

RECORD MIRROR

Largest selling colour pop
weekly newspaper. 6d.
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Week ending Feb. 17, 1968



THE BEE GEES—their new LP is reviewed on page 8

A NEW SINGLE FROM VAL DOONICAN

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FOUR PAGE

... want to let off steam? Any 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

AN RM READER suggests A COUNCIL FOR POP LAW

RECENTLY Pop Music has had a bad time, with reports appearing in the press of British Beat Groups being turned off a plane at Melbourne, and then the disappointing showing of our artists at the MIDEM pop festival at Cannes, though from all accounts Tom Jones saved the day for British Pop. Surely it is about time that we had a more professional touch in the Pop World of this country? For instance, I think Pop should have an organisation like the 'Press Council' where complaints can be placed from fans and management and artists alike.

Such a council could look into such matters as groups not turning up at dates, and the bad value of some recordings. Sometimes it appears that promoters, managements and some artists/groups are more interested in making money—fast—without a lot of thought for "to-morrow". I think that this sort of thinking would be changed by a more positive course of action which will please everybody in the ever changing pop music world.—TONY WATKINFIELD, 278 Taunton Avenue, Plymouth Hoe.

ORBIE FLOPS

IT SEEMS hard to believe that less than a year ago Roy Orbison made a very successful tour of this country, making a tremendous impact at every venue. Since then he has had three single releases, none of which has made the charts. His latest "Turn To Me" has not even had a fair amount of play. Later this month his best-selling first feature film will be released—"The Palace Gates Alive". Surely this is the time for something new by Roy, another record release (perhaps a solo from the film), and all in support of his millions of fans who have before this truly

great artist disappears from the pop scene.—John Traxwell and Jean Arbury, 22 Alderley Road, Froese, Somerset.

'MONEY' CHANCES

I WISH that I could be as optimistic as the R.M. and agree that the new Lovin' Spoonful record is a "chart reality". "Money" deserves to reach the Top Ten, but so have all their other ones. Two years ago, they came to Britain to promote "Daydream". Their efforts were well rewarded in the shape of a No. one hit. The follow-up record, "Summer Is The Time" consolidated their name, in-

deedately, what other groups have had the latest which enabled them to follow up a hit record. No, one hit, with such a vastly different style record? But since then, the Spoonful have failed to reach the Top 50, despite the fact that these days there are very beautiful records. These home country has never forgotten the Spoonful's name, or their marvellous records, and perhaps a visit to pop factories Commissioned stores would help "Money" to move the Record Mirror's verdict to be correct. A Chart Certainty The Lovin' Spoonful always deserve that description.—Derek Harvey, 21 York Road, Westerton, Oxford.

'GEAR' MEMORY

I KNEW it was too good to last. Three hours of beautiful sounds, namely "Top Gear" on Radio 1, has now been cut to two to make room for a repeat of a MacGyver programme heard the previous day. Surely three hours a week of approximately 180 hours of broadcast time was not too much to ask. I have to admit that by mid-summer "Top Gear" will have gone the way of the dodo and vanished from the scene, leaving only a nostalgic memory.—Margot Grimwood, 20 Worcester Avenue, London, N.17.

PUEBLO INFO

YOU ASKED for some beefs YREDDIAT versus Okay, buddy, grab the bananas—we're

shook off... "Sweet Wanda knew why the North Koreans attacked the spy-club (rebel) 'Cos it was carrying a cargo of rare SUN singles including Presley's 'One After 909'. An apocalyptic pic of Chuck Berry at the Williams Stadium in North Carolina... of Merrill Moore's 'Hickory' album, and a half eaten cheese sandwich... left by Jerry Lee Lewis on his tour in '66. Williams' North Koreans (unable to see the HM) (possibly) attack this... loaded with 'rock'... and it would be good... offered to... a little soul over the... "Duke" V... of Lower... Road, Twickenham, Middx.

IFIELD QUALITY

IT'S very gratifying to see that all the disc reviewers are unanimous in their praise of Frank Lloyd's latest release, "Some Sweet Day". He is a very fine artist and one who doesn't rely on current trends for his success in his early days as a chart-topper none of his big hits resembled the one before in any way, and his latest release is completely different from anything he's ever done. It proves that a good singer doesn't have to be "trendy" and resort to gimmickry to be progressive.—M. Crockett, 222 Pebe Street, Sheffield 4, Yorks.

Hootchy Koo



IT'S a pity that a "repper" by Len "Chico" Pagers' Godard I was a very good spot of doodling and likely amusing. However, I received three suitable specimens of those sturdy articles, taken from the cover of a recent edition of the Larry Williams Fan Club magazine "Hootchy-Koo". And drawn by "Geezer" Max Newman ("The Man From Merrill Moore") who has reproduced it alongside some of those acerbic, blood-boiling rock and roll letters you'll no doubt be receiving this week after yesterday's "Rockers' Abroad" sheet?—D. LA RUK, 79 Rebeck Hill, London, N.13.

In brief...

P. Wood, 27 Queen's Road, Old Plots, Peterborough, have been trying for some weeks to obtain three records: "The Esterlizer" — The News; "Isn't that the mad man running through the trees" — Danton's Chorus; "Help Me Girl" — King Rados & the New Animals. Are any readers prepared to sell or swap? Please state price.

Terry and Chris Malby, 22 Grantham Road, Leytonstone, E.11. — The fourth Elvis Presley Social-Hes Party is being held on Saturday, March 23 1968 at the Pablo Centre, Grantham Road, Leytonstone, E.11. All the Socialites' usual activities will take place in the evening including an exclusive 8 mm film of the Early Elvis. An hour and a half of these flicks are 3/6d. and can be obtained from the above address.

C. Hayward, 8 Muriel Lodge, Stanley Avenue, Wembley, Middlesex. — As my collection of records is getting rather large and I am running short of money I had to necessary to sell my unwanted discs. The collection includes the Supremes, Cat Stevens, Paul Jones, Tremelco, and many more. If anyone is interested would they please write to me enclosing a S.A.S. and I will send them a list. All records are at cheap prices and in good condition.

Eric Cook, 21 Jean Drive, Leicester, LE4 1GE. — I wish to contact anyone with recordings of David Jacobs' Saturday Night

Elven Lewis, 24 Blodman Street, Herest Hill, Liverpool, 5. — Has any reader a spare copy of "Love Her" by the Walker Brothers? I have tried without success to obtain this record, can someone please help?

I. Strecker, 79 Malpas Road, Brackley, London, S.E. 14. — Is anyone interested in buying a Ford Shaker, 1967, called "Ford Star of America". It has only been played six times at the most. Price 11.

J. Threlker, "Beethoven", 23 Kingsley Lane, South Hendon, Nr. Harrow, Yorks. — I painted pictures of Pop stars in my spare time. If anyone would like these favourite pop star sketches of painting, I will do them — 2/6 for a painting (approx. 6 in x 7 in), or 1/6d for a sketch and white sketch.

John & Liz, 78 Cornhill Road, Wakeham, Newcastle on Tyne. — We are collecting signatures to bring Love and the Pyros to Britain. We would like anyone willing to join this crusade to send their signatures twice to us.

Paul Coppens, 2 Beveridge Road, Leighton, Tamworth, Staffs. — If there is anybody with any details Clark records that they do not want, I would be pleased if they would send them to me for sale by return (45A, 78, E.P.'s. or L.P.'s).



