NEW SINGLES

Val Doonican

Herb Alpert & The Tijuana Brass

Thanks For The Memory

INSIDE: Aretha colour, Elvis, Everly Brothers, Paul Jones in colour,
I was fortunate enough to get a ticket for the Bill Haley show at The Royal Albert Hall last Wednesday and I feel that I must protest at the disgraceful behaviour of a group of workers at this concert. It seems to me that the management of the Royal Albert Hall did not take adequate precautions against any likelihood of trouble materialising, as there was plenty of bad publicity in the press, radio and television before the concert, associating rock 'n' roll music with the Teddy Boy type of violence of ten years ago—which must have greatly elated the mentally deficient ex Teddy Boys so called rock 'n' roll fan. If the management had arranged for a dozen professional 'bouncers' to be in attendance, with the implicit instructions to throw out anyone who started trouble, then all the unpleasant scenes that we witnessed would have been avoided. All we have been a ball, but throwing tear gas, bottles, etc., spitting and climbing on to the stage is definitely not for kids. The main source of anger seemed to be directed against a group called The Quotations. I hope I heard the correct name correctly. Fair enough, they certainly weren't my cup of tea, but they did posses a first class drummer who received a bottle on the head for his troubles and a fair sax player, whom we know today, would have been lost, so they didn't warrant the disgusting treatment they received. Pull marks to Miss Eddy is the manner in which he handled an unpleasant situation. In conclusion, let me say that Uncle Bill Haley was great, and it was a pity that the compere was attacked after a band had played, as they would have probably got an encore. In only hope that the management of The Royal Albert Hall will learn their lesson and that we can see many more 'greats' in the rock 'n' roll field.

John Terry—STOMPIN' Ted, 18 Wickham Road, Brockley, SE4

Bill Haley—good Music under bad conditions

In brief...
WERE NOT REGARDED AS

THE EVERLY TALK TO DAVID GRIFFITHS

AND LON GODDARD

THE EVERLY BROTHERS—Phil and Don.

Eleven years is how long Don and Phil Everly have been earning a living from entertainment. "And how the business has changed in that time," Don told me. "When we started youn' performers like us were regarded as a kind of hoodlum, a necessary evil. Those who ran the business belonged to an older generation, they didn't understand the music they were selling. It was a big drag.

"Now we can work with people who are sympathetic. We're not regarded as hoodlums any longer. And since we've been established we've been able to equip ourselves to do the early days we were expected to record what we were told and to play in the groove. They wanted us to keep repeating the same sound. We were never wanted to play R 'n' R. "Rye Rye Love" was followed by a Roy Orbison song, "Only the Lonely." We were to do all sorts of different things—"Rye Rye Love" was followed by a Bo Diddley song, "Lion." "Alone," then we did an album of "Songs Our Daddy Taught Us." We've recorded country, R 'n' R, Twenties songs and semi-classical material. If we're doing variations of one style we wouldn't have held the public's interest for long. Of course, we can't expect everybody to like everything we do, though there is a group of fans who buy anything we do."

TEENAGE IDOLS?

Did there come a time when the Everlys felt they were the most successful group in the market and becoming mob-like entertainment stars? "We were the R 'n' R, Holly. Not like The Beatles or Stones or the excitement of what happens when we're on stage. We have to be showmen," Don said. "It is a much more personal impact. But we don't mind it."

"I suppose Phil knew the first question he'd be hit with was going to be concerned with the Everly's position and opinions in conjunction with the changing and threatening revival of the old Rock and Roll sound. Just still, like, a lot of 'Daddy Taught Us'. We've recorded country, like Tamla Motown was, to make an impression was "Boogaloo Down Broadway". By the way, the Weinroth family—two brothers, Irving and Bruce, founded the firm. It was never promoted nationally. Then Milton Samuel of Beacon Records, who was interested in the R 'n' R, R 'n' R. He's the only real one I can think of. Little Richard is thought to be the R 'n' R star. But then again, he's just that little bit different from real Rock 'n' Roll. I mean, he's just that little bit different from real Rock 'n' Roll."

