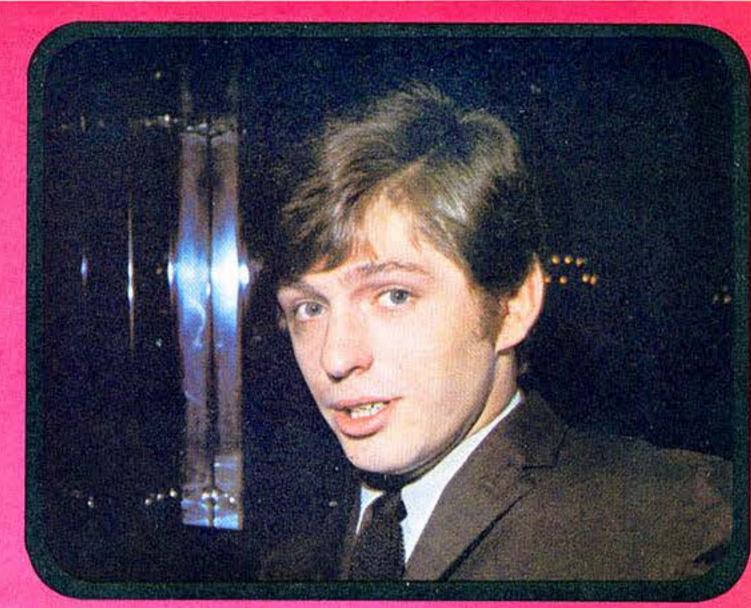
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Largest selling colour pop weekly newspaper. 6d. No. 363. Every Thursday. Week ending Feb. 24, 1968





questions on the scene? Any problems? Then drop a line to MOIRA or JAMES, letters dept.

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

# IS DYLAN THE MIGHTY QUINN?

### FIN C&W FAN

HELP!!!! Record Companies, Fan Clubs. Agencies, enthusiasts!!! I'm a Country and Western digger who needs information concerning this branch of music I would be thankful for any catalogues. blocraphical data, repertoires of artistes, pictures, posters, brochures, magazines, or anything that is connected with this kind of music, It's impossible to get anything about it here as Country and Western music is unknown, Anyone who wants to can write to this address: Mr. Alf Majabacka, Nylandsgafau 12b7, Abo, Finland,

### ROCK 'TUMOUR'

JOUR correspondent Dick James seems to raise a hornets' nest around his ears with a lamebrain, anti-Rock 'n' Roll letter (Feb. 10). What is remote to young slackjawed cretins, is still tearing "X"-certificate rockers apart-Little Richard -Ella May Morse -Merrill Moore, and Jerry Lee Lewis, Rock is not old-fashioned, or dated Interest in Rock is like a juicy tumour, eating away individuals of all ages - except anaemic juveniles with cunning little button eyes and an appetite for sitar noises! Mind you, a lot of rock music was undesirable material with little possibility. Even so, ten times better than the insipid, banal hog-walling of the current pseudo-soul merchants. Why are so many record shop "Bargain Bins" loaded with

Immediate, Page One, and Major-Minor singles? Dealers shelves are overcrowded with too many mediocre albums, which they find difficult to unload — even if handled with hob-nailed leather gloves!! — Myron K. Whittaker, 12 Condor Buildings, Walworth, S.E.17.

MOIRA: This letter is just one of many others we received in response to Dick James' letter in the Feb. 10 issue; which does seem to prove that there are more than three rockers in Great Britain, which is what he claimed!

### TAX AND DAVE

WAS enraged by Chris Kanefsley's stupid attack on Dave Clark (10/2/68), in which he lashed Dave for spending so much money on his pad when, he claimed, he had "done nothing to merit it". To accuse Dave of "thoughtless selfishness" shows how little he knows of him. No pop star gives more time to his fans, or is more genuinely appreciative of their support than Dave. The pleasure his work gives thousands alone justifies his right to spend his money as he wishes, but when you add to it a sincere, generous, and charming personality, the financial rewards become a meagre return, May I remind Mr. Kanefsly that Dave probably pays a higher rate of tax than most people being a bachelor with a high salary

### A reader analyses the lyrics

"THE MIGHTY QUINN" is so engagingly simple that anyone might be forgiven for thinking that Bob Dylan left his multiple images and overall complexity behind when he wrote it. However, I think that I have traced the origins of the song which seem fairly well-embedded in American literature. In the song, we are told what will happen when Quinn the Eskimo gets here and this could be taken as a veiled reference to the Eugene O'Neill play: "The Iceman Cometh". In this play various down-and-outs create fantasies about themselves, which they know will not be destroyed as long as they share in the others' pipe-deams. Once an illusion is shattered, the iceman (i.e. death) cometh, From all accounts, this seems to be the type of play that Dylan would like, and the argument that the song is based on it is strengthened by the theory that O'Neill partly based his play on a bar in Greenwich Village, a Dylan haunt, This then could be the background to the song, but there is no reason why it should not have more than one meaning, Bob has put out this song as a forerunner to his first postaccident album. Now he's back, will he once again lead the field. It may be egotistical, but does Bob Dylan consider himself the Mighty Quinn? - Spencer Leigh, 8 Mersey Road, Blundellsands, Liverpool, 23.

—and therefore he has done plenty to help the families without roofs that Mr. K. is so concerned about. It is hardly his fault if the Government squanders millions on non-essentials instead of putting basic human needs first. — P. H. Foster. 39 Hamilton Drive, Glasgow, W.2.

### UNION TROUBLES

REETINGS groovy people, and Frockers! Your favourite switched-on chemist, and amateur columnist has been very busy lately with exams; but owing to the response from his fans both here and on the continent, he is back with you again, with a new series. Some of the pop purists who read this page might have been up in arms over the revelation that the Love Affair did not play on "Everlasting Love" Big Deal!! Groups don't have to play their own instruments on T.V. so why should we expect them to play the backing on the record. If they tried to play all the instruments in a 32 piece band, they'd soon have the Musicians' Union down on them!!-S. Robinson, 45 Charminster Rd., Worcester Park, Surrey.

### FROM MERRILL

JAMES: The following is an extract from a letter written by Merrill & Doris Moore to Max Needham, "Helmsman" of Quest For Merrill

WE enjoyed reading "Record Mirror" and "Shindig". Any music is good if it is done The "music" or "noise" of the so-called groups is not in my books classified as music. They can't even tune up their instruments, so how can it be music? We had the same element in Western Swing music and everyone made fun of them. But they are the people who get the recognition My favourite records are "Down The Road A Piece", "Rock Rock-ola", and "House Of Blue Lights". Merrill has just started a new booking at a hotel up the coast a little ways, called the "San Clemente inn". He had never played there before but it's proving a very enjoyable experience". Sincere wishes

### BEACH BOY RAVE

UST received a copy of the Beach Boys "Wild Honey" album from America, and must confess to raving over it. It's a complete change from anything they've done before, and being such a departure from previous material issued, shows progressiveness; a term often used loosely these days. Besides "Wild Honey" and "Darthere's a tribute to Motown with the Beach Boy's own version of Stevie Wonder's "I was made to love her", plus an absolutely beau-tiful 'light' track called "I'd Love just once to see you". A knock-out album which will re-instate the Beach Boys after a temporary 'fall from power' with the "Smiley, smile" L.P. -

K. S. Lehan-Port, 110 Arden Crescent, Dagenham, Essex,

B. Woodham, 99 Billington Avenue, Newton-Le-Willows, Lancashire. — Can anyone help me get the following records, both by Otis Redding." "I'm Depending On You"/"I've Been Loving You Too Long.", and "Mary's Little Lamb"/"That's What My Heart Needs". Both records are issued in America on Volt and Atco res-



DYLAN—an RM photo taken during his tour here at the time of "Mr. Tambourine Man".

Steve Drobble, 150 Buchanan Road, Parson Cross, Sheffield, 5, Yorks, — Anyone of Dylan's fans suffering from 'under-Dylanourishment'? The cure is to send for Bob's Dutch single, "If You Gotta Go, Go Now". This has not previously been released in England on L.P., E.P. or single. The ad-

RESULTS of Pop poll held by T. Bennett, 17 Bridge Road, Woolmer Green. Knebworth, Herts. — To find whether Radio Caroline was more popular than Radio One. Radio Caroline received 4,639 votes and Radio One sot 1.567 votes!

dress to write to is; Discofiel,

Slohaan 283, Zeist, Holland

### In brief . . .

A. Carpenier, 66 Windsor Crescent, Frome, Somerset, — I have three L.P.'s all in good condition which I would like to exchange for any two of the followins: "Face to Face" — the Kinks; Bob Dylan's "Greatest Hits"; the Byrds' "Greatest Hits"; or Mamas and Papas' "Deliver". The three L.P.'s which I want to exchange are "Roy Orbison Sings Lonely And Blue", Roy Orbison's "In Dreams", and "Meet the Searchers".

### E S

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# BEILD III ROCKINE

WE'D LIKE TO BE THE ROCK **GROUP OF'68 SAYS AMEN ANDY...** 

EFORE people know it rock'll be there."

A statement from Andy Fairweather-Lowe that should set the hearts of all my rocker pen-pals beating excitedly in unison.

"A lot of people are going to bring out rock 'n' roll records this year," said Andy "it'll be interesting to see which groups start playing rock, and which of the rocker-knockers will be jumping on the bandwagon in a couple of months time. There's going to be a big fight between groups trying to establish themselves as THE rock 'n' roll band of 1968.

"I'd love the Amen Corner to have that title - we'll be trying very hard, but then, so will a lot of other people. But then rock rhythm has influenced us since we first started-it's just been a natural thing with us. And we've always had a lot of criticism that we're a bit dated, a bit old-fashioned. For example we've always had this thing about all the group moving together on stage, just like they used to do in the early days of rock. But all this criticism made us realise how rock-influenced we are - and strangely enough, we've always enjoyed being called 'a bit old-fashioned'. I think eventually we'll come naturally into the swing of rock. In fact there are a couple of rock 'n' roll numbers on our new LP 'Around The Corner'.

"I'm very pleased with the album myself. We were going to call it 'Out Of Our Mouths', but we changed it to 'Around The Corner' - and we were going to have one of the corners of the L.P. Cover rounded. It's reached the stage now where you have to do something different to get the thing noticed - there are so many records out. Anyway. we couldn't change the shape of the cover because it would have cost too much - still, it's the record that's important really, not the

"I've only written two of the tracks on this L.P. - I wish it could have been more. Anyway, our next album will be completely original, I think. We've got our own music publishing company now, and what we want to do is build up a good stock of nu-

years ago . . .

Sounds are now being recorded

which were unthinkable ten

material, and then start selling our songs to other groups.

"I've started record production now, as well, I really enjoy that - it's such a satisfying feeling when you see all your ideas and hard work appear as a finished product. I don't know whether it's more, or less satisfying than singing - it's just a very different thing. You know, I used to lie awake at nights humming different tunes, and trying to work out how to piece all the different sounds together.

But really I think I like them both equally - I don't prefer one to the other. And I think it's important to keep both singing and record production on the same level - if I were to spend more time on one than the other, then the other would suffer. I can't see the time yet when I'd give up singing with the group in order to produce records. It's a long way away - I should think at least three years. It would be inevitable if the group's popularity were to fall - then it would be a matter of having to. But at the moment I'll carry on producing records, except to a lesser

"I've just finished producing the Lemon Tree's new record, together with Trevor Burton of the Move. It's my first attempt at production really, and I'm knocked out with it. The song isn't my cup of tea, but I love it - I think it'll get a lot of plays, it's a very commercial sound, and we'll all be well pleased if it reaches the top twenty - and if it gets any higher, well . . . we'll be extremely happy!

"It's a funny thing, though, but I'd always wondered how groups were able to produce this very commercial sort of pop sound. I've never been able to do it - up till new I've only sung what I've felt. You know, a



AMEN CORNER-Andy didn't like "Bend Me Shape

sort of soul sound. And I used to ask groups like the Move, for example, how they managed to make commercial sounds-I honestly found it very difficult to sing a straight pop song.

"But now, I've at last managed to do it - we've produced a pop record, and it's way up there in the charts! I must admit though, that when I first heard the song, and was told that it was just right for us, I curied up, I couldn't see myself ever singing 'Bend Me, Shape Me' - I didn't want to record it, and I kept putting it off. Eventually we agreed to do it - but we insisted that we'd do it our own way. In fact we were determined to make it sound as bad as we could so that they'd just forget it - but it turned out O.K. in the end. I had no idea that it'd get this high in the chart, but I've given up trying to predict chart success. You just can't tell — personally I thought 'World Of Broken Hearts' would have been a big seller, but it wasn't.

'Anyway we made the secord our way, and it's a very different sound from the original - the backing on the disc is part of a song that I was writing at the time. It just happened to fit into 'Bend Me, Shape Me' quite well, so we decided to use it."

Bend Me. Shape Me' just happened to fit into the number slot in the RM charts . . . despite Andy's misgivings.

DEREK BOLTWOOD



THE OFFICIAL MADELINE BELL FAN CLUB OF GREAT BRITAIN Address: 1 Pikesyde, Dipton, Newcastle-upon-Tyne,

Secretary and Vice President: Alan Hodgson. President: Dusty Springfield. Assistant Secretaries: Judy Booth, McVelia, Kenneth John Joyce

Founded: March, 1966. Current membership: 240.