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HAVE THE LOVE AFFAIR BECOME BIG TIME...? DEREK BOLTWOOD REPORTS



THE LOVE AFFAIR—like to loon about

"DO PEOPLE think we've become big-time now?" asked Mick. "I hope not—I'd hate anyone to get that impression."

Who's getting big-time?

I don't know—but it's definitely not the Love Affair.

"We like messing about and sending people up. Especially ourselves—we're always having mock fights and things. But people have taken it the wrong way—and now we keep hearing that we've developed this big-time attitude. For example, a short while ago one of the pop papers built up this controversy thing between us and the Herd—and there was really nothing to it. We've always been friendly with them—we're from the same area—and Pete Frampton's a good mate of mine. We were chatting the other day, and he was saying how nice it is to be able to talk to people of his own age in the business.

DAINGEROUS, HARMFUL STORIES

"But stories like that are very dangerous—they're harmful to everyone concerned—especially if they're not quite true."

"Now we're a bit more careful about what we say. Sometimes when a thing's written down it sounds nothing like it was intended to. I suppose it's a matter of keeping your eyes open all the time—but it's difficult to think about every word you utter when you're tired. All the weeks of hard work are beginning to catch up with us now, and we're almost dead on our feet.

"And this thing about us always bickering, and being a bit unfriendly—it's never serious. It's all just good fun—we enjoy sending one another up, and we enjoy taking the mick out of other people. But in a good-humoured way.

"Still, if people want to take it all seriously it's no good

arguing with them—it would only make things worse. It's best to just ignore it really.

"Anyway, it's made us realise what's involved in being a chart-topping group, and now we keep our eyes open wide all the time. You know, we've always liked to loon about—everybody does—but now if we start looning, everyone says that we've become a big-time group."

"I suppose it's easy to get the wrong impression sometimes though," added Mo. "For example, the other day we were playing around in a cafe—I was having a mock fight with Steve, and I threw a glass of milk at him. But he ducked, and the milk went all over some poor innocent bystander—someone who just happened to be standing in the way. It was very funny, and we all fell about laughing—I can quite imagine that this guy got the wrong impression. We were extremely apologetic of course—but you can't help laughing when something like that happens, can you?"

No, you can't help laughing.

In fact, when I had lunch with them, it was "Just like a chimps' tea party"—to quote one of the chimps. Food was everywhere, and everywhere was food, and all the innocent bystanders evacuated the area a bit smartish. But it was all good fun, and

I couldn't help laughing.

But there's a serious side to the Love Affair that's often hidden by their clowning, and by the mass of their screaming fans.

CHOSEN CAREERS

"Having a hit record does mean that we're now committed to the business," said Mick. "We've chosen our careers—and it's up to us to do as best we can. Like most groups we want to make it as big as the Beatles—and I think we're capable of it. We've got confidence in ourselves, and our music is improving all the time. But we really can't start thinking that far ahead until we've got a few more hit records behind us."

And what about Mo Baron—he's started his chosen career, with a number one record, at the early age of sixteen.

"I don't think I'll ever regret having left school early to go into pop," said Mo. "In fact I was glad to leave school, and my parents didn't object—when I told them what I wanted to do, and they saw that I'd made up my mind, they encouraged me and gave me all the help they could."

All the boys managed to overcome their parents' objections without much difficulty—but I should imagine Steve Ellis's parents were more than a little surprised when he announced his intention to become a professional singer.

Steve had never sung in his life before he joined the Love Affair!

"I'd just left school," said Steve "and started my first job. But after a couple of weeks I lost interest in it—it was very boring. And then I saw the advert for a singer, and a friend of mine said 'why don't you apply?' So I did. And I was lucky enough to be accepted!"

And suddenly they became the Love Affair. And suddenly they have a number one record... which can't be bad.

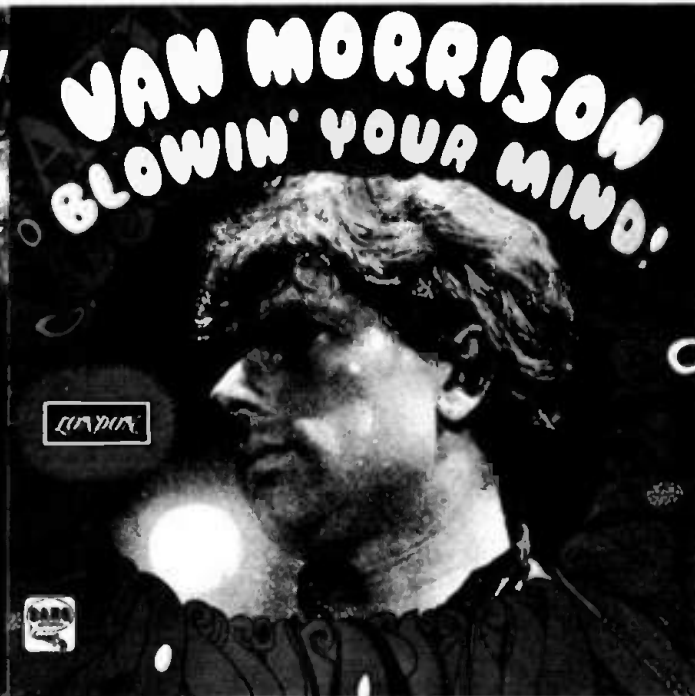
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A TREMELOE A WEEK—No.1 Ricky started with skiffle!



RICKY WEST — Tremeloes' lead guitarist, as seen by Len Goddard.

THE musical history of Ricky West is both varied and interesting. Did you, for instance, know that the first group he was in was a skiffle outfit named the Black Diamonds? Or that his group once spent over £200 on expensive equipment because of a rumour that turned out to be false? Probably, you didn't. So I'll enlighten you. 24-year-old Ricky first became interested in pop music through the sounds of skiffle, notably Lonnie Donegan (four older rock readers will sigh with nostalgia at his name, and such titles as "Cumberland Gap", "Gamblin' Man" etc.).

THE BLACK DIAMONDS

Rick's dad bought him a guitar which he quickly learned to strum in a fairly tuneful way and it wasn't too long before he joined up with two of his school chums to form a skiffle group — The Black Diamonds — a great name indeed for a skiffle group.

"We used to play at social clubs, school dances and places like that," explained Rick. "But we didn't make any money. About five bob here and there — just enough to pay the fares in fact. But we became more ambitious. Our washboard player bought a drum kit. If I can call it that, it consisted of a snare drum and a cymbal, and together with the tea-chest bass, we had a better sound. But of course we had no amplification whatsoever. The whole thing was a very quiet sound."

"Really, when I look back on it, I think we went down so well more because we were a novelty — I can't imagine it was because of any great musical talent. But at least I was ambitious — even then I bought a throat mike and put it inside my Spanish guitar. It was fixed to a little 6-amp speaker. But anyway, this prompted more ambitious guitar work. I started to play lead guitar."

"We were all still at school, but the personnel of the group was changing all the time. The name of the group was now called Joe and The Teens, and was getting on OK. Micky

Clarke, who is now with the Symbols was then with us." But the group then had no manager, no agent, no nothing! As they left school some of the group became apprentices and because of work commitments had to leave the group.

One fateful Saturday the group went on a date in Averly. They had heard from a source which later they realised was unreliable that Tito Burns would be there to see them and possibly sign them up!

They all ran down Charing Cross road, buying expensive equipment on the HP, which Rick's dad had to sign for.

"The sound was great," said Rick with a laugh, "but Tito didn't show up. It was just a rumour. Anyway we kept the equipment — we had new amplifiers, an echo chamber. We were semi-pro at the time so the new stuff gave us a boost in morale at least!"

