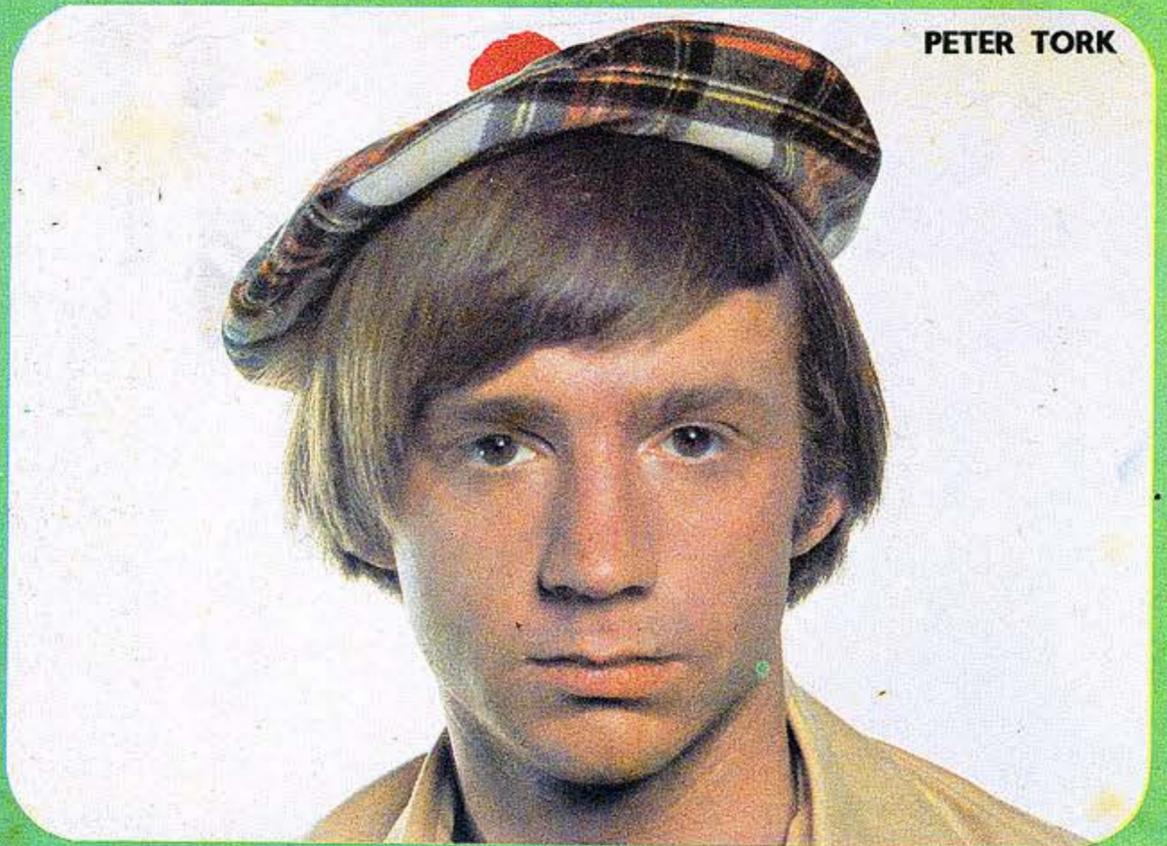


RECORD MIRROR

Largest selling colour pop
weekly newspaper. 6d.
Every Thursday. No. 371.
Week ending April 20, 1968

PETER TORK



OTIS

YOUR PAGE

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

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

LOVE AFFAIR BANNED BY BLACKBURN

SEBASTIAN'S SONGS

WHY oh why is one of the most talented composers and singers of our time so completely shunned by press and public alike? I refer to John Sebastian of the Lovin' Spoonful, who must rate alongside people like Brian Wilson and Lennon-McCartney. It is a poor reflection on the "pop" press when the man who gave us "Daydream", "You Didn't Have To Be So Nice", "Younger Girl", and many other great songs should be completely ignored. I don't think that it would be asking too much to give him some of the credit he so richly deserves. — Ian Williams, (Sec. and sole member of J. Sebastian Appreciation Soc.) Crispark, 16 Treeman Rd., Whitecraigs, Renfrewshire.

SONNY & CHER CHANCE

IT is not an unusual occurrence for some pop stars to make bad records once in a while, and various examples of this can easily be produced. For instance: "Paperback Writer" — The Beatles; "Have You Seen Your Mother Baby" — The Stones; "Run" — Sandie Shaw; "What's It Gonna Be" — Dusty. All these are top British stars, who still survive despite occasional bad records, because their fans and the Disc-Jockeys give them a second and even a third chance. However, it has come to my notice that Sonny and Cher, like the above named artists, have made a few bad records recently. But, unlike the other artists they have not been

given a second chance to show what they can really do. I am complaining about Disc-Jockeys, particularly those on Radio One who seem to ignore all the records released by Sonny and Cher nowadays, without even giving them a chance. Their last record "Circus" is not even in the Top Fifty and I am convinced that this is because it has had very little air-play, and in consequence, the fans never get a chance to hear it and so don't buy it. Come on Radio One! Give Sonny and Cher a second chance. — Robert Hodgson, 116 Waterloo St., Bolton Lanes.

THE CLIFF IMAGE

IT seems to me that Cliff Richard's recent publicity in the National Press and other media, skilfully managed to venerate Cliff at the expense of other artists by presenting them in the worst possible light. A typical example can be found in one of the Nationals. This article seems to have been intended as good publicity for Cliff, and it is entitled somewhat smugly "The Good Boy of Pop". It reeks of "Holier Than Thou" and manages to put the knife well and truly into professional rivals, for Elvis Presley emerges as a greasy oversexed Rocker. The Beatles as ill-mannered louts, and Bill Haley as "middle-aged". I am not suggesting that this was intended by Cliff, but as a sincere Christian I think that he would be wise to discourage his press agents from this kind of practice. — Elizabeth Harwey, Lewes, Sussex.

I AM writing to protest against the unfair treatment of producer Mike Mansfield to the Love Affair. He claims that this group have done a lot of harm to the pop business by not playing on their record, "Everlasting Love", and in consequence he has banned them from appearing on the I.T.V. Show "Time For Blackburn". I am sure that many fans feel bad about this, and as the Love Affair have only just started in the pop business they should surely be given a fair chance. Is Mike Mansfield trying to wreck the careers of five young innocent boys who are just starting, for admitting something that took a lot of courage and gumption to say? — P. A. Harris, 164 Keir Hardie Way, Barking, Essex.

THOSE FAKE GROUPS

I HAVE just witnessed what I believe to be the greatest, meanest swindle possible. On the night of Wednesday, April 3, along with one thousand other unsuspecting people, I went (after reading an advert. in the Southern Evening Echo) to see the Drifters and the Impressions at the Mecca Pavilion Ballroom, Southampton. At about 8.45 p.m. the Impressions were announced and their backing group started playing. Then, to a big cheer the Impressions came on for their spot. After about two songs I suddenly realised that they were not the true Impressions. They did not look anything like them, in fact. Throughout their act they only sang about three Impressions' numbers. Their voices were very good, but I felt so cheated I just could not stomach the applause they received. I waited eagerly for the Drifters; surely they would not be fakes as well! Sure enough, when the curtain opened for their act I was horrified to see that I could not match any

of the faces with the pictures on their L.P. sleeves (all containing different Drifters through the ages). Has anyone else in other parts of the country been so badly misled? I am 98 per cent positive that I was definitely cheated. How can this terrible stealing of names be stopped, as most of the people who see these groups believe, in good faith that they have seen the "real thing"? — Neville (Soul) Wart, Salisbury.

ROCK ADDRESS

I WOULD like to inform all those concerned, that there is a new address for the Official International Rock 'n' Roll Appreciation Society, it is ... 9 Yukon Road, Balham, London, S.W.12. I would also like to apologise to those of you who are still awaiting copies of Rock 'n' Roll, and the Society's magazine, Shindig, the reason for the delay is that on March 16, yours truly joined the ranks of married men, and flat decorating, honeymoon, etc., have taken all my attention; but I am



THE LOVE AFFAIR—a reader complains about producer Mike Mansfield's treatment of them on the Tony Blackburn ITV show.

now back on the scene ... so beware. My thanks to all who sent congratulations and I hope to be meeting you very soon. Thanks, also, to Record Mirror for printing this letter. However slight, or short-lived it may be ... rock 'n' roll is back. — Earl Sheridan, London, S.W.12.

HOLLY RE-ISSUES

I THINK that it's about time that somebody spoke their mind about the appalling Buddy Holly record situation. Here we have yet another old rehashed issue of "Peggy Sue" on the M.C.A. label. However, us fans have already got "Peggy Sue"; and we certainly don't need to buy it again. After all, counting L.P.'s, E.P.'s, singles, collectively, it has been issued fourteen times. Isn't this just a bit ridiculous? M.C.A. claim that they have at least twenty unreleased and unheard songs by Holly — well, why wasn't a single taken from this stock-pile? Quite honestly, I think that the fans are getting a raw deal and it just isn't good enough. — John Steed, 14 Ritchie Road, Croydon, Surrey.

CHARITY GROUPS

MOIRA: Here is a letter which we received from the Bexley and Welling Oxfam Youth Federation: Our Oxfam group after having planned a dance for April found it very difficult to obtain a group to play for charity. I should like to publicly announce our thanks to the two groups who offered to play for us. They are "The Exposed" and "Iran Norris and the Fantasy". — Angela Godfrey, 30 Meadowview Road, Bexley, Kent.

SCRAP THE CONTEST!

COULD the two Spaniards who wrote the winning Eurovision song have been Ray Davies in disguise? Honestly, what a farce the much talked-about Song Contest turned out to be. Cliff was definitely the best singer, with the best song. The majority voting showed that; at least it was either him or France — that I agreed with, but when countries start voting according to their political convictions, then surely something is wrong. A perfect example of this was Portugal giving a substantial vote to Spain and Spain in turn giving Portugal a substantial vote. The results surely show the contest to be a failure. I think that the organisers should scrap the competition or ask each country to send their Foreign Secretary to sing! — J. Watson, 45 Willowfield Drive, Belfast.

THE ROCK BIGOTS

IN reply to Wild Little Willie's letter of last week (April 6), I would like to say this about certain points he raised in his letter. He seems to think that the only people who buy rock records are the record buyers of the late fifties. I am 18 and have a great rock collection and thanks to the 16-19 age group "Clock" and "Peggy Sue" have made the charts. My answer to his question of who will start "cutting frantic rock 'n' roll" again is that the people who will do it are Vincent, Haley, Jerry Lee, Richard, all of whom he has apparently lost faith in. As much as I dig rock, it seems to me that a lot of rockin' rebels decry any other type of music other than rock, which seems rather stupid. — Ernest Fulman, 673 Sewall Highway, Courthouse Green, Coventry.

Frank: 'I haven't stopped trying for a hit ...'

ALTHOUGH he's had many TV shows of his own, and starred — during the last couple of years — in shows at Blackpool, Yarmouth, Coventry and London (where he did good business at The Talk Of The Town), Frank Ifield has not been prominent in the British hit parade for quite a while.

Of course, it's not all that important for him any more, since he's a well-paid, well-established artist who's not likely to be short of work for years. All the same, Frank would dearly love to find, once again, the magic musical formula that will bring maximum pleasure to (and maximum purchases from) the disc-buying public. With this in mind, he's off in April to spend a few weeks in Nashville, Tennessee.

Why there? "I like to record alternately in Britain and USA. Here in London the sessions are much more formal. The arrangements are carefully written and played and if they don't work out quite right too bad. In Nashville they don't use arrangements at all, everything is much more easy-going. I pick out a few songs I like the sound of, we go into a studio with such musicians as Floyd Cramer, Boots Randolph, Chet Atkins, the Anita Kerr Singers or the Jordanaires, and try things out. There's a tremendous amount of improvisation which often brings out creative talent from musicians." (The word "creative" plays a prominent part in Frank's vocabulary; it's the most important aspect of show business to him.)

"Mind you," added Frank, "I've no idea what will happen during those Nashville sessions and I'm not saying we will find a good single. We may have to scrap the lot."

Clearly though, Mr. Ifield likes to try. But he certainly has no need to do anything if he doesn't feel like it. He's made a pile of loot and he's busy investing it in property, making sure his money works for him. "A few years ago I just had me to think about, which wasn't much fun. I'd been short of money when I came to this country as an unknown, then I'd been successful but had nobody to share it with. I was lonely in a crowd. Now I have a wife, and a child, and must think of providing for them even if I should kick the bucket."

I asked Frank if, in his struggling days, he'd ever come close to losing his nerve and thought of packing in his ambition to be a singer. "No, never. When you are trying to get there there's only one way you can go and that's up. But when you achieve success there's a problem of adjusting to it and I went through a bad period then. Everything went like a dream at first. I had three number one hits in a row and subconsciously I began to think I couldn't lose and would be making number ones all my life! A number two and I thought I was failing. Then when I didn't get into the charts I felt I was finished! Of course, logically I knew



FRANK IFIELD—he had three No. 1 hits in a row ...

all this was silly but it still had an emotional impact. I'd only ever wanted a hit so that it would get my name known and people would come to shows wanting to see my act. It was my stage performances, not my records, that were most important to me.

"Somehow, record sales became too important for everybody in Britain. Chart placings ought to be a guide for people in the business. They're fine in the trade press. But now you see them in the newspapers. And I could never understand why I'd sell more copies of a record just by the act of it getting to number one. Why should this make more people want to rush out and buy it? I don't know, but that's what happened. In Australia, where I learnt how to perform, there wasn't this emphasis on the hit parade. It was how full a house you could draw that counted."

Well, Frank can still pull a packed house but hits are much harder to come by. Among the reasons: "I have to come up with something new — without antagonising the public I already have. Also, it's difficult to get the same kind of exposure as up-and-coming pop groups without losing the star status I've built up. It wouldn't be very wise to turn up on TV pop shows for little money just to plug a record."