Subscription rates: 5s, per year. Remarks: Many people will doubtless be surprised to learn that one of Britain's most vigorously thriving fan organisations is dedicated to an artiste who has never had hit record. And yet this is indeed so, the organisation in question being the Madeline Bell Fan Club-an all-systems-going concern which, in spite of Madeline's lack of chart success to date, has a most healthy membership figure and plenty in the way of services and facilities to recommend it.

Upon joining the Club, each new member is promptly issued with an attractively designed membership card, biographical data, receipt for membership fee (a simple formality this, but so seldom obby other clubs), autographed photograph and the first of twelve monthly newsletters. The latter, usually consisting of four or five duplicated pages, contains all the latest news of Madeline plus such regular features as Madeline's monthly message to her fans and reviews of discs by the Club's small army of honorary members (the full listing of which reads like a minor "Who's Who" of the pop of the pop scene and includes the Beatles, Ben E. King, the Supremes and the Impressions)

Other interesting features of the Club are the pen pal section which enables members to contact fellow enthusiasts from as far afield as Poland and the US (where branches of the Club have recently been established), occasional competitions with LPs and personal letters from Madeline as prizes, a deleted discs service through which members may purchase copies of Madeline's early singles, and (a truly traditional touch) the recently organised petition requesting that Television Independent Authority re-screen "Black Nativity," the gospel show which first brought Madeline to Britain.

Meeting Madeline through the Club is a relatively simple process provided that enembers wishing to avail themselves of this facility can be in the right place at the right time. Ordinarily, such meetings take place backstage at theatres or clubs where, upon pro duction of the membership card or consultation with the secretary (who is often in attendance) an audience is granted

Perhaps the one person most qualified to talk about the Club's activities and ideals is its secretary and vice-president, Alan Hodgson

Says Alan: "The first and foremost aim of the Club is to help give Madeline the hit record which she so richly deserves.

With the help of our members, Madeline's disc sales and rating in national pop polls have already risen immensely and Club members have also gained Madeline lots of publicity, notably through Re-cord Mirror, Admittedly, our membership is somewhat small at present, but we are gaining new members very quickly and feel sure we will all see Madeline in the charts before long.

"Ours is a very friendly Club," continues Alan. "I meet members

personally at every opportunity and really enjoy listening to what they have to say about Madeline. It is also a very busy organisation receiving so much mail that I have to have three assistant secretaries to help me so through it. We all get a great deal of satisfaction out of helping Madeline's fans feel that much nearer to their idol."

On the subject of Madeline's own somewhat unique role in the Club's success. Alan has some particularly enlightening things to say.

'Madeline is so concerned for the Club's continued success," he reveals "that she herself contributes towards the cost of stationery, etc. She realises that the membership fees barely cover our postage costs and puts her own money into the Club thus enabling us to offer her fans more for their money. Another instance of her great interest is the fact that only recently she travelled all the way from London to Newcastle just to see how the Club was doing.

"I would also just like to state," Alan concludes, "that I personally gain no profit whatsoever from the Club. My one and only compensais knowing in my heart and that together with the fans we are helping to promote the name of Madeline Bell."

Almost certainly the most impressive single feature of the Club is the enthusiasm shared by everyone concerned from the artiste herself right through to the fans. And it is quite certainly this same enthusiasm which prompted totally unprecedented number of unsolicited letters in praise of the Club which arrived at the Record Mirror office recently,

Miss Pauline Austin of 17 Kings ford Avenue, Radford, Notts, is just one member who wrote to say how impressed she was with the way letters to the Club are answered 'practically by return of post" and added that the Club is "very efficiently run" and "both worthwhile and enjoyable to belong to."

For "completely satisfied" member Miss Rossane Scott of 5 Mayfield Terrace, Cowgate, Newcastleon-Type the Club's strongest attraction is its newsletters which she describes as "always interesting" adding: "The Club is real value for money and I just love Madeline's own personal message in the newsletters.

longstanding member George Millar appreciates the Club mostly for what it has taught him about Madeline and the new friendships it has helped him to form. George, it seems, sums up the feelings of the Club's entire membership when he concludes: "Yes, I am 100 per cent pleased with the Madeline Bell Fan Club."

ALAN STINTON

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### Pop shorts | New Sonny & Cher, Fontana, Gladys Knight, Yardbirds

### MANERED MANN

MANFRED Mann are appearing in the final Bernard Braden programme on ITV on March 3 — catled "All Good Things . . ." They are in the recording studies all next week, and then on March 8 they go to Germany to record "Beat Club". Manfred Mann and Mike Hugg

are at the moment working on the music for the BBC Wednesday Play, "The Gorge", to be transmitted in late March. They have also received offers from other companies to write music for various films, including a bigbudget movie by Columbia, to be shot in South America.

Manfred, Mike Hugg and Tom McGuinness have also just opened an agency for record production and management, called "Now!"

#### UNITED ARTISTS

S from March 1. United Artists A Records Ltd. will be operating as an independent recordcompany in the United Kingdom. Their new agreement with EMI provides for manufacturing and distribution services to be carried out by EMI, and the present licensing agreement will cease to operate as from the end of this month.

Artistes on the United Artists label include Shirley Bassey, Spencer Davis, and Francoise

#### THE BEATLES

THE Beatles' first single release of 1968 will be on Friday. March 15, with a number



composed by Lennon - McCartney. and sung by Paul. called "Lady Madonna"

This will also be the first time a George Harrison song will have appeared on a Beatles' single, as he has written the "B" side.
"The Inner Light' - sung by him with Indian instrumental accompaniment recorded under his supervision in Bombay last month. None of the other Beatles are instrumentally involved on this track, though John and Paul harmonise vocally in the background.

They are both entirely new songs, and were recorded over the past two or three weeks.

#### DAVE DEE, DOZY, BEAKY, MICK AND TICH

DAVE Dee leaves the Bee Gees 'our, starting on March 27. on April 20. On April 21 they go to Europe with Herman's Hermits until the 27th.

They return to England to start work on a film, being made by Southern Television, based on the Legend of Xanadu, in which they perform all the music - which is being written by Howard and Blaikley. The film will be either television spectacular, or a feature for national cinema distribution. The group are also at the moment filming a short promotional film in London to promote their record "The Legend Of Xanadu" in the States.

### TONY BLACKBURN

SOUTHERN Television's pop pro-gramme "New Release", from gramme "New Release", from this Saturday will be fully networked on 1TV. Compered by Tony Blackburn, it will now be called "Time For Blackburn". The show will replace Jonathan King's "Good Evening', which has been moved to a late night viewing spot on the same evening. Tony's first LP is to be released

on the MGM label on March 1.

#### MATT MONRO

N March 3, Matt Monro is to appear at the Variety Club in Batley for a week. Then on March 13 he starts his season at the Talk of the Town, followed April 29 by two weeks at the Forty Thieves Club in Bermuda. After this he is to appear in cabaret in South America, and then on to the States for a return visit to his previous venues.

MONG the new singles being A released on week ending March 1st are one, from the Ice, Andy Williams, Vince Hill, the Yardbirds, Nancy Wilson, Gladys Knight & the Pips, the Box Tops, the New Vaudeville Band. Wayne Fontana, Sonny & Cher, and Aretha Franklin. All the new singles to be released that week are as

DECCA The Skatalites - "Don't Knock It"; Sasha Cara - "Molotov. molotov"; The Ice — "Ice-man"; DERAM The Croched Doughnut Ring — "Maxime's Partour"; Bernie & the Buzz Nand -"Don't Knock It"; The Honeybus — "I Can't Let Maggie Go"; EMERALD Frankie McBride -"Hold Me"; LONDON George Torrence & the Naturals - "Lickin" Stick"; R.C.A. Gerry Temple "Lovin' Up A Storm"; C.B.S. The Candy Choir — "Alexander's Rag-Time Band"; The Tony Hiller Orchestra — "Where the Rainbow Ends": Any Williams - "Can't Take My Eyes Off You": Monique Leyrac - "Time, time"; COLUM-BIA Vince Hill -- "Can't Get You Out Of My Heart"; The Midas Touch - "Hands"; Rupert's Rupert's People - "I Can Show You": the Yardbirds - "Goodnight Sweet Josephine": PARLOPHONE Bamboo Shoot - "The Fox": Lemon Tree - "William Chalker's

Time Machine"; CAPITOL Tony Bruno — "What's Yesterday"; Joe South — "Birds of a Feather"; Nancy Wilson - "You Don't Know Me": TAMLA Gladys Knight & the Pips - "The End Of Our Road": BELL Box Tops — "Cry Like A Baby"; Reparata & the Dellront— "Captain Of Your Ship": Oscar Toney Junior — "Without Love": James Carr — "A Man Needs A Woman"; PHILIPS E'ton John "I've Been Loving You"; Dakotas "I Can't Break The News To Myself"; FONTANA The Dailys -"Let Me Go Lover": The New Vaudeville Band — "The Bonnie & Clyde"; Wayne Fontana "Storybook Children": POLYDOR The Kentuckians — "The Crystal Chandelier"; ATLANTIC Sonny & Cher — "Circus"; Aretha Franklin — "(Sweet, Sweet, Baby), Since You've Been Gone"; Johnny Brown — "You're Too Much in Love With Yourself"; M.G.M. Tony Christie - "I Don't Want To Hurt You Anymore"; The Alan Bown Set - "Story Book"; Kirby Stone Four — "You're a good man, Charlie Brown": PYE POPULAR Lena Martell — "In Time": The Onyx — "You've Gotta Be With Me"; PYE INTERNATIONAL Five Stairsteps & Cubie — "A Million To One"; Strawberry Alarm Clock "Tomorrow"; CHESS Soulful Strings "Burning Spear".

### **News Shorts**

FIRST LP from the Mike Stuart Span. "Ex-SPAN-sion" to be released in March . Kiki Dee to re-record certain of her songs for release on EP's and LP's on the Continent Foundations will be appearing at the Bee Gees Albert Hall concert. and will rejoin the tour on April 22 when Dave Dee and Co, leave . Who have just completed filming a colour documentary for BBC 2, called "A History of Pop". The group are in the States until mid-April . . . the Bonzo Dog Doo Dah Band will not be appearing on the Gene Pitney tour . . . the injunction on the Rain has now been lifted . Spencer Davis is to appear in concert for the first time, on March 13 in Birmingham. Guests on the show include Manfred Mann and the Moodle Blues . the Johnny Cash tour starts in Marchester on May 4 . . . Lou Rawls is to appear at the Royal Still Albert Hall on May 16 Life, shortly off to Czecho lovakia for two weeks, have just rigned a

management contract with John Scofield . . . Rupert's People pre-sented Prince Andrew with a Rupert Annual, a copy of their disc "I Can Show You", a signed Scofield . Rupert's People pregroup photo, a Rupert's People badge, and honorary fan club membership for his birthday this week . . . next record from Tim Andrews called "Something About Suburbia" produced by Paul Korda, to be released on March 29 . Freedom had some of their equipment stolen from their bandwagon in the Tottenham Court Road last new release from the week . Crecheted Doughnut Ring on Deram on March I called "Maxime's Esther and Abi Parlour" Ofarim appear on Top of the Pops on Feb. 22, and on Dee Time on March 2 . . . Peter Green's Floetwood Mac recording their next single "Black Magic Woman" this next single from Ronnie week . . a Tony Macaulay number Jones Long John Baldry appears at the Batley Variety Club for a week's cabaret on March 24

Lemon Tree to appear on All Systems Freeman on March 1 Saga's recent deal with Roulette embraces only twenty titles out of Roulette's 300, and not all, as previously stated .



If you missed the ALL STAR CHARITY FOOTBALL MATCH on February 4, here is a pic of one teamwith star player ANTHONY BLACKBURN among others . . .

### Classifieds

The price for classified advertisements is 9d. per word pre-paid for all sections. Advertisements should be

submitted by Thursday of the week preceeding publication. All advertisements are subject to approval by the publishers.

### records for sale

ELMORE JAMES "Everyday I Have the Blues". 11s. 6d.—B. Gotseil, 12 Queens Road, London, E.11.

12/6d.-ORIGINAL ARTISTES ALL ON THE FOLLOWING L.P.-12/6d. Mustang Sally-Wilson Pickett, Baby-Carla Thomas, Sweet Soul Music - Arthur Conley, When A Man Loves A Woman - Percy Sledge, I Got Everything I Need-Sam and Dave, What is Soul-Ben E. King, I Never Loved A Man-Aretha Franklin. Fa Fa Fa Fa Fa Sad Song - Otis Redding, Knock On Wood-Eddie Floyd, Keep Looking-Solomon Burke, Land of 1000 Dances-Wilson Pickett, Papa Was Too-Joe Tex, Warm And Tender Love-Percy Sledge, Baby What I Mean-Drifters, JUST SEND 12/64. FOR THIS L.P. plus 1/9d. postage to RALPH'S RECORDS, 1 TODD STREET, CORPORATION STREET, MANCHESTER, 4,

MONSTER "AMERICAN ARTISTS ONLY" Auction; Blues, Soul, Rock; Deletions, Imports; Imported Ventures L.P.'s. Lewis, Elmore. Hawkins, Gilley, Elvis 10 in. L.P.'s, Large S.A.E -RM4, 40 Thackeray Ave., Tottenham, London, N.17.

