

# RECORD MIRROR

Largest selling colour pop  
weekly newspaper. 6d.  
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Week ending Feb. 24, 1968



DAVE DEE, DOZY, BEAKY, MICK AND TICH (RM pic by Dezo Hoffmann) and GEORGIE FAME

# FOUR PAGE

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

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

# IS DYLAN THE MIGHTY QUINN?

## FIN C&W FAN

**H**ELP!!! Record Companies, Fan Clubs, Agencies, enthusiasts!!! I'm a Country and Western ducker who needs information concerning this branch of music. I would be thankful for any catalogue, biographical data, reprints, of articles, 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. A.H. Majabacka, Nylandsvägen 12b7, Abu, Finland.

## ROCK 'TUMOUR'

**Y**OUR correspondent Dick James seems to rane "rockers" next around his ears with a lame-brain, anti-rock 'n' Roll letter (Feb. 10). What is notable in your lackwaded routine is your tearing up "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 altar noises! Mind you, a lot of rock music was un-desirable material with little possibility. Even so, ten times better than the staid, banal howling of the current pseudo-soul merchants. Why are so many record shop "Barbarian Bins" loaded with

Immediate, Fake ones, and Major-Minor similes? Dealers shelves are overcrowded with too many mediocre albums, which they find difficult to unload — even if handled with hot-padded leather gloves! — Myron K. Whittaker, 12 Towdour Riddings, 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

**I** WAS enticed by Chris Kaneley's stupid attack on Dave Clark (12/24), 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 stars more time to his fans, or is more genuinely appreciative of their support than Dave. The pleasure his work gives thousands alone justifies his faith to spend his money as he wishes, but when you add to it a sincere, unpretentious, and charming personality, the financial rewards become a measure return. May I remind Mr. Kaneley 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-dreams. 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 post-accident 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 roots that Sir K. has 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. Fowler, 38 Hamilton Drive, Glasgow, W.2.

## UNION TROUBLES

**G**REETINGS across people, and rockers! You're favourite columnist is a chemist, and although I've 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 artists who read this page might have been up in arms over the revelation that the Love Affair did not play an "Everlasting Love" hit deal! It seems don't fail 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 on a 32 piece band, they'd soon have the Musicians' Union down on them! — S. Robinson, 5 Charnier Rd., Worcester Park, Surrey.

## FROM MERRILL

**JAMES:** The following is an extract from a letter written by Merrill & Davis Moore to Max Newham, "Helmsman" of Quix for Merrill Moore.

**W**E enjoyed reading Record Mirror and "Shindig". Any music is good if it is done well. The "music" or "noise" of the so-called groups is not to 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 set the recognition. My favourite records are "Down The Road a Piece", "Blue Rock-olis", and "House Of Blue Lights". Merrill has just started a new book, at a hotel on 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

**J**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 "Darlin'", there'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 beautiful "light" track called "I'd Love just once to see you". A knock-out album which will re-unite the Beach Boys after a temporary "fall from power" with the "Smiley" smile. — J.P. K. S. Lehan, Port, 110 Arden Crescent, Dagenham, Essex.

**B. Woodham, 99 Hillington Avenue, Newton-le-Willows, Lancs.shire.** — Can anyone help me get the following records, both by Dick Hebditch: "I'm Responding 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 Aton respectively.



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

## In brief . . .

**Steve Drobbie, 136 Buchanan Road, Larnon Cross, Sheffield, 2, 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 E.P., 2.P. or single. The address to write to is: Discobol, Slohaan 283, Zeist, Holland.

**RESULTS** of Pop poll held by T. Bennett, 17 Bridge Road, Westmer Green, Knebworth, Herts. — To find whether Radio Caroline was more popular than Radio One, Radio Caroline received 6,638 votes and Radio One got 1,567 votes!

**A. Carpenter, 64 Windsor Crescent, Frinton, Somerset.** — I have three L.P.'s all in good condition which I would like to exchange for any two of the following: "Face to Face" — the Kinks; Bob Dylan's "Greatest Hits"; the Byrds "Greatest Hits"; or Mama and Papa's "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".

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# BEND ME ROCK ME

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

**B**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 LP 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 cover.

"I've only written two of the tracks on this LP — 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 our

material and then start selling out 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 writing — 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 writing 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 writing 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 extent.

"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 hooked out with it. The song met my cup of tea, but I love it — I think it'll get a lot of play. 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 now I've only sung what I've felt. You know, a



AMEN CORNER—Andy didn't like "Bend Me Shape Me" (RM pic).

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 see a straight pop song.

"But now, I've at last managed to do it — we've produced a pop record, and it's a 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 varied 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 charts, 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 record 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 ROLTWOOD



THE OFFICIAL MADELINE BELL FAN CLUB OF GREAT BRITAIN

Address: 1 Midge, Dipon, Newcastle upon Tyne.  
Secretary and Vice President: Alan Hudston.  
President: Dandy Springfield.  
Assistant Secretaries: Judy Booth, Joyce McVella, Kenneth Johnson.

Founded: March, 1966.  
Current membership: 250.  
Subscription rates: 50p per year.  
Remarks: Many people will doubtless be surprised to learn that one of Britain's most successful thirty-line fan organisations is dedicated to an artist who has never had a hit record. And yet this is in fact so, the organisation in question being the Madeline Bell Fan Club—an all-systems-approach 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, request for membership fee (a simple formality this, but set uniform observed by other clubs), autographed photograph and the first of twelve monthly newsletters. The latter usually consist of four or five duplicated pages, contain 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 name of which reads like a minor "Who's Who" of the pop scene and includes the Beatles, Herby, Elton, the Supremes, and the Impressions.)

Other interesting features of the Club are the tiered post 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 1/3 and personal letters from Madeline to all members, a deleted disc service through which members may purchase copies of Madeline's early singles, and a truly traditional touch: the recently organised petition requesting that the Independent Television Authority's "Black Nativity," the gospel show which first brought Madeline to Britain.

Madeline through the Club is a relatively simple process provided that members 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 production 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 Hudston.