"LEAVE My Woman" in 1957, Haley had been around a while and had a hit. These were, with the help of Eddie Fisher, a hit with the Philadelphia sound in the shape of "Blackboard Jungle". The songs are new, the notes old but that"...

DELINQUENT

"I've been called everything from Rock-ability to juvenile delinquent," said Phil with a laugh. "They're not really Rock 'n' Roll—we're country. Almost all the so-called Rock greats were country of origin. When we came out in 1957, Haley had been around a while and Preacher was getting big. Buddy Knox had a hit. These were, with the help of Alan Freed of Cleveland and others, created the term Rock 'n' Roll. Without thinking it would stick, labelled Rock singers. But they were really like old jive, R 'n' R. They came from country roots. Only people in the Chicago area had heard of the Everlys. We were based in New York. We had a hit, we only played big halls. The R 'n' R sound is a vowel of a new recording scene and a new sound. The Philly sound. We'll know when we've got a hit. The record has now been released throughout Europe and the Far East, and MGM are re-releasing the Everlys."

BLUES 'N' COUNTRY

"I asked where he thought Rock 'n' Roll turned to Rhythm and Blues. "I can only really say exactly where it started, but the roots are the same. Blues come from Country as well. I can only note particular artistics who seem to be more R 'n' R than others. I can say that the Everly's are the only real one I can think of. Little Richard is thought to be the R 'n' R star. But then again, he's just that little bit different from real Rock 'n' Roll."

"LON GODDARD"

Relaxing and feeling much better about making an appearance in Rock 'n' Rhythm and Blues. He's the only real one I can think of. Little Richard is thought to be the R 'n' R star. But then again, he's just that little bit different from real Rock 'n' Roll."

THE ERELY BROTHERS—Phil and Don.
FOUR NEW BEATLE SONGS...

JOHN LENNON and Paul McCartney have written four new songs for the Beatles' first animated feature film, being made in America, called 'Yellow Submarine'. Titles of the new songs are: "Hey Bulldog", "Northern Song", "All You Need Is Love" and "Lucy In The Sky With Diamonds". Andy Summers, who is the lead guitarist of the band, confirmed that the Beatles' travelling in a yellow submarine to defend mankind and various other monsters.

The feature is being produced by Al Brodax for King Features Syndicate and United Artists release. Screenplay is by Brodax, Lee Uroff, Jack Mandelbaum and Professor Eric Vale University.

NEWS SHORTS

The Public Telephone appeal received a large number of donations from May 10 to 15.

The film of the story of the Baby's first flight to the moon will be shown at The New Music Hall on Saturday, May 18.

The script is by Johnny Shadow, and the production will be directed by John Kramer.

The film will be released on May 24 on the Camp Club.

STARS IN STORES

There is a weekly "Awards" section of "The Sun" about the stars of the industry, the stars of the film industry, the stars of the music industry, and the stars of the radio and television industry.

TIMEBOX

Worlds in Paris last weekend. "Davy Crockett" at the Continental in London.

Awards: "The Sound of Music", "The Sound of Music" is a film about the life of the famous conductor, the life of the famous pianist, and the life of the famous conductor.

The film will be released on May 24 on the Camp Club.

THE BASHFUL

Following their concert at the Palace Theatre, the Bashfuls have been playing in America for the last few weeks. They have been playing in New York, Boston, Chicago, and Los Angeles. They have been playing in New York, Boston, Chicago, and Los Angeles. They have been playing in New York, Boston, Chicago, and Los Angeles.

The Bashfuls have been playing in New York, Boston, Chicago, and Los Angeles. They have been playing in New York, Boston, Chicago, and Los Angeles. They have been playing in New York, Boston, Chicago, and Los Angeles.

THE HERD

Negotiations are underway for the tour of the United States. The tour will include the United States, the United States, the United States, and the United States.

RICK DANE

Starting on Wednesday, May 15, the Flame will be playing at The New Music Hall in London.

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NEWIES FROM DONOVAN, CHUCK, MARTHA, OTIS, FRANK SINATRA

Donovan, Chuck, Martha, Otis, and Frank Sinatra will be back in the U.K. in May and June. They will be playing at the Odeon, the Odeon, and the Odeon.