"Still, it's better this way. Now I can pick and choose my jobs whereas a few years ago I had to do everything I was offered simply to get the exposure. But I certainly haven't stopped trying for a hit!"

DAVID GRIFFITHS

In brief ...

G. Abbott, 234 Casterbridge Road, Blackheath, London, S.E.3. — Can any reader please send me lists of Ronettes or Crystal's L.P.'s E.P.'s or singles. Also, does anyone have any records of theirs to sell. I am prepared to pay 2/6d. for singles, 4/6d. for E.P.'s and 15/- for L.P.'s. Does anyone have a copy of "Their Satanic Majesty's Request" which they would like to swap for "Motown Memories" or sell for 15/-. (Must be a perfect copy and not one of the many defective copies issued.)

G. T. Darby, 150 Chislehurst Road, Petts Wood, Kent. — Can anybody help me obtain any copies of Billboard Magazine issued in 1966 and the first seven months of 1967? Please state your price. Carole Ann Tinnen, 9 Betts House, Betts Street, London, E.1. — Please could someone help me get the L.P. "Kinda Kinks" or their first four records, including "You Still Want Me" and "Long Tall Sally"? Also, any records not re-issued in this country by the Kinks.

D. J. Osmond, 1 Bennet Close, Basinstoke, Hants. — I have recently bought a tape-recorder and consequently would like to sell by auction my collection of Soul, Blues, Ska, R&B, singles, E.P.'s and L.P.'s. If any R.M. readers are interested perhaps they would send a S.A.E. for lists.

Colin Hall, 11, Kirk Lea, Broughton, Cockermouth, Cumberland. — Would any R.M. readers be interested in buying any of these L.P.'s "Yeah, Take It Like You Give It", "The Tender, The Moving, The Swinging" all recorded by Aretha Franklin and "Gee Whizz" by Carla Thomas. All of these albums are in perfect condition and I will reply to all offers either cash or will swap for other albums.

Martin Dove, 58 Melford Road, London, S.E.22. — I have a brand new virtually unplayed "Big Hits (High Tide and Green Grass)" by The Stones. I would like to swap this L.P. for a record by The Cream, Donovan, Traffic or other top groups. If anyone is interested could they please state the record, and send S.A.E. to the above address.

Eileen Nairn, 270 Longfellow Road, Wyken, Coventry, EU2 5BJ. — Wanted: — articles and pics of Dusty from early 1965 and before. Also any American and foreign cuttings. Will pay if necessary.

Claire Taylor, 58 Smitham Downs, Road, Purley, Surrey. — Has anybody got any Beatle books or pix (big or small) they would be willing to part with? Especially of Paul McCartney, I can exchange them for pix of almost anybody else.

Peter Dix, 12 Park View Crescent, Pembroke Dock, South Wales. — Does anyone know anything about an American West Coast group called "Blue Cheer"? If anyone knows anything at all, I would be glad to hear from them.

J. W. Hawkins, 2 Juniper Drive, Castlefield, High Wycombe, Bucks. — Does anyone have any pictures of the following which they want to get rid of: — "The Great Captain Beefheart and His Magic Band", "The Cream", "The Jimi Hendrix Experience" and "Lulu"? Black and white or colour accepted, any shape or size and I'll pay postage.

G. Perrett, "Sandhills", Bayford Hill, Wincanton, Somerset. — I would like to exchange my copy of the Beatles' "Help" L.P. for an L.P. by Shankar, Dylan, Baez, Cream, Hendrix or others. I also have four Beatles E.P.'s and seven singles by other artists to sell or exchange. All the records are in excellent condition.

TELE

ANDY WILLIAMS CULT

AND suddenly, or so it seems to me, there is Andy Williams. Always rated in the top handful of ballad-sellers at international, there is now what can best be described as a Williams Cult. A big-hit single, pandemonium over getting tickets for his May-date concerts here, an avidly-watched TV series, constant action over his LP's.

A barrage of Press cuttings thundered on my desk, from America, the other day. Williams, generally with the Henry Mancini orchestra, clearly wows 'em at every concert — and packs 10,000-seater halls with ease.

Ease — that's really the word that sums him up best. He has an easy style, an easy voice, an easy charm. No controversy, either personally or musically. Just a wide smile, which comes easy; great confidence, which comes easy, too, after years of learning his trade.

Hear this. He went to Japan not so long ago. Walking with his French-born wife, singer Claudine Longet, he got a sort of one-man Beatles' treatment. His shirts were ripped off his back, literally. Buttons vanished. Handfuls of hair, too. And Andy, somewhat astonished said: "They don't mean anything by it. They're just trying to grab you and say 'Hello'. But now I can understand what the Beatles go through all the time." His TV show is big in Japan, too.

What, you may wonder, does he do on stage. Well, I can't predict exactly what he'll do here, but generally he includes "Moon River", "Dear Heart", "Strangers In The Night", "Hawaiian Wedding Song", "Days Of Wine And Roses", "Girl From Ipanema", "Somewhere", a magnificent "Danny Boy" sung to a solitary guitar backing, and a "Portrait Of The Beatles", which is a salvo of six of Andy's favourite Lennon-McCartney items.

His background? Well, his father Jay Williams was the local music leader down in Iowa. He ran a church choir and enlisted his own family, wife and four sons Bob, Dick, Don and Andy, as the nucleus. Soon the Williams Brothers had their own radio shows. The boys disbanded in 1952. And Andy had to make a big decision: should he give up show-business altogether, team up with another group or try it alone.

He went it alone. A two-year contract on Steve Allen's "Tonight Show" stretched into three years. In 1959 he started his own one-hour series. By 1966-67, his ratings broke national records.

Money is no longer the prime consideration. He's got all he needs. But he spares no effort, nor expense, on making his TV spectaculars the best in the business. He's a blue-eyed, brown-haired athletic type of 5 ft. 9 in., is mad about golf ... has his own golf tournament on the Professional Golfers' Association trail, the Andy Williams San Diego Open.

He lives in a lovely 34-year-old home in Holmby Hills, styled after an Italian villa. Their daughter Noelle Christine was born in September, 1963; their son Christian Jay in April two years later.

But in the LP scene, his history is fantastic. In five years, "Moon River", "Days Of Wine And Roses", "The Wonderful World Of Andy Williams", "Great Songs From My Fair Lady", "Call Me Irresponsible", "The Andy Williams Christmas Album", "Dear Heart", "Shadow Of Your Smile" and "Born Free" earned him nine Gold Discs for individual album sales of over a million dollars.

On the concert scene, he's sells out so fast that a Boston promoter had to take advertisements in metropolitan papers apologising to those who couldn't get in to see Andy. Time magazine listed him as the country's foremost box-office attraction at Fairs, where he draws as many as 25,000 paying customers a night.

So what does the irrepressible Mr. Williams do with all the money? Well, his brother Bob and his dad Jay handle all his real-estate investments. Not even Andy knows the full extent of them. But there are four citrus ranches in the San Joaquin Valley; an avocado-lemon ranch in Ventura County; a shopping centre, apartment houses; business buildings and private houses in San Fernando Valley. And recently he bought a building in Hollywood to house Barnaby Productions, his TV production set-up, and his music-publishing companies, Barnaby, Claudine and Noelle.

He signed a contract with a sweater and shirt company back in 1966, and in the first year under his sponsorship they sold 250,000 dollars' worth of clobber.

Musically, the only criticism I've ever heard against him is that he maybe plays it "too safe", is unadventurous. Why rock the boat, say I. Rivals like F. Sinatra and T. Bennett wander into the jazz field with Ellington, Buddy Rich, Woody Herman, Count Basie. Andy does not. He's worked with Errol Garner, but not on records. He once recorded with Quincy Jones in Paris. But normally Andy plays it safe, so avoiding bunkers and sandpits.

Oddly, in a way, his own favourite singers were always Crosby, Vic Damone and Perry Como.

But let the last word come from Tony Bennett. "One of the most important things you can say about Andy Williams is that he is among those few singers who have kept the great tradition of Big Crosby for coolness in popular music. He never looks as though he is working hard, but actually he is one of the hardest working and most dedicated performers you can imagine."



ANDY WILLIAMS—Peter Jones talks about the current rave for Andy ...

PETER JONES

RM FAN CLUB SERIES

"UPTIGHTAN' OUTSIGHT"
— THE ATLANTIC AND STAX LABELS OFFICIAL APPRECIATION SOCIETY
Address: 17-19, Stratford Place; London, W.1.
Secretary: Miss Janet Martin.
Founded: May, 1967.
Current membership: 3,100 approx.
Subscription rates: 7/6 per year.



SAM AND DAVE



PERCY SLEDGE

REMARKS: It is a curious though well documented fact that the vast majority of British fan organisations tend to reflect if not actually adopt the characteristics of the artists they support — often to a quite remarkable degree.

The Rock star's fan club with its bluntly phrased opinions and two-listed championing of the pre-1959 Cause makes for an excellent case in point, as do clubs devoted to female artistes with their polite, almost reverent enthusiasm. But by far the most graphic instance of this phenomenon must surely be that provided by our subject for this week, the Atlantic And Stax Labels Appreciation Society.

It would be quite fair to say that both materially and in inspiration the Atlantic-Stax Appreciation Society (which is, incidentally, the only such Society currently owned and run by a record company) bears an uncanny resemblance to the very best of the Corporation's discs—dynamically composed, supremely entertaining and generously laced with equal helpings of excitement, ingenuity and sheer soulfulness. And costing these days even less to join than the price of a single, it can justly claim to be even better value for money.

To use the term value for money in relation to the A-S.A.S. is, in fact, quite a masterpiece of understatement since, in its determination to give its members the maximum possible return for a year's subscription, it maintains a pace and productivity which most other fan organisations would find nothing short of suicidal.

Perhaps the most striking indication of the vast resources at the Society's disposal is the Membership Kit Folder with which each member is promptly supplied (and more often than not quite literally staggered) upon joining. This truly remarkable package measures some 13 in. x 10 in., weighs well over two pounds and costs the Society exactly half of the 7s. 6d. enrolment fee in postage!

Within are to be found some thirty 10 in. x 8 in. pictures (with biographies) of the Corporation's principal artistes; twenty or so postcard-sized prints of lesser names; a complete and extremely interesting discography of all Atlantic group singles issued in Britain since 1956; all available issues to date of the Stop Press Newsletter (a weekly bulletin featuring the very latest studio and other news to reach Britain via the Society's own trans-Atlantic hot-line); many miscellaneous items (membership card, stickers, etc.) and the most recent edition of the brilliant bi-monthly magazine, "Soul Messenger".

Of all the Society's mightily impressive features, none has done more to help place it amongst the

all-time great fan organisations than the "Soul Messenger". Skillfully edited and stylishly illustrated, it consists of some 30-40 pages of news, views and features on Atlantic group artistes and activities past, present and future including record reviews (all the latest UK and US releases), meticulously compiled discographies, members' own contributions and exciting competitions with prizes ranging from specially imported LPs to (later this year, it is hoped) a trip to the Stax studios in Memphis.

Other services operated by the Society include the inevitable (but nevertheless excellent) query answering department, a standing offer whereby established members may acquire any additions to the membership kit simply by sending in an appropriately sized S.A.E. and assistance for those who need it in importing discs from the States.

Whilst additional facilities provide for such ravorama happenings as the monthly record sessions held at the Society's London office (where members may meet and catch up on all the latest US releases) and the recently launched "Uptightan' Outsight Show" which takes place each Wednesday night at the Pink Flamingo, Wardour Street — a weekly event which is already wildly popular and promises to prove even more so on future occasions when, it is hoped, the entertainment will be provided by visiting Atlantic-Stax stars.

Almost all Atlantic group artistes are, of course, based in the United States, and this is the main difficulty to be considered when assessing the possibility of personal meetings arranged through the Society. The Society does, however, make every effort to ensure that members meet their favourites when they are over here, and hopes to arrange block theatre bookings and coach trips for forthcoming Atlantic-Stax package tours with competitions making it possible for the winners to meet the artistes.

Precisely why the Atlantic and Stax Labels Appreciation Society does not have a membership figure directly comparable with the British sales of discs like Otis' "Dock Of The Bay" or Aretha's "Respect" is a total mystery which only time and perhaps the right kind of publicity may solve. But there is one aspect of the Society's ever-growing family of Rock 'n' Soul addicts which does merit discussion here. It is the most creditable fact that it has no shortage of female members — a state of affairs which should explode once and for all the myth that true appreciation of Soul music is an exclusively male faculty.

Julie Rogers

unforgettable new ballad

Don't Speak of Love



CONTINUED ON PAGE 12

THE COUNTRY-WESTERN BIG BAND ERA...

LONG BEFORE MOST RECORD MIRROR READERS WERE BORN, A SWINGING BIG BAND SOUND SWEEPED THROUGH THE UNITED STATES, WEST OF THE MISSISSIPPI—IT WAS TO HAVE A LASTING EFFECT ON COUNTRY AND WESTERN MUSIC...

FADS may come and fads may go, but country music goes on forever! However, within the vast complex that is country music, crazes do occur—some, like the recent "Tiger in the Tank" songs, last only for a comparatively short space of time, whilst others leave an indelible mark on the face of country music. Such were the effects of the western swing bands of the '30s and '40s, headed by Bob Wills, Leon McAuliffe, Spade Colley and Hank Thompson. There was a style comparable to the big bands of Benny Goodman, Count Basie and Glenn Miller, but confined to the rural and small town areas of America.