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AMERICAN RECORDS, 20,000 available, only 35s, each, Pop, West Coast, Soul, R & R, Folk, Blues, C & W. Jazz, etc. Send 2s, 6d. for lists to: P. Jenney (RM), 26 Ripon Drive, Blaby Leicestershire.

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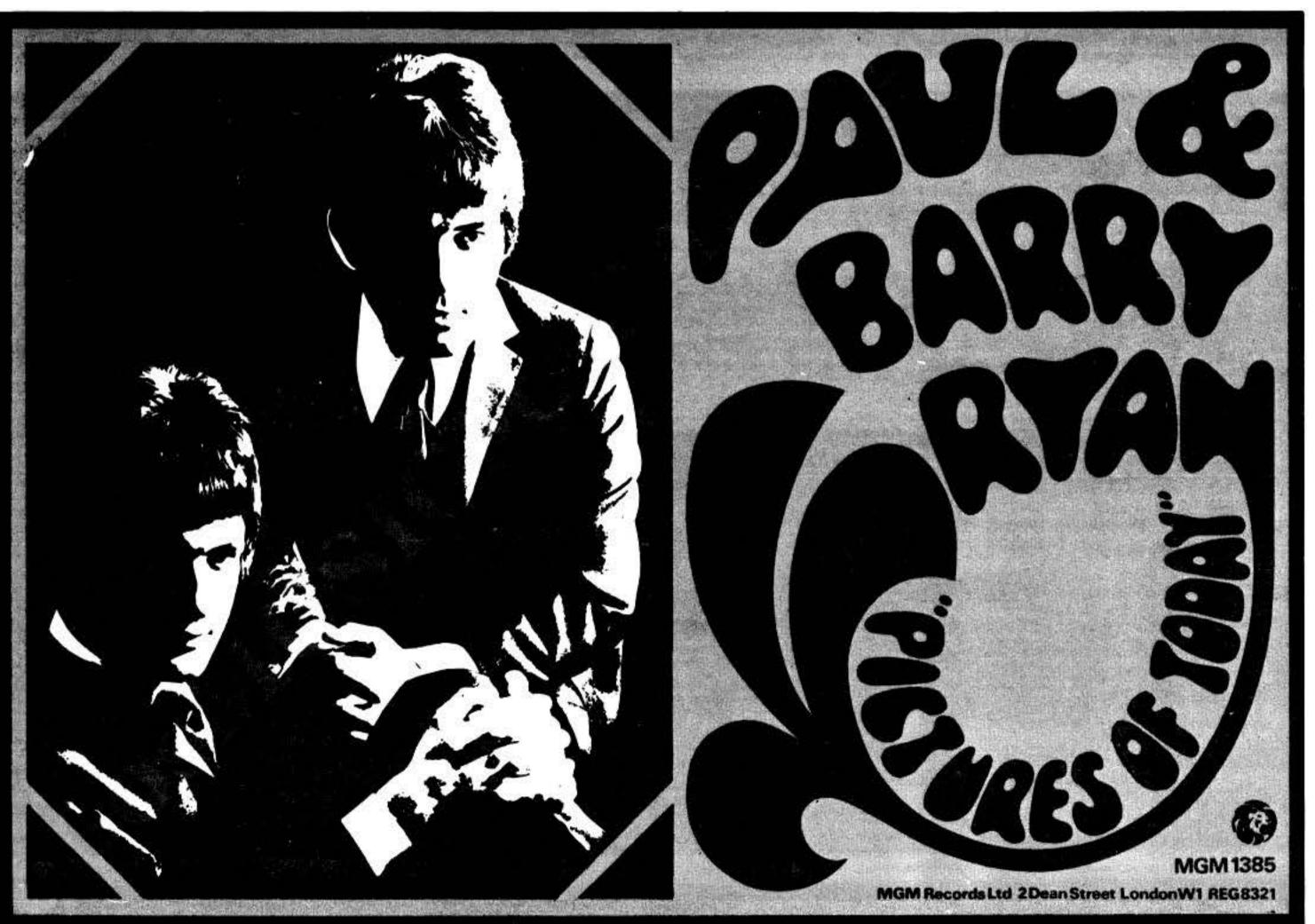
ROCK & ROLL AUCTION!! Elvis Sun 215 45, Bobby Lee Trammell, Al Ferrier & the Boppin' Blues, Prof Longhair Billy Wayne, Teddy Reddell, Carl Perkins (U.S. Columbia). Mat Lucas, Uncle Everett & many others, and 12 assorted Mickey Gilley 45's at 9s. inc. postage. For the best of Rock & Bop. S.A.E. P. M. Chalmers, Dormers, Holmbury St. Mary, Nr. Dorking.

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SIXTY GOSPEL DISCS. All U.S. labe's. Offers to clear the lot, B. Smith, 54 Shayfield Drive, Manchester 22

Continued on page 11



### ROCKIN' ROY REMINSCES

ARELY a week passes without some controversy over the fiery rock 'n' roll scene. Or without the question being posed: "Is rock really coming back?". The early days of rock in America make interesting reading — and we've obtained the reminiscences of Roy Orbison about this period of the first rumblings of the big-beat boom.

Our thanks to Mrs. Margaret Finch, president and secretary of the Official International Roy Orbison Club. Through the club's lively and informative magazine, this story has been running successfully for several months. We feel it deserves a wider readership. Here goes with the first of an intermittent series.

Roy writes "In 1954 and 1955, Elvis and I were both doing country-western shows. There were no rock shows at that time. And there were intricate systems for country music. Presley, when he started touring, had to go out with country shows that included Hank Snow and Johnny Cash. Same with me for the first few months because my first manager, Bob Neal, was also Presley's first manager.

"I joined Sun Records which Elvis had just left for RCA

Dottle of wine STATESIDE SS2095
THE ORIGINAL AMERICAN HIT

Victor. You had to play country shows because there was no other way to get before the public.

"On our early tours, we had two Cadillacs. One for me and one for my group. We couldn't really afford them. On one tour, Johnny Cash, Jerry Lee Lewis, Warren Smith and myself and band all had our own Caddies — about seven or eight. We formed a caravan and followed each other into town. I'd put in as much as 5,000 miles in that car in one week, driving myself.

"For the most part, the towns were full of country fans because we were doing a country show.

"At that time, rock and rhythm and blues were real big and if we started off at the bottom of the bill, we ended up on top of the bill No-one wanted to follow our act.

"Elvis had a Cadillac, too. It wasn't his but we didn't know that. He's appeared in the Southern States in a pink Cadillac and in his lace pink and black outfit. That outfit came from a men's shop in Memphis, on Beale Street. It was called Lansky Brothers. They had all this wild gear. The coloured guys were the first to wear those clothes. That was a big thing to get those clothes, a diamond ring and a Cadillac. All the rockabillies got their clothes there.

"But soon the tours became senseless unless we were starring. We really didn't make that much money. Back then even an unknown record act would get a hundred dollars a day. Sounds like a lot but on the road it turns out to be nothing really. You're knocking yourself out for nothing.

"It was funny, travelling in a show and being an unknown. Someone had to go to the local radio station and promote the show and the star would say 'I'm sleepy', and the next star would say the same, and then they'll tell YOU to go. So you went and met a fella who was just beginning to be a disc-jockey in the outskirts of nowhere.

"So early ground work was done — I'm speaking about myself and the people that became successful then . . Buddy Holly and the Everly Brothers and people like that. But after touring for a while you feel like you should spend most of your time at home, writing and recording, and trying to get that really big record.

"I was recording for Sun Records in 1956 and 1957 and living in Memphis. I made two or three records. The first was 'Ooby Dooby' which created some noise. I met Sam Phillips, the owner of Sun, through Johnny Cash. When Presley was with Sun, he played a show in town and Cash was on the



ORBISON-once a part of the Sun stable.

same show. Johnny came back for a repeat performance a few months later and I asked him how I could get on records and he gave me Sam's name. I sent Sam a dub of 'Ooby Dooby' and he said come over right away.

"The success of Elvis made me move to Memphis. In a month's time, Sam Phillips had Elvis, myself, Carl Perkins, Johnny Cash, Conway Twitty and Sam Cooke. Actually Phillips turned down Sam Cooke and Conway, but they cut dubs. I'd say Presley drew most of us down there. At the time he was big only in Arkansas, Texas, Tennessee, Mississippi and Louisiana. Jerry Lee came from Louisiana. Elvis's popularity drew singers and musicians from these states into Memphis. And Memphis and Nashville were about the only places to record then.

"Sun was in operation a couple of years before we recorded. Around 1951, Phillips was cutting people like Little Junior Parker and Arthur Crudup, who wrote 'That's All Right, Mama'. Phillips had Elvis listen to Crudup's record and told him to do it in his own way

"When I was very young, the blues I heard were performed by unknown coloured people. I recall songs like 'Darkness On The Delta', 'Shanty Town'. I learned to play these by the time I was six or seven."

More reminiscences soon. The big names of the early rock era are featured — with exclusive early background gen.

PETER JONES



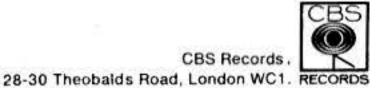
### BOB DYLAN ALBUM

### JOHH WESLLY HARDING

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**AVAILABLE NOW** 



1GHT - now turn the hi-fi down, turn up the lights, get out the back-numbers and let's no! !

24 (refer 7 Oct. '67). According to "Soul Music" magazine, writes Paul Pickering (Wyke Bradford), the Four Tops first disc was "An Innocent Kiss"/"Walkin' With My Baby" on a Chess subsidiary. Singular, in 1957, Rod Scholl (Waltham Grimsby) adds that he's heard of yet more recordings by them on Canadian Blue Note Records. And a real wild rumour too - that in Canada there are live LPs circulating of Tamla artistes backed by Junior Walker. and (almost unbelievably) The Mar-Kays!

46 (refer 4 Nov. '67). I've been inundated with lists of other recorders of "Louie Louie" but here goes: Beach Boys, Standells, Ventures, Brian & Brunnells, 1. Kadez, Sunfaris. Rhythm 'n' Blues Inc. Jan & Dean, Pyramids, Flippers,

ist is on Chuck Berry's "Down The Road Apiece". If you listen closely to this disc, you hear that Chuck contents himself with playing the chunky-sounding backing, plus the sole guitar break, but leaves the lead behind his vocal to someone else, "Jazz Catalogue Vol. 7" (1966) gives it as Bo Diddley but I'm a bit dubious about that.

73 Chris Breen (Bedford) wants to know who the lead guitarist in Sonny Boy Williamson's "Too Old To Think" from the Chess "In Memoriam" album was. He thinks it was Buddy Guy but would like confirmation on this.

74 Charlie Gillett (London, S.W.4) has a copy of the "Rock & Roll Yearbook 1957" and he would like to know of any details regarding the labels, recordings, and line-ups (in the case of groups) of the following artistes who are mentioned in the book, but are almost unknown now: Cooper, The Cues, The Harris



THE STRINGALONGS—See No. 37

Courtmen, Wailers, Otis Redding, Swingin' Medallions, Beau Brummels, Falcons and Sandpipers. These are all U.S. versions-there were of course others by artistes and groups the world over. Info here came mainly from Alan Warner of E.M.I., Andre Hobus (Brussels, Belgium), and Peter Altan (Barnet). And back on the original subject of this particular query number — Righteous Rick Winkley (Nelson, Lancs.), writes to say that there have been 27 changes in personnel of Paul Revere & The Raiders since their formation! Oh boy!

70 A. J. Lewis (Sevenoaks) asks if there were any releases by the Ikettes between "I'm Blue" on Atco in 1962, and "Peaches And Cream" for Modern in 1965. Well, dug up the following - "Troubles On My Mind"/"Come On And Truck" (Atco 6223), "Heavenly Love"/"Ziccy Zic Zum Zum" (Atco 6232), "I Had A Dream The Other Do Love (Atco 6243) - but were there more?

71 K. Stephens (Thornaby-on-Tees) says that according to rumour a 1958 single by one Terry Noland called "Puppy Love" (Coral Q 72311) featured Buddy Holly on guitar. Anyone able to confirm or

72 Jim Deane (Tottenham, N.17) wants to know who the lead guitar-

Sisters, Ocie Smith, Sugar & Spice. Mabel King, The Solitaires, The Colts, The Royal Jokers, The House Rockers, The Blockbusters, The Chorals, Arnold Dover, The Em-pires, Jean Chappel and Lillian Briggs. Checking my own files I find the following British releases: "I Want You To Be My Baby". "Give Me A Band And My Baby" -Lillian Briggs — Philips PB 522 (1955); "Burn That Candle"/"Oh My Darling" — The Cues — Capitol CL 14501 (1955); "Kissing Bug"/ "We've Been Walking All Night" — The Harris Sisters - Capitol CL 14232 (1955); "Crackerjack"/"The Girl I Love"-The Cues-Capitol CL 14651 (1956); "Prince Or Pauper"/ "Why" - The Cues - Capitol CL 14682 (1956); 4 tracks by the Blockbusters on a Mercury 10-inch LP (MPT 7527) - "Rock All Night"/ "Rock 's' Roll Guitar Pts. 1 & 2"/
"I Wanna Rock Now" (1957);
"Lighthouse" /"Too Many" — Ocie Smith - London HLA 8480 (1957); "Please Kiss This Letter"/"Walking Along" - The Solitaires - London HLM 8745 (1958) Plus this one American release: "I'm Burning For You"/"I Want You To Be My Baby" - Lillian Briggs - ABC Paramount 10253. I'm pretty sure the list of U.K. issues is complete. but we need all the other American

58 (refer 9 Dec. '67) Keith Lax of the Duke/Peacock Fan Club, and

"Soul To Inspect" magazine writes that the girl on this O. V. Wright track is Mrs. Wright - Norma Rudd, who has also made some solo discs on the Duke subsidiary.