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They will be playing at the Odeon, the Odeon, and the Odeon.
B.B.C.'S WALLY WHITON HAS A FEW HARSH WORDS FOR BRIAN CHALKER

I've read today your Country music correspondent's look at the British Folk scene today and it is so full of ill-informed opinion and half-truths that I feel bound to put a few facts straight.

According to Brian Chalker, the mysterious 'financial wizards of the recording world are outing traditional acts in favour of contemporary artists'.

Has Brian Chalker ever met Terry Brown of Fontana or Nat Joseph of Transatlantic Records? Between them they record a large percentage of the Folk talent in Britain. Financial wizards? No, just hard-working men, dedicated to recording the best of both traditional and contemporary Folk music. A look through their catalogues will confirm this. Terry Brown records the Corries, Martin Carthy, Noel Murphy, Julie Felix and Robin Hall and Jimmie McGregor. A fair enough mixture of old and new. Nat Joseph has the Young Tradition, Bert Jansch, Matt McGinn, Hamish Imlach, John Renbourn and many others. Again a good cross-section of the whole Folk scene today. This would seem to repudiate the absurd digs at record companies.

To say that Folk artists are held by their record companies what to sing and how to sing it shows an ignorance that is no less absurd than attacking record companies. It is, in fact, a statement that "artistic speculations in traditional material are decreasing weekly". Nonsense! I've heard more traditional music from young singers in the clubs, this year than ever before. But then I do visit Folk clubs.

Then comes the attack on Radio 1's Country Meets Folk which I compose. No facts once again, but mention of "the old pale act" and "same old voices", etc.

SOME OLD PAL!

I hadn't worked for the Light Entertainment Department for seven years when I was offered the show. Some old pal! David Allan, our Country Music critic is new this year to Radio 1. Jim Lloyd our Folk critic is also in his first series. In addition we have had many guest critics from time to time. Artiste-wise we have covered most of the Folk and Country scene, bearing in mind that we set out to be an entertainment show, not an academic excursion into either field. Then a marvellous piece of impertinence and "double-think" about which Folk artists are acceptable to Mr. Chalker and those that are not.

Dylan singing his own compositions is good, but Tom Rush singing the blues is not. Tom Paxton is all right but not Alex Campbell singing a Tom Paxton song. Joan Baez passes the whiteness test but not Tim Hardin although Joan frequently sings Tim's songs. He also mentions Antoine, the French singer, whose only appearance I can remember in this country was a Paris version of Ready, Steady, Go! Tom Rush would all be hilariously laughable except that your otherwise admirable paper gives space to this rubbish.

THE PHONEY FOLK WRITER

These are but a few examples of facts once again, but mention of "the old pale act" and "same old voices", etc.

JULIE FELIX, JOHN RENBOURNE AND BERT JANSCH... real folk!

He ends up with a note to Robin Scott telling him that there are "people with an extensive knowledge of Folk for a Folk show", Well, Brian Chalker is not one of them. If his outlook on Country music is as half-baked, then Heaven preserve the Country music fans of your paper.

JOHNNY MANN SINGERS

My Love: Rainbow (Liberty L 55076) a very tuneful version of this popular American favourite, and another "Up Up and Away" hit by the band, even better than the original.

JOHNNY MANN SINGERS

Never Let Me Go (Liberty L 55077) a beautiful version of this hit by the Moody Blues. Absolutely faultless.

JOHNNY MANN SINGERS

You Change Your Mind (Liberty L 55078) a beautiful version of this hit by the Moody Blues. Absolutely faultless.

BOBBY HAMLIN

WRITTEN ON THE WIND

his winning entry in the 1968 INTERNATIONAL SONG FESTIVAL OF MAJORCA

F 12783 45 rpm record

ANOTHER "1st" FOR DECCA

The Decca Record Company Limited Decca House Albert Embankment London W.1
TOM JONES BANNED IN WELSH VILLAGE

DAVID CUMMING'S COLUMN

ANNOUNCER (OUT OF VISION) And here he is
THE SIMON SIMPLE SHOW

ANNOUNCER (OUT OF VISION) And here he is

THERE are indefatigable ladies and
agents of the Official Elvis Presley Pan Club of Great Britain
and the Commonwealth, happier than in ages over El's
recent recorded material, and they're making plans in good time for
this year's Elvis Convention, at the de Mont

This is actually the fourth convention
held—first was at Wembley, with Jimmy Savile as your host; second was in Brussels; third in Nottingham. This year it
was to be held in Nashville, but the Chairman,
Seamus Roster, won his case, the club's £50 allowance put the block on the travel.