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

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

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

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personally at every opportunity and really enjoy listening to what they have to say about Madeline. It is also a very busy organisation requiring so much staff that I have to have three assistant secretaries to help me 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. An other instance of her great interest is the fact that not 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 compensation is knowing in my heart and soul that insofar as the fans we are helping in promote the name of Madeline Bell."

Almost certainly the most impressive article feature of the Club is the enthusiasm shared by everyone concerned from the artist herself right through to the fans. And it is quite certainly this same enthusiasm which has enabled the totally unprecedented number of solicited letters in praise of the Club which arrived at the Record Mirror office recently.

Miss Pauline Austin of 17 Kincaid Avenue (Radford, North), is just one member who writes 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 Roxanne Scott of 5 Mayfield Terrace, Cowgate, Newcastle-on-Tyne 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."

Whilst longstanding member Genevieve Miller appreciates the Club mostly for what it has taught him about Madeline and her new friends, she has helped him to form Genevieve. 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

# Pop shorts

## MANFRED MANN

**M**ANFRED Mann are appearing in the final Bernard Braden programme on TV on March 3. They are in the recording studios all next week, and then on March 8 they go to Germany to record "Isal 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 big-budget 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 "New".

## UNITED ARTISTS

**A**s from March 1, United Artists Records Ltd. will be operating as an independent recording company 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. Artists on the United Artists label include Shirley Bassey, Spencer Davis, and Francoise Hardy.

## THE BEATLES

**T**HE 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 last two or three weeks.

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

**D**AVE Dee leaves the Bee Gees' tour, starting on March 27, on April 28. 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 Hussey. The film will be either a 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

**S**OUTHERN Television's pop programme "New Release", from this Saturday will be fully networked on ITV. Compered by Tony Blackburn, it will now be called "Time For Blackburn". The show will replace Jonathan King's "Good Evenings", 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

**O**n March 3, Matt Monro is to appear at the Variety Club in Bailey for a week. Then on March 13 he starts his season at the "Ball of the Town", followed on 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.

# New Sonny & Cher, Fontana, Gladys Knight, Yardbirds

**A**MONG the new singles being 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 Archie Franklin. All the new singles to be released that week are as follows:

**DECCA** The Skatalites — "Don't Knock It"; Sasha Cara — "Molotov"; Mulet — "The Ice Man"; **DELIAM** The Crooked Doublet Band — "Maxine's Parlor"; Berme & the Buzz Band — "Don't Knock It"; The Honeybees — "I Can't Let Maggie Go"; **EMERALD** Frankie McBride — "Hold Me"; **LONDON** George Torrence & the Naturals — "Licking Stick"; **RECA** Gerry Temple — "Love Up A Storm"; **F.R.K.** The Candy Chops — "Alexander's Rag Time Band"; The Tony Hiller Orchestra — "Where the Rainbow Ends"; Any Williams — "Can't Take My Eyes Off You"; Montique Lestat — "Time, Time"; **COLAMBIA** Vince Hill — "Can't Get You Out of My Head"; The Mids — "Hands"; Rupert's People — "I Can Show You"; the Yardbirds — "Goodnight Sweet Josephine"; **PARLOPHONE** Hansi — "The Fox"; The Lemon Tree — "William Chalkers";

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"; **REKILL** Box Tops — "Cry Like a Baby"; **REPAPATA** & the Bellairs — "Captain of Your Ship"; Oscar Toney Junior — "Without Love"; James Carr — "A Man Needs a Woman"; **PHILIPS** Eton John — "I've Been Loving You"; Dakota — "I Can't Break the News To Myself"; **FONTANA** The Dallys — "Let Me Go Lover"; The New Vaudeville Band — "The Bonnie & Clyde"; Wayne Fontana — "Storybook Children"; **POLYDOR** The Kestonians — "The Crystal Chandelier"; **ATLANTIC** Sonny & Cher — "Circus"; Archie Franklin — "Sweet, Sweet, Baby, Since You've Been Gone"; Johnny Brown — "You're 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 Onys — "You're Gotta Be With Me"; **PYE INTERNATIONAL** Five Starsteps & Cubie — "A Million To One"; Strawberry Alarm Clock — "Tomorrow"; **CHICKS** Soulfist Strimas — "Burning Spear";



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

## Classifieds

The price for classified advertisement is 5d. per word pre-paid for all sections. Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

### ● records for sale

**ELMORE JAMES** "Everyday I Have the Blues", 11s. 6d — Bill Gotsell, 12 Queens Road, London, E.C.11.  
**12-46—ORIGINAL ARTISTS ALL ON THE FOLLOWING L.P.—12/00.** 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—Archie 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—Orleans, JUST SEND 12/00. FOR THIS L.P. plus 1/00. post-charge to **RALPH'S RECORDS, 1 TOTTENHAM STREET, CORPORATION STREET, MANCHESTER 4.**  
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**ROCK, BLUES & SOUL** Record Auction, Lists, S.A.E. to A. Morrell, 43 Marine Parade, Leach-on-Sea, Essex.

**FIFTY 45's, 7 E.P.s** — mainly Rock (Some U.S.). No inst. — offers for the lot, to clear. B. Smith, 80 Shayfield Drive, Manchester, 22.

**SIXTY GOSPEL DISCS**, All U.S. labels. Offers to clear the lot. B. Smith, 80 Shayfield Drive, Manchester, 22.

Continued on page 11



# ROCKIN' ROY REMINISCES

**B**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

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 rockabilies 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 'Doby 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 'Doby 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



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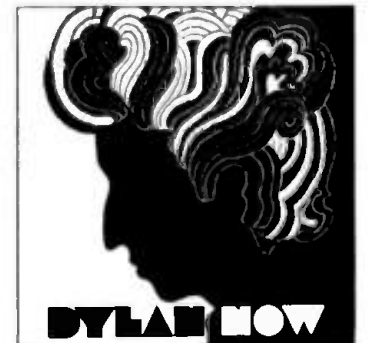
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**R**IGHT — now turn the N.H. down, turn up the lights, set out the back-numbers and let's go!