68 (refer 13 Jan '68), Regarding Duchess": Jack Payne (Worcester Park, Surrey) says that he spoke to "The Duchess" when she was over here with Bo Diddley in September 1965, and she stated that her name was Normigene Woffitt (not Wofford). She is Bo's half-sister apparently. Now to add lo this Roy Padgham (Finchley, N.12) reckons that "K Daniels" is probably a misprint on British singles; on the U.S. Chess issue of "Wrecking My Love Life" credits go (partly) to Kay McDaniel So if Kay McDantel is not "The Duchess" who is she?

67 (refer 13 Jan. '68), Malcolm Jones of E.M.I. states that King Curtis played only on two Buddy Rolly tracks - "Reminiscing" and "Come Back Baby" (on the "Showcase" LP), and that "True Love Ways" and "Early in The Morning" featured Sam The Man' Taylor on sax, Alan J. Mann (Acle. Norwich) adds that the King Curtis "Reminiscing" track (and presumably "Come Back Baby") was (or were) recorded at Clovis, New Mexico in September 1957.

75 Ken Major (London, N.9) would like any info at all on boogie-wooste planist "Precious" Clarence Turner, and on the LP featuring him recently issued here by Saga. Is this in fact an American recording, and is "Precious" Clarence Turner a psuedonym? And when was it recorded anyway?

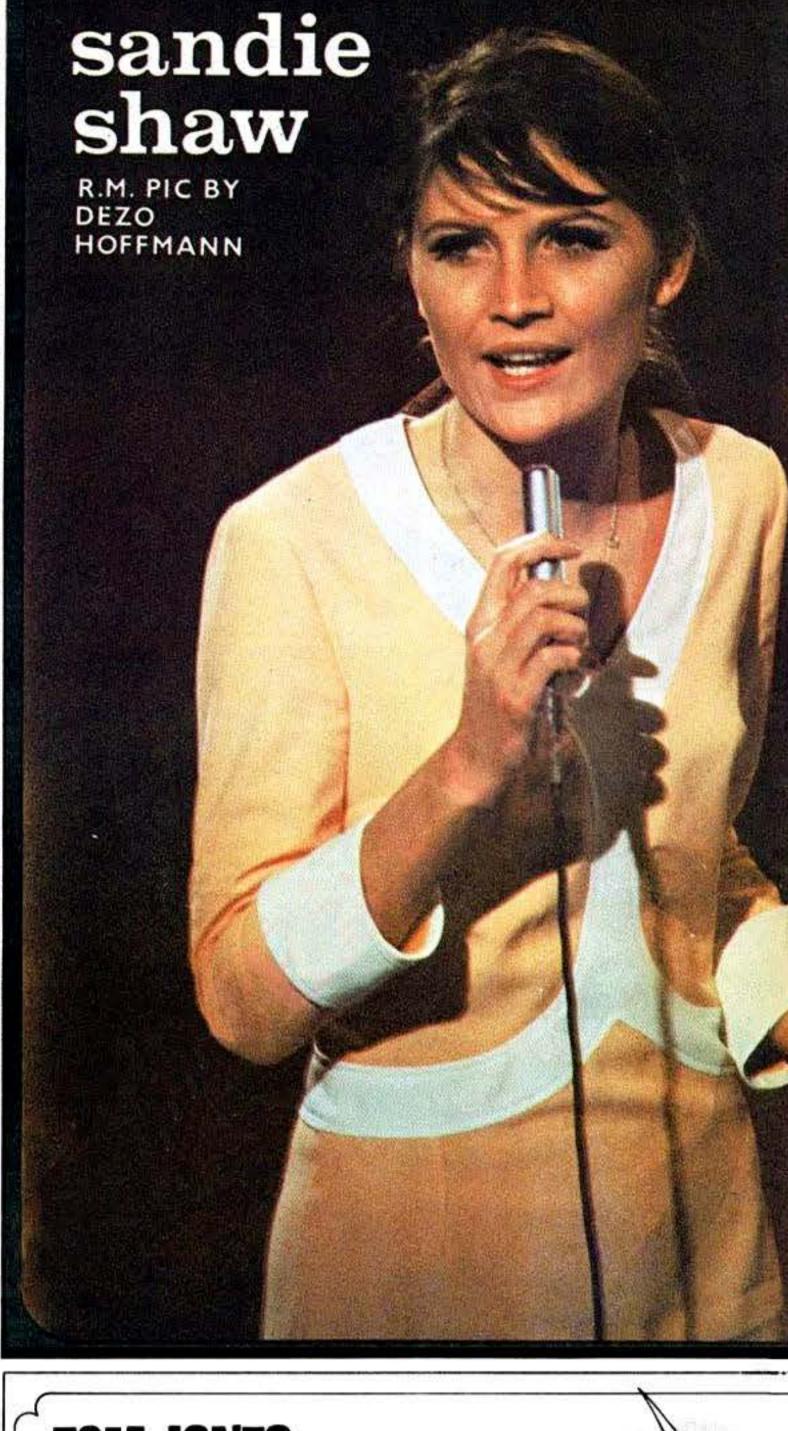
76 Raymond Cobb (London, W.11) wants to know who backed Chuck Berry on his British recordings issued on the LP "Chuck Berry In London". He asks if it was the Nashville Teens?

77 W. Hill (Liphook, Hants) writes: "Can anyone offer an explanation of why two Chess group LPs, namely 'Fresh Berrys' and '500 Per Cent More Man' by Chuck Berry and Bo Diddley respectively had one track changed when released over here. In the case of Diddley's it was the title track, and the album was re-titled to 'Let Me Pass'." Well, I can't see the point of it either - perhaps somebody at Pye reading this might like to write in and explain - just to satisfy Mr. Hill's curiousity and

mine! 61 (refer 13 Jan. '68). Colin MacKenzie (Bedford, Middlesex) states that the Rivieras definitely have no connection with Mitch Ryder's group. The Rivieras lineup was Bill Dobslaw (vocal), Paul Dennart (drums), Otto Nuss (organ), Doug Green (bass), Jim Boal (guitar), Willie Gant (guitar). To add certainly to this Mitch Ryder in an interview in Record Mirror (June 3 1967) said that he was with Tamla (???) from 14 to 18 and then joined New Voice (his present company). I'll admit that the Tamla bit intrigues me!

37 (refer 7 Oct. '67). Tracks on the Stringalongs LP, Warwick 2036 are: "Wheels", "Are You Lonesome Tonight" "Sentimental Journey",
"Perfidia" "Panic Button" "Torquay" "Red River Twist" "Bulldog" "Harbour Lights" "Nearly
Sunrise" "Walk Don't Run".
"Save The Last Dance For Me" the Fireballs LP. Warwick 2042 are: "Rik-A-Tik" "Panic Button" Doo". "Nearly Sunrise", "Foot Patter" "Kissin", "Vaquero", "Cielito Lindo", "Tequila", "The Spur", "La Raspa", "In A Little Spanish Town". This info was supplied by Gangolf K. Zimmerman of the British American Record Club.

DEZO ROY SIMONDS



### THE SONG, NOT THE SINGER ITALIANS TOP

HIRLEY BASSEY was the only artiste backing Britain at the San Remo Festival this year, in contrast with the army of talent which trooped off to the nearby Midem Festival in Cannes, If you don't know about the procedure at San Remo-this is it.

It is a SONG contest and the songs and not the singers are judged. Two singers represent each song, and they have to sing it in Italian - which can be very

Shirley sang "La Vita" with glowing professionalism and personality but did not make the final This was the first time I have had the pleasure of meeting her, and she told me -

"Actually, I'm only at the Festival for a change. I haven't participated in any kind of competition since my schooldays.

In her performance on the second night of the Festival, Shirley knocked everyone out - she was the first artiste to get an encore and Dionne Warwick was raving about Shirley's performance.

The top three places went to Italian artistes. They were "Cazone Perte" sung by Sergio Endrigo and Roberto Carlos, second was "Caza Bianca" which was sung best by a young lady we nicknamed "The Red Headed Wonder' - she was

Ornella Vanoni, Incidentally this song is a MUST for Dusty Springfield to record. Third was "Cazone" by Adriano Celentano and Milva.

Two years ago, the first-ever R & B singer to perform at San Remo was Wilson Pickett, who didn't go down too well. But this time he was fourth with his sons "Deborah" - he has really im-proved since his last visit and his band is superb. One of his band Ernest Smith (a cousin of Jackie Wilson) is already starting to make the grade as a songwriter. Both the Monkees and Mitch Ryder have recorded two of his compositions. Wilson told me that he wanted to come to Britain shortly for a major tour!

Here are some details on the other outstanding performers and songs in the Festival.

The Rokes are still Italy's Number One group and they originally hail from London. They are a really nice bunch of guys and we spent many a pleasant hour in their company - but their song "Le Opere Di Bartolomeo" did not reach the final - a great pity because it was one of the best in the Festival. Their counterparts on this song were the muchpublicised family group the Cow-'Cute' is the best way to describe them. They consist of Mum, four brothers and baby sister - who does the boo-ga-loo throughout their number. Certainly

Naturally I was pleased to see my friend Dionne Warwick reach the finals, and she was on top form

with her song "La Voce Del Silen-Her appearance was as dramatic as her performance-she wore a full-length white mink gown which must have cost a small fortune. Dionne - always very popular in Italy - was mobbed everywhere she went.

Bobble Gentry was there, and came in the top ten. But I prefer her country type songs to big Italian ballads. Her song was "La Siepe" and her co-singer was Al Bano who has been No. 1 in Italy for ages now with a song called "Nel Sole".

Everyone went wild for Louis Armstrong who came 13th with "Mi Va Di Cantare" and the Sandpipers came fifth, Eartha Kitt purred her way throughout the contest but missed the finals. Other good songs which could be hits for British stars were "Gli Ochhi Miei" by Dino and Wilma Golchi and "Sera"

by Gilgliola Conquetti, Timi Yuro did her best with a nothing song - but she wooed everyone on another night at the Whiskey club when she sang her first hit "Hurt" and then grabbed Dionne Warwick's valet Willie Dixon and did a great rendition of "The Night Time Is The Right Time". It was so fantastic that Willie should seriously think of taking up singing aagin - he was in a group some five years ago.

Certainly a Festival worth remembering, and despite the absence of British talent there were fine artistes from Italy and the

GLORIA MARCANTONIO

### **TOM JONES**

Delilah F12747

DECCA

### **CAT STEVENS**

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### THE HUMAN INSTINCT

Renaissance Fair DM 177

### **WHISTLING JACK** DERAM

Ja Da DM 179



The Decca Record Company Limited! Dec

### A TREMELOE A WEEK-No. 2

# CHOIR BOY MAKES GOOD

OME people become interested in music through hearing a great symphony, others through hearing Mummy playing the piano, and others through listening to Radio Luxembourg beneath the blankets at night.

Not so Dave Munden, drummer with the Tremeloes. He first remembers taking an interest in pop while at a local fairground in Barking and hearing the loudspeaker system blaring the current hits. "When" by the Kalin Twins was one he especially mentioned. But he had no idea about a musical career then, even though he had been one of the prize singers in the choir at school. The real test came when Alan Blaikely came around to his house one day and asked him if he could play drums

with the Tremeloes, who were then a dance band.

Unfortunately Dave had never played drums before - never in his life. So he delayed the answer for a few hours and ran round to his local youth club where a set of drums were perched upon a stage. A few hours later Dave realised that he had the potential and the enthusiasm to be a drummer with the Tremeloes. (They weren't called Brian Poole And The Tremeloes at this stage).

"About that time we were very influenced by Buddy Holly and the Crickets. Mind you there weren't many other groups around and we used backing vocals and harmonies which was a very rare thing. The line up of the group at that time was Brian, Alan, Alan Howard, Graham Scott and myself."

The Tremeioes were in fact playing for over three years before they got their first record contract, which of course was with Decca.

Thanks to Peter Walsh (now their manager) who was then working at an agency, the boys were booked into a Butlins Holiday Camp - in Scotland. It was the first big away-from-home adventure in their lives.

"We originally wanted to work at the Butlins in Clacton," explained Dave, "Because we could have reached home quite easily from there. Imagine our surprise when we were told that we'd have to work a three-month season up in Scotland! The audiences there were mostly very good - especially the young people.

"But sometimes the older people seemed more rude. They'd shut doors in your face, and that kind of thing. suppose they must have thought we were 'young hooligans' or something . . .