But then Rick began to hear about jobs in other groups which were vacant. He had developed considerably as a guitarist and applied for a job with Tony Rivers and the Castaways (this was back in 1961). He was with them for about a week, played no dates and then left. He heard that there was a job going with the Tremeloes as a lead guitarist.

"I applied for it, got it. That was the beginning. The first record we made was 'Twist Little Sister' with the group named Brian Poole and the Tremeloes. About six records later we had a hit with 'Twist And Shout!'"

DISCONTENT

Everybody knows about the Tremeloes' golden days with Brian Poole. Golden that is, as far as record success went. Hits like "Do You Love Me", "Candy Man", "Someone, Someone". But there was discontent in the Tremeloes' camp. They resented the fact that all the publicity was given to Brian, and that their ideas did not always coincide with his.

"When we decided to split up, I just knew that we COULD make it by ourselves. We just had to. We really wanted to project ourselves more as individuals and not just a backing group. The first hit was 'Here Comes My Baby' and we had worked out a really complicated arrangement for it. When we tried it in the studio it just didn't come off. So we used

the spontaneous effect, the whistling. The result, we thought, was tremendous.

"I think that it is very important that not only can our records appeal to the teenage and young market — but that the Mums and Dads like them. That makes the difference nowadays between a really big, a million seller, and just a hit."

"That's why we haven't really entered the psychedelic recording field. The only song we ever did which feature reverse tape effects and nonsensical words was 'Suddenly Winter' which was on the back of 'Be Mine'. I like groups like Jimi Hendrix and the Cream, and I constantly play their records. But I don't ever think that the Tremeloes will make those kind of records. We just want to make good commercial records, and make more and more money!"

"Personally I'd like to get down to write a few songs, but I don't know when I'll do it. I would really like to see us with an LP hit, too."

NORMAN JOPLING

*You'll hear my voice On the wind'cross the sand: If you should return
To that black barren land That bears the name of Xanadu*

DAVE DEE, DOZY, BEAKY, MICK & TICH



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THE SICK SONG SCENE PART TWO

ANY pop song that dares to make reference to drugs, whether by name or suggestion, is destined for serious trouble. The Beatles were the first to be accepted as a harmless pop band, and their song "Lucy in the Sky With Diamonds" (the most benign of the "mild" songs) was considered a harmless pop ballad, and their song "A Hard Day's Night" (a topical description of an LSD trip) didn't even get a glance at the folk field, which was the most serious ground. "Corcoran" and "Take A Walk On Me" have since been solemnly performed at folk clubs throughout the country for many years.

FOLK CLUB 'GEMS'

Just how dangerous are pop songs of the nature mentioned in this article? Are they able to influence immature minds when there are so many "acceptable" songs in evidence which their light behind the "folk" tag and free from condescension. It seems ludicrous to suggest that "Lucy" and "Lucy In The Sky With Diamonds" are unsuitable for teenage consumption. Any young person could buy one of a thousand folk clubs in the country and hear the following musical gems: "Corcoran," "My This Is My Own" (an Elizabethan poem set to music in the 18th century by Thomas Duffin), "The Jolly Miller" (three madrigal bawls their humor in this early ballad), "Seren, Drunken Night" (the bawdy version), "How Corcoran" (includes potting, snobishness and drinking) and "The Cruel Mother" (Child ballad No. 28—features infanticide).

There is the American Forces Network (AFN) and there's a good chance you will hear one or more of these "no holds barred" country songs, "Cory Bells" (composed by



WILMA LEE and STONEWALL COOPER—policy of the most hard reissues song over— "The Story Of The Three Nails."

blind country singer Leon Payne, it openly suggests raw), "The Needle" (a bluegrass song performed by Irlin Brown and The Lonecane-Thru Fiddlers, it includes such lines as "you see I have the habit, to see the needle I'm a slave" and "that night I met the pucker"), "Wreck On The Highway" (by Roy Acuff, the story details of a highway accident), "Big Tenasser" (a truck driver ballad that dwells on the "trick" driver gives his life to save crooked school bus theme), "Tommy's Hit" (a rather sick monologue, supposedly from a soldier serving in Vietnam), "The Story Of The Three Nails" (the most banal version of the Crucifixion ever put on to record) and "Long Black Lanes" (the tale of a funeral).

What of the songs that follow the death of famous personalities? They are not considered for the "folk" label. Buddy Wright became a centre of controversy because of her "Three Stars" which paid tribute to Buddy Holly, Richie Valens and Big Boy Rodeo. Because "Three Stars" was a modern composition, a lot of rather un-justified abuse was heaped at it but did it do any real harm? It merely catered for the over sentimental tastes of a few million pop fans throughout the world. Let us not forget that if the fans like a record, they will buy it. If they don't like it, they won't buy it. It's as simple as that. As far as pop songs go, who gives a damn about the lyrics anyway? It's the beat, you dance to, not the fact that Big Walter and His Rising Fives have kicked off in a full epidemic.

From now on, let the public judge for themselves the records they wish to hear. It's the unwarranted publicity that does the damage, not the song!

BRIAN CHALKER, 1968

MANFRED MANN—"WE'RE FORCED TO PLAY WHAT'S POPULAR"

It must be several years since I last spoke to Manfred Mann. One reason for this outrageous situation is that publicists always used to go on about how sensitive the other fellows in the group were and couldn't I please, if I wanted to write about Manfred Mann. Interview one of those who trade under his name? In this way, Manfred himself seemed to be getting the limelight (tugged away from him because the group had elected to feature just his name rather than call themselves by some neutral name, like Stones, Beatles, Animals, etc.)



MANFRED MANN—on the same line-up now for 18 months.

This time I made it clear that Manfred personally was the man I sought—and all was immediately arranged. I remembered him as a rather serious—even intense—musician whose heart was in the more far-out forms of jazz but who played pop because there was a better living to be made that way. Him: that time (three or four years ago) the pop world had become much more creative and much of the artistic drive that serious young musicians used to put into jazz is now being directed into pop channels. Did this development suit Manfred and how did he feel about the current scene?

"Well, pop hasn't moved any closer to Dizzy Gillespie. It's just that the pop thing is more integrated—in a pop, not jazz way. The group is more integrated with pop today than it ever was—we play less jazz.

"The whole group has changed, of course. People after. And 18 months ago four people left, trumpet, sax, bass and Paul Jones. Our capabilities are so different today.

"In fact individual talent tends to get buried in a group like ours. Mike Ilaf, for instance, can play nice piano, but he doesn't get a chance in our shows. I often wish it were possible for us all to play the kind of music we feel like, without having

to think that 'jazz is a bit dated' or 'the blues thing is a bit dated', but we have to do what's popular otherwise we're fading as a pop group."

The group always seems to have put a lot of thought into the selection of songs for singles, though their best records have not necessarily sold best. "The Long Day" was well made, and quite deep, yet it was not slanted enough towards the marketplace. "That's What" agreed Manfred: "It's a subtle song, with a sad undertone, but I think many listeners dismissed it without having really heard it. For one thing it was too complicated—had a long, wacky line. We learnt from this and with 'The Mighty Quinn' went the other way. It's very simple, easy to remember."

And how was the scene found? "In the usual unscrupulous way—a publisher invited us to go along and hear demos of some new songs. The one stood out. I personally got a bigger kick out of some of the other songs, but that's one of the things you have to learn to live with. Also we often hear songs that are perfectly commercial but that we feel we couldn't do very well. We wouldn't do a good job on 'Green, Green Grass Of Home'."