24 (refer 7 Oct. '67). According to "Soul Music" magazine, writes Paul Pickering (Wyle Record), the four Top 100 disc was "An Innocent Kiss"/"Walkin' With My Baby" on a Chess subsidiary. Singular, in 1957, Rod Schell (William Grimby) 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 famous artists backed by Junior Walker, and (almost unbelievably) The Mar-Kays!

25 (refer 4 Nov. '67). I've been inundated with lists of other recordings of "Louie Louie" but here come: Beach Boys, Standells, Von Herrin & Brunelle, I Kodes, Sufaria, Rhythm 'n' Blues Inc., Jan & Dean, Pyramids, Flipper,

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

73 Chris Breen (Wofford) wants to know who the lead guitarist in Sonny Roy 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 1967" and he would like to know of any details regarding the labels, recordings, and line-ups (in the case of groups) of the following artists who are mentioned in the book, but are almost entirely unknown now: Dolly Cooper, The Cues, The Harris

"Soul To Impact" magazine writes that the girl on this O. V. Wright track is Mrs. Wright — Norma Hudd, who has also made some solo discs on the Duke subsidiary. Sure shot!

64 (refer 13 Jan. '68). Regarding "The Duches" — Jack Payne (Worcester Park, Surrey) says that he spoke to "The Duches" when she was over here with Bo Diddley in September 1965, and she stated that her name was Normlene Woffitt (not Wofford). She is Bo's half-sister apparently. Now to add to this: Roy Padgham (Pinchley, N.12) reckons that "K. Daniels" is probably a misprint on British singles on the U.S. Chess issue of "Merrick" magazine. Mike Lefteris (so far) to Kay McDaniel. So if Kay McDaniel is not "The Duches" who is she?

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

75 Ken Malor (London N.8) would like any info at all on obscure waltz pianist "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's pseudonym? 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 (Epsom, Hants) writes: "Can anyone offer an explanation of why two Chess group LPs, namely "Fresh Berries" and "Ten Per Cent More Man" by Chuck Berry and Bo Diddley respectively had one track changed when re-issued over here in the case of Diddley's it was the title track, and the album was retitled to "Let Me Please". 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 curiosity and mine".

81 (refer 13 Jan. '68). Colin Markrose (Bedford, Middlesex) states that the Riveras definitely have no connection with Mitch Ryder's group. The Riveras line-up was Bill Debbiate (vocal), Paul Tennant (drums), Otin Nuss (organ), Doug Green (bass), Jim Hall (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 (111) from 14 to 18 and then joined New Voice (his present company). I'll admit that the Tamla bit intrigues me!

82 (refer 7 Oct. '67). Tracks on the Stringalongs LP, Warwick 204 are: "Wheels", "Are You Lonesome Tonight?", "Sentimental Journey", "Perfidia", "Panic Button", "Torquay", "Red River Twist", "Roll On", "Harbour Lights", "Nearly Sunrise", "Walk Don't Run", "Save The Last Dance For Me". Tracks on the Fireballs LP, Warwick 202 are: "Rik-A-Tik", "Yucky Doo", "Panic Button", "Nearly Sunrise", "Foot Patter", "Kissin'", "Vaquero", "Cielito Lindo", "Tequila", "The Spur", "La Bamba", "In A Little Spanish Town". This info was supplied by Gansel K. Zimmerman of the British American Record Club.

ROY SIMMONS

### THE STRINGALONGS—See No. 37

Courtman Walters, Oria Redding, Bettina Medallins, Neva Brummett, Falcon and Sandpipers. These are all U.S. versions—there were of course others by artists and groups the world over. Info here came mainly from Alan Warner of E.M.I., Andre Ilobus (Brussels, Belgium), and Peter Allan (Harriet). And back on the original subject of this particular query number — Righteous Rich Winkley (Nelson, Lancs.), writes to say that there have been 27 changes in personnel of Paul Harvey & The Raiders since their formation! Oh boy!

78 A. J. Lewis (Sevenoaks) asks if there were any releases by the Beatles between "I'm Blue" on Atco in 1962 and "Beaches and Cream" for Modern in 1963. Well I dug up the following — "Troubles On My Mind"/"Come On And Track" (Atco, 6923); "Heavenly Love"/"Zicy Zic Zum Zum" (Atco, 6232); "I Had A Dream The Other Night"/"Do Love You" (Atco, 6245) — but were there more?

71 K. Stephens (Thornaby on Tees) says that according to rumour a 1966 single by one Terry Noland and "Puppy Love" (Eoral Q and 7311) featured Buddy Holly on guitar. Anyone able to confirm or deny?

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

Sisters, Cleo Smith, Suzar & Spike, Mabel King, The Solitaires, The Colla, The Royal Jokers, The House Rockers, The Hoochiebustlers, The Choral, Arnold Doves, The Kim pines, Jean Chapel and Lillian Briggs. (Checking my own files I find the following British releases: "Send You To Be My Baby"/"Give Me A Hand And My Baby" — Lillian Briggs — Philips PH 537 (1951); "Burn That Candle"/"Oh My Darling" — The Cues — Capitol CL 14301 (1955); "Kissin' Hut"/"We've Been Waiting All Night" — The Harris Trio — Capitol CL 14237 (1955); "Overback"/"The Girl I Love" — The Cues — Capitol CL 14651 (1956); "Prince Or Pauper"/"Who" — The Cues — Capitol CL 14682 (1956); 6 tracks by the Hoochiebustlers on a Mercury 10-inch LP (MPT 7873); "Rock 'n' Roll Gutter Pt. 1 & 2"/"I Wanna Rock Now" (1957); "Lighthouse"/"Too Many" — Ocie Smith — London H.A. 840 (1957); "Please Kiss This Letter"/"Walking Alone" — The Solitaires — London HLM 8745 (1958). Plus this one American release: "I'm Blushing For You"/"I Want You To Be My Baby" — Lillian Briggs — ABC Paramount 10253. I'm pretty sure the list of U.K. releases is complete, but we need all the other American issues.