But it was all a great laugh. We were friendly with one of the chefs, and he'd bring great lumps of beefsteak and other bits of food into our chalet and we'd have huge nosh-ups in the middle of the

Well, when we left there we straight away managed to get a spot on 'Saturday Club'. This lead to other things. The most important one was that one of our friends, an Optician (Alan lived with him and his wife) had a patient who was 'something to do with Decca'. It

was Mike Smith. Well, it so happened he gave us an audition and we were accep-

"It was about this time that the Beatles were going around from one record company to another and getting turned down. In the course of accepting us, Decca turned the Beatles down! I heard the demo tape that the Beatles sent in. It was very rough and raw, but advanced and musically good. I think it must have been too advanced for most of the record companies.

"Naturally we were a bit put out when the Beatles who had started out on their career a little while after us - began to get hits. Our first few records had flopped, which was surprising considering that "Twist Little Sister" had a Thank Your Lucky Stars spot and a lot of interest was taken in it. As more and more Mersey groups began to succeed -Gerry, Billy J. etc., we wondered if we stood no chance.

"But we cut "Twist And Shout" which many groups were featuring in their act, and the Beatles had done a version on an EP. We speeded ours up and changed it from the original Isley Brothers version and the Beatles version - the result was our first hit. Most of our other hits after that were from our stage act - "Do You Love Me", "Someone" (which we had been doing since our Buddy Holly days). all except for "Candy Man". That one had been buzzing around my head for weeks and we were in the studio when I remembered what it was. I ran out and bought a copy, and we cut the side there and then."

The group were still

making loads of appearances though. After the Butlins stint they played for a long time at U.S. army bases.

"Most of the blokes at the bases were pretty tough," said Dave. "There they were in another country, plenty of money and they didn't give a monkey's for anyone. Once you got to know them though, they were alright. They'd come and watch you and get drunk. And some of them would want to sing a number - "I wanna sing 'Forty Days'" and all that. That was O.K. One day at a base in High Wycombe a huge Negro wanted to sing a song we didn't know. He got angry and went for Alan Howard. Alan wacked him across the ear with his bass and we all ran for it. If he'd have caught any of us, he'd have torn us from limb to limb.



And Dave's ambition is to sit in on drums with a big band. The powerful attraction and of big band has worked its magic on Dave who gazes awestruck at spot-

DAVID

lighted drummers in big bands. He doesn't think he's good enough, but if there is any big band leader reading who wants a drummer . . .

NORMAN JOPLING



**CUMMING'S** COLUMN

**LOVE AFFAIR: BIG SPLIT UP** 

DAVID CUMMING

ES it's true, Jody MacDoogle of the Elastic Gooseberry Bush has been having a highly publicised love affair with girl singer Ernestine Philpott. They have now split up. Jody MacDoogle told me this week: 'It was all quite amicable. She threatened me with a breadknife, and her brother threw me through a plate glass window. All the same, a lasting friendship exists between me and that vicious-tongued objectional old has-been. (Incidentally, the Gooseberry Bush will continue their ballroom tour when Jody comes out of hospital next month).

This week I talked to Irish singer Pat Donegal, who's recent relaxed Saturday night B.B.C. T.V. series notched up a 17,000,000 viewing figure. His current single is in the top twenty and his album 'Pat Donegal Dozes Off' reached number one in the L.P. charts. The lad from the Emerald Isle has really hit it big. D.C. How long have you been in show business

now, Pat? PAT: Forty-three years, I started playing euphonium with a dance band when I was sixteen. That makes me thirty-seven years old last birthday. D.C: Has all this experience helped you to sustain your recent success?

PAT: No. I mean, what good is experience playing euphonium when you're a singer?

D.C. You appear so relaxed on your T.V. shows. How do you achieve this effect?

PAT: Practise, practise, practise. When I get home every night from the studios I practise relaxing by lounging about. Then again in the mornings often stay in bed till mid-day practising being relaxed. Also I'm getting old. You slow down a bit when you're nearly thirty-five like I am.

D.C: You feature a lot of charming Irish songs on your show, like 'Mike O'Toole's Boa-constrictor'. and 'When Irish Eyes are Smiling (They've Forgotten To Put In Their Teeth)', Where do you find these songs?

PAT: All over the place, On the phone, under Waterloo Bridge, at the Lost Property Office-cruising around my tropical fish tank in a midget submarine, and Up The Junction, Good songs are all around if you know where to look for them.

D.C. Let's talk about records, PAT: Hee-hee-hee-hee-hee!

buy your records are Mums and Dads?

D.C: Pardon? PAT: Sorry I'm wearing an itchy pullover, and it tickles. D.C: Dou you feel that most of the people who PAT: Probably, Although I'm told I also have a big following amongst the childless couples and the spinsters.

What about the bachelors?

PAT: Please don't mention other Irish singers in my presence. D.C: Teenagers then? PAT: They buy my records too, After all I'm only

thirty-three years old. D.C: So you feel you can still communicate? PAT: Why not? A man in his late twenties hasn't

exactly got one foot in the grave. D.C. One last question Pat. How long do you see your current success continuing?

PAT: Oh at least another five years, and then when I'm twenty-seven I'll think about retiring. D.C: Thank you Pat. See you again soon I hope. PAT: Next week I hope. "faven't you been invited to my twenty first birthday party?

### THE IS MY SCENE

Welcome to new group called Six and Seven Eighths. Understand their manager picked the name out of a hat . . . Marianne Faithfull not interested in Marriage, she reckons she'll wind up an old maid. Now there's a crazy way to spend an evening . Penny Lane was a road in Liverpool, Amen Corner is a street in Vatican City Fabulous all star night at the speakeasy last Friday: Eric Burdon sang, Lionel Blair danced. Dave Allen told jokes and Christopher Lee strangled a waiter Saw a French movie last week that was so sexy. the couples in the back row had a hard time keeping up . . . C&W star Clint D. Loudermouth can roll a cigarette with one hand, including the menthol tip! Whatever the fashion experts say in Paris, when it comes to wine, women and song . . . flat they

### POP THE QUESTION RESULTS! RESULTS! RESULTS!

It seems like a thousand years since I set my quiz (actually, it was twenty-three years, four months. Ed), but at last I am in a position to announce that the winner is no less than Gillian S. Wilson, who finishes her entry by saying 'I hereby claim the L.P. offered as prize for writing not only the longest, but the most boring letter'. The L.P. is on its way Gillian S. Thanks to everyone else for writing. Look out for a fantastic new quiz next



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**GRAHAM GOULDMAN** Upstairs, downstairs

RCA VICTOR RGA

TERRY MAHON & THE JIM FARLEY ALL STARS

Faded love MD 1091

**RCA 1667** 

45 rpm records



new albums reviewed by Norman Jopling

and Peter Jones new albums

REDDING/LITTLE CURTIS "Here Comes Some Soul" — Gettin' Hip; She's A'right; Tuff Enuff; Gama Lama — Otis Redding: Your Mini Skirt; Have Mercy On Me: Let Me Make It Up To You: Gu'lty Of Being Poor: Bring Back My Love: Don't Bother My Baby (Marble Arch MAL 772).

THE very old Redding sides here are quite rocking, and "Gama Lama" has been released in a slightly different form before and called "Shout Bamalama". The other three Redding sides are frantic and amusedly entertaining - not soulful but exciting. The Little Joe Curtis tracks aren't as inspiring, and are dull mostly. A couple of them start to move, but the LP is really Oti. Redding.

VARIOUS ARTISTES "A Quartet Of Soul" — I Love You 1000 Times, With This Ring, Shing-A-Ling-A-Loo the Platters: Tightrope, Come
 By Here, Baby Take It All—Incz and Charlie Foxx; The Biggest Man, Never Love A Robin-Tommy Hunt; If I'm Hur: You'll Feel The Pain. Too Young To Be Fooled—Barbara And Brenda (Stateside SSL 10209

THIS was recorded in the USA by Musicor, who are one of the most prolific releasers of LP's. To say it isn't value for money is an understatement. Only ten tracks, many of which have been issued previously in single form, very bad form when one considers that Tamla LP's consisting re-issues consist of sixteen tracks, for the same price. Musically the LP is better — the new and musically virile Platters have a neo-Motown sound and considerable drive, and Inez and Charlie show some interesting gospel influences, especialy on "Come By worthwhile R & B listening.

JAMES BROWN "James Brown's Greatest Hits" — I Got You (I Feel Good); Think; Suds; Ain't That A Groove Parts One And Two; Papa's Got A Brand New Bag Parts One And Two; And I Do Just What I Want; Baby You're Right; Have Mercy Baby; It's A Man's Man's Man's World; Cross Firing (Polydor International 623

THE American King label has had several outlets here. including Parlophone, London and Pye International Now, Polydor have re-issued a collection including his biggest-ever British hits "I Got You", "Man's Man's World" and of course "Papa's Got A Brand New Bag", Brown is unfortunately inconsistent - he can come up with pure, raw soul like "Think" or just something which sounds like a phoney copy of one of his previous hits like "Ain't That A Groove". But the stereo effects on this compatible record are good, and as it is on a bargain label it could do well. \*\*\*

VARIOUS ARTISTES "Super Soul" — Chuck Jackson — I Wake Up Crying: Beg Me; Solomon Burke — If You Need Me; You're Good For Me: Tommy Hunt — Human; I Am A Witness; Otis Redding - Pain in My Heart; These Arms Of Mine: Timmy Shaw - Gonna Send You Back To Georgia; Wison Pickett - If You Need Me; Baby Don't You Weep; Roscoe Robinson - That's Enough: A Thousand Rivers; Brenton Wood — Hideaway; J. J. Barnes — Just One More Time; Bobby Hebb — Mary (Pye Int. NPL 28107).

DYE have pulled off the coup of getting one of the best-ever 'various artistes' LPs here for a long time, containing some of the all-time classic soul and R & B items. The soul crowd will know when I say that ALL of the titles here are the originals as issued on the singles on the original labels. They range from Chuck Jackson's beautiful "I Wake Up Crying", through the two early but soulful Redding sides to Timmy Shaw's much-copied beater "Gonna Send You Back To Georgia". An interesting comparison is Pickett's original "If You Need Me" and the contemporary cover version by Solomon Burke. A sixteen track special this, and worth every penny.

SAM AND DAVE "Soul Men" -Soul Man: May I Baby: Broke Soul Man; May I Baby; Broke Down Piece Of Man; Let It Be Me; Hold It Baby; I'm With You; Don't Knock It; Jus! Keep On Holding On; The Good Runs The Bad Way; Rich Kind Of Poverty; I've Seen What Lonetiness Can Do (Stax 689 015).

FOR those who dig the 'Up tight'n'outasight' sounds of Stax-Volt, here's an LP full of grunty sax, and those soulful duets of Sam and Dave Nothing much new here, but the songs aren't bad - listen to "Don't Knock It" for instance. I didn't like the intro to their version of "Let It Be Me" which sounded like a end-up. A good variety of styles too . . .

T-BONE WALKER "Stormy Monday Blues"-I'm Gonna Stop This Nite Life; Little Girl Don't You Know; Every Day I Have To Cry; I'm Still In Love With You; Cold Hearted Woman; Treat Me So Low Down; Stormy Monday: Confusion Blues; 1 Gotta Break Baby: Flower Blues (Stateside SSL

STRONG line-up with T-Bone A on this ten-track LP. The variation of style on each track is interesting, and he excels himself vocally. The sophistication reached by this blues record is incredible, and this to some extent negates the genuine blues feeling, but it is so well produced and performed as to be very enjoyable and listenable

THE PLATTERS "Tenth Anniversary Album"-Little Things Mean A Lot: Love Me Tender: Volare: The Twist; Don't Be Cruel; The Anniversary Song: The Great Pretender; Tammy; Song From Moul'n Rock Around The Clock (Wing WL 1174).

