To choose
Bet you never thought it
Baby that's love
Buddy ain't it a shame
No one can love you (Like I do)
My love

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|---|--|
| 1 THE LETTER* | 26 GROOVIN' |
| 1 (4) Box Tops (Mala) | 21 (4) Booker T. & The MG's (Stax) |
| 2 NEVER MY LOVE* | 27 LOVE BUG LEAVE MY HEART ALONE* |
| 2 (4) Association (W.B.) | 28 (4) Martha & Vandellas (MGM) |
| 3 COME BACK WHEN YOU GROW UP* | 28 (4) Herman's Hermits (MGM) |
| 3 (8) Bobby Vee (Liberty) | 29 EXPRESSWAY TO YOUR HEART |
| 4 APPLES, PEACHES AND PUMPKIN PIE | 32 (2) Soul Survivors (Crimson) |
| 4 (7) Jay & Techniques (Smash) | 30 CAT IN THE WINDOW* |
| 5 ODE TO BILLIE JOE* | 32 (2) Petula Clark (Warner Brothers) |
| 2 (8) Bobby Gentry (Capitol) | 31 WHAT NOW MY LOVE |
| 6 HIGHER AND HIGHER* | 40 (2) Mitch Ryder (DynaVoice) |
| 12 (6) Jackie Wilson (Brunswick) | 32 MAKING EVERY MINUTE COUNT* |
| 7 REFLECTIONS* | 22 (5) Spanky & Our Gang (Mercury) |
| 5 (8) Diana Ross and the Supremes (Motown) | 33 YOU KEEP RUNNING AWAY |
| 8 DANDELION* | 42 (2) Four Tops (Motown) |
| 18 (3) Rolling Stones (London) | 34 COLD SWEAT* |
| 9 THERE IS A MOUNTAIN | 10 (10) James Brown (King) |
| 9 (7) Donovan (Epic) | 35 SOUL MAN* |
| 10 FUNKY BROADWAY* | 44 (2) Sam and Dave (Stax) |
| 11 (7) Wilson Pickett (Atlantic) | 36 A BANDA* |
| 11 I DIG ROCK AND ROLL MUSIC* | 37 (2) Herb Alpert and The Tijuana Brass (A & M) |
| 16 (4) Peter, Paul & Mary (W.B.) | 37 IT MUST BE HIM* |
| 12 YOU KNOW WHAT I MEAN* | 47 (2) Vikki Carr (Liberty) |
| 13 (7) Turtles (White Whale) | 38 PUT YOUR MIND AT EASE* |
| 13 BROWN EYED GIRL* | 39 (3) Every Mother's Son (MGM) |
| 17 (7) Van Morrison (Bang) | 39 PEOPLE ARE STRANGE* |
| 14 I HAD A DREAM* | 40 YOUR PRECIOUS LOVE |
| 14 (4) Paul Revere & Raiders (Columbia) | 49 (2) Marvin Gaye & Tammi Terrell (Tamil) |
| 15 GETTING TOGETHER | 41 GET ON UP |
| 19 (5) Tommy James & The Shondells (Route 66) | 45 (2) Esquires (Bunk) |
| 16 12.30* | 42 THINGS I SHOULD HAVE SAID* |
| 15 (4) Mamas & Papas (Dunhill) | 36 (5) Grass Roots (Dunhill) |
| 17 GIMMIE LITTLE SIGN | 43 LIGHTNING'S GIRL* |
| 25 (4) Brenton Wood (Double Shot) | 44 (1) Nancy Sinatra (Reprise) |
| 18 TO SIR WITH LOVE | 44 TESTIFY |
| 30 (2) Lulu (Epic) | 43 (11) Parliament (Revlon) |
| 19 HOW CAN I BE SURE | 45 IN THE HEAT OF THE NIGHT* |
| 26 (2) Young Rascals (Atlantic) | 46 (2) Ray Charles (ABC) |
| 20 LITTLE OLE MAN | 46 BABY I LOVE YOU* |
| 25 (2) Bill Cosby (Warner Brothers) | 29 (2) Aretha Franklin (Atlantic) |
| 21 I MAKE A FOOL OF MYSELF* | 47 YOU GOTTA PAY THE PRICE |
| 22 (4) Frankie Valli (Phillips) | 48 (2) Al Kent (RiCie) |
| 22 YOU'RE MY EVERYTHING* | 48 BLUES THEME |
| 7 (8) Temptations (Gordy) | 28 (5) Arrows (Tower) |
| 23 HEY BABY | 49 A NATURAL WOMAN |
| 24 (2) Buckingham (Columbia) | 49 (1) Aretha Franklin (Atlantic) |
| 24 BALLAD OF YOU AND ME AND POONIE | 50 MEMPHIS SOUL STEW* |
| 27 (4) Jefferson Airplane (RCA) | 49 (1) King Curtis (Atlantic) |
| 25 SAN FRANCISCAN NIGHTS | |
| 8 (8) Eric Burdon & Animals (MGM) | |