'I HAVE USED DDD NOW FOR A WEEK AND EVERY SPOT HAS NOW GONE!'



Doreen Hill from Liverpool.

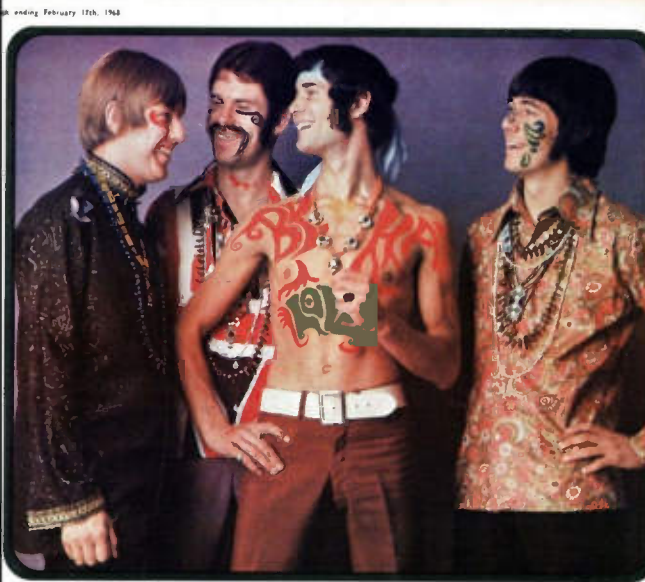
"ONLY GOOD AT FRAGMENTS"

I expressed surprise that Manfred—who is very articulate in conversation and who is naturally intelligent—couldn't write songs himself. "No, Pop tried, but I'm not capable of a whole composition. I'm only good at fragments. And I may be able to talk but that's not the same thing as writing lyrics and I can't do it. Bill Milkil Hertz and myself have a good working partnership, doing other things than pop. The music for the film, 'Up The Junction', for example."

The Manfreds line of current putting the finishing touches to a forthcoming LP with samples of their work recorded by four producers—the Tynes, Danny Carroll, Mike Hurst and Gerry Rivin. "There'll also be numbers produced by ourselves—'Slightly Quin' was the first one we produced."

"It would be interesting," added Manfred, "to see how we've developed, and note the influence of the various producers. My own feeling is that pop has changed in the last couple of months. A little while ago records were heavily produced, much more controlled, we've passed through that stage and are returning to a simpler style. This development is very much to my taste."

DAVID GRIVITTIN



THE SYMBOLS



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POP-TOPPERS OF THE WEEK
 TED HEATH AND HIS MUSIC
 THE NEW FACES
 TEN YEARS AFTER

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



THE BEE GEES—a profound new LP.

New BEE GEES 'HORIZONTAL' and prepare for CAPTAIN BEEFHEART...

THE BEE GEES "Horizontal"—World, And The Sun Will Shine; Lovers Never Forget; Really And Sincerely; Birdie You Met With The Sun In My Eyes; Massachusetts; Harry Brady; Day Time Girl; The Secret Of Being Greater; The Change Is Made; Horizontal (LP, 10 for 343 970).

A massive dose of quavering voices and pop melodrama here—all the songs are so carefully produced, beautifully and deftly arranged with the Gibb Brothers writing everything. Unlike "Set Pepper" which appeared to all top master tape, this LP will only appeal to already-converted Bee Gees fans. But the fact that so much care has gone into this on all sides will ensure that any fan who does buy it will be satisfied for a long time.

★ ★ ★
AL MARTINO "Mary In The Morning"—Mary In The Morning; Love Me Tender; Love Letters In Sand; My Love Is Stronger Than My Pride; Unhatched Melody; Red Is Red; Can't Take My Eyes Off You; Release Me; Dream Of You; New; Making Memories (Capitol ST 1790 Stereo).

CERTAINLY, Al Martino is a prolific and obviously prolific vocalist. His format of sophisticated nostalgia has been very, very successful in the States for many years now, and I presume his albums must be good sellers here, judging by the way that EMI regularly reissues them. His voice has coming warmth—he is a very good singer indeed and the choice of material plus the arrangements are always first class. Only 11 tracks, which is a great pity. There's a lovely model girl on the cover—I remember Ian Whitcomb saying they come pretty attractive.

★ ★ ★
JEAN SIKPAHD "Your Fathers Don't Last Very Long" (Capitol ST 1765 Stereo).

ONE of the country's more commercial female artists—and Jean has some popular songs here, including "Three Goes My Everlasting" and "Then A Woman." Most of the songs are emotional and meaningful.

CAPTAIN BEEFHEART AND HIS MAGIC BAND "Safe As Milk"—Anna Zabba; Ground Hog; Zig Zag Wanderer; Sure "Nuff 'N Yes, I Do; Electric; Green So Light; Yellow Brick Road; I'm Load; Where's There's Women; Plastic Factory; Autumn's Child (1st in rotational NPG 1510).

The long-awaited space-age blues LP is issued at last. Like "Set Pepper" this is an LP which needs to be listened to in its entirety—the basic blues concept and the mass of speedily-wired psychedelic sounds make for one of the best American LP's for a long time which will appeal to both rockers. It's a bit fat and heady.

★ ★ ★ ★ ★
RING LUTIN AND THE KING TINKS "King For A Day"—One To Tilt; Joe! A White Shade of Pale; For What It's Worth; To Sir, With Love; Memphis Soul Move; When A Man Loves A Woman; I Never Loved A Man (The Way I Love You); Like For Like (Live Your Way); I, E. E. Rider; I Was Made To Love Her (Atlantic ST 991).

IRRAUFULLY produced LP here, containing a wide selection of recent soulful R&B hits, all given a soulful or funky sax treatment via the King. The arrangements are excellent, and the whole sound is interesting and enjoyable—and you don't get tired of the sax sound thanks to the other backing sounds—excellent organ work too.

★ ★ ★ ★ ★
TONY MARTIN "Downtown With Hates" (Meridian ARB MAL 767).

ALL of these songs were written by Tony, and many have been recorded by other stars—notably The Clarks. If you expect them to be merely instrumental additions, faithful in arrangement to the vocal, then you're wrong. Tony has arranged them for his own sound. They are very well arranged, and this makes a splendid LP which could appeal even to those who did not like any previous versions of Tony's own tunes.

JIMMY REED "Satin"—Buy Me A Round Just Like I Want To Handle; I Wake Up At Daybreak; Ippan; And I'm In; Don't Give Your Love Away; I'm Not Going To Let You Down; I'm Knockin' On Your Door; Crazy; Don't Obliviate; Don't Leave; Ain't No Time For Posing; Dedication To Sonny (Atlantic NAL 1021).

AT least you know what you're going to get with Jimmy Reed. The basic twelve bar rhythm is ably more sophisticated here, by means of heavier percussion, and some more sophisticated vocal work (like his remake of "Baby What You Want Me To Do," now titled "Lovey And Hides"). If you don't like it, this is not unusual, and even though some of the old New Jay music has gone, he still injects tremendous atmosphere into these potent blues recordings.

★ ★ ★ ★ ★
BLUES SECTION "Blues Section" (Love LHP 31).

FINISH around, with a lead singer from London—Jim Pennington who writes most of the material. Their music is moody, but well recorded and quite commercial, although a little dated. An interesting album.

★ ★ ★ ★ ★
TOMMY MAKEM "Tommy Makem Sings Tommy Makem"—No More Good Times; Seven Shades Of Sunday; Freedom's Song; True Love And Time; Hambling River; The Queen's Song; Yarrowed To My Heart; Free The Wind; Mad As March; Let The Dusty Road; Sally O (CBS 4719).