RATHER a dated LP in every sense. When it was first issued in the States in 1964 (at the time of the Beatles initial success) the title had some significance. The songs represent some of the biggest hits during that decade, include an up-dated version of their own "The Great Pretender." But vocally, the group just is not as good as when Tony Williams was with them—Tony sang on all of the big early hits ("Only You." "My Prayer." "The Great Pretender." 'Twilight Time'') etc. and left the group in 1958 . . to find obscurity A competent vocal group item, but lacking the magic of early triumphs or their newer punchy style \* \* \*

THE TEMPTATIONS "In A Mellow Mood" - Hello Young Lovers: A Taste Of Honey: For Once In My Life; Somewhere; Ol' Man River; I'm Ready For Love; Try To Remember; Who Can I Turn To; What Now My Love; That's Life; With These Hands; The Impossible Dream (Tamla Motown STML 11068 STEREO),

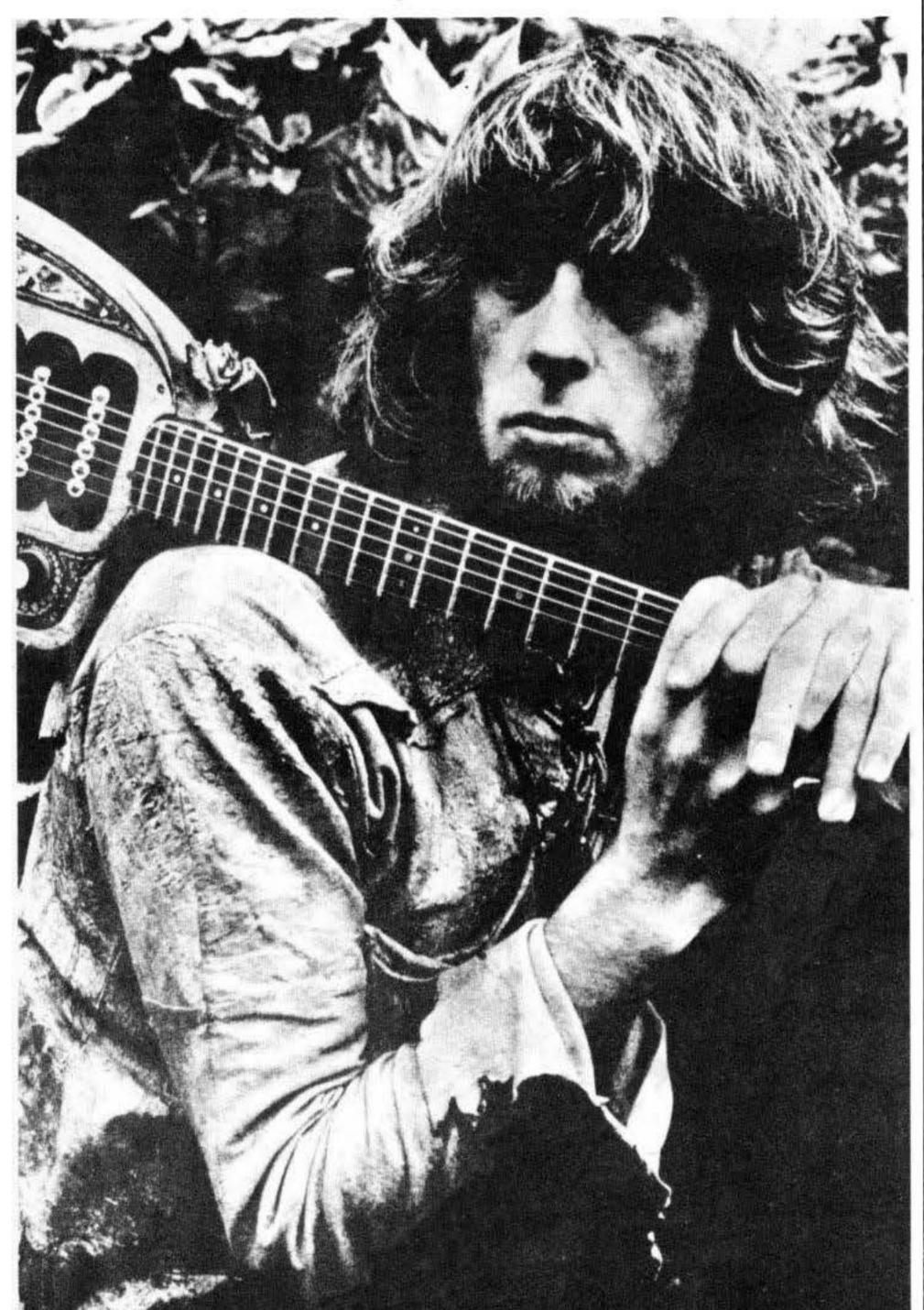
EVERY U.S. coloured vocal group seems to make an LP trying to prove they can swing or smooch with the best of them. In some cases it comes off. I don't think this group are quite as effective on these type of songs as on the familiar Motown sounds. The arrangements as usual are perfect, and their voices are if anything, better than ever. But somehow, that magic Tamla spark is lacking and the extra professionalism and polish here just makes it seem like any other 'sing the standards' LP

\* \* \*

THE ISLEY BROTHERS "Soul On The Rocks" — Got To Have You Back; That's The Way Love Is; Whispers Getting Louder; Tell Me It's Just A Rumour Baby; One Too Many Heartaches: It's Out Of The Question; Why When Love Is Gone, Save Me From This Misery; Little Miss Sweetness; Good Things; Catching Up On Time: Behind A Painted Smile (Tamla Motown STML 11066 Stereo).

THE powerful sound of the Isley Brothers thunders through on this collection of mostly new songs. Although there is nothing of the calibre of "This Old Heart Of Mine" here, the beautifully arranged Tamla backings, plus the vocal talent makes this into an entertaining, if sometimes exhausting LP. Try their version of the recent Jackie Wilson noisemaker "Whispers", or "Tell Me".

Two exciting new LP's, available separately—selected highspots from sixty hours of Bluesbreakers Club recordings 1967



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DECCA

### YOUR GUIDE TO THIS WEEK'S NEW SINGLES

LULU

Me. The Peaceful Heart; Lookout (Columbia DB \$358), Off-beat instrumental opening, then it's good wee Lulu putting that biting edge to her voice—she really does go a bomb on this paccy piece. Flute obligate offsets the tough approach of her vocal, Pieasant bridge bit between verses, Listen to it, then again, once more—you're hearing for the third time a possible number one! Any questions? Flip: Mark London song, again with the tough edge, vocally, Rather nice but sort of reminiscent.

MASSIVE SELLER

#### TOM JONES

Delilah; Smile (Decca F 12747). Now here's another gent who manages to get everything even remotely commercial into a few minutes of listening time. This is an unusual song, with a clickety ort of backing rhythm and a storyline set of lyrics. You can't mistake rom, so there's no point talking about his voice. Just say that here he touches the sort of form that makes this reviewing business all worth while! Flip: Big brassy sound behind and it's not the OLD smilesong! G. Mills wrote this one. MASSIVE SELLER

#### MARK WIRTZ

(He's Our Dear Old) Weatherman; Possums' Dance (Parlophone R 5668). The third part of the "Teenage Opera" saga, with producer Mark adding his voice to the general scene, featuring child voices and so on. For me, this is the most instantly commercial of all the ones so far and despite the failure o. the last one I'm taking it to make the charts in quite a big way. Something untutored and un-smooth about Mark's voice which appeals a lot. Flip: An instrumental featuring the Wirtz Orchestra. CHART PROBABILITY

#### JOE BROWN

Bottle Of Wine; Blue Tuesday (MCA MU 1003). Good old superebullient Joe on a Tom Paxton number . . . he sells with what you might call nerve verve. A catchy sing-along sort of song, but the actual verses have typical Pax ton impact. Do tike Paxton; do like Joe. Do hope this is as big as I feel it will be. Banjo, yet. Flip: Joe wrote this—could be a hangover from Christmas when I last saw him! More super-ebullience.

CHART POSSIBILITY

#### FRANKIE VAUGHAN

Nevertheless: Girl Talk (Columbia DB 8354). Frank keeps on a-comin' with these revivals of oldies, but he has the knack of making them sound like brand-new songs. This is a real pop standard full of melodic strength and with lyrics which are suitably sentimental. His performance powers over a strong arrangement. Not everybody's taste, of course—on'y a few million will be interested! Flip: Verse first, then into another amiable song.

CHART CERTAINTY

#### CAT STEVENS

Lovely Cities; Image Of Hell (Deram DM 178). Cat still goes for the off-beat, but there is some

THE HUMAN INSTINCT: Renaissance Fair; Pink Dawn (Deram DM 177). New Zealand group on a fairly routine beater, but once the over-long intro has finished it starts perking up. Good performance but I just have wee

doubts. Could click — hope so. \* \* \* \*

STAN GETZ: My Own True Love; A Tribute To Stan (Verve VS 566).

"Gone With The Wind" theme dressed up beautifully by the tenorist. Not predictably a return to the charts for him, but it's really all rather lovely.

\* \* \* \*

MARK ROMAN: Cuddly Toy; Gonna Get Along Without You Now (Colum-

MARK ROMAN: Cuddly Toy; Gonna Get Along without You Now (Columbia DB 8369). Disc-jockey number quite-a-few on the recording kick. Mark's voice is rather hidden by the backing chorus, but nevertheless this is a commended and catchy little beater, with a most infectious little song. Good flip, too. \* \* \* \* \*

RONNIE JONES: Without Love (There Is Nothing); Little Bitty Pretty

One (CBS 3394). Here is my record of the week. Ronnie deserves to make the charts and this is, for my money, his best yet. A beautiful slow ballad, which builds well, and it's a tremendous performance.  $\star$ 

thing I find mildly disappointing about this one. Parts seem that bit square, then it suddenly perks up into an explosion of sound which makes me a Cat-addict all over again. He's definitely an ideas man rather than an instantly distinctive singer, but a talent to commend. A bit anyway, Flip: All plano-y and so on, a good idea, but not my favourite flip-of-the-week.

### PAPER DOLLS

CHART CERTAINTY

Something Here In My Heart:
All The Time In The World (Pye 17456), Good T, Macaulay and good J. Macleod wrote this and produced it and so on and there's a strong weight of in-the-business support going on round it, I have a wee doubt, but basically it's a personality-laden piece with the three girls singing with immense style and purpose, Hang on, I'll listen again, Yep, maybe it WILL be a hit. Maybe even a big one, Flip: Same writers but on a less impact-y item, Nice performance.

CHART PROBABILITY

#### JEFF BECK

Love's Blue; I've Been Drinking (Columbia DB 8359). I believe this to be the thousandth version I've heard of this big-potential song. Fortunately it was worth waiting for—could easily prove the best. Jeff doesn't exactly dazzle with his technique for a change; it's all very simple and smooth and even and full value is given to a truly lovely melody. Jeff has changed his style, momentarily, Must be big. Flip: Rod Stewart sings this plaintive sort of thing. Good, CHART PROBABILITY

### DAVE MASON

Little Woman: Just For You (Island WIP 6632). This is actually your first compatible mono-stereo single released. It has an Eastern-flavoured influence with typically Orientally whining instrumentation. Dave, breakaway member of the Traffic, does a good job and it should make the charts with no trouble — almost a Scottish "feel" now I come to think of it, It's not my cuppa, but there's a lot of interest in it. Very odd, Flip: This was the original 'A' side, Actually I prefer it.

CHART PROBABILITY

### TRAFFIC

RYAN

No Face, No Name ond No Number: Roamin' Thru' The Gloamin' With 40,000 Headmen (Island WIP 6030). This is actually an LP track, but the performance is so marvellously good that there can be no complaints about THAT! Stevie Winwood sings with so much depth and style-a slow, moving ballad-that one can only guess what wi'l happen when he puts on a few years of maturity! The backing is sensitive and sensible and it simply must, will, be a big hit. Lovely lyrics. Flip: This one has a shuffle. Latin-y rhythm and more er! spirit. Good contrast. CHART CERTAINTY

### PAUL AND BARRY

Pictures Of Today: Madrigal (MGM 1385). There are those who say Paul and Barry can do no right. Well, hear this. It opened my myopic old peepers more than somewhat. It's a fine song (credit. Peter Morris) and the boys really get a fantastic sound going on it. It's eleverly arranged, but the basic thing is that they also have a finely commercial riff going as well. Just about everything happens, with more meat to it than most. If justice prevaileth, a massive one. Fitp: You can't have everything and I wasn't so struck, CHART CERTAINTY

#### DUNCAN JOHNSON

Big Architect; Memories Of A Boy (Spark SRL 1002), Big chorus and then disc-jockey Duncan talks his way through something which roughly falls into two categories. First is summed up as: Gawd help us!, cos it will strike many as being dreadfully corny. Second is summed up as: quite surprisingly commercial and like'y to appeal to many, many people. One must remember "Deck Of Cards". Duncan "Q.P.R." Johnson could shake even himself! Flip: A whistle-along piece, co-written by Duncan and on the same lines, roughly speaking. CHART POSSIBILITY

### America

Awakes!

### SAM AND DAVE

I Thank You: Wrap It Up (Stax 801030). Another jerky dance item from Sam and Dave — plenty of solid Stax sounds all round and pretty good vocals. Must be a hit, and deserves to be, Flip, another sax-filled beater is slightly reminiscent of "Hold On I'm Comin'," especially the intro, A good 'B' side with lots of appeal.

TOP FIFTY TIP

THE ASSOCIATION: Everything That Touches You; We Love Us (Warner Brothers WB 7163). A pretty song from the talented American group, Builds in intensity and the arrangement and orchestration are fine A. A.

orchestration are fine. \* \* \* \* CARLA THOMAS: Pick Up The Pieces; Separation (Stax 691832). Medium pace ballad here from Carla — teen-slanted rather than soulful and pleasantly performed in a Motown-ish sort of way.

ROBERT KNIGHT: Blessed Are The Lonely; It's Been Worth It All (Monument MON 1816). The "Everlasting Love" man and a plaintive, catchy ballad without the commercial appeal of his last. Very well performed though. \*

Very well performed though. \* \* \* \*

THE GLORIES: Sing Me A Love Song: Oh Baby That's Love (Direction 58 3300). Big femme beat bailed here, which is slightly Chiffon-ish and there's enough enthusiasm here to help sales. Song is OK, but maybe the whole thing is a bit dated despite the nice performances of the girls. \* \*

BILLY VERA AND JUDY CLAY: Country Girl And A City Man; Let It Be Me (Atlantic 584169). Relaxed duo item here with a strong undercurrent of beat and some nice lyrics. Commercial enough, and the mixture of C & W and soul could make this into a hit.

