

RECORD MIRROR

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MAGICAL (?) MYSTERY TOUR



Judging by the massive response from Record Mirror readers, a good two-thirds of you came out in favour of the Beatles television film. Some letters on the subject are printed in Moira's section on page two this week. But whether or not you liked the film, here are two more colour pictures from the film. The EP is still at No. 2 in the best-selling singles chart, and the imported American album is selling healthily—at the price of 47/6.





Three pics. from FRANK SINATRA'S "Tony Rome" film, courtesy 20th Century Fox.

SINATRA GOES DETECTIVE

FRANK SINATRA, in "Tony Rome", plays a detective for the first time in a career which stretches over 50 films. He's one of those down-at-heel sort of 'lads'... you can compare them to the parts played by his old huddy Humphrey Bogart. A character with an unflinching knack of picking show horses and fast women.

We present some exclusive stills from the movie. And add the news that Sinatra is now firmly on a 'kick line', he's currently filming "The Detective", the book of which is a genuine classic in crime yarns, along with Lee Remick and he plans another Tony Rome adventure, "The Lady in Cement" for the late spring.

What's more, his arrival in the detection business is heralded by a single release by his daughter Nancy, in which she sings the character traits of "Tony Rome".

And here's some news on Sinatra, direct from America, "Frank Sinatra, as full of variables as April weather, is a different person to each individual he encounters. Including close friends, but his consistent in his approach to movie-making. This impetuous actor follows no known method, relies implicitly on initial reactions. "Tony Rome", from 20th Century, is certain the one-take treatment peculiar to his star.

"This approach is diametrically opposite to his handling of a song. Sinatra will spend weeks, if necessary, to perfect a single phrase on the theory that a song is forever. In this field he is his universal critic undoubtedly because he knows more about the making of a great song than other critics or commentators. And it is in this field that he finds the critics most wrong."

"He says, 'I've never had a quarrel with critics. I may think they're unfair sometimes but what they say is their own opinion. Critics are necessary. I am not defending them when I say that many people aren't aware of good, honest criticism because all they are looking for is the perfect review. A perfect review is impossible to get. I'm most interested in the recording business and I have yet to read an honest, a completely honest, recording review. I mean one where it says a singer made a mistake somewhere and points out where the error was, I've made errors and know it, but they haven't been pointed out. They should be."

"This attitude of critics is unfortunate. It is basically wrong and dangerously wrong. How can youngsters learn if there isn't somebody around to point out where they are going wrong?"

"If some critic were to point out a fault in a beginner, call attention to the fact that he is making small errors in his phrasing and not singing in tune, a good voice and the making of a career is saved. If anybody tells young singers where they're wrong, they would get into serious trouble ultimately. I know when I'm wrong it is a mistake but it's the great mystery of life that many do not in some people this knowledge is born. It is a matter of luck. Others never make it."

"Mr. S. knows what he's talking about. Though I'd not like to be the critic to start telling him what might be wrong. He won an Oscar for acting in "From Here To Eternity". Eight years before that he won a Special Academy Award for a short subject, "The House We Live In", with a theme for tolerance. A crusade he's always fought. Making films he became work around town, gave most important scenes for the last hours of the day when he is at his best."

TRAINING GROUND

He seeks entertainment today doesn't provide new talent with the sort of training ground he had. "I was lucky in having a proper apprenticeship. I was with the best orchestra, Tommy Dorsey, and I studied him. He taught me the difference of half-a-beat, that is the difference which can make a song or ruin it. Half a beat slower or faster than the proper tempo can ruin a song. And if you get the proper tempo and orchestration, then you have the possibility of a hit."

Among his investments, Sinatra owns four publishing houses and Reprise Records. "I try to keep up with everybody's records. Play every one I can get my hands on. I listen. It keeps the competition down. If they make a mistake, I try to figure out why. If it's something good, I find out who wrote it. I try to keep up with the entire music and record business."

He was at Metro when Elizabeth Taylor was only seven years old, a period he says was "an era with an abundance of good songs. Youmans, Rodgers and Hammerstein, Johnny Mercer, Harold Arlen, Larry Hart, Jerry Kern, Ivor Novello and Noel Coward. "Point Your Lamp" was the expression of our generation. The United Kids are putting out today is an echo of their age. Kids should have an identity with music of their own generation. It doesn't last, it will go away."