ONE of the Clancy Brothers and Tommy Makem's albums, but only for this album. He is featured on his own material and as you might expect, the overall quality is gentler and perhaps folkier than the brother group recordings. But all of the atmosphere and flavour comes through, and this is interesting enough for those who like Makem and this kind of smooth, professional Irish American country music.

DINAH WASHINGTON "Inch Deep"—Love Is A Many Splendored Thing; An Affair To Remember; Cabin In The Sky; Pagan Love Song; Blue Suede Shoes; Chain In The Fountain; Storm Weather; Love Letters In Green; Dolphin Street; Six Bridges To Cross; Mercury Value MCL 109.

THIS is the fourth recent Dinah Washington LP. Her music of these last few years has been before, and they represent some of her last recorded material, cut in January 1961. Her voice is fully in command here, and her beautiful style wraps itself around the songs which were all written during the last 10 years, from Herbie's "Inch Deep" in "An Affair To Remember" to "Just Have to Get on 'Sherry Weather'" on new singles like this album.

★ ★ ★ ★ ★
VAUGHN ARTISTES "Days Of '68"—Baby Face; That's How I Found You—Foundations; Death Of A Clown—Dave Davitt; She Shot A Hole In My Head—Lena Washington & The Ham Jam Band; Colours—Thomas; Waterloo Sunset—Rubi; I've Found A Love—David Garcia; When I'm 64—Kenny Ball; If Ain't No Love—Davy Jones; I Don't Know Anybody—Asta Harris; Let The Heartache Begin—Long John Baldry (Meridian ARB MAL 767).

DESCRIBE the fact that this is a great value for money LP with some of the numbers still in the charts (Foundations, Baldry etc.), one can't help pondering over the inclusion of certain other songs, notably "Colours", which has been issued at least three times, originally by Patsy and of course Davy Jones' mammoth hit "I Ain't No Love".

★ ★ ★ ★ ★
TOPOL "Topol Sings" (CBS 63109).

THIS LP will be like the cover features a fine old pantheon of Topol, and the songs are a mixture of interesting show numbers and Jewish favourites, all of them fun. For the record-minded singer, this is a fine LP.

MASSIVE KAEMPFERT LP RELEASE

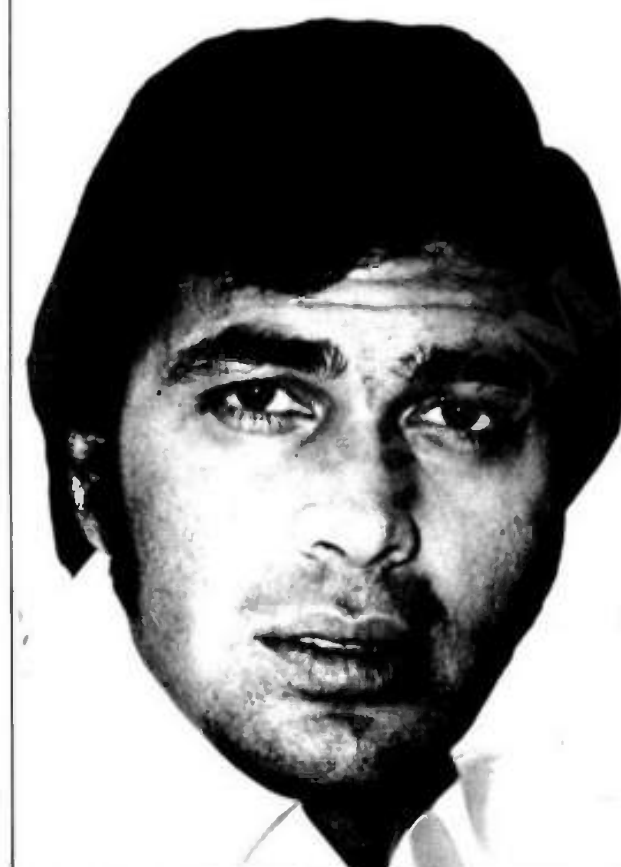
ONE batch of LP's which, altogether, was slightly beyond the reach of your pocket—no less than FIVE LP's by **BERT KAEMPFERT** and his orchestra. Naturally, all of them are available separately, and some I think are on bargain price labels, but this massive wealth of old and new Kaempfert material must have been supplied due to a demand—so don't be surprised to see these albums in the charts.

"If I Had You" (Polydor 541 537 stereo also playable mono) contains mainly old material—such as the nostalgic "Answer Me"; "Just As Much As Ever" and the set was recorded several years ago in 1947 and 1948. And most of the material on "Love Letters" (Polydor 541 539) is as old, or older—some of it was recorded in 1959. This also is compatible stereo, and contains more classic tracks, like "Yellow Bird"; "Cephalopod"; "Hardest" and of course the title track. From about the same era comes "This Is Bert Kaempfert" (Polydor 104 639 stereo also playable mono) and despite the age of the tracks, the smooth velvet approach and the beautiful arrangements are still present throughout.

More recent—"The World We Knew" (Polydor 104 691), and this eleven-track job features "You Are My Sunshine" and the quaveringly titled "Wat 66". Lastly, there's "Kaempfert A La Carte" (Polydor 134 222) in compatible stereo, and this features an interesting picture of the orchestra and chorus in the outdoor studios in Hamburg, vintage about 1961 and the international set of titles include "Corcovado"; "Holiday In Scotland"; "Catalina" and "Silver Blues".

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top 50 charts



Engelbert Humperdinck

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latest chart smash - 'Am I that easy to forget' F 12722





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Tom Kelly, 19, 1 Zaneville House, Albert Road, N.W. London. Stars—Hector King, Monks, Eiko, Joan Harz, Sonny Ho) Williamson. Hobby and interests—Photography, dancing, St. Brando film, folk bars, camping.

READERS' CLUB



John Alford, 18, 1 Montague St, Riverside, Cardiff, S.W. Stars—The Beatles, The Fouries, Kinks, Gene Pitney. Hobby and interests—Mod life, dancing and playing a Spanish guitar.



Susan Ashby, 14, 25 St. Peter's Avenue, Lincoln. Stars—Small Faces, Cat Stevens, Beatles, Troggs, Hollies, Jimmes, Gene Pitney and Monks. Hobby and interests—Fast cars, walking, records, col. writing photos, dancing, pop singers, boys. Would like a boy prancing anywhere.



Hanna Wylot, Zabrze ul. Opolna 14. Stars—The Stones, Beatles, Walker Bros, Hollies, Byrds, swinging film, Jean, C. Richard, Sonny & Cher and Kinky. Hobby and interests—Playing records, music, film, photos, singers and energy boys.



Gill Forsters 14, 18 Moon Road, Worcester. Stars—Who, Spencer Davis, Latin Spoonful, D.D. R. M., A. T. Hobby and interests—Listening to radio, records, colour film and girls.



Chris Eucyadi, 20, Warsaw 47, Polakow 172, Poland. Stars—Stones, S. Shaw, Kinks, Joan Baez, Ray Charles, Beatles, Moody Blues, Marc, Hobby and interests—Music, sports, literature, singing, dancing, films, stamps and postcards.



Ann Neal Neepstead, 15, Victoria, 11, Lambert St, Fording Star Members, Rolling Stones, Kinks. Hobby and interests—Making clothes and writing letters.