But ventriloquist Ted Maynard tells me: "We hope to
broadcast all the best moments from the Convention via the local radio.
There's to be more music and entertainment this time, too. Like 1965, we'll have a look at the moderate price (from Five pounds) to cover the costs of the convention.

"Also, there's a special feature..." (She's not telling) "...we're putting on a special feature..." (She's not telling) "...so stay tuned..."

"Will start with Dave Kaye performing his Elvis
tribute act..." (She's not telling) "...and an amusing and
professional performance of 'The King of the Crescent Moon'..." (She's not telling) "...with Bryan Adams ('Only You, O My Love') and Kerry Keaveney, both of whom have recently performed with place-winning hit..."

"As this is the fourth running, we'll be screening El's fourth movie, 'King Creole'. The music has been..."

THE FOURTH ANNUAL ELVIS CONVENTION

THOSE indefatigable ladies and agents of the Official Elvis Presley Pan Club of Great Britain and the Commonwealth, happier than in ages over El's recent recorded material, are making plans in good time for this year's Elvis Convention, at the de Mont Hotel, Wembley, London, Sunday, July 21.

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Elvis-Nothing but Elvis

BOBBY HANNA

WAYNE FONTANA

JULIE ANDREWS

VAL DONICAN

ONE OF NEW SINGLE REVIEWED BY TONY JONES

REVIEWS BY TONY JONES

NEW SINGLES REVIEWED BY TONY JONES

TODD MCCLINTOCK

BOBBIE GENTRY

TINKERBELLS FAIRYDUST

THE KINSMEN

REPARATA & THE DELRONS

LOUIS ARMSTRONG

FROM DECCA group records

45 rpm records

The Decca Record Company, Inc.
SOME people are going around saying that Aretha Franklin is the Queen Of Soul, many people are buying her records, and one person (show compere Johnnie Walker) even said that she was the best recorded girl singer ever to make records.

Now it isn't every girl singer who is fortunate enough to have these things said about her or happen to her, whether you go along with them or not. After chasing around and about the metropolis, I tracked Aretha down to her hotel (in the Penthouse Suite) and asked her a few questions, some of which she answered in length and detail, others which received a mere smile of reply.

As her voice is her fortune does she do anything to protect it?

"I do vocalistics if that's what you mean. I was afraid that when I came to Europe I'd end up with laryngitis for the whole trip but I've been lucky this time. My voice changes as I change climate—it goes down about two octaves when I come to a climate like this."

(Aretha had been not too happy about our weather, in fact she was welcoming. Quite pulling our shoes to get back to the USA.)

How did she feel when her first record for Atlantic, "I Never Loved A Man" began to shoot up the U.K. charts after she had been singing for so long without a hit?

"RESPECT" POTENTIAL

"To tell the truth, I never expected that song to be a hit. I was surprised. I could not foresee more potential in 'Respect,' in fact I can say I knew that would be a hit song. Sometimes I can't get a song right in the recording studio though. We usually work things out before hand, not like the Memphis studio though. We usually work things out. I can say that my big ambition earlier on when I was with Columbia was to have a big hit record. Ted and I have written quite a few different things. My big ambition later on when I was with Columbia was to have a hit record. Ted and I have written quite a few songs—but the name on the label credits would be 'White'—we write under our married names. I like writing, and don't confine myself to just the words, or just the music. But I don't particularly write songs with myself in mind."

Ted White explained that although Aretha had "no hits" when she was on Columbia (CBO here), there was no question of Aretha's style being "suppressed" by the label. "I'd call it more of an exploration by Columbia. I gave Aretha the chance to sing all sorts of things," he explained.