JIMMY LEWIS: The Girls From Texas; Let Me Knew (Minit MLF 11662). Ex-drifter Jimmy on a soul item with a compulsive sound, Good vocal, good lyric and a medium-pace styled number — I enloyed this one.

I enjoyed this one. \* \* \* \*

THE SWEET INSPIRATIONS: Sweet Inspiration; I'm Blue (The Gong Gong Song) (Atlantic 584167). The closely-knit vocals of this soulful group come across well on this medium-pace ballad. But the song isn't too strong \* \* \*

the song isn't too strong. \* \* \*
SHORTY LONG Night Fo' Last: Night Fo' Last (Instrumental)
(Tamla Motown TMG 644). Strong dance item here, with a compulsive jerky beat and a good enough tune to remember. Not the best of Tamla, but OK. A bit reminiscent of "Function At The Junction". \* \* \*
THE FIVE AMERICANS: 7.30 Guided Tour; See Saw Man (State-

side SS 2097). Nice backing on this teen beat item from the American hit group. Lyric has the usual double-entendre but of its sort, this isn't spectacular. \*\* \* \*

MITCH RYDER: Personality/Chantilly Lace; I Make A Foot Of

Myself (Stateside SS 2096). Merry-sounding item from Mitch, a combination of two big 'fifties smashes. All the usual shreiks, grunts and moans are here in profusion. Didn't think it was his best.

\*\*KIM WESTON: Nobody; You're Just The Kind Of Guy (MGM

1382). Ex Tamia lark on a swinging gospel-tinged item with a compulsive sound and good vocal work. Danceable, exciting and interesting. \*

# FOUR EXCITING HEW RELEASES







Ontana KIKI DEE STL5455(S) TL5455(M)



BIG BROTHER AND THE HOLDING COMPANY STL5457(S) TL5457(M)



MANFRED MANN GO UP THE
JUNCTION — Original Soundtrack
Recording from the Paramount Picture
STL5460(S) TL5460(M)



H.P.LOVECRAFT SBL7830(S) BL7830(M)

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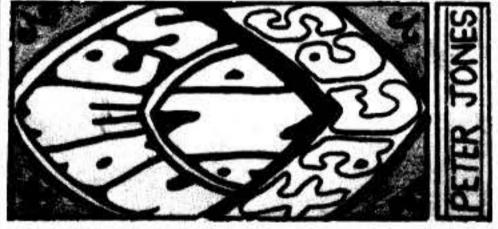


FREE inside No. 1

it's your

passport to go places!

Dorian Gray's real name is Tony Ellingham, but he changed it when he started out on his pop-singing career. I meantersay, who'd actually believe a name like Tony Ellingham, Anyway, Dorian is off to a good start with a record "I've Got You On My Mind" being guided by personal manager Roger Easterby and by agent Arthur Howes, And by musical director Des Champ, a dart-playing man-of-music who is firmly convinced that Dorian will make it. Well, I saw Dorian work at a recent Press get-together and can confirm that he has a strong ballad style, good looks, confidence, and experience. A six-foot 21-year-old from Gravesend in Kent, he'll make a mark in the ballad field. Get the picture of Dorian





Gary Walker become a rainmaker some months ago or less vanished after the Walker Bros, break-up and looked round for suitable musicians to form a new group, the Rain, Label credit for their first record "Spooky" on Island mentions Gary by name, but eventually he hopes the group will be known simply as . . Rain.

I slipped up on my record review concerning "Spooky" — Gary is NOT the singer. Paul Crane is, The others are John Lawson and Joey Moliand. Ingredients for this likeable "shower" include image, talent, personality

and attitude. And temperament, 'cos Gary says: "I've seen some goodgoing things rulned because temperaments were not in tune". No further comment on that last sentence.



Lots of folk are talking enthusiastically about the chances of the Paper Dolls making It, first time out, with "Something Here In My Heart" on Pye. The performance, certainly, is good enough to break; and the song was written by that hit-writing team of Tony Macaulay and John Macleod. The girls, who've had more group names than I've had hot dinners, now settle in as: Sue Marshall (alias Copper), Suzi Mathis (Tiger) and Pauline Bennett (Spychamyten where the state of the class at the Pitt Draffen Academy in Northernaton where the state of the class at the Pitt Draffen Academy in Northernaton where the state of the class at the Pitt Draffen Academy in Northernaton where the state of the class at the Pitt Draffen Academy in Northernaton where the state of the class at the Pitt Draffen Academy in Northernaton where the state of the class at the Pitt Draffen Academy in Northernaton where the state of the class at the Pitt Draffen Academy in Northernaton where the state of the class at the Pitt Draffen Academy in Northernaton where the state of the class at the Pitt Draffen Academy in Northernaton where the state of the class at the Pitt Draffen Academy in Northernaton where the state of the class at the Pitt Draffen Academy in Northernaton where the class of the class at the Pitt Draffen Academy in Northernaton where the class of the class in class at the Pitt Draffen Academy in Northampton, where they studied singing, dancing and acting. The record contract came when they were appearing with good ole Vince Hill in Sheffield. Give their record a spin: It's worth the trouble.



### RECORD MIRROR CHARTS PAGE



26 THERE IS

TO GIVE\*

WORDS\*

35 (3) Dells (Cadet)

27 (5) Bee Gees (Atco)

STRAWBERRY

SHORTCAKE

CARPET MAN\*

SCARCE

48 (2) Fifth Dimension

MEN ARE GETTIN'

43 (I) Joe Tex (Dial)

TOO MUCH TALK

WOMAN, WOMAN

BORN FREE\*

SOME VELVET

GET OUT NOW

GUITAR MAN\*

34 (5) Marvin Gaye

KISS ME GOODBYE

31 (10) Buckinghams

CHAIN OF FOOLS\*

23 (11) Aretha Franklin

29 (7) Bobby Vinton (Epic)

19 (8) Beach Boys (Capitol)

45 (8) Etta James (Cadet)

- (1) Otis & Carla (Stax)

LA LA MEANS I LOVE

- (1) Delfonics (Philly Groove)

46 JUST AS MUCH AS

(Warner Bros.)

(Mercury)

YOU\*

44 SUSAN\*

(Atlantic)

EVER\*

DARLIN\*\*

TELL MAMA.

LOVEY DOVEY

MORNING

(1) Paul Revere & Raiders

26 (12) Union Gap (Columbia)

42 (3) Hesitations (Kapp)

38 (5) Nancy Sinatra and

Lee Hazlewood (Reprise)

44 (2) Tommy James and the Shondells (Roulette)

41 (2) Elvis Presley (RCA)

28 (6) Spanky And Our Gang

A DIFFERENT DRUM\*

32 (12) Stone Poneys (Capitol)

SUNDAY MORNIN\*

21 (8) Franki Vallt (Phillips)

36 (4) Jay & The Techniques (Smash)

46 (2) First Edition (Reprise)

THERE WAS A TIME

36 (3) James Brown (King)

### AIR MAILED FROM NEW YORK

- LOVE IS BLUE\* 1 (5) Paul Muariet (Phillips)
- SPOOKY. 3 (7) Classics IV (Imperial)
- I WISH IT WOULD RAIN\* 4 (6) Temptations (Gordy)
- **GREEN TAMBOURINE\*** 2 (8) Lemon Pipers
- NOBODY BUT ME\* 5 (8) Human Beinz (Capitol)
- 30 JUST DROPPED IN VALLEY OF THE DOLLS\* 11 (3) Dienne Warwick
- I WONDER WHAT SHE'S DOING TONIGHT\* 10 (6) Temmy Boyce & Bobby Hart (A & M)
- THE DOCK OF THE BAY. 53 19 (4) Otis Redding (Volt)
- BABY NOW THAT I'VE FOUND YOU' 8 (8) Foundations (UNI)
- BOTTLE OF WINE\* 12 (5) Fireballs (Atco)
- GOIN' OUT OF MY HEAD/CAN'T TAKE MY 36 EYES OFF YOU\* 7 (8) Lettermen (Capitol)
- 12 JUDY IN DISGUISE\* 6 (10) John Fred (Paula)
- WALK AWAY RENEE\* 18 (3) Four Tops (Motown)
- EVERYTHING THAT TOUCHES YOU\* 16 (4) Association
- 15 SIMON SAYS\* 23 (4) 1916 Fruitgum Co. (Buddah)
- 16 WE'RE A WINNER\* 20 (6) Impressions (ABC)
- WE CAN FLY\*
- 17 (5) Cowsills (MGM) 18 TOMORROW\* 14 (8) Strawberry Alarm Clock
- 19 I THANK YOU.
- 25 (4) Sam & Dave (Stax)
- BEND ME, SHAPE ME\* 9 (10) American Breed (Acta) 21 I CAN TAKE OR
- LEAVE YOUR LOVING\* 24 (5) Herman's Hermits (MGM)
- 22 SKIP A ROPE\* 22 (6) Henson Cargill ITCHYCOO PARK\*
- 13 (8) Small Faces (Immediate)
- 24 MY BABY MUST BE A MAGICIAN\* 15 (8) Marvelettes (Tamia)
- 25 THE END OF THE ROAD 37 (2) Glayds Knight and the
  - "An asterisk denotes record released in Britain.

American bubbling under

Maybe Just Today-Bobby Vec (Liberty) Mission Impossible-Lalo Schifrin (Dot) Sunshine Of My Love-Cream (Atco) Ballad Of Bonnie & Clyde—Georgie Fame (Epic) If You Can Want—Miracles (Tamla Motown) Jealous Love-Wilson Pickett (Atlantic) Look Here Comes The Sun-Sunshine Company (Imperial) Will You Love Me Tomorrow-Four Seasons (Philips) Here Comes The Rain Baby-Eddy Arnold (RCA) Love Is Blue-Al Martino (Capitol)

### ТОР L.P.'s

- GREATEST HITS SOUND OF MUSIC
- GREATEST HITS BRITISH MOTOWN CHART BUSTERS
- BREAKTHROUGH 10 Various Artistes (Tamia Motown)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND
- THIRTEEN SMASH HITS
- LAST WALTZ 11 Engelbert Humperdinck
- REACH OUT Four Tops (Tamia Motown)
  PISCES, AQUARIUS CAPRICORN & JONES
- 5 The Monkees (RCA Victor) VAL DOONICAN ROCKS BUT GENTLY
- THIS IS JAMES LAST
- WHO SELL OUT AXIS-BOLD AS LOVE 16 Jimi Hendrix Experience
- OTIS BLUE
- TOM JONES LIVE AT THE TALK OF THE TOWN
- THEIR SATANIC MAJESTIES' REQUESTS
- DISRAELI GEARS 15 Cream (Track) BEST OF THE
- BEACH BOYS VOL. 2 4 Beach Boys (Capitol) BEST OF THE BEACH BOYS VOL. 1
- DOCTOR ZHIVAGO 21 Soundtrack (MGM)

GIMME LITTLE SIGN

(SITTING ON) THE

DOCK OF THE BAY

(Liberty LBF 15421)

Stax 601631)

EMOTION

TELL MAMA

Chess CRS 1063))

1 SECOND THAT

Smokey Robinson

& Miracles (Tamia Motown TMG 631)

WORLD AROUND YOU

Marvin Gaye and Tammi

Ferrell (Tamia Motown TMG 635)

WALK AWAY RENEE

COME SEE ABOUT ME

3 Four Tops (Tamia Motown TMG 634)

to Jr. Walker And All The

Stars (Tamia Motown TMG 637)

Templations (Tamia Motown TMG 641)

Martha & The Vandellas (Tamla Motown TMG 636) I WISH IT WOULD RAIN 19

HONEY CHILE

NO SAD SONGS

19 Joe Simon (Monument MON 1014)

IF I COULD BUILD MY 15

#### GREATEST HITS 19 Temptations (Tamia Motown)

- STARS OF '68 30 Various Artistes (Marble Arch)
- FOUR TOPS LIVE
- GOING PLACES 28 Herb Alpert (A & M) RELEASE ME
- 24 Engelbert Humperdinck GREEN GREEN GRASS
- OF HOME 25 Tom Jones (Decca)
- NINTH MOTOWN MEMORIES 35 Various Artistes
- 2 IN 3 Esther & Abi Ofarim
- HORIZONTAL
- FOREVER CHANGES HISTORY OF OTIS
- REDDING Otis Redding (Atlantic) JUST LOVING YOU
- 33 Anita Harris (CBS) TEMPTATIONS WITH A LOT O' SOUL
- THIS IS CHAQUITO Chaquito & The Quedo Brass
- THRILL TO THE SENSATIONAL SUPER STEREO
- 28 Various Artistes (CBS) PARADISE LOST Herd (Fontana)
- DAYS OF FUTURE PAST 27 Moody Blues (Deram) TAMLA MOTOWN COL-
- LECTION OF 16 ORIGINAL HITS Vol. 5 36 Various Artistes (Tamla Motown)

ALBUMS BUBBLING UNDER Freewbeelers-Peddlers (CBS) Let The Heartsches Begin-Long

John Baldry (Pye)
Drinkin' And Courtin'—Dubliners
(Major Minor)
Shake A Tail Feather—Geno
Washington (Piccadilly)
Mirelle Mathleu—Mirelle Mathieu
(Columbia) Marvin Gaye's Greatest Hits-