PETER JONES

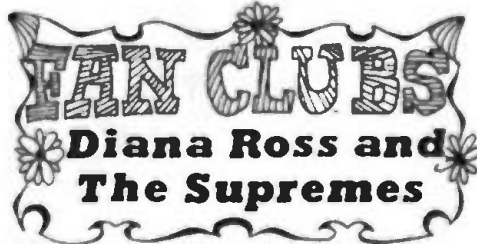
THE OFFICIAL DIANA ROSS AND THE SUPREMES FAN CLUB OF GREAT BRITAIN

Address: 22 Richmond Crescent, Watford, Herts.
Secretary: Jim Sabin
Founded: May, 1966
Current no. members: 120
Subscription rates: 6/- per year

REMARKS: The Supremes Fan Club of Great Britain came into being with the dissolution, party in 1966, of Dezo Hoffman's Yama-Motown Appreciation Society, the superevative fan organisation which up until that time had catered for British fans of all Yama-Motown acts. And though no useful comparison can be drawn between the two organisations it is fair to say that, in its more modest capacity, the recently refilled Diana Ross and the Supremes Fan Club perpetuates much of the spirit and tradition of T.M.A.S.

In return for a year's subscription to the Club, each new member receives a printed biography outlining the girls' career to date, handout photograph, membership card and the first of twelve newsletters (usually consisting of three or four sheets, crammed with information) incidental material received from the States is relayed to members as it comes to hand, and competitions with record labels as prizes are a regular feature of the newsletters. The Club is hoping shortly to inaugurate a record importation system in collaboration with the Supremes' Dutch Fan Club and a magazine is also in progress.

Opportunities for meeting the Supremes are, of course, largely dependent upon the frequency of the girls' British visits which these days tend to be rare to say the least. Also, the days of those legendary T.M.A.S. receptions at which visiting Yama-Motown acts devoted an entire evening to meeting and entertaining their fans would seem, inevitably, to be gone for good. However there is, it is understood, a glimmer of hope that there may be a brief revival of the tradition in the form of a Supremes reception early this year when the girls undertake their current stint at the "Talk of the Town". But even if this fails to materialise it seems fair to assume from past experience that the correct procedures have been observed, members of the Club will be afforded ample opportunity of meeting the group in the course of any future British visit.



Members of the Supremes' Fan Club may not be as legion as those of some clubs, but they are certainly no less enthusiastic about it and the way it is run. Miss June Harvey of 48 Hilary Road, South Ockley, Herts., is just one member who is delighted with the Club. Says June: "I enjoy being a member of the Club. In addition to the newsletters which keep me up to date with the girls' activities and other worthwhile news, the Club organises competitions in which all members may participate. These are fun as they provide opportunity for members to test their knowledge of the Supremes whilst enabling the secretary to judge the type of material which should appear in future newsletters. Also, the secretary never hesitates to ask for suggestions which may be to the future benefit of the Club and this gives members the feeling that it is THEIR Club—a joint effort, in fact."

MEETING THE GIRLS

"Of course," adds June, "there is always the prospect that members will have the chance of meeting the girls on their next visit to Britain. This means a great deal to me, especially as this opportunity can only be gained by being a member."

"The Club is now doing very well membership-wise, thanks largely to secretary Jim Sabin, who is doing a marvellous job."

Another ardent Supremes fan with much to say in praise of the Club is Robert Kibbler of 33 Beacomb Road, Leytonstone, London, E15, in addition to seconding much of June's views, Robert comments: "The Supremes' Fan Club is a great help and need to all Supremes fans."

Not only does it give reviews of the group's forthcoming singles, EPs and LPs prior to their release in this country, it also sends out photos and other fabulous items to its members.

"Belonging as I do to the Club gives me a kind of claim on the girls, and who better to have a claim on than the three fine, talented artistes known all over the world as Diana Ross and the Supremes?"

ALAN STUNTON



DIANA ROSS—a photo taken by Dezo Hoffmann during the Supremes' first British visit (RM pk.)

Next week:

Moodyblues - Tony Blackburn
Georgie Fame - Dusty

Soul Survey '67

Alan Stinton reviews the R&B scene throughout last year ...

THE Year of Soul, 1967 was a vintage one by any standard. Like its predecessors, it produced a bumper crop of first-rate discs and some exciting new personalities. It bestowed belated recognition upon previously unsung talent, brought a host of great R & B acts to Britain, and saw the decline of some established favourites. It also witnessed perhaps more than its fair share of momentous events both joyous and sad.

By far the most predictable feature of Soul Scene '67 was the ever more evident domination of the British R & B market by the two mighty manufacturers of Soul music, Tamla-Motown and Atlantic-Stax. But what no one could have fully foreseen was how, in 1967, the two giant corporations would so utterly consolidate their monopoly as to virtually annihilate every other R & B label as a British chart contender.

For a perfect illustration of this, we need look no further than RM's R & B charts. Here, the average weekly joint contribution from Tamla-Motown and Atlantic-Stax was thirteen of the top twenty singles and 7.5 of the top ten LPs (throughout December, incidentally, they consistently accounted for all ten of the latter). Add to this the fact that their combined number of weeks in residence at the top of these charts (out of a possible 52) totalled an amazing 51 and 49 respectively and you should begin to get the picture.