66 (refer 8 Dec. '67). Keith Las of the Duke/Peacock Fan Club, and

## THE SONG, NOT THE SINGER ITALIANS' TOP SINGER AT SAN REMO

**S**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 strange at times. 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 school days. It was her performance on the second night of the Festival, Shirley knocked everyone out — she was the first artiste to see an encore and Donna Warwick was raving about Shirley's performance. The top three places went to Italian artistes, they were "C'era Perto" sung by Sergio Endrigo and Roberto Carlos, second was "C'era Bianca" which was sung best by a young lady we nicknamed "The Red Headed Wonder" — she was

Ursula Vanni. Incidentally this song is a MUS for Duety Springs, held to record. Third was "Carone" 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 song "Saborah" — he has really improved since his last visit and his band is superb. One of his band Ernest Smith is cousin of Jackie Wilson (I already started 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 Rokers 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 the best in the Festival. Their counterparts on this song were the much-purported family group the Corallis. "Cute" is the best way to describe them. They consist of Mum, four brothers and baby sister. They are the best too throughout their number. Certainly original! Naturally I was pleased to see my friend Dionne Warwick reach the finale, and she was on top form

with her song "La Voce Del Silenzio". 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. Robbie Gentry was there, and came in the top ten. But I prefer her country type songs to big Italian ballads. Her song was "La Spece" and her partner was Al Deano who has been No. 1 in Italy for ages now with a song called "Nel Sole". Every-one went wild for Louis Armstrong who came 13th with "Mi Va Di Canlare" and the Sandpipers came 15th. Fartha Kell purred her way through the contest but missed the final. Other good songs which could be hits for British stars were "Gli Occhi Miei" by Tony and Valeria Torchi and "Sera" by Gigliola Conquetti. Timi Vuro did her best with a nothing song — but she won over everyone on another night at the Whiskey club when she sang her first hit "Hurt" and then grabbed Dionne Warwick's vote with "Diana" and did a great rendition of "The Night Time Is The Right Time". It was so fantastic that she should seriously think of taking up singing again — 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 States.

GLORIA MARCANTONIO



# sandie shaw

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**WHISTLING JACK SMITH**  
Ja Da DM 179

# A TREMELOE A WEEK—No. 2

## CHOIR BOY MAKES GOOD

**S**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 Menden, drummer with the Tremeloes. He first remembers taking an interest in pop while at a local fairground in Barking and hearing the loud-speaker system blaring the current hits. "When" by the Kallin 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 Blakely 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 there weren't many other groups around and we used lacking 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 Tremeloes 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. I 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 noah-ups in the middle of the night!

"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

very influenced by Buddy Holly and the Crickets. Mind you was Mike Smith. Well, it so happened he gave us an audition and we were accepted.

"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 them 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 You, 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



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-

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

### DAVID CUMMING'S COLUMN



## LOVE AFFAIR: BIG SPLIT UP

**Y**ES it's true, Jody MacDougle of the Elastic Gooseberry Bush has been having a highly publicised love affair with girl singer Kristine Phillips. They have now split up. Jody MacDougle 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 tasting friendship exists between me and that vicious, unsexed, objectional old has-been incidentally, the Gooseberry Bush, will continue their bathroom tour when Jody comes out of hospital next month!"

This week I talked to Irish singer Pat Donagel, whose recent released Saturday night B.C. TV series netched up a 17,000,000 viewing figure. His current single is in the top twenty and his album "Pat Donagel Joins the" 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: 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 sound is experience playing euphonium when you're a singer? D.C. You appear so relaxed on your TV shows. How do you achieve this effect? PAT: Practice, precise, practice. When I get home every night from the studios I practice relentlessly by jouncing about then again in the mornings. I often stay in bed till midday practising being relaxed. Also I'm getting old. You show 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 Hoconaticker" 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 midge 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-hee! D.C. Pardon? PAT: Sorry I'm wearing an itchy pullover, and it tickles. D.C. Do you feel that most of the people who buy your records are Mums and Dads?

**ROBERT KNIGHT**  
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**OTIS REDDING/LITTLE JOE CURTIS** "Here Comes Your Soul — Gettin' Hip, She's A Right Tuff Enuff, Gama Lama — Otis Redding, Your Mind Shifts, Haste Merry Tin Me, Let Me Make It Up To You, Gully Of Being Poor, Bring Back My Love, Don't Rother My Baby (Merble Arch MAI 773)

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 amusingly 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 Otis Redding.

**VARIOUS ARTISTS** "A quartet of Soul" — I Love You 1000 Times, With This Rite, Shing-A-Ling-A-Loo, The Platters, Taboo, Come By Here, Baby Take It All-Inez and Charlie Fox, The Biggest Man, Near Love A High-Toned Hunt, If I'm Hut You'll Feel The Pain, Too Young To Be Fooled—Barbara And Brenda (Merble NSL 1079)

THIS was recorded in the USA by Musker, who got one of the most genuine releases 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 containing releases consist of sixteen tracks for the same price. Musically the LP is better — the new and unusual style. Itaters have a new Motown sound and considerable drive, and Inez and Charlie show some interesting, gospel influences, especially on "Come By Here". The other artists are also worthwhile R & B listening.

**JAMES BROWN** "James Brown's Greatest Hits" — I Got You (I Feel Good), Think, Suck, Ain't That A Groove, Papa's Got A Brand New Bag (Parts One And Two), And I Do Just What I Want, Baby You're Mine, Have Mercy Baby, It's A Man's Man's Man's World, Cross Fire (Merble International 822)

THE American Kinc label has had several outlets here, including Parlophone, London and Pye International. Now Polydor have reissued a collection including his best 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 effect on this compatible record are good, and as it is on a bargain label it could do well.