### Marvin Gaye (Tamla Motown) Looking Back With Scott Walker -Scott Walker (Ember)

CHAIN OF FOOLS

12 (1-2-3-4-5-6-7) COUNT

18 Inez and Charlie Foxx (Direction 58-3192)

(Tamla Motown TMG 670)

IN AND OUT OF LOVE

12 Diana Ross & Supremes (Tamia Motown TMG 632)

PIECE OF MY HEART

THE DAYS

COLD FEET

- Albert King (Stax 601029)

14 Marvin Gaye

11 Clarence Carter

(Atlantic 584154)

13 Erma Franklin

16 Impressions (Stateside SS2082)

15 Howard Tate

(Verve VSS65)

SOUL MAN 17 Sam and Dave (Star 001023)

STOP

(London HL 10170)

WE'RE A WINNER

YOU

BRITAIN'S TOP

R&B SINGLES

### 5 YEARS AGO

- WAYWARD WIND I Frank Ifield (Columbia)
- 2 PLEASE PLEASE ME 2 The Beatles (Parlophone)
- DIAMONDS I Jet Harris & Tony (Decca)
- THE NIGHT HAS A THOUSAND EYES 14 Bobby Vee (Liberty)
- LITTLE TOWN FLIRT 4 Det Shannon (London)
- LOOP-DE-LOOP
- Frankie Vaughan (Philips) ALL ALONE AM I
- 9 Brenda Lee (Brunswick) ISLAND OF DREAMS
- 12 The Springfields (Philips) THE NEXT TIME/ BACHELOR BOY 5 Cliff Richard (Columbia)
- SUKI YAKI
- 10 Kenny Ball (Pyc) WALK RIGHT IN 18 Rooftop Singers (Fontans)
- THAT'S WHAT LOVE WILL DO - Joe Brown (Piccadilly)
- DON'T YOU THINK IT'S TIME 8 Mike Berry (HMV)
- LIKE I DO Maureen Evans (Oriole)
- HAVA NAGILA
- 19 The Spotniks (Oriole) GLOBE TROTTER
- 13 The Tornados (Decca) A TASTE OF HONEY
- 16 Acker Bilk (Columbia) BIG GIRLS DON'T CRY
- 15 Four Seasons (Stateside) MY LITTLE GIRL
- 17 The Crickets (Liberty)
- SOME KINDA FUN 20 Chris Montes (London)

### BRITAIN'S TOPR&B

- T Four Tops (Tamia TML 11061)
- 3 Otis Redding (Volt Import 415) MOTOWN CHARTBUSTERS
- 6 Various Artistes (Tamia Motown TML 11055) THREAD THE NEEDLE 5 OTIS BLUE
  - REACH OUT 4 Four Tops (Tamia Motown TML 11956)
  - 7 Marvin Gaye (Tamia Motown TML 11045) THE BEST OF WILSON PICKETT
  - Wilson Pickett Atlantic 587002)

### ALBUMS

- 1 GREATEST HITS 1 Supremes (Tamia TML 11063) GREATEST HITS
- HISTORY OF OTIS REDDING

- GREATEST HITS
- SOUL ON THE ROCKS - Isley Brothers (Tamia Motown TML 11066) MAKES IT HAPPEN
- 10 Smokey Robinson and The (Tamia Motown TML 11067)

## MATIONAL CHART COMPRED BY THE RECORD RETAILER. 26 I'M COMING HOME

20 (14) Tom Jones (Decca)

29 (2) Sandle Shaw (Pye)

NIGHTS IN WHITE

BEST PART OF

BREAKING UP

HONEY CHILE

(Tamla Motown)

26 (11) Four Tops (Tamis Motown)

TIN SOLDIER

TOUR

24 (17) Small Faces (Immediate)

MAGICAL MYSTERY

25 (11) Beatles (Parlophone)

36 (9) Smokey Robinson and The Miracles (Tamia Motown)

DOCK OF THE BAY

LOVE IS BLUE

- (1) Otis Redding (Stax)

42 (2) Otis Redding (Stax)

- (I) Val Doonican (Pye)

CARELESS HANDS

46 (17) Des O'Connor

LAST WALTZ

40 (13) Supremes (Tamia Motown)

**GUITAR MAN** 

SKY PILOT

- (1) Elvis Presley (RCA Victor)

(Decca)

WORLD

- (1) Paul Maurist (Philips)

YOU'RE THE ONLY ONE

31 (27) Engelbert Humperdinck

37 (14) Bee Gees (Polydor)

47 (2) Eric Burdon (MGM)

IF I COULD BUILD MY

WORLD AROUND YOU

44 (6) Marvin Gaye & Tammy Terrell (Tamla Motown)

IN AND OUT OF LOVE

JENNIFER JUNIPER

- (f) Donovan (Pye)

I SECOND THAT

EMOTION

MY GIRL

39

19 (9) Moody Blues (Deram)

27 (7) Symbols (President)

WONDERFUL WORLD

WALK AWAY RENEE

33 (3) Louis Armstrong (Stateside)

30 (6) Martha & The Vandellas

TODAY

SATIN

- THE MIGHTY QUINN 1 (5) Manfred Mann (Fontana)
- CINDERELLA ROCKAFELLA 22 (2) Esther & Abi Ofarim
- SHE WEARS MY RING 5 (f) Solomon King (Columbia)
- **EVERLASTING LOVE**
- 2 (8) Love Affair (CBS) BEND ME SHAPE ME 3 (6) Amen Corner (Deram)
- AM I THAT EASY TO FORGET 4 (7) Engelbert Humperdinck
- PICTURES OF MATCHSTICK MEN 9 (5) Status Quo
- FIRE BRIGADE
- 10 (3) Move (Regal Zonophone JUDY IN DISGUISE 6 (8) John Fred And His Playboy Band (Pye Int.)
- GIMME LITTLE SIGN 8 (8) Brenton Wood (Liberty) SUDDENLY YOU
- LOVE ME
- WORDS 13 (3) Bee Gees (Polydor) LEGEND OF XANADU
- is (2) Dave Dec & Co. DARLIN
- 12 (6) Beach Boys (Capitol) DON'T STOP THE
- CARNIVAL 16 (4) Alan Price (Decca) I CAN TAKE OR
- LEAVE YOUR LOVING 11 (6) Herman's Hermits **GREEN TAMBOURINE**
- 23 (3) Lemon Pipers (Kama Sutra) BACK ON MY FEET
- 18 (5) Foundations (Pye) ROSIE
- 22 (2) Oon Partridge (Columbia) EVERYTHING I AM
- 15 (8) Plastic Penny (Page One) BALLAD OF BONNIE AND CLYDE
- 14 (11) Georgie Fame (CBS) 22 DAYDREAM BELIEVER 48 17 (15) Monkees (RCA)
- ANNIVERSARY WALTZ 21 (5) Anita Harris (CBS) BEND ME, SHAPE ME
  - 28 (3) American Breed 25 DEAR DELILAH 43 (2) Grapefruit (RCA)
- 45 (19) Val Doonican (Pye)

LOVING

I GET SO EXCITED - (1) Equals (President) GREEN TAMBOURINE - (1) Sundragon (MGM)

IF THE WHOLE

WORLD STOPPED

### A blue dot denotes new entry.

British bubbling under

Kiss Me Goodbye-Petula Clark (Pye) Little Girl-Troggs (Page One) I Wish It Would Rain-Temptations (Tamla Motown) Love Is Blue—Jeff Beck (Columbia)
This Is My Life—Shirley Bassey (United Artists) By The Time I Get To Phoenix-Glen Campbell (Ember) Me, The Peaceful Heart-Lulu (Columbia) It's Your Day Today-P. J. Proby (Liberty) Nevertheless-Frankie Vaughan (Columbia)

Continued from page 4

### penfriends

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### fan clubs

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Maureen, c/o Harold Davison, 235/

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Secretary, 47 Gerrard Street, W.I.

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Street, London, W.1. OFFICIAL BEATLES FAN CLUB. For immediate membership send first subscription (5s, postal order) plus s.a.e. to Freda Kelly, National Secretary The Official Beatles Fan Club, P.O. Box No. 12, Liverpool 1. (Please note this new address for all fan club correspondence!).

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### The Official BEATLES FAN CLUB

Please note the following new address and changed Fan Club telephone number!

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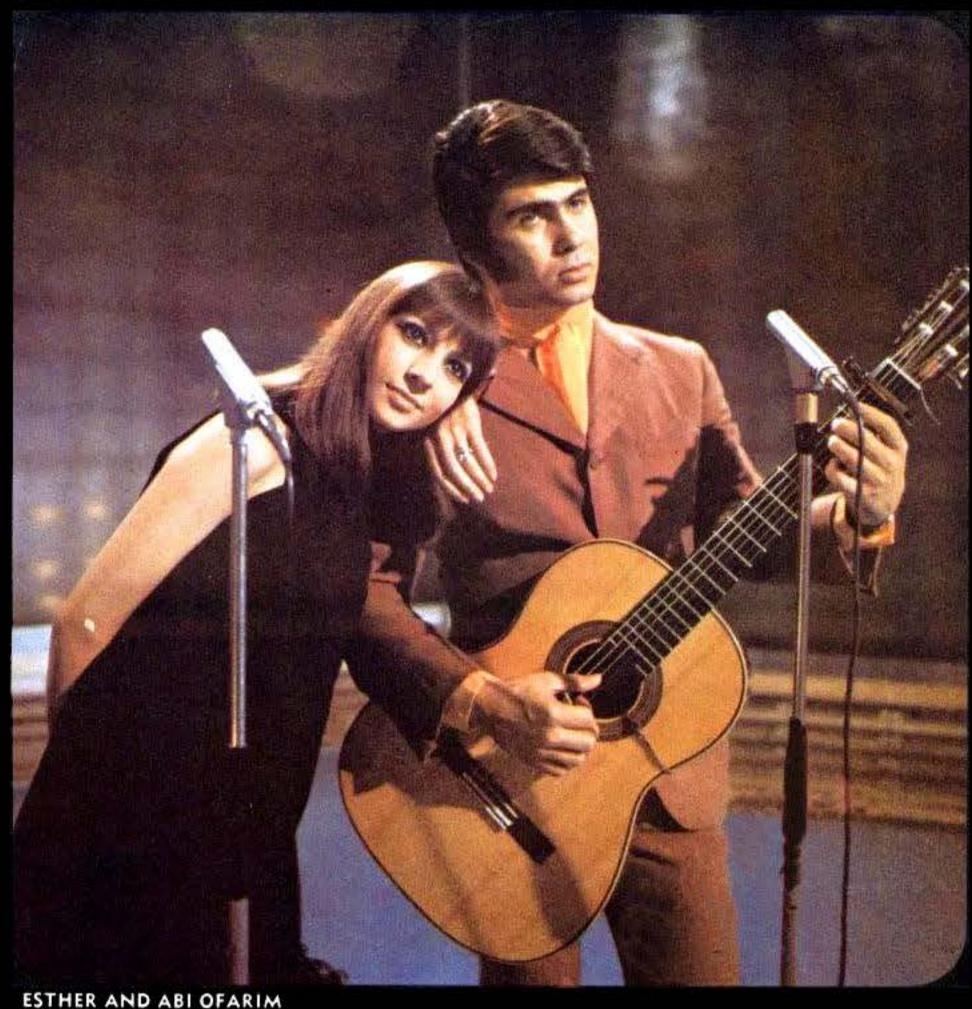


**B**EATLES have okayed the first 'authorised' biography of them to be published in the autumn and written by Hunter Davies, of "Here We Go Round The Mulberry Bush" fame . . . hilariously satirical 'Frog' sketch by the Smothers Brothers and Nancy Wilson last Sunday . . . fastest rising hit in Spain, courtesy 'Discobolo' magazine-"Opera Juvenil by Keith West . . . watch out for new LP "Supremes At The Talk Of The Town" . . . seen together at 'pop Inn' last week - Toast and Marmalade . . . Duncan Johnson has now signed a long-term contract with God Promotions Inc. It's all happening down at Stateside Records these days with such recent releases as "Love Explosion", "Earthquake", "Explosion In My Soul" plus discs from the Earthquakes and Music Explosion . . , P. P. Atropos?

New Dual 45 (compatible stereo) single in the States from the Lemon Pipers . . . ten years ago, new names in the U.S. top were Frankie Avalon ("Dede Dinah"), Ricky Nelson ("Stood Up"/"Waitin' In School") and the Silhouettes ("Get A Job") . . . next Mamas and Papas album — "Springboard" . . . rock singer Micky Gilley wants to tour UK - any promoters interested contact Face . . . plenty of RM readers could name 24 Billy Fury hits . . . A7 — "Reach Out" . . . Is Dozy Dave Dee's new whipping boy? . . . Merrill Moore's "Rough-house '88" LP includes his sensational version of "Down The Road Apeice" . . . Q8 - who served up a (a) "Sugar Dumpling", (b) "Apples, Feaches And Pumpkin Pie", (c) "Gravy", (d) "Bangers And Mash", (e) "I Don't Wanna Fuss"?

Why not "The Black And White Cilla Show"? . . . current rumours link Elvis Presley and Merrill Moore to work to-gether on disc . . . Peter Frampton to record "Gangrene Tambourine"?





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