"But it was more of a way of learning as they say in 'Cash Box'," said Aretha. "I started off there with more powerful material—very similar to the kind of thing I'm recording now with Atlantic—and went on to slower music. But I can say that my big records and my success has been due to the backing which Atlantic have put behind me. I can say that I wouldn't have had these hit records if it wasn't for Atlantic, and their organisation."

Aretha reads a lot of newspapers, not too many books, and likes mostly simple things and straightforward people. What did she think about her British audiences and how do they compare with their U.S. counterparts?

"I thought maybe they'd like me," she smiled. "But I never expected this. It was so wonderful. My American audiences are pretty mixed, I get all sorts of people, old and young. It's nice. I don't record with my band though, we use Atlantic musicians."

Did Aretha look back much on old times when she wasn't so successful? Did she enjoy them?

"Oh, we had good times, right enough. I was in a group, a gospel group with my sisters Irma and Carol. Carol is with me here as part of my backing group. We split up and went our separate ways, to do different things. My ambition later on when I was with Columbia was to have a hit record. Ted and I have written quite a few songs—but the name on the label credits would be 'White'—we write under our married names. I like writing, and don't confine myself to just the words, or just the music. But I don't particularly write songs with myself in mind."

Ted White explained that they had recently founded the Aretha Franklin Foundation, which gave to charity, and this was an activity Aretha had long been interested in. Aretha's father still sings gospel and has recorded over thirty gospel albums for the Chess label. Aretha's favourite female vocalists are Judy Garland, Dinah Shore and Clara Ward. And she digs Charles Amour's voice even wants to cut an album of his songs when she gets the chance.

"I asked Aretha that as she undoubtedly be singing in many years time, would she still be doing numbers like "Respect"? "No, I shouldn't think so," she laughed. "Music changes, and I'm gonna change right along with it."

NORMAN JOPLING

RECORD MIRROR, Week ending May 18, 1968

Aretha Franklin talks to RM's Norman Jopling
Loads of R&B albums including Otis' great 'Dock Of The Bay' LP

**JOE TURNER** "Boogie With the Hawks" - Yep, Ol' Wall, Joe's Wall. Joe's Wall was released by the incredible Joe Turner. It was published by Chess and stereo and features "Hound Dog" and "Shake, Rattle & Roll," the latter of which was written by Big Joe Turner. The album is a classic and is considered one of the greatest R&B albums of all time. Joe Turner's unique vocal style and catchy rhythms make this album a must-listen for any music lover.

**JACKIE WILSON** "Blues And Butter" - Big Brother and the Holding Company's album was released by the influential Chess Records and features "Tears Of A Clown." The album is a classic and is considered one of the greatest R&B albums of all time. Jackie Wilson's unique vocal style and catchy rhythms make this album a must-listen for any music lover.

**ERROLL GARNER** "Hang on Sloopy" - This album was released by the iconic Chess Records and features "Mean Joe Green." The album is a classic and is considered one of the greatest R&B albums of all time. Erroll Garner's unique piano style and catchy rhythms make this album a must-listen for any music lover.

**THE DOLLS** "Heartaches By The Number" - This album was released by the iconic Chess Records and features "I Can't Stand My Baby." The album is a classic and is considered one of the greatest R&B albums of all time. The Dols' unique vocal style and catchy rhythms make this album a must-listen for any music lover.

**OTIS REDDING** "Sittin' On The Dock Of The Bay" - This album was released by the iconic Chess Records and features "I Can't Turn You Loose." The album is a classic and is considered one of the greatest R&B albums of all time. Otis Redding's unique vocal style and catchy rhythms make this album a must-listen for any music lover.

**ALBERT KING** "Born Under A Bad Sign" - This album was released by the iconic Chess Records and features "Bad Sign." The album is a classic and is considered one of the greatest R&B albums of all time. Albert King's unique vocal style and catchy rhythms make this album a must-listen for any music lover.
ANITA HARRIS

From Virginia Beach, the lovely Miss Harris has been an ardent admirer of Big Band music. Now, with the release of "Joy Anchor," she's really getting into the swing of things. This one's a real winner.

JAMES ROYAL

James Royal has been a real find for the music world. His smooth singing style and his ability to convey emotion make him a welcome addition to the pop scene. "I'll Be There" is a real hit for him.