IMPROVISING IN THE 20's

During the late 1920's, country musicians in the south-western states were busily experimenting with and improvising on the old country sounds. Largely influenced by Louisiana Jazz, they began to introduce a danceable "swing" to their music and later, often included such tunes as "Basin Street Blues" and "St. Louis Blues", in their repertoire. From these experiments emerged a western band led by fiddler, Bob Wills. Wills' "Fiddle Band", as it was then called, was formed in the late 1920's and comprised Wills and guitarist Herman Arnspiger. Later, in 1931, Milton Brown joined the group as vocalist and the name was changed to the Alladin Laddies. In the same year the band gained a sponsor and they began to advertise Light Crust Flour over the Fort Worth radio station. The following year saw the addition of Durwood Brown to the band and the replacement of guitarist Arnspiger by Sleepy Johnson. On February 9, 1931, the band made its first record-

ing for the Victor label, under the name of The Light Crust Doughboys and set the pace for a style of music that was to change the entire concept of country dance bands throughout America. A year later Milton Brown left the Doughboys to form his own band, The Musical Brownies, whose style bore a heavy Dixieland flavour. Many other bands copied the style of Brown and they included Leon Selph and His Blue Ridge Playboys, Roy Newman and His Boys, and Ted Daffan.

NEW INSTRUMENTS

Not content just to improvise on tunes alone, a host of later bands introduced non-country instruments into their line-up; instruments that included clarinets, pianos, brass and drums. Others, unhappy with the addition of jazz brass, developed a style of steel-guitar playing in the manner of the jazz trumpet. Leon McAuliffe was largely responsible for introducing the steel-guitar to modern American music whilst a member of Bob Wills' band, The Texas Playboys.

Once established as The Texas Playboys, Wills' band regularly played to crowds of over three thousand in the late '30s, which, by any musical standards, was no mean accomplishment. If the city audiences were packing the plush dance halls to listen to Benny Goodman or Tommy Dorsey, then the vast rural communities of the south-west were clamouring to hear Bob Wills and his many counterparts.

The Western Swing Band craze lasted for a great many years, producing such hits as "Take Me Back To Tulsa", "Steel Guitar Rag" (composed by Leon McAuliffe), and "San Antonio Rose", but by 1955, a decline had set in and the old style Swing bands began to fade from the popularity stakes. Their decline paved the way for the modern "beat" sounds of Buck Owens and Andy Doll. Owens, a native of Sherman, Texas, came onto the recording scene about 10 years ago and since then has virtually taken over the coveted spot once held by Bob Wills, that of top country music dance band. His group, The Buckaroos, have taken their sound from three basic sources, Western Swing, Honky-Tonk and the more recent Rock-a-Billy—both steel-guitar and fiddle being strongly featured.

Aside from their "swinging" sound, the Western bands were responsible for another lasting fad, that of gaudy cowboy style dress. Jimmie Rodgers



LEON McAULIFFE—popular "Western Swing" Dance Band leader of the 1940's and 50's.

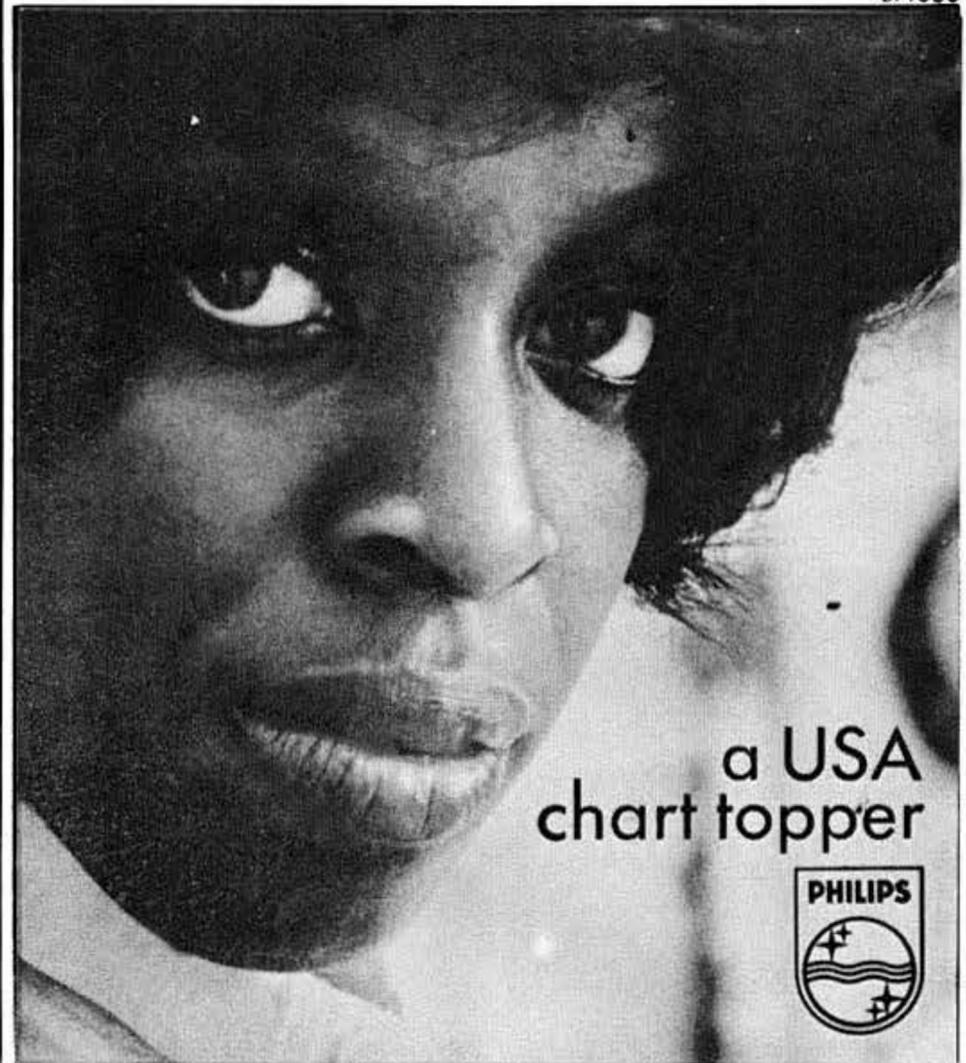
may well have started the "cowboy" image but the Swing bands took it to its ultimate limits, setting a virtual fashion code for all country music entertainers. In recent years several artistes have tended to drop the flamboyant floral suits and Spanish leather boots for the more acceptable (by city and pop standards) tuxedos and lounge suits of their city cousins but generally, country music artistes adhere to tradition. Today, the fashions and sounds of the Bob Wills era have spread to England—the forthcoming Country Music Festival at Cecil Sharp House (May 19) will feature three-and-a-half hours of modern country music played by English artistes, most of them featuring the steel-guitar and cowboy dress of their jazz-influenced idols.

BRIAN CHALKER

Madeline Bell

I'M GONNA MAKE YOU LOVE ME

BF1656



a USA
chart topper



ROG WHITTAKER IN COMMON MARKET

NO problems about entering the Common Market for Roger Whittaker. The uncommon Rog is already well in.

"Since appearing at Knokke Europe has become a whole new world for me," he said. "Then, a few weeks ago at Cannes I was one of the lucky ones. The festival was a bit of a shambles but Lulu did well, The Moody Blues were excellent, I did the best I could — and have been booked for a week's cabaret in Cannes in July.

"Also, my recording of 'If I Were A Rich Man' has been selling tremendously well in France and indeed throughout most of Europe. I've been invited to do an hour's TV show of my own in Sweden and I'm doing a 45-minute show for Dutch TV which, if they like it, will become a series."

Roger is currently working Monday-to-Thursday on his BBC-TV series "Whistle Stop" (which goes out Friday afternoons) and commuting to European towns for the weekends. "Because Belgium sounds a long way away it may seem difficult. But it's not — only takes a couple of hours to get there — no further, therefore, than drive up North for a date. The only problem about travelling abroad is that I can't easily take accompanying musicians. I just take the band parts and hand them out to the local musicians. I recently played at one Continental hall to thousands of people — and my accompanists didn't turn up until minutes before the show. There was no time to rehearse and I was petrified but everything seemed to go well."

Mind you, Roger is a much more polished and show-biz performer than he was a couple of years ago. "I used to be very folksy and refused to change. But I did a BBC television series for Doreen Davies and she persuaded me to use more commercial material, like 'Scarlet Ribbons'. I'm glad I changed — I used to starve. In contrast, I worked 50 weeks out of 52 last year — and jobs are getting better all the time. I hated having to throw away some folksy shirts I'd had made out of



ROGER WHITTAKER—used to be more folksy.

sailing cloth but I need to look a bit smoother these days. They don't like the beatnik look on the Continent — especially not in Germany where the Germans seem to be going berserk over my whistling!"

Rog reckons he's involved in more worthwhile entertainment than used to be his lot. "I don't have to rely on a lot of noise, on a mystic, dark glasses approach mumbling a lot of meaningless words that sound profound to those who can't quite hear the words! Show songs are my speciality now — done in a modern way, with brilliant arrangements written for me by Syd Dale. We've recorded a few tracks towards an LP, which EMI are interested in, and it is naturally my hope to have a hit song in my own country soon. Then, perhaps, I really will be a rich man."

DAVID GRIFFITHS

GEORGIE: JAZZ OR POP

WE looked under all the tables and chairs. Under the carpet. Behind the curtains. In the fridge. And behind the chandelier.

"Oh where oh where can he be?" cried Georgie Fame in despair.

We were looking for Tubby Hayes. Georgie was due to go to the States early the following morning to rehearse with the Count Basie Orchestra for his forthcoming tour with them.

And Tubby Hayes had done a couple of the musical arrangements for the show.

And Tubby was nowhere to be found.

"He's just vanished," said Georgie. "Still, I'm sure we'll find him before I go tomorrow. I'm going across to Boston in America with Harry South — Harry's done most of the arrangements for the band — and we'll rehearse with Basie for a couple of days, and come back with him on Friday."

ALBERT HALL CONCERT

"When I played with the band at the Royal Albert Hall last year we had no time to rehearse together or anything. It was just a lightning encounter. Consequently I was very nervous — well, I didn't really feel nervous, but just before the show I developed a sore throat, and almost lost my voice. And I think that must have been due to nerves."

"But this time I'm really looking forward to the tour. I think I'm going to enjoy it a lot — well, I know I am. We're doing a concert in Hamburg, and one in Frankfurt. And then on April 20 we open the British tour at the Royal Festival Hall in London."

"I haven't yet decided what to do after the

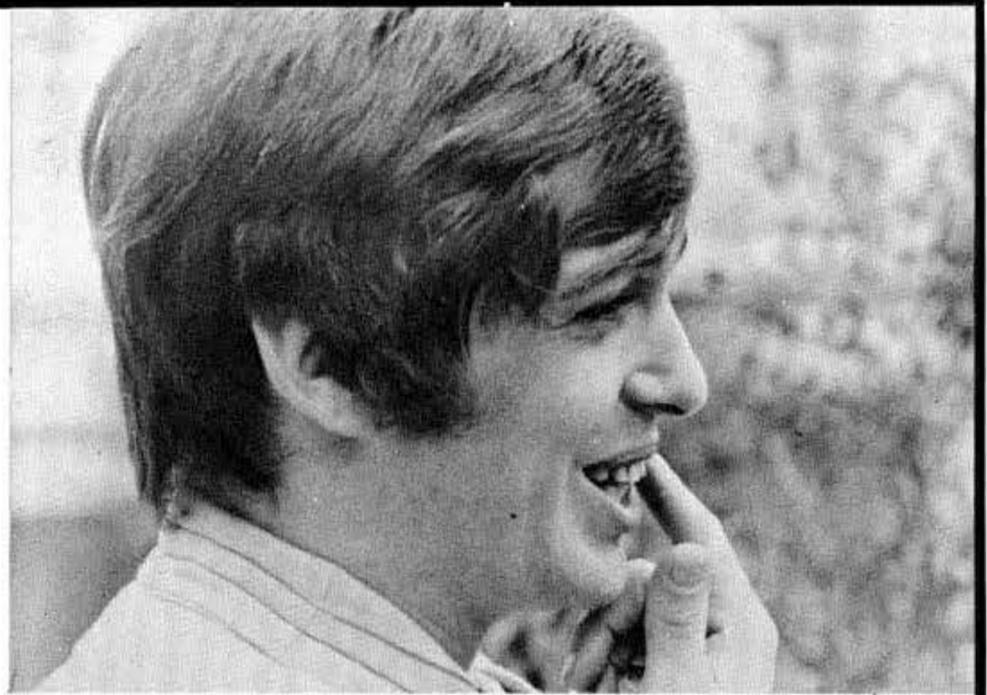
tour — this is about as far ahead as I've planned so far. I'm going to take a little rest when it's all over, and try to decide what comes next. I might get my own band together — but I've got to give it a bit of thought first. I want to spend a lot more time recording as well — as I say, though, I want to have a holiday after the Count Basie tour, and think about my future plans then.

MORE JAZZ

"Jazz or pop? I think it's very difficult to divide music like that. I mean, what exactly is a pop record? Take 'Bonnie and Clyde,' for example—that was a big hit for me as a pop record. And it was a very commercial record — but I'll be singing a version of it with the Count Basie band on the tour. And the Basie band is jazz. If a thing is commercial, then obviously it'll sell — so how do you say what's pop music and what isn't?"

"Obviously I'm more jazz-influenced now than anything else — but I enjoy making records that are chart contenders as well. And I don't think there's any great gulf between the two — in fact, it's the opposite. A lot of jazzmen I play with are very interested in pop, and when they know I have a record in the charts they don't turn their noses up and walk away. They want to talk about it. After all, most jazz musicians do session work on pop records anyway."

"The thing is, there are only a certain amount of good musicians around, and the line-up of the Harry South Band is often the same as the Tubby Hayes Band, and so on. So if I were to get a band together it would include a lot of the same people. But I think it's important to work with the same band all



GEORGIE FAME—to sing with Count Basie's band.

the time — when everyone is used to one another, they're all going to work together better. Anyway, I honestly think I'm past the stage of working with different bands in different clubs up and down the country. That really is a drag."