**VARIOUS ARTISTS** "Super Soul" — Chuck Jackson — I Wake Up Crying, Big M, Solomon Burke — If You Need Me, You Need Me, You're Good For Me, Tommy Hunt — Human, I Am A Witness, This Holding, I Am In My Heart, These Arms Of Mine, Tommy Hunt — Gonna Send You Back To Georgia, Wason Pickett — If You Need Me, Baby Don't You Weep, Rosee Robinson — That's Enough, A Thousand Rivers, Brenton Wood (Hideway), J. J. Barnes — Just One More Time, Bobby Holt — Mary (Pye Int. NPL 7817)

I'VE been pulled off the coup of artists, one of the best ever "various artists" LP's 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 each 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 really but soulful Redding sides to Tommy Hunt's much copied but better "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 Men, Baby, I Baby, Break Down Piece Of Man, Let It Be Me, Hold It Baby, I'm With You, Don't Knock It, Just Keep On Holding On, The Good Guys, The Bad Way, Being Kind Of Poverty, I've Seen What Loneliness Can Do (Merble NSL 1073)

IF you think who die the "Up (Merble NSL 1073)" sounds of Max-Volt, here's an LP full of curly sax, and those soulful duets of Sam and Dave. Nothing much new here, but the soul 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 send-up. A good variety of styles.

**T-BONE WALKER** "Stormy Monday Blues" — I'm Gonna Stop This Nite, Little Girl Don't You Know, Every Day I Have To Cry, I Can't Live With You, Cold Hearted Woman, Treat Me So Low Down, Stormy Monday, Confusion Blues, I Gotta Break Baby, Flower Blues (Merble NSL 10723)

A STUNNING line-up with T Bone 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 relates the genuine blues feeling, but it is so well produced and performed as to be very enjoyable and listenable.

**THE PLATTERS** "Teeth Another, Baby About Little Things, Mean A Lot, Love Me Tender, Volare, The Twist, Don't Be Cruel, The Anniversary Song, The Great Pretender, Tommy, Some From Moulton House, Rock Around The Clock (Merble NSL 1124)

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 songs represent some of the biggest hits during that decade, include an updated 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 Lady, Easy on Me, Farther in My Life, Somewhere, Oh Man Hater, I'm Ready For Love, Try To Remember, Who Can Turn Out What You My Love, That's Life, With These Hands, The Impossible Dream (Merble NSL 1104)

EVERY U.S. coloured soul group seems to make an LP trying to prove they can swing or smooth 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 on usual are perfect, and their voices are if anything, better than ever. But somehow this music, Tamla's spark is lacking, and the extra professional and polish here just makes it seem like any other "standard" LP.

**THE ISLEY BROTHERS** "Soul On The Rocks" — Got To Have You Back, The Way Love Is, Whookey, Gettin' Lower, Tell Me It's Just A Rumour Baby, One Too Many Heartaches, It's Not Of The Goodbye, Tell Me When Love Is Gone, Save Me From This Misery, Little Miss Sweetness, Good Things, Catching Up On Time, Beyond A Painted Face (Merble Merble NSL 1104)

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 backing, plus the vocal talent makes this into an entertaining, if sometimes exhausting LP. Try it, if you've not heard the recent Jackie Wilson noise-maker "Whispers" or "Tell Me".



reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones

# YOUR GUIDE TO THIS WEEK'S NEW SINGLES

## LULU

Mr. The Heartful Heart: Lookout (Columbia DM 8338). The best instrumental epa, then it's good we Lulu putting that biting edge to her voice—she really does go a bomb on this party piece. Pleatoblato effects the lush approach of her vocal, pleasant 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.

## MANSIVE NELLER

Debliah: Sinie (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 clemency sort of backing rhythm and a story-line set of lyrics. You can't mistake him, 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 single sound! G. Mills make this one.

## MARK WIRTZ

Gle's Our Dear Old Weatherman: Possum: Dance (Parlophone K 5448). 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 of

the last one I'm taking it to make the charts to quite a big way. Something unloved and unsmooth about Mark's voice which appears a lot. Flip: An instrumental featuring the Wirtz Orchestra.

## JOE BROWN

Bottle Of Wine: Blue Tuesday (MCA MU 1003). Good old super-ebullient Joe on a Tom Paxton number. He sells with what you might call nerve verve. A catchy simon-says sort of song, but the actual verses have typical Paxton impact. The like Paxton do like Joe. Do hope this is as big as I feel it will be. Haino, yet Flip: Joe was this—could be a hang-over from Christmas when I last saw him! More super-ebullence.

## FRANKIE VAUGHAN

Nevertheless: Girl Talk (Columbia DM 8338). Frank keeps on a commin' 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—a few million will be interested. Flip: Verse first, then into another amiable song.

## CAT STEVENS

Lovely Cities: Imazet Of Hell (Mercury DM 178). Cat still goes for the off-beat, but there it is some

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 Cataddict 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 piano and so on, a good idea, but not my favourite. Flip: The work.

## PAPER DOLLS

Something Here In My Heart: All The Time In The World (Pye 17156). Good T. Macaulay and good J. Macloed wrote this and produced it and so on there's a strong weight to it in the business, a sup port guitar as round it. I have a wee doubt, but basically it's a personally taken 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 imparty item. Nice performance.

## JEFF BECK

Love's Blue: I've Been Drinking (Columbia DM 8338). I believe this to be the thousandth certain 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 (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: Not Stewart sings this plaintive sort of thing. Good.

## DAVE MASON

Little Woman: Just For You (Island WIP 6033). This is actually your first compatible monostereo single released. It has an Eastern Banned influence, with typically Orientaly wailing instrumentation. Dave, brakawer member of the Traffic, does a good job and it should make the charts with no trouble—almost a Scottish "hey!" now I come to think of it. It's not my cuppa, but there's a lot in it to love in it. Very odd. Flip: This was the original 'A' side. Actually I prefer it.

## TRAFFIC

No Face, No Name and No Number: Heasin' Thru' The Gloomin' With 40,000 Headmen (Island WIP 6033). This is actually an LP track, but the performance is so marvellously good that there can be no complaints about THAT! Steve Winwood sings with so much depth and style—a slow, moving ballad that one can only guess what will happen when he puts on a few years of maturity! The backing is sensitive and sensitive and it simply must, will be a big hit. Lovely lyrics. Flip: This one has a shuffle. Laidy rhythm and more of a spirit. Good contrast.