GEORGE MORGAN

George Morgan is one of the country music world's hottest artists. His latest release, "The Morning After," is a heart-warming ballad that is guaranteed to melt your heart.

THE SQUIBBY & THE REFLECTIONS

Squibby and The Reflections have been making great music for years. Their latest release, "Ragamuffin," is a perfect example of their musical talent.

JERRY LEE LEWIS

Jerry Lee Lewis is a rock and roll legend. His latest release, "fever," is a high-energy anthem that is sure to get your blood pumping.

THE CRICKETS

The Crickets are back with a bang! Their latest release, "Peggy Sue," is a rocking tune that is sure to be a hit.

ARENTHA FRANKLIN

Aretha Franklin is a true powerhouse. Her latest release, "Respect," is a soulful masterpiece that is sure to be a hit.

THE CRITTERS

The Critters are back with a new release, "Dream On." This one is a fun and upbeat tune that is sure to get you dancing.

Tommy Edwards

Tommy Edwards is a soulful singer. His latest release, "Over The Wall," is a moving ballad that is sure to touch your heart.

P.J. PROBY

P.J. Proby is a rock and roll legend. His latest release, "She's A Woman," is a catchy tune that is sure to get your feet moving.

JERRY LEE LEWIS

Jerry Lee Lewis is back with a bang! His latest release, "Fever," is a high-energy anthem that is sure to get your blood pumping.

JOHNNY & THE VAGABONDS

Johnny and The Vagabonds are back with a new release, "I Like Rock N Roll." This one is a rocking tune that is sure to get you dancing.

JIMMY RODGERS

Jimmy Rodgers is a country music legend. His latest release, "Walking The Dog," is a heart-warming ballad that is sure to make you smile.

THE JUKE BOYS

The Juke Boys are back with a new release, "Boogie Woogie Stomp." This one is a fun and upbeat tune that is sure to get you dancing.
The Mothers of Invention, Soft Machine, Phil Wood, 18, 28 Greenleafe Drive, photos.

Stars and Hobbies - Cliff Richard.

Hitoshi Takei, 16, 28 Greenleafe Drive, photos.

Greig records, pop.

Stars and Hobbies - Hollies, Walker, 18, 28 Greenleafe Drive, photos.

Ricci Kawa, 17, 1 Robertsgate Rd, Middlesbrough, Cleveland.

Birgitta Solin, 17, Skovbrynet 1, Middelfart.

Zbignew Grojean, 21, Firma Soderquist, 17, Skovbrynet 1, Middelfart.

Stones, Russian, to correspond in English, Polish or French.

Bodo, Norway.

Govan, 12, 4a Trewint Road, Bognor.

Japan. Stars and Hobbies.

Hitoshi Takei, 17, Skovbrynet 1, Middelfart.

Trini Lopez, Tom Jones. Stars and Hobbies.


Sjowall, Trewint.

Derek, Dancing.

Helsingfors, Finland.

Tops.

Rune Soderquist, 17, Skovbrynet 1, Middelfart.


Hamburg, Chad & Jeremy.

Beethoven's 21st Piano Concerto.

Beth Tishner, 16, 28 Greenleafe Drive, photos.

Ind. U.S.A. Stars and hobbies.

Karahori.


The Easybeats, produced by John Burgess.


Easybeats, produced by John Burgess.

Derek, Dancing.

Phil West, 16, 28 Greenleafe Drive, photos.

Sisters Nine through about the abilities of Paul McCartney and Linda Eastman.

Happiness and the equivalent of our "ancesstors and country" - and this may have been the case for the songs. The other, I expect it is starting to sell . . .

Let yourself go:

Everloved;

The Night of Love;

What did I do to deserve such fate;

Good Time Feeling;

One potato two and others.

Let yourself go!


Phil West, 16, 28 Greenleafe Drive, photos.

Sisters Nine through about the abilities of Paul McCartney and Linda Eastman.