"At the moment, though, I'm not really looking past the tour with the Count Basie Band—that's the big thing of now. I don't know whether it'll become a regular thing or not, we'll have to see how it goes. I'm very excited about it anyway — following in the footsteps of Tony Bennett and Frank Sinatra. Although a lot of lesser known, and not very good, singers have sung with Count Basie—I think the band is willing to back any singer who can afford to pay them. But you can't really knock Count Basie for that, can you? I suppose some of the prestige of playing with them has disappeared because of this — but on the other hand, it should still be a fantastic experience. And if we work

well together . . . who knows? I'd like to see it become a regular thing if it were to go well this time.

"I'd like to make an LP with the Basie Band as well—but only if I find that we work well together. I wouldn't make an album with them just for the sake of it—that would be a waste of time. But if things are going well when the tour ends, then that would be the time to make the recording. Though I must admit, I haven't really given it a lot of serious thought."

"I'll be playing organ with the band as well as singing — and we've got some nice ideas planned for the show. I'm just going to go out there and enjoy it, and then when it's all over, I'll have a rest and start to think about the future."

"But my immediate problem is . . .
" . . . Tubby Hayes. Where the hell is he?"

DEREK BOLTWOOD



THE 1910 FRUITGUM COMPANY—a mammoth hit with their Buddha/Pye International disc "Simon Says". An LP has already been rushed out in the States.

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FLASH AND THE BOARD OF DIRECTORS

Busy Signal; Love Ain't Easy (Bell BLL 1007). Piano opens this potent neo-rock number which has a good dance beat and a grow-on-you kind of appeal. But I think the slow middle chorus could hold up sales a bit with the dance crowd. If it gets the plays, it should make the charts, considering how hot the Bell label is at the moment. Flip is a nice-sounding beat ballad, well produced by Chips Moman.
CHART POSSIBILITY

SCOTT MCKENZIE

Holy Man; What's The Difference (Chapter Three) (CBS 3393). John Phillips wrote this mid-tempo beat ballad for Scott, which is a sincere-sounding flowery effort with pretty vocal group backing which sounds like the Mamas and Papas. Sugary strings and heavy backbeat behind his tuneful voice. I find the song most unattractive but it will doubtless be a hit. Flip is a continuation of a tune on his album. Nice acoustic guitar work on this folk-tinged side.
CHART POSSIBILITY

THE BAR-KAYS

A Hard Day's Night; I Want Someone (Stax 60136). The late Bar-Kays and a powerful funky instrumental version of the familiar Beatle standard. Saxs blare, and the backbeat is strong and potent. Well recorded too, and should at least be a minor hit. Flip is a slow organ-based soul instrumental. Nice.
CHART POSSIBILITY

JAMES AND BOBBY PURIFY *I Can Remember; I Was Born To Lose Out* (Bell BLL 1008). A sophisticated soul effort from the twosome, which has a pretty melody line and good vocal work. Could do well popwise as well as with the R & B crowd. ★★ ★

CLARENCE CARTER *Looking For A Fox; I Can't See Myself* (Crying About You) (Atlantic 584176). More funky sounds from Atlantic, with a potent hoarse vocal line in good old-time style. I like this — fast, danceable and perhaps better than most Atlantic-Stax stuff. ★★ ★ ★

CARMEN McRAE *Elusive Butterfly; I'm Always Drunk In San Francisco* (Atlantic 584178). A strong, vibrant version of the two-years-back Bob Lind folk hit. It's a beautiful song, and this soul revival of it is great. ★★ ★ ★

O. C. SMITH *The Son Of Hickory Holler's Tramp; On A Clear Day You Can See Forever* (CBS 3343). A big band backed thing, rather a la Lou Rawls, with a powerful sound, and a fine vocal from O. C. Smith — femme chorus backs up the folk-tinged song. ★★ ★ ★

SLIM HARPO *Tip On In; Part Two* (President PT 187). Very similar to his "Baby Scratch My Back", this semi-instrumental R & B item with some fabulous guitar and harmonica sounds. Slim's cool, amusing vocal makes the sound even better. ★★ ★ ★

THE MIRETTES *In The Midnight Hour; To Love Somebody* (UNI 501). Femme version of the Pickett R & B standard. Shriill, but not quite 'dirty' enough. A double 'A' side, the ballad deck is a soulful version of the Gibb Bros. song. Again, there's something missing here. ★★ ★



VANILLA FUDGE

Where Is My Mind; The Look Of Love (Atlantic 584179). Psychedelics galore from the Fudge, loud guitar backing and enough hippie lyrics to satisfy the heads. Backing moves along well, and there is a catchy repetitive riff which will sell the record. I didn't like this personally though. . . . On the flip there's a high-pitched vocal on the delicate workout of the familiar tune.
CHART POSSIBILITY

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NEW MUSICAL EXPRESS

GENE CHANDLER

"NOTHING CAN STOP ME"

Soul City Records SC 102

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'AMERICA IS BEHIND THE TIMES'

ONCE in a while a very lucky journalist does get the kind of assignment that makes it all seem easy, exciting and fun. I know because, a few days ago, I was that journalist.

The venue was Chas Chandler's well-appointed flat. He manages Jimi Hendrix and they were both away on tour. I went there to interview Madeline Bell (who'd recently returned from a brisk tour of USA and was staying in Chas's pad until she found one of her own). Also present was a lovely lady friend of Jimi's and during the afternoon a couple of equally pretty girls dropped in to chat and listen to some sounds.

Plenty to drink. Lots of good records (including the collected works of Bill Cosby to make us laugh — brought back from the States by Mad's energetic personal manager Tony Garland). Four luscious young women. And your humble scribe, sitting there eyes bulging, especially when Madeline got up and danced which she did frequently, explaining "I always feel like dancing when I'm happy."

Madeline, you see, was in high spirits: she'd just got back from the BBC Radio show Pop Inn where she'd been interviewed by K. Fordyce and now she just wanted to relax for the rest of the afternoon.

Oh yes, there was the little matter of an interview for the RM and we did manage a little serious conversation, mostly about her Stateside adventures in promoting her record "I'm Gonna Make You Love Me" which has been selling very well over there and looks like being her biggest money-spinner so far.

"It was sheer accident," she said. "The number was on my LP and Philips had no intention of issuing it as a single. But an executive in America liked it and had 10,000 singles pressed and sent out to deejays who started playing it and it became a hit. That was one reason for going over there, and the other was that two relatives, my grandma and my aunt, were ill and I wanted to see them. I'd only intended to go for a couple of weeks but I stayed for seven, did a couple of TV shows on local New York stations and visited disc jockeys in New York, Philadelphia, Baltimore, Washington and Boston."

Though an American citizen, Madeline decided long ago to make Britain her base. "I'd just come from the States when President Kennedy was killed and it made me think then what a violent place it was. This time, I'd just got back and Martin Luther King had been assassinated.

"This time, I didn't once go into Harlem though I used to spend a lot of time there and had a lot of friends I'd like to have seen. But nowadays Americans say I've got an English accent and Negroes are inclined to accuse me of having gone a bit white on my records. They seem to think I ought to be nothing but a soul singer and yet I've never considered myself a soul singer. I didn't want to get involved in that kind of argument.

"I was even scared to wear very short dresses because people would make remarks" (Back in London Madeline was making up for this, I'm glad to say, by wearing the length she prefers — a mini in leather.) "America seems a bit behind the times and in some ways dull — they don't even want to discuss sex or anything that might be controversial on TV."

Miss Bell said she reckoned she could be perfectly happy living in New York so long as she didn't have to put up with constant reminders of racial problems. "In show business, people are generally very tolerant and friendly. All the disc jockeys I met — about half of them white — seemed very pleasant. I even met a few Southern white fellows who hadn't been working up North long and they were all nice."

She also met some agreeable music publishers who provided her with good songs suitable for her style; she's currently working on her second LP and is delighted to have such excellent material to choose from.

All in all, though, it was clear that Madeline was glad to be back in her adopted hometown of London — even though, by chance, she has become much better known in USA via a record that happened without any special publicity.

That's about all I remember of our conversation. I also remember that, thanks to Madeline and her three friends, it was a highly entertaining afternoon. But the good time came to an end when we switched on the telly to see the funeral of Martin Luther King. It was a grim and vivid reminder that outside the warm and comfortable flat lurked a stupid and suffering world.

DAVID GRIFFITHS

Leather-miniskirted Madeline Bell talks to Record Mirror



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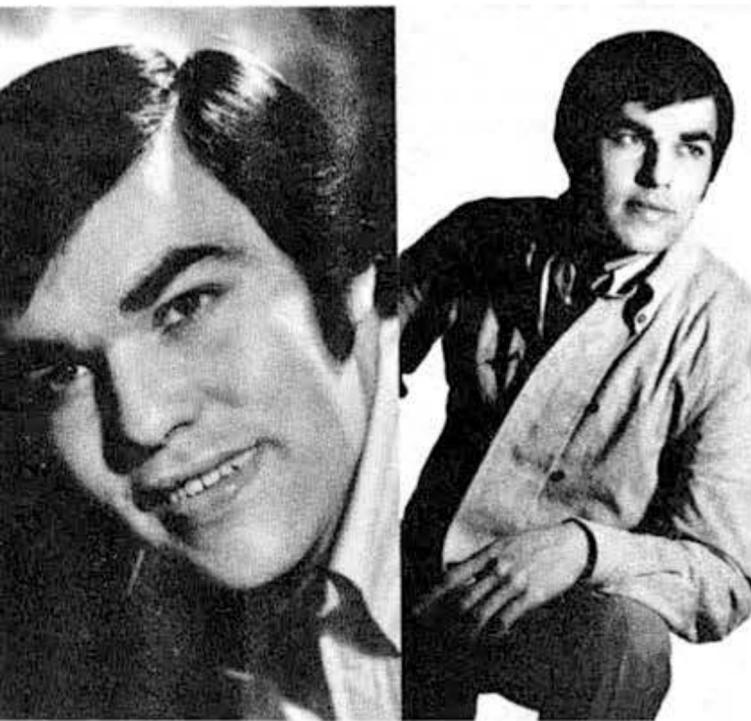


DECCA group records

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IN COLOUR: Donovan with Abi Ofarim (left) and the Troggs (right).



The **BIG** send-off

THE STORY OF JOHN ROWLES

WHAT a dream send-off for a new label and a new singer: MCA's first disc (MU 1000)—was "If I Only Had Time" sung by John Rowles. An instant hit.

Well, not quite instant. The success came after many, many months of careful and cunning planning by John and his manager Peter Gormley. "Don't worry if it is not a hit record," Gormley told John around the release date, "we've got plenty of time." For Gormley has always liked to look ahead and to pace an artiste's career. (Incidentally, he is an Australian who came to Britain with Frank Ifield, from whom he has now split; his greatest achievements have probably been in keeping Cliff and The Shadows so popular and prosperous over the last few years.)

John Rowles came to Britain last October to be groomed for launching. It was decided that he should do no work, other than recording, until the release of his first disc. So, apart from a few TV shows in the last few weeks, he hasn't been on a stage for six months and he can't wait to get started on his first British tour, starting May 10 with Herman's Hermits, The Paper Dolls and Amen Corner.

He's a New Zealander and celebrated his 21st birthday on March 25, just when his record was heading into the charts. His story: "I left school at 15 and worked as a labourer for a couple of years—rigging, pipe fitting, and planting trees. Two hundred trees a day. It toughened me up enough to make me want to go out into the wide world. You couldn't do anything much where I lived, out in the country."

"At 17 I went to Auckland and got my first show business job, playing guitar and singing. I met two Australians who had come over looking for talent. From the seven-piece group in the club they took three of us (two guys and a girl) back with them to Melbourne."

"It was a big step for us. We opened — as John, Eddie and Lucy — at the Riverside Inn and stayed six months, Lucy later went back to New Zealand and Eddie and I stayed together for a while. We went to Sydney and I learnt to play various instruments — trumpet, piano, bass and drums as well as guitar. I only played them well enough to do short spots in acts. We worked in hotels and clubs, touring around and making good money."

"But I realised I'd have to get out to go any further. Harry Walters was working for Peter Gormley and he came to Australia on a tour with the Shadows — a group I admired. I used to try to copy Hank's guitar style Harry heard me singing and recommended me to Peter who came to Australia and said he thought I'd do well in England. I knew he was managing Cliff and The Shadows and so if he was offering to manage me he must have some faith."

"The English scene hasn't disappointed me at all. It's what

I expected but there's a lot of competition among solo singers. We chose 'If I Only Had Time' from among the songs I'd recorded because ballads were around and yet I didn't want to sound too like an Engelbert or a Tom Jones. This song had that little bit of difference, more French than country and western."

"It's the next single that's very important to me. I wouldn't like to have to rely on what I've done so far. We'll record about 16 tracks and choose from them. It could easily be a soul-rock uptempo song. I hope to capture both age groups, the older and the younger."

Because of his dark good looks John is bound to be compared with Engelbert H. even though there's a good ten years between them. I asked John about the racial origins of his appearance. "My mother is a mixture of German and Spanish and my father is mostly of English extraction but he does have about one-eighth Maori blood. In my childhood I was able to spend some time with Maoris. They're very musical. It's all helped me."

DAVID GRIFFITHS

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

Gentle new Spoonful LP, plus other US group items by Rascals, Lemon Pipers

THE LEMON PIPERS "Green Tambourine" — Rice Is Nice; Shine Boy; Turn Around Take A Look; Blueberry Blue; Ask Me If I Care; Rainbow Tree; Through With You; Straggle Behind; Green Tambourine; Fifty Year Void; The Shoemaker Of Leatherware Square (NPL 28112).

FOR anyone who can't quite make up their mind between rock and psychedelia, try this LP. The Lemon Pipers, whose fabulous "Green Tambourine" was such a smash hit, come up with a loud, but well-produced LP which contains their un-psychedelic "Rice Is Nice" (a pretty pop song), plus plenty of loud guitar sounds everywhere. Not bad, but gets a bit same-y after a while.