*An asterisk denotes record released in Britain.

BUBBLING UNDER

The Last Waltz—Engelbert Humperdinck (Parrot)
Casanova—Ruby Andrews (Zodiac)
Run, Run Run—Third Rail (Epic)
Let Love Come Between Us—James & Bobby Purify (Bell)
I'll Never Fall In Love Again—Jom Jones (Parrot)
More Than The Eye Can See—Al Martino (Capitol)
Child Of Clay—Jimmie Rodgers (A&M)
We Love You—Rolling Stones (London)
Knock On Wood—Otis Redding & Carla Thomas (Stax)
Turn The World Around—Eddy Arnold (RCA)

TOP L.P.'s

- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND
- 2 SOUND OF MUSIC
- 3 SCOTT
- 4 BEAT OF THE BEACH BOYS
- 5 ARE YOU EXPERIENCED
- 6 RELEASE ME
- 7 DOCTOR ZHIVAGO
- 8 EXPEDIENTS
- 9 PIPE AT THE GATES OF DAWN
- 10 WALKER BROTHERS STORY
- 11 TOM JONES LIVE AT THE TALK OF THE TOWN
- 12 MAMAS & PAPAS DELIVER
- 13 CRUSADE
- 14 A DROP OF THE HARD STUFF
- 15 BEE GEES FIRST
- 16 GREEN, GREEN GRASS OF HOME
- 17 JIGSAW
- 18 SMALL FACES
- 19 FIDDLER ON THE ROOF
- 20 BUDDY HOLLY'S GREATEST HITS

- 21 GOING PLACES
- 22 TONY'S GREATEST HITS
- 23 THIS IS JAMES LAST
- 24 KING AND QUEEN
- 26 TAMLA MOTOWN HITS—Vol. 5
- 27 HIPSTERS, FLIPSTERS, ETC.
- 28 MORE OF THE MONKEES
- 29 BOB DYLAN'S GREATEST HITS
- 30 IT MUST BE HIM

TOP E.P.'s

- 1 BEACH BOYS HITS
- 2 FOUR TOP HITS
- 3 BEST OF BENNETT
- 4 PRIVILEGE
- 5 FOUR TOPS
- 6 EASY COME, EASY GO
- 7 HITS FROM THE SEEKERS
- 8 GEORGIE FAME
- 9 MORNINGTOWN RIDE
- 10 MIRIELLE MATHIEU

BRITAIN'S TOP R & B SINGLES

- 1 REFLECTIONS
- 2 TRAIN TO SKAVILLE
- 3 FUNKY BROADWAY
- 4 I WAS MADE TO LOVE HER
- 5 SLIM JENKINS' PLACE
- 6 YOU'RE MY EVERYTHING
- 7 GLORY OF LOVE
- 8 THINGS GET BETTER
- 8 BABY I LOVE YOU
- 10 ELOISE (HANG ON IN THERE)