## PAUL AND BARRY RYAN

Pictures Of Today: Madrigal (Mercury 1285). 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 cleverly arranged, but the basic thing is that they also have a finey commercial riff going as well. Just about everything happens, with more meat to it than most. It has the preachee, a massive one. Flip: You can't have everything and I want it so struck.

## DUNCAN JOHNSON

The Rig Archdeet: Memories Of A Boy (Spark NRL 1002). Big chorus and then disc-jockey Duncan talks his way through something which roughly falls into two cable series. First is summed up as: fawd help out, you'll still strike man, as being dreadfully corny. Second is summed up as: quite surprisingly commercial and likely to appeal to many, many people. One must remember "Dark Of Cards". Duncan "Q.P.R." Johnson could shake even himself! Flip: A whistle-blast piece, co-written by Duncan and on the same lines, roughly speaking.

## America Awakes!

**SAM AND DAVE**  
I Thank You: Wrap It Up (Stax 6123). 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.

**CARLA TROMAN: Pick Up The Pieces: Separation (Stax 60122)**. Medium pace ballad here from Carla—terrificated rather than soulful and pleasantly performed in a Motownish sort of way.

**ROBERT KNIGHT: Blessed Are The Lowly: It's Been Worth It All (Monument MON 1816)**. A plaintive, catchy ballad without the commercial appeal of its last. Very well performed though.

**THE FLOIDERS: Sink Me A Love Song: Oh Baby That's Love (Direction SA 2309)**. Big fermie beat ballad here, which is slightly Cliftonish 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 VEHA AND JUDY CLAY: Country Girl And A City Man: Let It Be Me (Atlantic 34160)**. Related 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 IWKIN: The Girls From Texas: Let Me Know (Mint MEL 11002)**. Ex-drifter Jimmy on a soul item with a compulsive sound (good vocal, good lyrics and a medium-pace alited number—I enjoyed this one).

**THE SWEET INSPIRATIONS: Sweet Inspiration: I'm Blue (The Gene Gene Song) (Atlantic 34167)**. The closely-knit vocals of this soulful group come across well on this medium-pace ballad. But the song isn't too strong.

**SHORTY LONG: Night Fo' Last (Instrumental) (Tama Tama TME 541)**. Strong dance item here, with a compulsive jerky beat and a good enough tune to remember. Not the best of Tama, but OK. A bit reminiscent of "Functon At The Junction".

**THE FIVE AMERICANS: The Guided Tour: See Saw Man (Stax side SS 2007)**. Nice backing on this teen beat item from the American hit group. Lyrics has the usual double entendre but of its sort, this isn't spectacular.

**MITCH RYDER: Personality/Charitilly Love: I Make A Fool Of Myself (Stateside SS 2006)**. Merry-sounding item from Mitch, a combination of two big "fites smashes. All the usual shreds, 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-Tama lark on a swinging gospel-tinged item with a compulsive sound and good vocal work. Danceable, exciting and interesting.

# FOUR EXCITING NEW RELEASES




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STL5455(S) TL5455(M)



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



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



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

# 19

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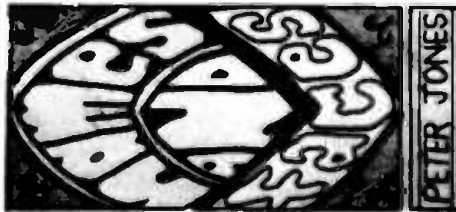
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Dorian Gray's real name is Tony Ellingham, but he changed it when he started out on his pop-singing career. I mean, really, who'd actually believe a name like Tony Ellingham. Anyway, Dorian is off to a good start with a record "I've Got You On My Mind" being guided by personal manager Ivor Kautsky and by agent Arthur Homes. And by musical director Des Champ, a darts-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 Gray?



Gary Walker became a rainmaker some months ago . . . he more 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 Joe Molland. Ingredients for this breakable "shower" include image, talent, personality and attitude. And temperament, 'cos Gary says: "I've seen some good going things ruined 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 Marwood. The girls, who've had more group names than I've had hot dinners, now settle in as: Sue Marshall (alias Copper), Suzi Mathis (Flirt) and Pauline Bennett (Spider) — and they first met in class at the Hill Drifters 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.



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# RECORD MIRROR CHARTS PAGE



- TOP L.P.'s**
- GREATEST HITS 14 (Various Artists)
  - SOUND OF MUSIC 1 (Soundtrack (MCA))
  - GREATEST HITS 3 (Various Artists)
  - BRITISH MOTOWN CHART BUSTERS 7 (Various Artists)
  - BREAKTHROUGH 14 (Various Artists)
  - SOFT PEPPER'S LONELY HEARTS CLUB BAND 6 (Various Artists)
  - WORDS\* 27 (10) Bee Gees (A&M)
  - STRAWBERRY SHORTCAKE 29 (10) Jay & The Techniques (Scepter)
  - JUST DROPPED IN 30 (10) Funky Four (Polygram)
  - THERE WAS A TIME 31 (10) James Brown (A&M)
  - CARPET MAN\* 32 (10) Funky Four (Polygram)
  - SCARCE 33 (10) Joe Tex (Dial)
  - TOO MUCH TALK 34 (10) Paul Revere & Raiders (Columbia)
  - WOMAN, WOMAN 35 (10) Dismal Gooch (Columbia)
  - BORN FREE\* 36 (10) Fred Astaire (Capitol)
  - MY SWEET WOVEN WORD 37 (10) The Miracles (A&M)
  - GET OUT NOW 38 (10) Tommy James and the Shondells (Mercury)
  - GUITAR MAN\* 39 (10) Eric Burdon (Mercury)
  - SUNDAY MORNING\* 40 (10) Spooky & The Screamers (Mercury)
  - YOU\* 41 (10) Marvin Gaye (Tamla Motown)
  - A DIFFERENT DRUM\* 42 (10) Stone Poneys (Capitol)
  - KISS ME GOODBYE 43 (10) Frank Clark (Warner Bros.)
  - SUSAN\* 44 (10) Beckhams (Columbia)
  - CHAIN OF FOOLS\* 45 (10) Anita Franklin (Mercury)
  - JUST AS MUCH AS EVER\* 46 (10) Bobby Vinton (RCA)
  - DARLIN\* 47 (10) Beach Boys (Capitol)
  - TELL MAMA\* 48 (10) Fita James (Capitol)
  - L.A. MEANS I LOVE YOU 49 (10) Delonzo & The Tomcats (Mercury)
  - LOVEY DOVEY 50 (10) Ode & The Odes (Mercury)