★ ★ ★
TIM HARDIN "This Is Tim Hardin" — I Can't Slow Down; Blues On The Ceiling; Stagger Lee; (I'm Your) Hoochie Coochie Man; I've Been Working On The Railroad; House Of The Rising Sun; Fast Freight; Cocaine Bill; You Got To Have More Than One Woman; Danville Dame (Atlantic 587082).

MAYBE this should have been called "This Was Tim Hardin". The accent here is on the folk-blues material, and his gentle, compelling style which he later evolved has not yet developed. There's plenty of acoustic guitar, and the overall sound is very atmospheric, but his voice has not yet developed those peculiarities which mark his Verve LP's. A collector's item, but certainly not a bad record.

★ ★ ★

JOE HARRIOTT-JOHN MAYER DOUBLE QUINTET "Indo Jazz Fusions II" (Columbia SCX 6215).

THIS seems to be more Indo than Jazz — but the wealth of talent lined up for this second record of its type is impressive. One wonders how much of this is experimentation, and how much is real progression and musical growth. But this is nevertheless very enjoyable music.

★ ★ ★ ★

THE LOVIN' SPOONFUL "Everything Playing" — She Is Still A Mystery; Priscilla Millionaire; Boredom; Six O'Clock; Younger Generation; Money; Old Folks; Only Pretty What A Pity; Try A Little Bit; Close Your Eyes; Forever (Kama Sutra KPL 404).

FROM the Kama Sutra catalogue comes another fine LP from the Spoonful. It contains three recent "A" sides, plus some more interesting tracks like the gentle "Younger Generation" which has a fine, sadly amusing lyric, and the slow-burner "Old Folks". Altogether an interesting West Coast LP which will not (I think) set our charts on fire, but their folk-blues sound and Sebastian's sincere voice will mean that anyone who buys this will not regret it.

★ ★ ★ ★

THE ROBERT STIGWOOD ORCHESTRA "Bee Gees Hits" — Massachusetts; Birdie Told Me; Words; To Love Somebody; Sinking Ships; New York Mining Disaster 1941; I Can't See Nobody; Holiday World; Swan Song (Polydor 583 024).

LUSHLY orchestrated versions of the Bee Gees' bigger tunes. All of the ingredients are here — the lush strings, including those so familiar cellos, plus the immaculate Bill Shepherd arrangements. Lush, syrupy, nice theme music for something or other, maybe a Bee Gee concert.

★ ★ ★

THE PLATTERS "Only You" (Polydor 236 223)

"THE Original Formation" says the sleeve. And following the spate of recent Platters' albums, comes this almost pre-hit LP, from era 1954. The line-up is the same as on the big "Great Pretender". "Smoke Gets In Your Eyes" hits. But this lot were recorded even before then, for the King label I think. Tony Williams' fabulous voice is spotlighted a lot, and despite the dated, semi-Inkspots sound the LP has a nostalgic and peculiar attraction for it is musically very good indeed.

★ ★ ★

THE RASCALS "Once Upon A Dream" — Intro; Easy Rollin' Time; Rainy Day; Please Love Me; It's Wonderful; I'm Gonna Love You; My Hawaii; My World; Silly Girl; Singin' The Blues Too Long; Sattva; Finale — Once Upon A Dream (Atlantic 587 098).

I SEARCHED in vain for the booklet as mentioned on the sleeve, but it is not here — another example of a British record company cutting down on the U.S. item — Atlantic should have eradicated references to it from the sleeve. This LP itself is a well-arranged piece of pop, with some very progressive sounds — try "I'm Gonna Love You" or the gentle "My Hawaii." They use their inherent blues feeling to good advantage without making any kind of pseudo R & B sounds. They have much improved record-wise, although they have always been an interesting and visually entertaining group.

★ ★ ★ ★

VARIOUS ARTISTES "Good Time Music — The Lovin' Spoonful — Good Time Music. A Most Grown. Don't Bank On It Baby, Searchin'; The Paul Butterfield Blues Band — Spoonful, Off The Wall, One More Mile, Lovin' Cup, Good Mornin' Little Schoolgirl; Al Cooper — I Can't Keep From Crying, Sometimes; Eric Clapton and the Powerhouse — I Want To Know, Crossroads, Steppin' Out; Tom Rush — I'm In Love Again (Elektra EUK 260).

NOT Elektra's best LP. The massive line-up of talent would make you imagine this is a good LP — not so. It sounds like the kind of lively pseudo-R & B stuff you hear at a Horsey Art College Dance, which sounds OK when you're drinking heavily. But here, without the other aids, this comes across as a noisy slightly messy record. Nothing like the beautifully produced Spoonful records on Kama Sutra, or the 'after-day Clapton. Butterfield isn't too bad in a kind of hard gritty way, however. A let down for Elektra.

★ ★ ★



THE LOVIN' SPOONFUL—with new member Jerry Yester.

VARIOUS ARTISTES "Select Elektra" — Light My Fire — Doors; She Comes In Colours — Love; Leaving London — Tom Paxton; Arles — Cosmic Sounds; The First Girl I Loved — The Incredible String Band; Black Roses — Clear Light; Suzanne — Judy Collins; Shadow Dream — Tom Rush; Born In Chicago — Butterfield Blues Band; Home Of The Brave — Earth Opera (Elektra EUKS 7261).

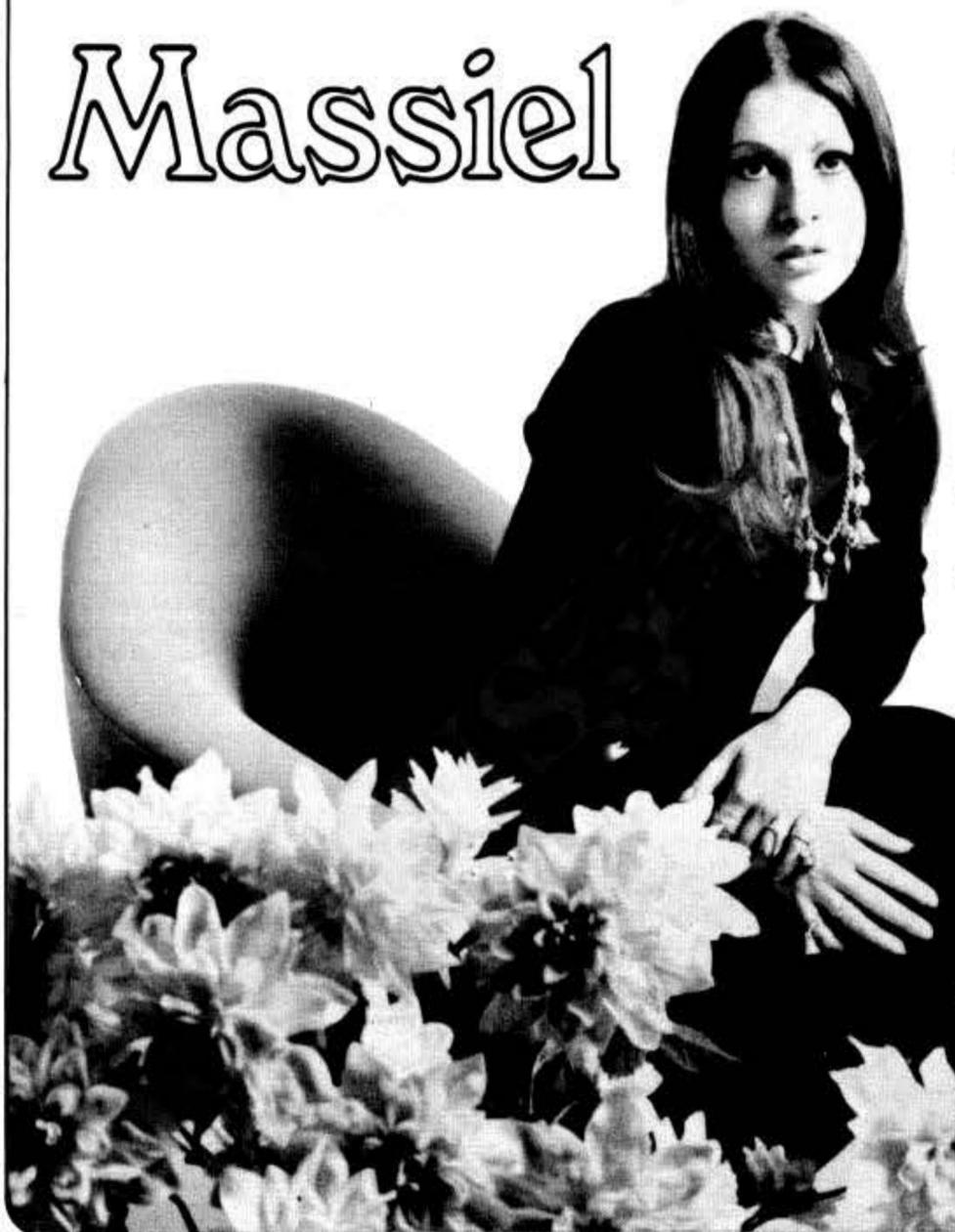
A SAMPLER this — and a beautiful selection of Elektra sides which include the familiar "Morning Glory" and the not-so-familiar sides from the Earth Opera, Tom Paxton etc. The Doors' "Light My Fire" is great in stereo — all of these tracks are carefully recorded in fact — and for those who are just getting on to the Elektra kick this is a fine introduction.

★ ★ ★ ★

rapid reviews

British country music is just about coming into its own—a new LP "The World Of Country Music" (Polydor 583 026) is a good example of this, and features items by stars like Terry Ewers, Phil Brady, Trade Winds, Ian Russell, Malcolm Price and Murray Kash. The enchanting voice of ELAINE DELMAR is featured on "La Belle Elaine" (Pear Belle Hélène?) and these ultra-cool and sophisticated vocals do a lot for me . . . nice. (Columbia SCX 6222 Stereo). There may not be too many lute addicts, but JULIAN BREM's "Dances Of Dowland" spotlights a composer dead for three hundred years, and the record on RCA Victor SB 6751 Stereo is a fine piece of music. More of the tender instrumental sounds—but this time orchestrated, it's "Tender Touch" from THE JOHN HAWKINS' ORCHESTRA on Polydor 236 224 Stereo and contains a variety of familiar and not so familiar tunes. Theme music from "Dr. Faustus", featuring the voice of RICHARD BURTON is now available on CBS 63189—music composed and conducted by MARIO NASCIBENE. Latest RAY CONNIFF album is "It Must Be Him" and will please Ray's many devotees. It's on CBS 63247 and contains tracks like "Yesterday", "Release Me" and "Something Stupid".

Massiel



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Sung in both English and Spanish



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

New singles include a not-so-good Sandie, Mad's US hit, best yet from Pink Floyd, plus a throaty newie by Chris Farlowe

SANDIE SHAW

Don't Run Away; Stop (Pye 17504). Not Sandie's best, alas! Big-band backing and a Chris Andrews' song . . . mind you, it's very well performed and everything but I just feel it lacks instant commercial appeal. Good blend of backing voices included. And, of course, it will make the charts. Flip: Another lively performance but a few reservations about the impact of the song.

CHART CERTAINTY.

CLINTON FORD

American Girl; Cathy I Love You (Pye 17521). Mr Ford sells a mixture of personality and good material. This has a touch of the vaudevilles about it, with chorus added — and a melody that is pretty well instantly imprinted on the mind. Barrel-house piano, etc. . . . the usual ingredients of a zestful Clint performance. Flip: A relaxed stroll-along ballad.

CHART POSSIBILITY.

MADLINE BELL

I'm Gonna Make You Love Me; I'm Gonna Leave You (Philips BF 1656). Apart from the strangeness of the two titles following one after the other, this I submit is IT for the long-deserving Mad She's creating a huge stir in America and with that little bit of extra promotion this lovely ballad, well-sung and well-arranged, will push her upwards here. My congratulations, too, to Arthur Greenslade for his work on it. Flip: Plaintive and pleasant.

CHART POSSIBILITY.

CHRIS FARLOWE

The Last Goodbye; Paperman Fly In The Sky (Immediate IM 066). I am a fervent admirer of the throatiness and style of C. Farlowe and this Mike D'Abo song, produced by the same gent, is full of bluesy attack, yet also with moments of gentleness. What's more it's one of the best arrangements in a long time. I can't leap in and say it's definitely a hit — but I do say: hear it. Flip: Again, very distinctive.

CHART POSSIBILITY.

PINK FLOYD

It Would Be So Nice; Julia Dream (Columbia DB 8401). This arrived in specially shortened form (for dee-jays) but even so, sounds like a very big hit to me. Just about everything thrown into the backing arrangement . . . and the song is good, in every way. Nice rolling sound, plenty of surprises and a compact production from Norman Smith. Actually, I think it's the best they've yet produced.

CHART CERTAINTY.

TONY BRANDON

Candy Kisses; Get Goin' Baby (MGM 1401). And another disc-jockey hits the disc trail. And Tony does a very good job. This is a splendid and catchy arrangement of the oldie — you can't help humming, or possibly whistling, along with it. The whole thing jells — and Tony's voice emerges in tune, with spirit; and I'm prepared to take bets that it'll make the chart grade. DO like that arrangement.

CHART PROBABILITY.

DAVID GARRICK

Rainbow; I'll Be Home (Pye 17509). Perky little ballad by the Macaulay-MacLeod team and it suits David's perky little voice very well. He shows his sense of style well, on a song which needs precisely this soft and chorally-backed treatment. I support his efforts all the way — only hope it makes it. Flip: This one is a bit too sobriety, really, but it's a good contrast piece.

CHART POSSIBILITY.

TOM DUNPHY AND THE ROYALS

Look Into My Teardrops; Between The Window And The Phone (Kings KG 1065). Basically this is not what appeals too much to me. It's an intricate sort of backing arrangement and sung with dead simplicity but then you get to hearing it a couple more times and suddenly there's a strongly commercial pattern to it. Strings rush in and it's all happening — yes, and chorus! Flip: Country-styled ballad, against dead straight.

CHART POSSIBILITY.