- 11 TRAMP
- 12 SOUL FINGER
- 13 ROCK STEADY
- 14 COOL YOUR TEMPER
- 15 LOVE BUG LEAVE MY HEART ALONE
- 16 THE LETTER
- 17 YOU KEEP ME HANGING ON
- 18 MAKE ME YOURS
- 19 HIGHER AND HIGHER
- 20 007 SHANTY TOWN

BRITAIN'S TOP R & B ALBUMS

- 1 KING AND QUEEN
- 2 CLUB SKA '67 Vol. 2
- 3 CLUB SKA '67
- 4 GREATEST HITS
- 5 NEVER LOVED A MAN (THE WAY I LOVE YOU)
- 6 THE FABULOUS IMPRESSIONS
- 7 PLAYS THE GREAT MEMPHIS HITS
- 8 DOUBLE DYNAMITE
- 8 ... INVITES YOU TO LISTEN
- 10 OTIS BLUE

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILERS

- | | |
|--|--|
| 1 LAST WALTZ | 26 FIVE LITTLE FINGERS |
| 1 (5) Engelbert Humperdinck (Decca) | 25 (8) Frankie McBride (Emerald) |
| 2 EXCERPT FROM A TEENAGE OPERA | 27 ALL YOU NEED IS LOVE |
| 2 (3) Keith West (Parlophone) | 21 (11) The Beatles (Parlophone) |
| 3 FLOWERS IN THE RAIN | 28 PLEASANT VALLEY SUNDAY |
| 3 (4) Move (Regal Zonophone) | 22 (7) Monkees (RCA) |
| 4 ITCHYCOO PARK | 29 WHEN WILL THE GOOD APPLE FALL |
| 3 (9) Small Faces (Immediate) | 30 (3) Seekers (Columbia) |
| 5 REFLECTIONS | 30 EVERYTHING |
| 7 (5) Diana Ross & The Supremes (Tamil Motown) | 29 (19) Engelbert Humperdinck (Decca) |
| 6 LET'S GO TO SAN FRANCISCO | 31 YOU'RE MY EVERYTHING |
| 4 (6) Flowerpot Men (Deram) | 26 (4) Temptations (Tamil Motown) |
| 7 HOLE IN MY SHOE | 32 THINKIN' AINT FOR ME |
| 10 (4) Traffic (Island) | 42 (2) Paul Jones (HMV) |
| 8 I'LL NEVER FALL IN LOVE AGAIN | 33 RELEASE ME |
| 5 (10) Tom Jones (Decca) | 29 (25) Engelbert Humperdinck (Decca) |
| 9 SAN FRANCISCO (FLOWERS IN YOUR HAIR) | 34 GIN HOUSE |
| 6 (12) Scott McKenzie (CBS) | 23 (10) Amen Corner (Deram) |
| 10 THE DAY I MET MARIE | 35 CREEQUE ALLEY |
| 15 (7) Cliff Richard (Columbia) | 27 (10) Mamas and Papas (RCA) |
| 11 THERE MUST BE A WAY | 36 THE WORLD WE KNEW |
| 12 (6) Frankie Vaughan (Columbia) | 24 (6) Frank Sinatra (Reprise) |
| 12 EVEN THE BAD TIMES ARE GOOD | 37 SOMEWHERE MY LOVE |
| 11 (9) Tremeloes (CBS) | 44 (12) Mike Sammes Singers (HMV) |
| 13 HEROES AND VILLAINS | 38 TRY MY WORLD |
| 12 (6) Beach Boys (Capitol) | 43 (3) Georgie Fame (CBS) |
| 14 THE LETTER | 39 YOU ONLY LIVE TWICE |
| 24 (2) Box Tops (Stateside) | 37 (13) Nancy Sinatra (Reprise) |
| 15 WE LOVE YOU/DANDELION | 40 IT MUST BE HIM |
| 9 (6) Rolling Stones (Decca) | 22 (10) Vikki Carr (Liberty) |
| 16 JUST LOVING YOU | 41 SOUL FINGER |
| 14 (14) Anita Harris (CBS) | 41 (6) Bar-Kays (Stax) |
| 17 MASSACHUSETTS | 42 TRAMP |
| 31 (2) Bee Gees (Polydor) | 25 (11) Otis Redding and Carla Thomas (Stax) |
| 18 BLACK VELVET BAND | 43 UP, UP AND AWAY |
| 18 (5) Dubliners (Major Minor) | 25 (12) Johnnie Mann Singers (Liberty) |
| 19 I WAS MADE TO LOVE HER | 44 LAST TRAIN TO SKAVILLE |
| 16 (10) Stevie Wonder (Tamil Motown) | 40 (3) Ethiopians (Rio) |
| 20 BURNING OF THE MIDNIGHT LAMP | 45 KING MIDAS IN REVERSE |
| 19 (5) Jimi Hendrix Experience (Track) | 46 THINGS GET BETTER |
| 21 GOOD TIMES | 48 (9) Eddie Floyd (Stax) |
| 24 (4) Eric Burdon & The Animals (MGM) | 47 LOVE LETTERS IN THE SAND |
| 22 FROM THE UNDERWORLD | 48 (1) Vince Hill (Columbia) |
| 28 (3) Herd (Fontana) | 49 FUNKY BROADWAY |
| 23 THE HOUSE THAT JACK BUILT | 49 (1) Wilson Pickett (Atlantic) |
| 17 (9) Alan Price Set (Decca) | 49 BABY NOW THAT I'VE FOUND YOU |
| 24 ODE TO BILLY JOE | 50 THE LETTER |
| 28 (3) Bobby Gentry (Capitol) | 49 (2) Mindbenders (Fontana) |
| 25 YOU KEEP ME HANGING ON | |
| 20 (5) Vanilla Fudge (Atlantic) | |