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- 5 YEARS AGO**
- WAYWARD WIND 1 Frank Hyde (Columbia)
  - PLEASE PLEASE ME 2 The Beatles (Parlophone)
  - DIAMONDS 3 Jai Harris & Tony (Decca)
  - THE NIGHT HAS A THOUSAND EYES 4 Bobo Vee (Liberty)
  - LITTLE TOWN FLIRT 5 Dot Shuman (London)
  - LOOP-DE-LOOP 6 The Beatles (Parlophone)
  - ALL ALONE AM I 7 Brenda Lee (Decca)
  - ISLAND OF DREAMS 8 The Springfields (Decca)
  - THE NEXT TIME/ BACHELOR BOY 9 Cliff Richard (Columbia)
  - SUKI YAKI 10 Krissy Ball (Pye)
  - WALK RIGHT IN 11 The Beatles (Parlophone)
  - THAT'S WHAT LOVE WILL DO 12 Joe Brown (Mercury)
  - DON'T YOU THINK IT'S TIME 13 Mike Berry (HMV)
  - LIKE I DO 14 Maurice Frier (Globe)
  - HAVA NAGILA 15 The Beatles (Parlophone)
  - GLOBE TROTTER 16 The Tornados (Decca)
  - A TASTE OF HONEY 17 Acker Bilk (Columbia)
  - BIG GIRLS DON'T CRY 18 Four Seasons (Mercury)
  - MY LITTLE GIRL 19 The Beatles (Parlophone)
  - SOME KINDA FUN 20 The Beatles (Parlophone)



- BRITAIN'S TOP R&B SINGLES**
- GIMME LITTLE SIGN 1 Evelyn Wood (Liberty LBY 1901)
  - (SITTING ON) THE DOCK OF THE BAY 2 Otis Redding (Scepter 5002)
  - TELL MAMA 3 Shirley Holston & The Miracles (Mercury TML 533)
  - IF I COULD BUILD MY WORLD AROUND YOU 4 Marvin Gaye and Tammi Terrell (Tamla Motown TML 533)
  - WALK AWAY RENEE 5 Four Tops (Tamla Motown TML 534)
  - COME SEE ABOUT ME 6 Jimmy Rave (RCA)
  - WARY NOW THAT I'VE FOUND YOU 7 Four Tops (Tamla Motown TML 535)
  - LAST WALTZ 8 Kingpin Humphreys (Decca)
  - REACH OUT 9 Four Tops (Tamla Motown TML 536)
  - WALK AWAY RENEE 10 Jimmy Rave (RCA)
  - WE'RE A WINNER 11 Impressions (Mercury)
  - HONEY CHILE 12 Marvin Gaye and Tammi Terrell (Mercury)
  - STOP 13 Marvin Gaye (Mercury)
  - SOUL MAN 14 Sam and Dave (Mercury)
  - CHAIN OF FOOLS 15 Anita Franklin (Mercury)
  - (SITTING ON) THE DOCK OF THE BAY 16 Otis Redding (Scepter)
  - COLD FEET 17 Albert King (Mercury)
  - YOU 18 Marvin Gaye (Mercury)
  - THREAD THE NEEDLE 19 Clarence Carter (Atlantic)
  - IN AND OUT OF LOVE 20 Diana Ross & Supremes (Tamla Motown TML 537)
  - PIECE OF MY HEART 21 Erma Franklin (Mercury)
  - WERE A WINNER 22 Impressions (Mercury)
  - SOUL MAN 23 Sam and Dave (Mercury)
  - SOUL OF THE ROCKS 24 Wilson Pickett (Atlantic)
  - EVERYTHING I AM 25 Plastic Penny (Pye)
  - BALLAD OF BONNIE AND CLYDE 26 The Beatles (Mercury)
  - MOTOWN 27 The Miracles (Mercury)
  - ANNIVERSARY WALTZ 28 The Beatles (Mercury)
  - BEND ME, SHAPE ME 29 The Beatles (Mercury)
  - DEAR DELILAH 30 Grappell (Mercury)

**BRITAIN'S TOP R&B ALBUMS**

- GREATEST HITS 1 (Various Artists)
- GREATEST HITS 2 (Various Artists)
- HISTORY OF OTIS REDDING 3 (Various Artists)
- CHARTBUSTERS 4 (Various Artists)
- OTIS BLUE 5 (Various Artists)
- REACH OUT 6 (Various Artists)
- GREATEST HITS 7 (Various Artists)
- PICKETT 8 (Wilson Pickett)
- SOUL OF THE ROCKS 9 (Wilson Pickett)
- EVERYTHING I AM 10 (Plastic Penny)
- BALLAD OF BONNIE AND CLYDE 11 (The Beatles)
- MOTOWN 12 (The Miracles)
- ANNIVERSARY WALTZ 13 (The Beatles)
- BEND ME, SHAPE ME 14 (The Beatles)
- DEAR DELILAH 15 (Grappell)

\*An asterisk denotes record released in Britain.