JULIE ROGERS: Don't Speak Of Love; Forever (Philips BF 1657). Nice but not notably commercial song with a Julie almost pleading in that stylish way of hers. I think she's good. ★ ★ ★ ★

ANNA HAMILTON (with Stephen): Everybody Wants To Go To Heaven; You Laughed When I Cried (Fontana TF 929). Formerly the Two Much, this is a strong sing-along sort of song which could so easily make it. This version has plenty of personality. ★ ★ ★ ★

DENNIS LOTIS: Only The Lonely Are Blue; Everywhere (Polydor 56248). This is a really tremendous ballad, tremendously sung by the excellent Dennis. He really is great with this sort of material and I see no earthly reason why professional style should not be reflected in the charts. Try it, buy it. ★ ★ ★ ★

MIKE RICHMOND: One More Chance; Come A Running (President PT 191). Nice ballad with piano interpolations, well-sung — and produced by marvellous Dot Squires, no less. ★ ★ ★ ★

KATHY KIRBY: I Almost Called Your Name; Let The Music Start (Columbia DB 8400). Stronger material this time for Kathy — a builder of a romantic ballad, delicately arranged. Might just make it. ★ ★ ★ ★

EDGE CUTLER AND THE WURZELS: Don't Tell I, Tell 'ee; Faggots Is The Staff (Columbia DB 8399). Rural and lively, much in the form as before — a sort of sing-along for yokels. ★ ★ ★ ★

TRINI LOPEZ: Master Jack; I Can't Go On Living Baby Without You (Reprise 23251). Not really enough fire or spark in this one — very much below form Trini, I fear. ★ ★ ★

LIZ CHRISTIAN: Think Of You Baby; Call My Name (Spark SRL 1004). This girl, formerly an actress, has a very good way with a song — this one could even make it first time out. Breathily, urgent, well arranged. ★ ★ ★ ★

LOS BRAVOS: Bring A Little Lovin'; Make It Last (Decca F 22765). This is okay, rather exciting but there's something missing from this one-time hit-making team, maybe everyone is trying too hard. ★ ★ ★

SHARON TANDY: Love Is Not A Simple Affair; Hurry Hurry Choo Choo (Atlantic 584181). As ever, Sharon sings well, but this song isn't directly commercial enough, I suspect. Pity 'cos it's a super-class mixture of voice and backing. ★ ★ ★ ★

RAYMOND FROGGATT: Callow-La-Vita; Lost Autumn (Polydor 56249). A new group. At first play, didn't like it — but a couple of spins and it takes on a strong commercial edge. I'll commend it. ★ ★ ★ ★

CINDY STARR AND THE MOPEDES: The Way I Do; Sad Movies Make Me Cry (Columbia Blue Beat DB 110). Blue-beat treatment but with a variation through the girl lead. Very gentle and danceable. ★ ★ ★

TOMMY BRUCE: I've Been Around Too Long; Where The Colour Of The Soil Is Different (CBS 3405). The frog-throated one but here in relaxed sing-along mood on a very catchy song. I think it stands chances for the older fraternity. Nice. ★ ★ ★ ★

MEL TORME: A Day In The Life Of Bonnie And Clyde; Brother Can You Spare A Dime (Liberty LBF 15064). One of the great stylists — a self-penned story-line song which is simple, straightforward and pleasant. ★ ★ ★ ★

O'HARA's PLAYBOYS: In The Shelter Of Your Heart; Goodnight Mr. Nightfall (Fontana TF 924). Big things predicted for this group — and this very well-performed beat-ballad could be the disc to do the trick. ★ ★ ★ ★

STEVE DAVIS: Take Time To Know Her; She Said Yeah (Fontana TF 922). Waveringly bluesy performance, but all in a rather minor key, and of dubious chances. But Steve gets a lot of 'feel' going. ★ ★ ★ ★

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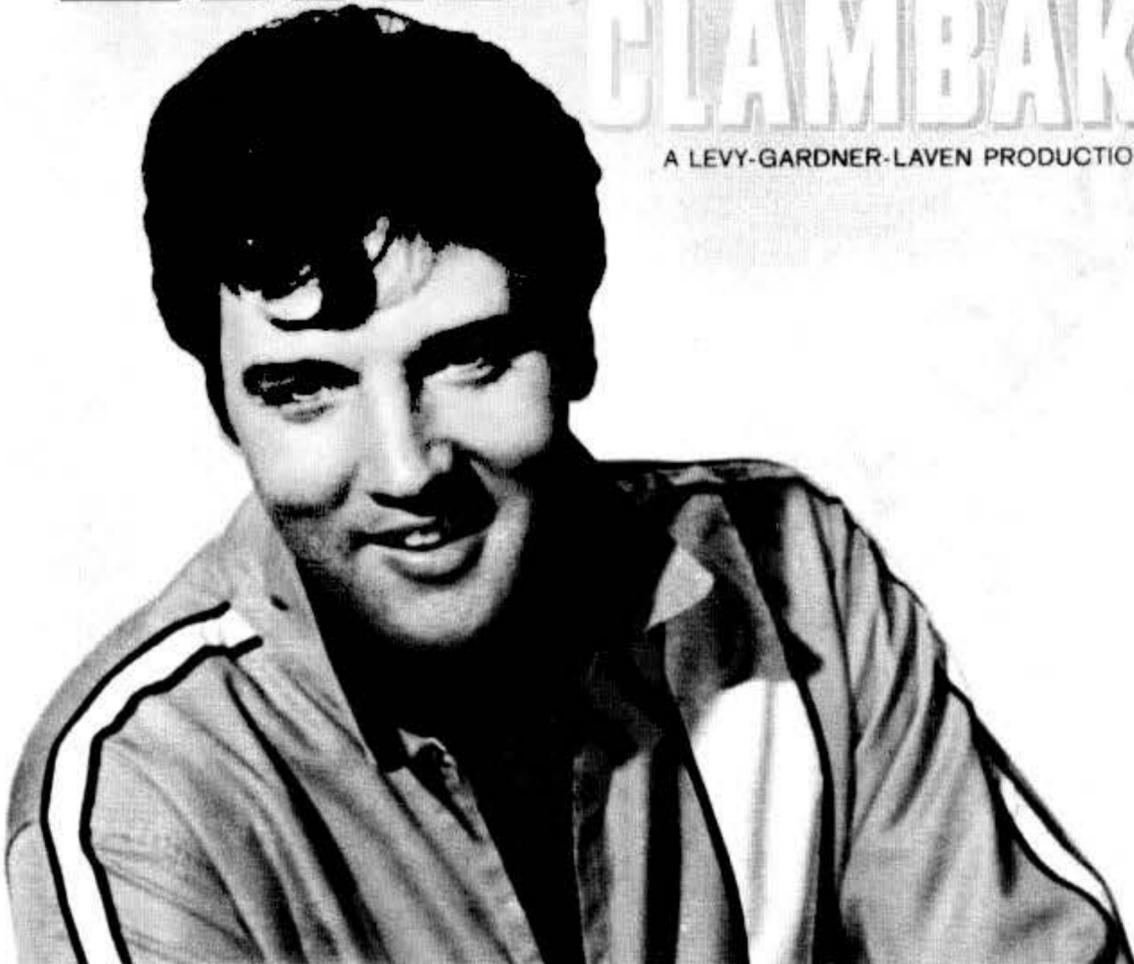


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12 great tracks including
You don't know me; Guitar man; Just call me lonesome; Big boss man



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— more singles —

CLIFF BENNETT AND HIS BAND

You're Breaking Me Up; I Hear Her Voice (Parlophone R 5961). Roy Wood song and I suspect this will do Cliff a power of good. Somewhat reminiscent of earlier material, but sung with a direct and determined way . . . big growl here and there. And his band matches his later frenzy in good style. Make way in the charts for it. Flip: Nice earthy sound behind, on this one.

CHART PROBABILITY.

WILLIAM E. KIMBER

Shilo; Emptiness (Parlophone R 5699). This is one of those records: where you say—"Never really heard of the artist but this has something special". Actually I've just about heard of William E. and this Neil Diamond has high commercial content. Big arrangement, moments of catchiness but really it all stems from his singing ability. In with strong chances. Flip: Self-penned and rather so-so, despite the basic charm.

CHART POSSIBILITY.

rapid singles

PATRICK DANE, along with the **MARK 7**, does a rather good job on reviving that fine song "When You Lose The One You Love" (MGM 1403), working up fair emotion. Welcome back to **JIMMY JUSTICE**, though he's at his more commercial on "I'm Past Forgetting You" (RCA Victor 681), laying off that old "coloured" feel. Group who study the occult and are known as **THE MEDIUM** turn up with a very smooth "Colours Of The Rainbow" (CBS 3404) — but it's a patchy sort of thing. **SIMON'S SECRETS** and "Naughty Boy" (CBS 3406) could have a hit on their hands — a simple and gentle sort of repetitive theme which clicks immediately. Rather airy-fairy girl group **GUARDIANS OF THE RAINBOW** (President PT 186) sing "What Do You Do When You've Lost Your Love" with a sort of tragic air.

"Time" by **CLIFF AUNGIER** (Polydor 56250) is cleverly arranged but really isn't direct enough to make wide appeal, so say **I. RAY FELL** is a funny comedian — and a good singer as he proves on the ballad "Children Of The World" (MGM 1402) — all very sensitive. **CHRIS BALDO**'s "Living For Your Love" (Vogue VRS 7029), performed in halting English, is basically a very strong commercial treatment. From **SERGIO ENDRIGO**: "Marianne" (Pye Int. 25502), deliciously arranged but not in English so with only dubious chances. New duo: **DOUGLAS GOOD AND GINNY PLENTY** on "Sunny And Me" (Stateside SS 2104) a gently-rolling ballad, sung with a lot of charm . . . teen-romantic.

MASON WILLIAMS, with "Long Time Blues" (Warner Bros. 7190) is country-blues with the usual pianistics in the background — nice little song. From **TRUTH** "Seuno" (Decca F 12764), a production with plenty of power but somehow not quite getting off the ground, so say **I. VAL McKENNA**'s self-penned "House For Sale" (Spark SRL 1005) is bouncy, bright, with good sense of style but probably not a hit. "She's A Rainbow" by **THE GLASS MENAGERIE** (Pye 17518) is fair enough, with a vibrato-laden lead voice — builds the atmosphere quite attractively. **PAT LYNCH AND THE AIRCHORDS** on "Kinsale" (Pye 17526) move quickly and with restraint through a nice Irish story-line song.

Beatle song "With A Little Help From My Friends" (A and M 721) is treated in a startlingly different, and effective, way by **SERGIO MENDES AND BRASIL '66**. Excellent disc. From **TINA AND THE MEXICANS**: "One Love Two" (Pye 17525), with Tina singing perkily and with style but I doubt the chances of the song. The American **STEVE MILLER BAND** are okay on "Sittin' In Circles" (Capitol CL 15539), but it's all rather confused and I prefer the flip.

DON MARTIN on "Rock Steady Boogie" (Giant GN 24) invests rock with ska-beat and the result is quite surprising.

Story-line about a real old man named "Ebenezer" (Fontana TF 927) is nicely treated by **SIGHT AND SOUND** — could register it's that unusual. Still not struck on **SPANKY AND OUR GANG**, on "Like To Get To Know You" (Mercury MF 1023). Group called **MY DEAR WATSON** do "Elusive Face" (Parlophone R 5687) with a sombre air but with moments of effectiveness. A Cat Stevens' song: "People People" (Polydor 56247), which is suitably exposed by **OLIVER NOMAN**, but not (I suspect) of potential hit status. **LOS ZAFIROS** fire along with brass passages and power on "Torremolinos" (President PT 189), a Dot Squires' song produced by Dot herself . . . attractive. From **McFARTHING KISSON**, no less, "When She Touches Me (Nothing Else Matters)" (Pye 17500), high-pitched and urgent — quite a strong arrangement.



on

monument

a new LP



The Great Pretender
Cry
I can't stop loving you
I'll say it's my fault
She wears my ring
Love hurts
Bye bye, love
Blue Avenue
Raindrops
Come back to me (my love)
Summer Song
Pretty one