A blue dot denotes new entry.

BUBBLING UNDER

Anything Goes—Harper's Bizarre (Warner Bros.)
What's It Gonna Be—Dusty Springfield (Phillips)
12.30—Mamas and Papas (RCA Victor)
Everybody Needs Love—Gladys Knight and Pips (Tamil Motown)
You've Not Changed—Sandle Shaw (Pye)
Love Bug—Martha and Vandellas (Tamil Motown)
Tomorrow's Cancelled—Shadows (Columbia)
Don't Go Out Into The Rain—Swingin' Blue Jeans (HMV)
Tell It Like It Is—Geno Washington (Piccadilly)
Biggest Night Of Her Life—Nashville Teens (Decca)

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WHEN Jimi Hendrix arrived at the Mothers Of Invention concert, Frank Zappa was parodying "Hey Joe" . . . new group the Fuzz very big at the Speakeasy . . . Grace Slick must have written "White Rabbit" after being inspired by Jonathan Miller's "Alice In Wonderland" TV version . . . Ron and Roger of the Piccadilly Line have been signed up as songwriters by Gwyneth Music . . . next Stevie Wonder disc likely to be "I'm Wonderin'" . . . way the Manfreds sing it, it sounds more like "So Long Dead" . . . typographical (?) slip in Billboard recently produced "Gladys Knight And The Pups" . . . British discs bubbling under the U.S. top hundred include — "On The Other Side" — Seekers, "Time Seller" — Spencer Davis, "Just One Look" — Hollies, "See Emily Play" — Pink Floyd, and "Substitute" — Who . . . whatever happened to Necessity?