Maybe Just Today—Bobby Vee (Liberty)  
Mission Impossible—Lalo Schifano (Dot)  
Savannah of My Love—Cream (A&M)  
Hallelujah I'm a Bum—George Forme (Epic)  
If You Can't—Miracles (Tamla Motown)  
Jerkus Love—Wilson Pickett (Atlantic)  
Look Here Comes The Sun—Sunshine Company (Imperial)  
Will You Love Me Tomorrow—Four Seasons (Philips)  
Here Comes The Train Baby—Eddy Arnold (RCA)  
Love Is Blue—Al Martino (Capitol)

British publishing under

Kiss Me (Goodbye)—Lulu Clark (Pye)  
Little Girl—Truus (Pye)  
I Wish It Would Rain—Trippations (Tamla Motown)  
Love Is Blue—Jeri Hoek (Columbia)  
This Is My Life—Shirley Bassey (United Artists)  
By The Time I Get To The No. 1—Glen Campbell (Ember)  
The Peaceful Heart—Lulu (Columbia)  
It's Your Day Today—P. J. Proby (Liberty)  
Nervousness—Frankie Vaughan (Columbia)

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Nervousness—Frankie Vaughan (Columbia)

**Continued from page 4**

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**THE OFFICIAL MARVIN GAYE FAN CLUB**, 22 North Street, Swindon, Wilts. S.A.E. Miss Geraldine Jones.

**DAVE CLARK FIVE**, S.A.E. to Maurice, c/o Harold Davidson, 230-241 Beccitt Street, London, W.1.

**MOTOWN'S FAN CLUB**—S.A.E. 3 Paterfield Avenue, Oxford, Warwickshire, Lacey.

**GEORGIE FAME FAN CLUB**—Secretary, 47 Gerrard Street, W.J. KENNY BALL APPRECIATION SOCIETY, — S.A.E. to Miss Pat Sanders, 19 Carlisle Street, London, W.1.

**SPENCER DAVIS GROUP**—S.A.E. to Lee, 4th Floor, 1 Wardour Street, London, W.1.

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**WHO'S THAT? UNBANGS!** The my Fifteen Auction, Elvis, Rock & Roll Stars. Personally Paraded Gearbook, S.A.E. 37 Chamberlain Way, Pinner, Middlesex.

**Miscellaneous**

**UFO ORGANISATION**, Details 60-67 Selsea Avenue, Itern Bay.

**The Official BEATLES FAN CLUB**

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

**FREDA KELLY**  
National Secretary  
**THE OFFICIAL BEATLES FAN CLUB**  
P.O. BOX 12  
LIVERPOOL 1.  
Telephone: 051-708-2410



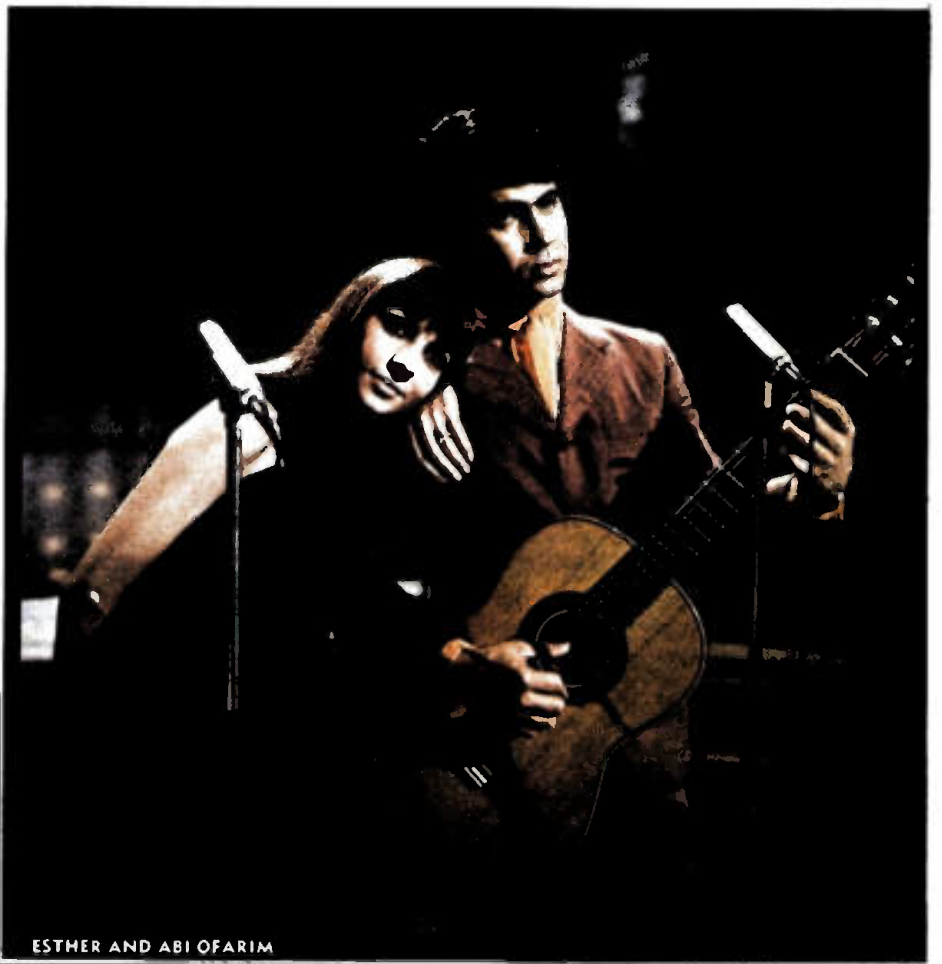
**B**EATLES have okayed the first 'authorised' biography of them to be published in the autumn and written by Hunter Davies, of "Here We Go Round The Mulberry Bush" fame... hilariously satirical "Frog" sketch by the Smothers Brothers and Nancy Wilson last Sunday... fastest rising hit in Spain, courtesy "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 ("Dixie 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 HM readers could name 24 Billy Fury hits... A7 — "Reach Out"...

Is Doozy Dave Dee's new whipping boy?... Merrill Moore's "Rough-house '88" LP includes his sensational version of "Down The Road Apeach"... QR — who served up a (a) "Sugar Dumpling", (b) "Apples, Peaches And Pumpkin Pie", (c) "Gravy", (d) "Bangers And Mash", (e) "I Don't Wanna Fuss"?

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



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