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RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 HONEY*
3 (4) Bobby Goldsboro (United Artists)
- 2 YOUNG GIRL*
1 (4) Union Gap (Columbia)
- 3 LADY MADONNA*
2 (4) Beatles (Capitol)
- 4 CRY LIKE A BABY*
5 (7) Box Tops (MCA)
- 5 VALLERI*
4 (7) Monkees (Colgems)
- 6 THE MIGHTY QUINN*
6 (7) Manfred Mann (Mercury)
- 7 BALLAD OF BONNIE & CLYDE*
7 (4) Georgie Fame (Epic)
- 8 DANCE TO THE MUSIC*
13 (7) Sly & The Family Stone (Epic)
- 9 I'VE GOT THE FEELIN'
12 (5) James Brown (King)
- 10 THE UNICORN
20 (3) The Irish Rovers (Decca)
- 11 THE DOCK OF THE BAY*
9 (12) Otis Redding (Volt)
- 12 SUMMERTIME BLUES*
17 (5) Blue Cheer (Philips)
- 13 FOREVER CAME TODAY*
14 (5) Diana Ross and The Supremes (Motown)
- 14 PLAYBOY
15 (8) Gene & Debbie (TRX)
- 15 A BEAUTIFUL MORNING
43 (3) Young Rascals (Atlantic)
- 16 TIGHTEN UP
3 (1) Archie Bell (Atlantic)
- 17 TAKE TIME TO KNOW HER
25 (3) Percy Sledge (Atlantic)
- 18 JENNIFER JUNIPER*
21 (5) Donovan (Epic)
- 19 LA LA MEANS I LOVE YOU*
10 (9) Delmonics (Philly Groove)
- 20 LOVE IS ALL AROUND*
23 (4) Trogas (Smash)
- 21 FUNKY STREET*
24 (3) Arthur Conley (A&M)
- 22 IF YOU CAN WANT*
18 (5) Miracles (Tama)
- 23 LOVE IS BLUE*
11 (13) Paul Mauriat (Philips)
- 24 KISS ME GOODBYE*
16 (9) Petula Clark (Warner Bros.)
- 25 SINCE YOU'VE BEEN GONE*
8 (4) Aretha Franklin (Atlantic)
- 26 SCARBOROUGH FAIR*
19 (11) Simon & Garfunkel (Columbia)
- 27 SIMON SAYS*
23 (12) 1910 Fruitgum Co. (Buddah)
- 28 SOUL SERENADE*
30 (6) Willie Mitchell (Hi)
- 29 COWBOYS TO GIRLS
38 (2) Intruders (Gamble)
- 30 CAB DRIVER*
28 (8) Mills Bros. (Dot)
- 31 U.S. MALE
35 (3) Elvis Presley (RCA)
- 32 LOOK TO YOUR SOUL
45 (2) Johnny Rivers (Imperial)
- 33 SWEET INSPIRATION*
44 (3) Sweet Inspirations (Atlantic)
- 34 TAKE GOOD CARE OF MY BABY
39 (3) Bobby Vinton (Epic)
- 35 SHERRY DON'T GO
37 (3) Lettermen (Capitol)
- 36 THE GOOD, THE BAD AND THE UGLY
41 (2) Hugo Montenegro (RCA)
- 37 SECURITY*
40 (5) Elta James (Cadet)
- 38 UNKNOWN SOLDIER
47 (2) Doors (Elektra)
- 39 I WILL ALWAYS THINK ABOUT YOU
48 (2) New Colony Six (Mercury)
- 40 SHOO-BE-DOO-BE-DOO-DA-DAY
49 (2) Stevie Wonder (Tama)
- 41 SOUL COAXIN'
36 (4) Raymond LeFevre (Four Corners)
- 42 DO YOU KNOW THE WAY TO SAN JOSE
— (1) Dionne Warwick (Scepter)
- 43 CALL ME LIGHTNING
— (1) Who (Decca)
- 44 YOU'VE STILL GOT A PLACE IN MY HEART*
46 (3) Dean Martin (Reprise)
- 45 SHE'S LOOKING GOOD*
— (1) Wilson Pickett (Atlantic)
- 46 AIN'T NOTHING LIKE THE REAL THING
— (1) Marvin Gaye & Tammi Terrell (Tama)
- 47 JUST DROPPED IN*
26 (10) First Edition (Reprise)
- 48 DELILAH*
— (1) Tom Jones (Parrot)
- 49 ME THE PEACEFUL HEART*
— (1) Lulu (Epic)
- 50 VALLEY OF THE DOLLS*
27 (11) Dionne Warwick (Scepter)

*An asterisk denotes record released in Britain.

CASHBOX BUBBLING UNDER

Mony Mony—Tommy James & The Shondells (Roulette)
Jumbo—Bee Gees (A&M)
Son of Hickory Holler's Tramp—O. C. Smith (Columbia)
Jennifer Eccles—Hollies (Epic)
Goodbye Baby—Tommy Boyce & Bobby Hart (A&M)
I Wanna Live—Glenn Campbell (Capitol)

TOP L.P.'s

- 1 JOHN WESLEY HARDING
1 Bob Dylan (CBS)
- 2 GREATEST HITS
4 Four Tops (Tama Motown)
- 3 GREATEST HITS
3 Supremes (Tama Motown)
- 4 HISTORY OF OTIS REDDING
2 Otis Redding (Atlantic)
- 5 SOUND OF MUSIC
5 Soundtrack (RCA)
- 6 FLEETWOOD MAC
11 Peter Green's Fleetwood Mac (Blue Horizon)
- 7 2 IN 3
6 Esther & Abi Ofarim (Philips)
- 8 WILD HONEY
9 Beach Boys (Capitol)
- 9 LIVE AT THE TALK OF THE TOWN*
7 Diana Ross And The Supremes (Tama Motown)
- 10 THE HANGMAN'S BEAUTIFUL DAUGHTER
16 Incredible String Band (Elektra)
- 11 THIRTEEN SMASH HITS
19 Tom Jones (Decca)
- 12 OTIS BLUE
14 Otis Redding (Atlantic)
- 13 SGT. PEPPER'S LONELY HEARTS CLUB BAND
12 Beatles (Parlophone)
- 14 BRITISH MOTOWN CHART BUSTERS
13 Various Artists (Tama Motown)
- 15 MOVE
26 Move (Regal Zonophone)
- 16 BEST OF THE BEACH BOYS VOL. 2
18 Beach Boys (Capitol)
- 17 REACH OUT
19 Four Tops (Tama Motown)
- 18 OTIS REDDING IN EUROPE
22 Otis Redding (Stax)
- 19 TOM JONES LIVE AT THE TALK OF THE TOWN
8 Tom Jones (Decca)
- 20 DOCTOR ZHIVAGO
26 Soundtrack (MGM)
- 21 BEST OF THE BEACH BOYS VOL. 1
17 Beach Boys (Capitol)

- 22 JUNGLE BOOK
31 Soundtrack (Walt Dkney)
- 23 SCOTT No. 2
— Scott Walker (Philips)
- 24 LAST WALTZ
21 Engelbert Humperdinck (Decca)
- 25 HORIZONTAL
22 Bee Gees (Polydor)
- 26 VAL DOONICAN ROCKS BUT GENTLY
15 Val Doonican (Pye)
- 27 ROUND AMEN CORNER
28 Amen Corner (Deram)
- 28 FOUR TOPS LIVE
25 Four Tops (Tama Motown)
- 29 SHER-OO
38 Cilla Black (Parlophone)
- 30 FIDDLER ON THE ROOF
33 London Cast (Philips)
- 31 GOING PLACES
30 Herb Alpert (A & M)
- 32 GREATEST HITS
24 Temptations (Tama Motown)
- 33 MOTOWN MEMORIES
29 Various Artists (Tama Motown)
- 34 FOR ONCE IN MY LIFE
32 Tony Bennett (CBS)
- 35 FREEWHEELERS
27 Peddlars (Philips)
- 36 SOUL MEN
35 Sam and Dave (Stax)
- 37 RELEASE ME
39 Engelbert Humperdinck (Decca)
- 38 DIARY OF A BAND VOL. 2
34 John Mayall (Decca)
- 39 CLAMBAKE
— Elvis Presley (RCA Victor)
- 40 DISRAELI GEARS
38 Cream (Track)

LP UP AND COMING
THIRD FACE OF FAME — Georgie Fame (CBS)
FROM SEE TO SHINING SEE — Johnny Cash (CBS)
BEAUTIFUL BALLADS — Nat King Cole (Capitol)
SONGS OF LEONARD COHEN — Leonard Cohen (CBS)
EVERYTHING'S PLAYING — Lovin' Spoonful (Kama Sutra)

5 YEARS AGO

- 1 HOW DO YOU DO IT?
1 Gerry And The Pacemakers (Columbia)
- 2 FROM A JACK TO A KING
2 Ned Millar (London)
- 3 BROWN EYED HANDSOME MAN
4 Buddy Holly (Coral)
- 4 THE FOLK SINGER
10 Tommy Roe (HMV)
- 5 RHYTHM OF THE RAIN
3 The Cascades (Warner Bros.)
- 6 FOOT TAPPER
3 The Shadows (Columbia)
- 7 SAY I WON'T BE THERE
11 Springfields (Philips)
- 8 SAY WONDERFUL THINGS
7 Ronnie Carroll (Philips)
- 9 SUMMER HOLIDAY
6 Cliff Richard & The Shadows (Columbia)
- 10 IN DREAMS
12 Roy Orbison (London)
- 11 LIKE I'VE NEVER BEEN GONE
9 Billy Fury (Decca)
- 12 CHARMAINE
8 Bachelors (Decca)
- 13 WALK LIKE A MAN
16 Four Seasons (Stateside)
- 14 NOBODY'S DARLING BUT MINE
— Frank Ifield (Columbia)
- 15 CAN'T GET USED TO LOSING YOU
— Andy Williams (CBS)
- 16 ISLAND OF DREAMS
15 The Springfields (Philips)
- 17 ROBOT
19 Tornados (Philips)
- 18 LET'S TURKEY TROT
13 Little Eva (London)
- 19 END OF THE WORLD
20 Skeeter Davis (RCA-Victor)
- 20 LOSING YOU
— Brenda Lee (Brunswick)

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- 1 CONGRATULATIONS
1 (5) Cliff Richard (Columbia)
- 2 WONDERFUL WORLD
3 (11) Louis Armstrong (Stateside)
- 3 IF I ONLY HAD TIME
5 (6) John Howles (MCA)
- 4 DELILAH
2 (8) Tom Jones (Decca)
- 5 SIMON SAYS
7 (5) 1910 Fruitgum Co. (Pye Int.)
- 6 LADY MADONNA
4 (5) Beatles (Parlophone)
- 7 JENNIFER ECCLES
1 (4) Hollies (Parlophone)
- 8 DOCK OF THE BAY
6 (9) Otis Redding (Stax)
- 9 STEP INSIDE LOVE
8 (6) Cilla Black (Parlophone)
- 10 CAN'T KEEP MY EYES OFF YOU
17 (4) Andy Williams (CBS)
- 11 IF I WERE A CARPENTER
9 (8) Four Tops (Tama-Motown)
- 12 VALLERI
12 (4) Monkees (RCA Victor)
- 13 I CAN'T LET MAGGIE GO
14 (5) Honey Bus (Deram)
- 14 AIN'T NOTHIN' BUT A HOUSEPARTY
18 (6) Showstoppers (Beacon)
- 15 CAPTAIN OF YOUR SHIP
12 (5) Reperata And The Deftons (Bell)
- 16 CINDERELLA ROCKAFELLA
11 (10) Esther & Abi Ofarim (Philips)
- 17 CRY LIKE A BABY
23 (5) Box Tops (Bell)
- 18 SOMETHING HERE IN MY HEART
22 (4) Paper Dolls (Pye)
- 19 LOVE IS BLUE
19 (9) Paul Mauriat (Philips)
- 20 ROSIE
15 (11) Don Partridge (Columbia)
- 21 LEGEND OF XANADU
18 (10) Dave Dee & Co. (Fontana)
- 22 WHITE HORSES
42 (2) Jacky (Philips)
- 23 LITTLE GREEN APPLES
28 (4) Roger Miller (Philips)
- 24 ROCK AROUND THE CLOCK
20 (3) Bill Haley (MCA)
- 25 SOMEWHERE IN THE COUNTRY
30 (3) Gene Pitney (Stateside)
- 26 HELLO HOW ARE YOU
35 (2) Easybeats (United Artists)
- 27 I DON'T WANT OUR LOVING TO DIE
43 (2) Herd (Fontana)
- 28 ME, THE PEACEFUL HEART
21 (8) Lulu (Columbia)
- 29 JUMBO/SINGER SANG HIS SONG
25 (4) Bee Gees (Polydor)
- 30 SHE WEARS MY RING
27 (16) Solomon King (Columbia)
- 31 LAZY SUNDAY
— (1) Small Faces (Immediate)
- 32 FIRE BRIGADE
26 (11) Move (Regal Zonophone)
- 33 JENNIFER JUNIPER
24 (9) Donovan (Pye)
- 34 DO YOU REMEMBER
34 (4) Scaffold (Parlophone)
- 35 PEGGY SUE/RAVE ON
32 (3) Buddy Holly (MCA)
- 37 I'VE GOT YOU ON MY MIND
41 (4) Dorian Gray (Parlophone)
- 38 DARLIN'
29 (14) Beach Boys (Capitol)
- 39 FOREVER CAME TODAY
40 (3) Diana Ross & The Supremes (Tama Motown)
- 40 VALLEY OF THE DOLLS
29 (8) Dionne Warwick (Pye Int.)
- 41 THAT'S WHEN I SEE BLUE
33 (4) Jim Reeves (RCA Victor)
- 42 HONEY
— (1) Bobby Goldsboro (United Artists)
- 43 FOR WHOM THE BELL TOLLS
47 (3) Simon Dupree And The Big Sound (Columbia)
- 44 WHEELS ON FIRE
— (1) Julie Driscoll-Brian Auger (Marmalade)
- 45 BLACK MAGIC WOMAN
50 (2) Fleetwood Mac (Blue Horizon)
- 46 GREEN TAMBOURINE
31 (11) Lemon Pipers (Kama Sutra)
- 47 YOUNG GIRL
— (1) Union Gap (CBS)
- 48 RAINBOW VALLEY
— (1) Love Affair (CBS)
- 49 GUITAR MAN
28 (9) Elvis Presley (RCA Victor)
- 50 I THANK YOU
44 (6) Sam & Dave (Stax)

A blue dot denotes new entry.