Eva Hlebkova, 18, Dimitrova 2, Linmetzke, Czechoslovakia. Stars—Rolling Stones, Kinks, Troggs, Sonny and Cher. Hobby and interests—Travelling, photography, films.



Hassan Nihal, 18, 17 Alma Fabio St., Pinaragolia, Cyprus. Stars—Beatles, Nancy Sinatra, Petula Clark, James Bond, Elvis, Rolling Stones. Hobby and interests—Swimming, fishing, reading, painting, wrestling, collecting Beatles records.



Andrii Trzypov, 16, Gdynia, 205 S. W. M. Janki Street, Poland. Stars—Rocky, Boss, Beatles, Hollies, Kinks, Troggs, Supermen, Spencer Davis, Dave Dee. Hobby and interests—Listening records, music, hot tops, song's words.



Sherry Minter, 16, 1 Bradford Road, Southsea, Portsmouth. Stars—Eiko, Monks, Attack, Jimmie Stone, Simon Dupree and Big Sound, Hywel Kennell. Hobby and interests—Movies, boys, clothes, TV, cards, Radio Caroline. Eiko.

Owing to the fantastic success of Readers' Club and the rate at which your photos have been pouring in, it would have been impossible to keep pace with them in the paper. Therefore, we are not printing the coupon any more, until we rid ourselves of the enormous backlog which has accumulated. So, hard luck anyone who hasn't yet written—but in a couple of months (we hope) the coupon will be back again. Until then, we'll print as many photos as we can, ...



I present O'Hara's Playboys, simply because to many people my photos about their records and their stage presentations. They record for Fontana. Their next release is by Les Reed, who also produces, and he takes the group badly. Dave Dee also takes them a lot and has produced material for them. Their first

LP comes out in March, can "live" in Manchester and developed by Johnny Moran. I. J. Lynch wants the boys to do an album next with him. Just to name-drop a little more, the following also take the boys: Pete Murray, Gene Washington, Vidal Lopez and John and Kim Connell.



When a disc by an unknown group smashes its way through the American charts, the song usually deserves close attention. The former Liverpool was the group "Green Tambourine" the song. At MGM, executives John Smell and Derek Lawrence fell for the song, which is a young duo from Dayton comprising Anthony James and Hubert Freeman and within 48 hours of establishment contact with the boys, the master-tape was ready—and their British version is doing exceptionally well. Let's "available," they have won out on television and radio exposure. Let's battle continue.



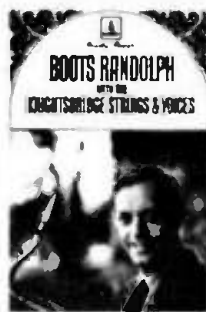
American singer Tim Rose arrived in Britain last weekend for an exclusive tour. The original proprietor of the new "Morning Star," which he also wrote ... and the current recorder of a new single of 1968: "I've Got A Laughline," with an LP "Tim Rose" also out. Tim, born 1940, studied in history and psychology, went into the U.S. Air Force, then headed for Greenwich Village where he played guitar for the Juice-Juice with Scott Mc. Kennedy and the Big Three which included Cops Elliott. Here's what a critic said of him: "Tim really hits you in the belly, it comes without the irritating-paw, beach and incredibly straight. His is a beautifully simple sexuality which is pander without pander." Tim Rose, ladies and gentle, stand by to be hit in the ... um, belly!



Being a secretary in a record company is not as glamorous a job as most girls would think. The work is fairly routine, chances of being "discovered" when this Miss Nihal has made the breakthrough from working in a record company to actually recording EOI etc. She is a 21-year-old dark-haired Londoner whose record is "Women In My Soul," on CBS. She is distantly related to American actor Gene Barry. And she's already earning out a useful name for herself in the Northern club circuit.



Born originally as a three piece folk group, the Fossil Sound have now added two members. Their current single "All Strains Out" really marks the turning point in their career—their actual sound is a mixture of pop-folk and West Coast harmony. So happens I rate them very highly and am glad to extend this helping hand. From left to right: Chris Morgan, Brian (waiter), Mark Bass, Peter (strains) and the lovechild by far, there in the foreground is Stephanie. They all live in London.



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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 LOVE IS BLUE (1) Paul McCartney (Veeva)
- 2 GRIZZY TAMBOURINE (1) The Lennon Flyers (Sabbell)
- 3 SPOOK (1) The Doors (Imperial)
- 4 I WISH IT WOULD RAIN (1) Tom Tom Club (Columbia)
- 5 NOBODY BUT ME (1) The Human Beings (Capitol)
- 6 JUDY IN DISGUISE (1) John Fred & His Maestros (Decca)
- 7 GOLF OUT OF MY HEAD/CANT TAKE MY EYES OFF YOU (1) The Foundations (SWE)
- 8 BABY NOW THAT I'VE FOUND YOU (1) The Foundations (SWE)
- 9 BEND ME SHAPE ME (1) The American Breed (A&M)
- 10 I WONDER WHAT SHE'S DOING TONIGHT (1) Tommy Boyce & Bobby Hart (A & M)
- 11 VALLEY OF THE DOLLS (1) Dionne Warwick (Ampex)
- 12 A BOTTLE OF WINE (1) The Foundations (SWE)
- 13 HITCHHIKER PARK (1) The Foundations (SWE)
- 14 TOMORROW (1) The Foundations (SWE)
- 15 MY BABY MUST BE A MAGNIFICAN (1) The Foundations (SWE)
- 16 EVERYTHING THAT TOUCHES YOU (1) The Foundations (SWE)
- 17 WE CAN FLY (1) The Foundations (SWE)
- 18 WALK AWAY RENEE (1) The Foundations (SWE)
- 19 THE DOCK OF THE BAY (1) The Foundations (SWE)
- 20 WERE A WINNER (1) The Foundations (SWE)
- 21 TO GIVE (1) The Foundations (SWE)
- 22 SKIP A ROPE (1) The Foundations (SWE)
- 23 SEASON SAYS (1) The Foundations (SWE)
- 24 I CAN TAKE OR LEAVE YOUR LOVING (1) The Foundations (SWE)
- 25 I THANK YOU (1) The Foundations (SWE)
- 26 WOMAN, WOMAN (1) The Foundations (SWE)
- 27 WORDS (1) The Foundations (SWE)
- 28 SUNDAY MORNING (1) The Foundations (SWE)
- 29 JUST AS MUCH AS EVER (1) The Foundations (SWE)
- 30 STRAWBERRY SHORTCAKE (1) The Foundations (SWE)
- 31 SUSAN (1) The Foundations (SWE)
- 32 A DIFFERENT DRUM (1) The Foundations (SWE)
- 33 CHAIN OF FOOLS (1) The Foundations (SWE)
- 34 YOU (1) The Foundations (SWE)
- 35 THERE IS (1) The Foundations (SWE)
- 36 THERE WAS A TIME (1) The Foundations (SWE)
- 37 THE END OF THE ROAD (1) The Foundations (SWE)
- 38 SOME VELVET MORNING (1) The Foundations (SWE)
- 39 DARLIN' (1) The Foundations (SWE)
- 40 SHE'S A RAINBOW (1) The Foundations (SWE)
- 41 GUTTA MAN (1) The Foundations (SWE)
- 42 BORN FREE (1) The Foundations (SWE)
- 43 MEN ARE GETTIN' SCRATCHED (1) The Foundations (SWE)
- 44 GET OUT NOW (1) The Foundations (SWE)
- 45 TELL MAMA (1) The Foundations (SWE)
- 46 JUST DROPPED IN (1) The Foundations (SWE)
- 47 AM I THAT EASY TO FORGET? (1) The Foundations (SWE)
- 48 CARPET MAN (1) The Foundations (SWE)
- 49 LOUD POWER (1) The Foundations (SWE)
- 50 BACK UP TRAIN (1) The Foundations (SWE)