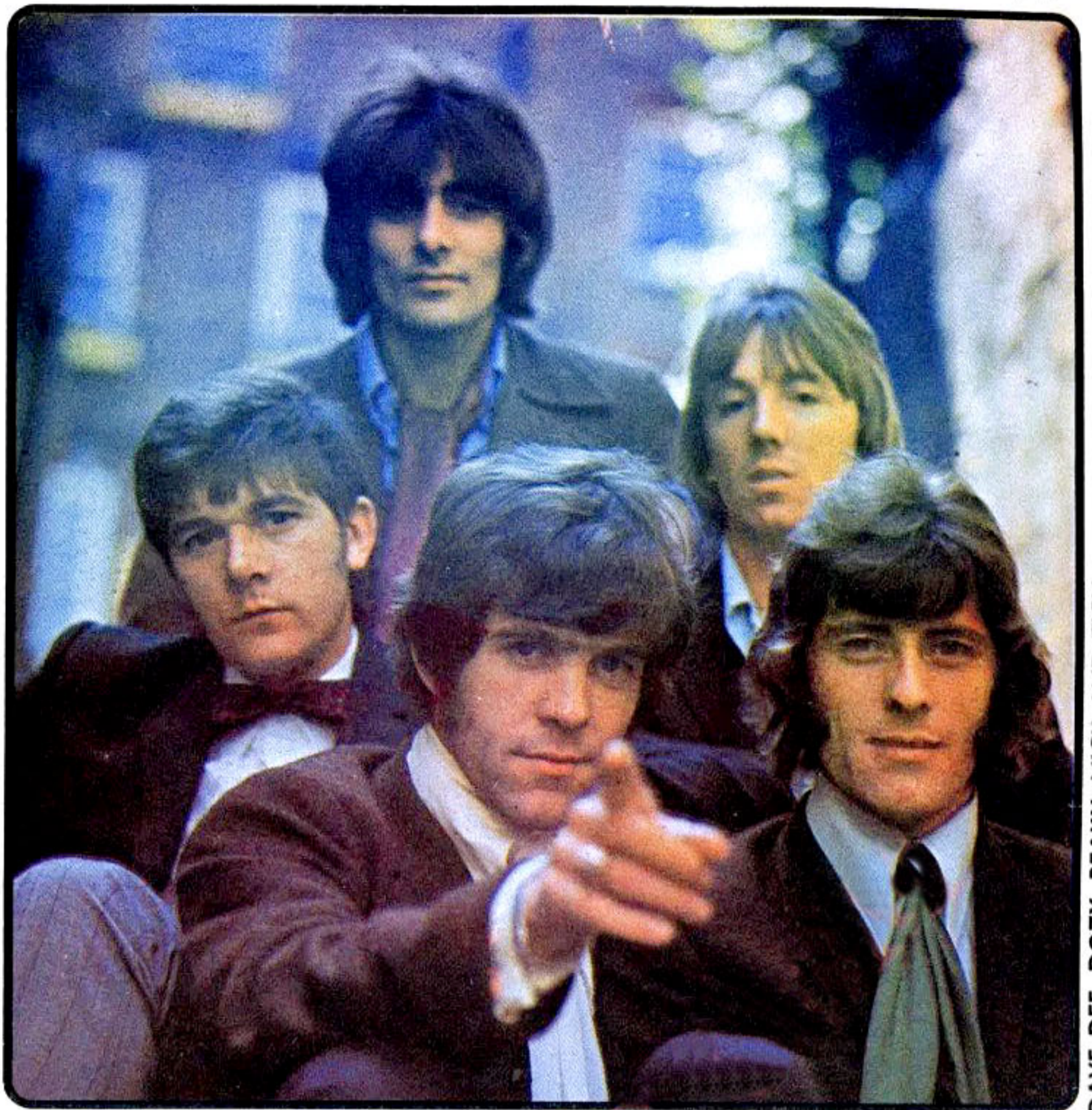
After the exploits of S/Sgt. Barry Sadler, RCA Victor now present Scott Muni with "Letter To An Unborn Child", based on an actual letter found on the body of an unknown soldier during World War II . . . said Jimi Hendrix of the Police (who interviewed him at the Speakeasy) "They're real groovy guys — they're just doing a job like you and me" . . . A37 — (a) "Sherry", (b) "Candy Girl"/"Marlena", (c) "Dawn", (d) "Marianne" . . . Brincos' "Lola" still top in Spain . . . thirty bob offered for a copy of Doris Troy's "I'll Do Anything" single in last week's "Exchange And Mart" . . . champagne, Paul McCartney and the Speakeasy club don't mix . . . T-M fact: Four Tops (16 of the last 29 weeks at the top) currently romping home as RM's EP Artists of the Year . . . Peep Show's "Mazy" (flipside of their controversial "Your Servant Stephen") being played at UFO and other psychedelic clubs . . . Q38 What do the following have in common — the Ronettes, Dee Clark, the Move and the Cascades? . . . what's all this about Jeff Beck and Suzie Creamcheese, then?