BUBBLING UNDER

BLACK VEILS OF MELANCHOLY — Status Quo (Pye)
BABY YOU'VE GOT IT — Brenton Wood (Liberty)
CAN YOU HEAR ME — Lee Dorsey (Bell)
YOUNG GIRL — Precious Foy (Pye)
I'LL SAY FOREVER MY LOVE — Jimmy Ruffin (Tama Motown)
QUITE RIGHTLY SO — Procol Harum (Regal Zonophone)

BRITAIN'S TOP R & B SINGLES

- 1 AIN'T NOTHIN' BUT A HOUSEPARTY
2 Showstoppers (Beacon 3-100)
- 2 (SITTING ON) THE DOCK OF THE BAY
1 Otis Redding (Stax 60101)
- 3 IF I WERE A CARPENTER
3 Four Tops (Tama Motown TMG 647)
- 4 FUNKY STREET
5 Arthur Conley (Atlantic 584 175)
- 5 (54-46)
4 Maytals (Pyramid PYR 0030)
- 6 SOUL SERENADE
12 Willie Mitchell (London RL 10134)
- 7 FOREVER CAME TODAY
15 Diana Ross And The Supremes (Tama Motown TMG 650)
- 8 I THANK YOU
4 Sam and Dave (Stax 60109)
- 9 SOCKIN' 1-2-3-4
7 John Roberts (Sue WI 4042)
- 10 BIG BIRD
10 Eddie Floyd (Stax 601 035)
- 11 (SWEET SWEET BABY) SINCE YOU'VE BEEN GONE
8 Aretha Franklin (Atlantic 584 177)
- 12 CAPTAIN OF YOUR SHIP
12 Reperata And The Deftons (Bell BLL 1004)
- 13 I'LL SAY FOREVER MY LOVE
14 Jimmy Ruffin (Tama Motown TMG 648)
- 14 TELL MAMA
9 Etta James (Chess CRS 5943)
- 15 IF YOU CAN WANT
11 Smokey Robinson And The Miracles (Tama Motown TMG 648)
- 16 BABY YOU GOT IT
— Brenton Wood (Liberty LBF 15046)
- 17 LOVEY DOVEY
20 Otis Redding and Carla Thomas (Stax 601 025)
- 18 SOUL SERENADE
— Lucas (MGM 1288)
- 19 LA-LA — MEANS I LOVE YOU
— Delmonics (Bell BLL 1005)
- 20 ROUND THE CLOCK LOVER MAN
— Homer Banks (Mink MLL 11044)

BRITAIN'S TOP R & B ALBUMS

- 1 THIS IS SOUL
1 Various Artists (Atlantic 64330)
- 2 HISTORY OF OTIS REDDING
2 Otis Redding (Volt Import 418)
- 3 AT THE TALK OF THE TOWN
4 Diana Ross And The Supremes (Tama Motown TML 11070)
- 4 OTIS BLUE
9 Otis Redding (Atlantic 587054)
- 5 OTIS IN EUROPE
3 Otis Redding (Stax 59916)
- 6 LADY SOUL
5 Aretha Franklin (Atlantic 587 099)
- 7 GREATEST HITS
6 Supremes (Tama TML 11063)
- 8 GREATEST HITS
3 Four Tops (Tama TML 11061)
- 9 SOUL MEN
10 Sam and Dave (Stax 589 015)
- 10 ROCK STEADY WITH DANDY
7 Dandy (Giant GNL 1000)

classified & SMALL adverts

● records for sale

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● announcements

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● fan clubs

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KENNY BALL APPRECIATION SOCIETY. — S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.

TROGGS FAN CLUB: S.A.E. to Lynda, 3rd Floor, Royalty House, 72, Dean St., London, W.1.

Continued on page 12

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: 051-709-2410



THE SMALL FACES (RM pic Dezo Hoffmann).

AT LAST THE 1948 COCKNEY SHOW...

I WAS digging the sounds of this record called "Lazy Sunday", and grooving along gently thinking I was listening to Tony Newley singing with a pop group, when I suddenly discovered it wasn't Tony Newley singing with a pop group.

It was Steve Marriot singing with a pop group — the Small Faces.

Well, what a surprise!
"Fancy old Steve Marriot singing in a cockney accent!" said the thought-bubble above my head. "Not like the Small Faces at all, really."

"No, it's not like us at all, really," said Kenny. "It's the first record we've made that's not too serious."

"I've been intending to make a record singing in a cockney accent for a long time, though," said Steve. "In fact, about three years ago, I was having an argument with one of the Hollies, and I was saying to him: 'You don't sing in your own natural voice.' And he was saying the same thing to me. The thing is, it's your own voice when you're singing — but it's not your normal voice. It's not the voice you use for talking.

VOCAL TRADITION

"But you don't really notice this when you're singing. You know, most British groups sound a bit American when they sing — it seems to be a sort of tradition that pop singers should sound American. The Beatles don't — they've always sounded British. But then, they have a very distinctive sound anyway.

"So after this argument I decided to make a record singing in my own voice. That was three years ago, and we've just got round to doing it. 'Lazy Sunday' sounds more like my normal voice than any of our other records — I have exaggerated the cockney accent a lot, though. But although it's my ordinary voice, it feels very unnatural singing that way.

"I don't think it's the start of a new trend in pop music, though — you know, 'the British sound.' I mean, it's not to be taken too seriously. But the trouble is that a lot of people do take it seriously, and say things

like: 'the Small Faces have found a new gimmick' or 'the Small Faces are trying to start a new trend with the cockney sound,' and so on."

"That's a bit annoying," added Ronnie Lane. "We do something — like for example, 'Lazy Sunday' — and after we've done it people label it, and say what it is. We never say 'let's make a rock 'n' roll record' or 'let's make a flower-power record' — but after we've done it, it's labeled 'flower power' or 'rock 'n' roll' or whatever."

"This isn't the start of a new Small Faces sound, or anything. I doubt we'll make another record like it. It's just a progression at a different tangent," said Steve. "I think a group naturally progresses with each record it makes — but sometimes it goes in a different direction. And that's what this record is. Instead of following on directly from 'Itchycoo Park' and 'Tin Soldier,' we've taken another tangent with 'Lazy Sunday.'

"It makes a change though. It'll be interesting to see what happens to it in America — I think it'll either do nothing at all, or else become a very big hit."

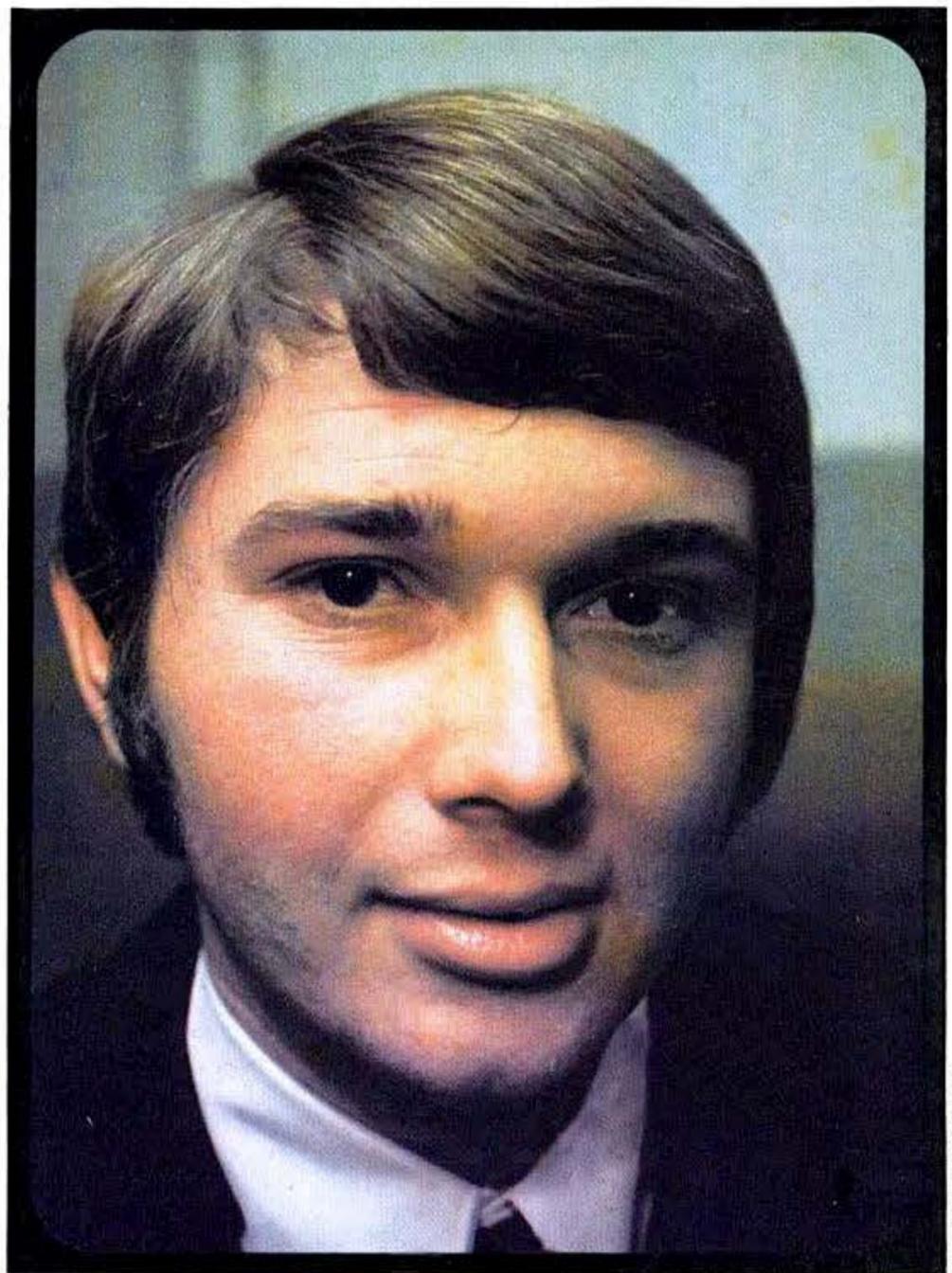
"America's our next step, really," said Ronnie. "We've only just started selling records over there. So I think our next job is to try and make a name for ourselves in that country. But it's difficult to plan ahead, you know, we just do things as they happen. I think you can only progress naturally, anyway. You can't map things out and force things to happen."

OWN STUDIO

"We're working on an LP at the moment, as well — but it's going very slowly. I think immediate is going to get its own recording studio soon, though," added Steve, "and that'd be a groove. The only way to work well really, is to get used to one particular studio, and use it all the time. And to use the same engineer all the time as well. We've got a great engineer, so it'll be really nice when we get our own studio.

"And then we'd like to do another tour of Australia...!"

DEREK BOLTWOOD



DORIAN GRAY



ADVANCE orders of over a million dollars for Simon and Garfunkel's "Bookends" LP in US, which also comes with a full-colour poster... Bobby Goldsboro's "Honey" is the fastest selling United Artists single ever... gets more like yesteryear every day, doesn't it... LP's of Martin Luther King's speeches already being rushed out in America

... round about ten years ago Buddy Holly had no less than four discs in the chart — "Peggy Sue", "Maybe Baby", "Listen To Me" and "Oh Boy!" — five years ago he was in the charts with "Brown Eyed Handsome Man"... next Foundations' single (on April 26) will be "Anytime You're Lonely And Sad"... Raymonde LeFevre's US hit "Soul Coaxin'" is the instrumental version of the Michel Polnareff song "Ame Caline"... how about Chuck Berry joining Atlantic to

cut "Too Much Funky Business"?
Re-issue news — all Holly discs in stereo, "Whole Lotta Shakin'"/"Great Balls Of Fire", "It's Only Make Believe", "Handy Man"/"Good Timin'", "It's All In The Game"... Jess Conrad to star in Pinewood movie "High Spot" in which he plays a pop singer... A14; (a) the Stingers, (b) the Rockabys, (c) the Breadcrumbs, (d) the Visions, (e) the Blazers... incredible though it may seem, for every week of this year so far a new British disc label has been launched... wonder if ex-Righteous Brother Bill Medley's first solo disc "I Can't Make It Alone" is a prophetic title?... rock 'n' roll revival spreading to the States, according to 'Record World' magazine... Q (beginners only this week) 15 — whom do the following have in common: Chuck Berry, Grapefruit, Neil Sedaka, Tom Jones?

Continued from page 11

LOVE AFFAIR: S.A.E. to Sue, c/o Harold Davison Ltd., 235/241 Regent St., London, W.1.

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Miscellaneous

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publications

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BLUES & SOUL No. 7. April. Articles, photos including the Chambers Brothers, Brenton Wood, Marvin Gaye, James Carr, the Showstoppers, Arthur Conley, the Van Dykes, Carla Thomas PLUS Rock Revival! Dave Godin Column, Dust My Blues and Charts/Best R & B

SOUL TO INSPECT is back with No. 3. articles, photos, with Bobby Bland, Joe Hinton, B. B. King, John Lee Hooker, Bobby McLean, also Duke/Peacock record reviews "Get Yours Now!" Send 2/6d. P.O. out to K. Lax, 58, Mount Road, Chessington, Surrey.

COUNTRY RECORD EXCHANGE NO. 14, featuring: Hillstiders, price 1/6d. Record Collector No. 2, featuring: Hank Snow Discography, price 2/6d. Both available from A. Cackett, 3, Mayfair Avenue, Postley Farm Estate, Maidstone, Kent.

groups available

POP GROUP immediately available. All Scenes. — Mr. Thomas, 01-965 2291.

THE 'UPTIGHTAN'OUTASIGHT' FAN CLUB-BY ALAN STINTON

CONTINUED FROM PAGE 3

One of the Society's grooviest girl members is Miss Sue Evans of 2 Davington Road, Dagenham, Essex. Like so many of her fellow enthusiasts, Sue confesses to having been completely overwhelmed upon receiving the membership kit folder and adds: "The fact that I had paid only the price of a record for this fantastic parcel containing so many photos, record lists, biographies and other articles of interest actually made me feel rather guilty!"

"The magazine 'Soul Messenger,'" Sue continues, "is, I think, one of the Society's most outstanding features. The most recent edition had 46 pages of really useful information plus photos of OJs and a whole page picture of Sam and Dave (my No. 1 people) receiving a gold disc for 'Soul Man'."

"My letters to Jan, the secretary, are always answered promptly and she invariably does her best

to find out even more about one's favourite artistes than has already been written.

"I believe that only by being a member of the Society can one keep right up to date with everything that's happening on the Atlantic and Stax labels."

Another of Atlantic's well satisfied soul sisters is Miss Jasmine Jones who lives at Moss Cottage, Little Cornard, Suffolk. Jasmine readily endorses Sue's high opinion of the Society, adding: "Being a member of 'Uptightan' Outasight' means a great deal to me. I am rather cut off from the general scene here in Suffolk, but I am kept right on the ball as to what's happening thanks to the Society — so much so that I often know about new releases even before my local record store does."

"The Atlantic-Stax Labels Appreciation Society is a really well run, friendly organization," Jasmine concludes, "and it is my opinion that any fan of Soul music absolutely ought to join it."