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The Reader's Club: Coupon No. 2 will be printed when no all no. 1 coupons have been published. Anyone who has previously sent in a photograph, and it has not been published, is advised to use a numbered coupon.
**BRITAIN'S TOP R&B SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist(s)</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Jimmy Ruffin</td>
<td>Take Me In Your Arms (Take Me Home)</td>
<td>Tamla-Motown</td>
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<tr>
<td>2</td>
<td>Jimmy Ruffin</td>
<td>I Had Too Much To Drink (To Make It Good)</td>
<td>Tamla-Motown</td>
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<tr>
<td>3</td>
<td>Jimmy Ruffin</td>
<td>Back Door Woman</td>
<td>Tamla-Motown</td>
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<td>4</td>
<td>Jimmy Ruffin</td>
<td>Need Your Lovin'</td>
<td>Tamla-Motown</td>
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<td>5</td>
<td>Jimmy Ruffin</td>
<td>PAPA TOM JONES FAN CLUB</td>
<td>Decca</td>
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<tr>
<td>6</td>
<td>Jimmy Ruffin</td>
<td>I Just Can't Help Lovin' That Man</td>
<td>Tamla-Motown</td>
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<td>7</td>
<td>Jimmy Ruffin</td>
<td>You Thrill Me</td>
<td>Tamla-Motown</td>
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<td>8</td>
<td>Jimmy Ruffin</td>
<td>You're Gonna Make Me Cry</td>
<td>Tamla-Motown</td>
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<td>9</td>
<td>Jimmy Ruffin</td>
<td>I'm Gonna Get Right On You</td>
<td>Tamla-Motown</td>
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<td>10</td>
<td>Jimmy Ruffin</td>
<td>Come To My Door</td>
<td>Tamla-Motown</td>
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<td>11</td>
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<td>I'm Not The One For You</td>
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<td>Jimmy Ruffin</td>
<td>Love Is A Loser</td>
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<td>13</td>
<td>Jimmy Ruffin</td>
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**BRITAIN'S TOP R&B ALBUMS**

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**B.B. King**

- Full name: B.B. King
- Born: September 16, 1925
- Died: May 14, 2015
- Profession: Singer
- Instruments: Vocals, guitar
- Associated bands: The King of the Blues, The King of Memphis, The King of the Blues
- Awards: Grammy Lifetime Achievement Award, Rock and Roll Hall of Fame
- Known for: "The Thrill Is Gone," "I'll Play the Blues for You," "Three O'Clock Girl"

**B.B. King's Top Songs**

1. "The Thrill Is Gone"
2. "I'll Play the Blues for You"
3. "Three O'Clock Girl"
4. "普法拉的"
5. "Hummingbird"

**B.B. King's Top Albums**

1. "B.B. King"
2. "The Thrill Is Gone"
3. "I'll Play the Blues for You"
4. "Three O'Clock Girl"
5. "普法拉的"

**B.B. King's Top Singles**

1. "The Thrill Is Gone"
2. "I'll Play the Blues for You"
3. "Three O'Clock Girl"
4. "普法拉的"
5. "Hummingbird"

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**B.B. King's影響**

B.B. King was influential in the development of the blues, particularly in the genre's transition to modern rock and roll. His use of the electric guitar and his distinctive vocal style had a profound impact on musicians across genres, including Stevie Ray Vaughan, Eric Clapton, and Jimi Hendrix. King's music continues to inspire new generations of artists, and he remains a beloved figure in popular culture.
he champagne, the food, the decor in the smart London restaurant, and the girls—both waitresses and salesladies—were fine. No complaints.

However, we were there for a purpose, and this was made painfully obvious. A firm that makes seductive smells and body-prints under the brand-name of Yardley was footing the bill and so we had to listen to an extremely comprehensive survey of the splendours of the latest Yardley lines from some evidently big-time Yardley pusher. Well, that was O.K. since we were indebted to the extremely comprehensive survey of the splendours of the latest Yardley lines from some evidently big-time Yardley pusher. Well, that was O.K. since we were indebted to the extremely comprehensive survey of the splendours of the latest Yardley lines from some evidently big-time Yardley pusher.

To say that the advance bookings are already tremendous. But Paul also doesn't lose sight of the Top Twenty and makes a truly excellent stab at a return with his new single "When I Was Six," not conveniently in time to tie in with his stage presentation. His act, by the way, is one of the most dramatic and dynamic in the business—and if you don't believe me, just see him!

P.J.