HURDLING UNDER
Carmen — Herb Alpert (A & M)
Two Much Fall — Paul Revere (Columbia)
No Sad Songs — Joe Simon (Monument)
Mission Impossible — Lala Schiffrin
Sunshine Of My Love — Cream (Atco)
Hey Little One — Glenn Campbell (Capitol)
Here Comes The Rain Baby — Edie Arnold (RCA)
Look Here Comes The Sea — Sunshine Company (Imperial)
Paralyzation/Chantilly Lane — Mitch Ryder (Dkmo Voice)
Maybe Just Today — Bobby Vee (Elberton)

TOP L.P.'s

- 1 GREATEST HITS (1) The Foundations (SWE)
- 2 GREATEST HITS (1) The Foundations (SWE)
- 3 SOUND OF MUSIC (1) Columbia (CBS)
- 4 SGT. PEPPER'S LOVELY HEARTS CLUB BAND (1) The Beatles (Capitol)
- 5 PISCES, AQUARIUS, CAPRICORN & JONES LTD. (1) The Beatles (Capitol)
- 6 THIRTEEN WASH HITS (1) The Beatles (Capitol)
- 7 BRITISH MOTOWN CHART BUSTERS (1) The Foundations (SWE)
- 8 VAL DOONICAN ROCKS BUT GENTLY (1) Val Doonican (SWE)
- 9 REACH OUT (1) Four Tops (Tama Motown)
- 10 BREAKTHROUGH (1) Various Artists (Tama Motown)
- 11 LAST WALTZ (1) The Foundations (SWE)
- 12 TOM JONES LIVE AT THE TALK OF THE TOWN (1) Tom Jones (Decca)
- 13 THEIR SATANIC MAJESTIES' REQUEST (1) The Foundations (SWE)
- 14 BEST OF THE BEACH BOYS VOL. 1 (1) The Beach Boys (Capitol)
- 15 DESIRE! DESIRE! (1) The Foundations (SWE)
- 16 AXIS-BOLD AS LOVE (1) The Foundations (SWE)
- 17 OTIS BLUE (1) Otis Redding (Atlantic)
- 18 FOUR TOPS LIVE (1) The Foundations (SWE)
- 19 GREATEST HITS (1) The Foundations (SWE)
- 20 WHO SELL OUT (1) The Foundations (SWE)
- 21 DOCTOR ZHIVAGO (1) The Foundations (SWE)

BRITAIN'S TOP R&B SINGLES

- 1 GIMME LITTLE SIGN (1) The Foundations (SWE)
- 2 I SECOND THAT EMOTION (1) The Foundations (SWE)
- 3 WALK AWAY RENEE (1) The Foundations (SWE)
- 4 YOU (1) The Foundations (SWE)
- 5 IF I COULD BUILD MY WORLD AROUND YOU (1) The Foundations (SWE)
- 6 I WISH IT WOULD RAIN (1) The Foundations (SWE)
- 7 CHAIN OF FOOLS (1) The Foundations (SWE)
- 8 TELL MAMA (1) The Foundations (SWE)
- 9 HONEY CHILE (1) The Foundations (SWE)
- 10 COME SEE ABOUT ME (1) The Foundations (SWE)
- 11 THREAD THE NEEDLE (1) The Foundations (SWE)
- 12 IN AND OUT OF LOVE (1) The Foundations (SWE)
- 13 PIECE OF MY HEART (1) The Foundations (SWE)
- 14 YOU (1) The Foundations (SWE)
- 15 STOP (1) The Foundations (SWE)
- 16 WERE A WINNER (1) The Foundations (SWE)
- 17 SOUL MAN (1) The Foundations (SWE)
- 18 (1-2-3-4-5-6) COUNT THE DAYS (1) The Foundations (SWE)
- 19 NO SAO SONGS (1) The Foundations (SWE)
- 20 RAM JAM (1) The Foundations (SWE)

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5 YEARS AGO

- 1 DIAMONDS (1) The Foundations (SWE)
- 2 WAYWARD WIND (1) The Foundations (SWE)
- 3 PLEASE PLEASE ME (1) The Beatles (Capitol)
- 4 LITTLE TOWN FLIRT (1) The Foundations (SWE)
- 5 THE NEXT TIME/BACHELOR BOY (1) Cliff Richard (Columbia)
- 6 LOOP-DE-LOOP (1) Frankie Vaughan (Polygram)
- 7 LIKE I DO (1) The Foundations (SWE)
- 8 DONT YOU THINK IT'S TIME (1) The Foundations (SWE)
- 9 ALL ALONE AM I (1) Brenda Lee (Mercury)
- 10 SUKI YAKI (1) Kema (Capitol)
- 11 DANCE ON (1) The Foundations (SWE)
- 12 ISLAND OF DREAMS (1) The Foundations (SWE)
- 13 GLOVE TROTTER (1) The Foundations (SWE)
- 14 THE NIGHT HAS A THOUSAND EYES (1) Bobby Vee (Liberty)
- 15 RIG GIRLS DON'T CRY (1) The Foundations (SWE)
- 16 A TASTE OF HONEY (1) The Foundations (SWE)
- 17 MY LITTLE GILL (1) The Foundations (SWE)
- 18 WALK RIGHT IN (1) The Foundations (SWE)
- 19 HAVA NAHILA (1) The Foundations (SWE)
- 20 SOME KINDA FUN (1) The Foundations (SWE)

BRITAIN'S TOP R & B ALBUMS

- 1 GREATEST HITS (1) The Foundations (SWE)
- 2 GREATEST HITS (1) The Foundations (SWE)
- 3 HISTORY OF OTIS REDDING (1) Otis Redding (Atlantic)
- 4 REACH OUT (1) Four Tops (Tama Motown)
- 5 OTIS BLUE (1) Otis Redding (Atlantic)
- 6 MOTOWN CHARTBUSTERS (1) Various Artists (Tama Motown)
- 7 GREATEST HITS (1) The Foundations (SWE)
- 8 HIT '97 (1) Various Artists (Tama Motown)
- 9 ROCKSTEADY WITH DANDY (1) Dandy (Capitol)
- 10 MAKES IT HAPPEN (1) The Foundations (SWE)