Frank Sinatra to star in "The Chairman" movie, an espionage story set in Red China . . . the Alan Price Set changes fast . . . nice U.S. handout on Jackie Wilson from Tony Ponte . . . gold disc given to Doors for million-dollar U.S. sales of their LP "The Doors" . . . Left Banke together again for "Desiree" . . . which famous journalist's performing scarf was seen live on "Top Of The Pops" last week? . . . Peggy Lee looking younger than ever on her album covers . . . Andrew Oldham produced Del Shannon's re-recording of his "Runaway" for Liberty . . . new Motown albums include — "Big Hits Vol. 7", "Everybody Needs Love" — Pips, "Soul On The Rocks" — Isley Bros., "Live" — Jr. Walker, "4 Tops Greatest Hits", "Temptations In A Mellow Mood", "Supremes Greatest Hits", etc., etc. . . is the Bullseye related to the hit U.S. recorder of "Karate Boo-Ga-Loo"?

Actually, Frankie Vaughan's first disc for EMI isn't "There Must Be A Way" — he recorded for HMV ten years ago . . . Marty Robbins can be seen singing "The Hanging Tree" in the movie on ATV on Oct. 8 . . . Face's disc of the week — Betty Harris' "Nearer To You", penned by Allan Toussaint . . . isn't "Homburger" a paler shade of "A Whiter Shade Of Pale"? . . . Beach Boys' new album "Smiley Smile" includes Brian Wilson and Mike Love's "Gettin' Hungry" . . . Merrill Moore's record company should release his "Buttermilk Baby"/"Gotta Gimme What Cha Gotta" as a single . . . why isn't Bruce Johnston on the cover of the new Beach Boys LP?

Robbie Dale and Johnny Walker a bit too over-enthusiastic about the Tory victories . . . which pop writer failed every question in the South-west Road Users' Quiz? . . . possible tie-up between Fanny Binze and Nicky Tea Leaf . . . journalist Frank Smyth terrorising Fulham pubs with 1s. 3d. in his pocket . . . which north of the border pop writer attended a "certain" party and went AWOL for half an hour? . . . Roy Orbison has had a kidney operation . . . publicist Allan McDougall now handling the Flowerpot Men . . . some artistes in for a big shock when the RM pop poll results are announced . . . Twinkle not writing so much these days . . . recommended: new hippie magazine "Flower Scene" which appears this week . . . WHAT have Raymond Lafevre and his Grand Orchestra done?

Maybe the Procol Harum will change their name to the Paramounts Minus One . . . Miracles Bobby Rogers and Ronnie White are keen on aeronautical engineering . . . John Casavetes, of "Johnny Staccato" fame, excellent in "The Dirty Dozen" . . . Viv Prince noticeably absent from the Shaftesbury Avenue area of late . . . Eureka! Caroline have discovered some new advertising tapes . . . don't invite Nial Morrow to a party at the Ganges . . . which member of a Top Ten group is justifiably known as "Bubbles"?



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