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BRITAIN'S TOP 50

- 1 THE MIGHTY QUINN (1) The Foundations (SWE)
- 2 EYERLASTING LOVE (1) The Foundations (SWE)
- 3 BEND ME SHAPE ME (1) The American Breed (A&M)
- 4 AM I THAT EASY TO FORGET? (1) The Foundations (SWE)
- 5 SHE WEARS MY RING (1) The Foundations (SWE)
- 6 JUDY IN DISGUISE (1) John Fred & His Maestros (Decca)
- 7 SUDDENLY YOU LOVE ME (1) The Foundations (SWE)
- 8 GIMME LITTLE SIGN (1) The Foundations (SWE)
- 9 PICTURES OF MATCHSTICK MEN (1) The Foundations (SWE)
- 10 FIRE BRIGADE (1) The Foundations (SWE)
- 11 I CAN TAKE OR LEAVE YOUR LOVING (1) The Foundations (SWE)
- 12 DARLIN' (1) The Foundations (SWE)
- 13 WORDS (1) The Foundations (SWE)
- 14 RALLAD OF BONNIE AND CLYDE (1) The Foundations (SWE)
- 15 EVERYTHING I AM (1) The Foundations (SWE)
- 16 DON'T STOP THE CARNIVAL (1) The Foundations (SWE)
- 17 DAYDREAM BELIEVER (1) The Foundations (SWE)
- 18 BACK ON MY FEET AGAIN (1) The Foundations (SWE)
- 19 SATIN (1) The Foundations (SWE)
- 20 I'M COMING HOME (1) The Foundations (SWE)
- 21 ANNIVERSARY WALTZ (1) The Foundations (SWE)
- 22 ROSIE (1) The Foundations (SWE)
- 23 GREEN TAMBOURINE (1) The Foundations (SWE)
- 24 TIN SOLDIER (1) The Foundations (SWE)
- 25 MAGICAL MYSTERY TOUR (1) The Foundations (SWE)
- 26 WALK AWAY RENEE (1) The Foundations (SWE)
- 27 BENT PART OF BREAKING UP (1) The Foundations (SWE)
- 28 BENO ME, SHAPE ME (1) The Foundations (SWE)
- 29 TODAY (1) The Foundations (SWE)
- 30 HONEY CHILE (1) The Foundations (SWE)
- 31 LAST WALTZ (1) The Foundations (SWE)
- 32 CINDERELLA ROCKAFELLA (1) The Foundations (SWE)
- 33 WONDERFUL WORLD (1) The Foundations (SWE)
- 34 PARADISE LOST (1) The Foundations (SWE)
- 35 LEGEND OF KANADU (1) The Foundations (SWE)
- 36 I SECOND THAT EMOTION (1) The Foundations (SWE)
- 37 WORLD (1) The Foundations (SWE)
- 38 HERE WE GO ROUND THE MULBERRY BUSH (1) The Foundations (SWE)
- 39 SO MUCH LOVE (1) The Foundations (SWE)
- 40 IN AND OUT OF LOVE (1) The Foundations (SWE)
- 41 GROOVY (1) The Foundations (SWE)
- 42 MY GIRL (1) The Foundations (SWE)
- 43 DEAR DELILAH (1) The Foundations (SWE)
- 44 IF I COULD BUILD MY WORLD AROUND YOU (1) The Foundations (SWE)
- 45 IF THE WHOLE WORLD STOPPED LOVING (1) The Foundations (SWE)
- 46 CARELESS HANDS (1) The Foundations (SWE)
- 47 SKY PILOT (1) The Foundations (SWE)
- 48 HELLO, GOODBYE (1) The Foundations (SWE)
- 49 KITTY (1) The Foundations (SWE)
- 50 RELEASE ME (1) The Foundations (SWE)

publications
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Continued from page 4

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new albums reviewed by Norman Jopling

and Peter Jones new albums

SOUL LPS...

WILSON PICKETT "The Best of Wilson Pickett" — In The 1960s soul music I Found A Love; 654-5789; If You Need Me; Mustang Sally; Don't Play It; Everybody Needs Somebody To Love; It's Too Late; Money, Man And A Talk (Went On); Soul Dance Number Three; Land Of 100 Dances (Atlantic 187 997).

SOME time ago, Wilson was recording much better material than he is now. But this really is "the best". The versions of "I Found A Love" and "If You Need Me" are the ORIGINALS, either done with the Fatback or for another label. Atlantic have done well to capture the original masters. Side one is really exciting, with his immortal "Mustang Sally" leading into five more of his best-loved sides, including his R & B classic "Don't Play It". I don't like "Somebody To Love" or "Soul Dance", but the rest are great soulful R & B tracks. ★★ ★★

THE SWEET INSPIRATIONS "The Sweet Inspirations" — Oh What A Fool I've Been; Blessings Stay Away From Me; Don't Let Me Lose This Dream; Knock On Wood; Do Right Woman — Do Right Man; Don't Fight It; Sweet Inspirations; Let It Be Me; I'm About Ready; Let Me Be The First To See You; Why Am I Treated So Bad? (Atlantic 187 989).

THE sweet soul style of this female group is actually powerful, despite the overall "soft" sound that pervades the LP. Their vocal style is bubbly (individual) and they take many familiar songs here and give them their own treatment. The soul of the female soul singer is, and always has been, very strong in this country. This album will enhance it. Try "Reach Out For Me" or their "Why". ★★ ★★

JAMES BROWN AND HIS FAMOUS FLAMINGOES "The Dynamite" — Money Won't Change You; Part One and Two; I Don't Mind; Don't The Limbo; I Stay In the Chapel Every Night; The Apache; Night Train; I Can't Help It; Is It You Or Is It No? (Come Over Here) to The Way We Were; Choo Choo (Atlantic 612 922).

IT'S recent hit "Money" is here. And so is the superb disco theme hit of some years back "Night Train" — the fact that this is a German pressing and stereo enhanced helps the sound, and this is among the best ever recorded. James Brown's label label capture (RCA) could give them some more powerful R & B material, but this LP is pretty good. Try his greatest "I Don't Mind" or the fantastic "Don't The Limbo". ★★ ★★

PATTI LABELLE AND THE MUMMELLES "Dreamer" — Dreamer; Always Something There To Remind Me; I'm Still Working; Take Me For A Little While; I Don't Want To Go On Without You; Tender Years; Dumbo Boy; That's How Heartaches Are Made; One More Call; Down The Aisle; Where Are You (Atlantic 187).

I'VE never really liked Patti much before — except for the comic "Junkman" — her vocal inspirations have never struck me as being particularly soulful or inspiring. But I detect a change here. There is more drama, tenderness and control — and in the emotion in each phrase, the result is often exciting. I'm not struck with EVERY track — but "Always Something There", "Take Me For A Little While" are some of the best. This group are getting good, despite failure in the singles field. ★★ ★★



THE NOVE



RIGHTEOUS BROTHERS parting company after six years—Bill Medley as an actor, Bobby Hatfield as singer... EMI's new Bell label launched on March 1 with discs by the Box Tops, James Carr, Reparata and the Delrons and Oscar Toney... Chuck Jackson's first on Motown is a revival of the Miracles' oldie "The Man In You"... Tremeloes' current success more than makes up for their somewhat unfortunate chart performance with "Be Mine"... a pity EMI didn't release Donovan's "Be Not Too Hard" in some form or other... interesting cover on new Buffalo Springfield LP "Again" EP's "Golden Records" Vol. 4 includes "Mess Of Blues"... new U.S. LP called "Take A Trip With Psychedelic Hits" includes hits like "Cocaine Blues", "Euphoria", "Junko Partner" and "Take A Trip With Me"... Q7—Two current LP's (one a hit) share the same title: Each

is named after a different hit song, and yet neither bears the correct title of that song—what is the LP title? British discs bubbling under the U.S. top hundred include—"Dear Delilah"—Grapefruit; "Suddenly You Love Me"—Tremeloes; "If The Whole World Stopped Lovin'"—Val Hoootian—strictly for the beast—the Scotch E. (not egg) now in the employ of Mr. P.B. Brenton Wood no relation of long-term British billboard-writer's favourite Book Brenton... Face favourite Francoise Hardy here, courtesy EMI-Wright agency... Quite a fantastic Tamla Motown blizz on RM's LP Forty with TM albums last week occupying positions 1, 3, 6, 8, 22, 23, 31, 36 and 39... A5: (a) Ernie Fields, (b) The Orleans, (c) Honor Blackman and Patrick McNece, (d) Boots Randolph, (e) Boots Brown and his Blockbusters.

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