Those people who enjoy likening the chart rivalry between Tamla and Atlantic to a heavyweight boxing contest will be relieved to learn that in 1967 the two sides fought what can only be described as an equitable draw. For just as soundly as the champions of Memphis trounced those of the Motor City in the R & B lists, so was the complete reverse the case on the pop front.

No less than 63 Atlantic-Stax singles hit RM's R & B Twenty last year at an average of eight per week. The Corporation also had the year's two most successful R & B chart singles (Eddie Floyd's monumental sleeper, "Knock On Wood" and Sam and Dave's "Soul Man") both of which held the top for eight weeks, and four other Number One singles ("Never Like This Before" by William Bell, Arthur Conley's "Sweet Soul Music", "Respect" by Girl of the Year Aretha Franklin and Otis and Carla's "Tramp") which brought its grand total number of weeks at the top to 33.

Tamla-Motown replied with 43 R & B Twenty entries (at an average of five per week) seven of which reached the top and reigned there for a total of eighteen weeks. Motown's most successful single was "Reflections" (top for seven weeks) and two other Supremes offerings ("You Keep Me Hangin' On" and "Love Is Here And Now You're Gone") also reached the top. The Four Tops hit the Number One spot twice (with "Standing In The Shadow of Love" and "Bernadette") whilst Stevie Wonder and the Marvin Gaye/Kim Weston duo scored direct hits with "I Was Made To Love Her" and "It Takes Two" respectively.

ALBUM HONOURS

Album-wise, too, Atlantic-Stax walked off with the R & B chart honours. Six of their LPs racked up a total of 31 weeks at the top, this including a straight run of eighteen weeks by Otis and Carla's powerhouse album, "King And Queen". Other chart-topping A-S LPs included Sam and Dave's "Double Dynamite" (top for six weeks) and Otis's "Pain In My Heart". In all, 34 Atlantic-Stax LPs hit the R & B Ten at an average of five per week.

Tamla-Motown in turn contributed nineteen R & B chart LPs, only three of which reached the top (the most successful was "British Motown Chartbusters", top for eight weeks). Motown's average LP quota was 2.5 discs per week.

Over now to the pop charts (which, let's face it, are the only measure of the REAL impact of Soul '67) to see how Tamla-Motown hit back—with a vengeance.

Although Tamla's 25 RM Top Fifty entries numbered only five more than those of Atlantic, no less than 17 of them went on to reach the Top Twenty—a feat accomplished by only four A-S singles.

Two T-M discs tied as the highest placed R & B single of the year ("I Was Made To Love Her" and "Reflections", both of which reached Number Five) and the Detroit Corporation's average contribution to the pop singles chart was four discs per week.

Atlantic's highest-placed single was "Sweet Soul Music" which climbed to Number

Seven, and the other Top Twenty Soul successes from A-S were "Knock On Wood", "Respect" and "Tramp". Average: 2.5.

In the pop LP chart, the picture was very much the same and can best be briefly summed up thus: T-M—Entries: 8; Highest ("British Motown Chartbusters"): No. 2, A-S—Entries: 5; Highest ("King And Queen"): No. 18.

That, then, was the Battle of the Soul Giants, 1967. But not all of the year's R & B newsmakers belonged to either Tamla-Motown or Atlantic-Stax—as a glance at the following chronological resumé of the year's main Soul events will show.

JANUARY: Two brave experiments in full swing, namely EMI's "Soul Supply" disc series and a season of R & B-orientated pop concerts at London's Saville Theatre. Alvin Cash and the Registers and the Four Tops amongst those here for tours.

FEBRUARY/MARCH: Pata Domino hits England at last for a week of ravorama at the Saville. Prince Buster achieves what Aaron Neville ("Tell It Like It Is") just failed to do, breaking the T-M/A-S stranglehold on the top of the R & B singles chart for one fleeting week with "At Capone". Stax becomes a British label in its own right. Other visitors include Edwin Starr, Maxine Brown and the "Hit The Road Stax" revue starring Otis Redding, Sam and Dave, Booker T., etc.

END OF 'SUPPLY'

APRIL/MAY/JUNE: Two discs ("Club Ska '67" and Jimi Hendrix's "Are You Experienced") successfully challenge T-M/A-S's "divine right" of topping the R & B LP chart. Ex-Libetis P. P. Arnold hits in a big way with "First Cut Is The Deepest". Many old favourites on tour here including Ray Charles, Bo Diddley and the Drifters. Also Garnet Mimms, the Chiffons and Nina Simone. End of "Soul Supply" series having yielded no pop chart success whatever.

JULY/AUGUST: Non-T-M/A-S discs in the R & B Top Three include Ska hits "007" by Desmond Dekker and the Ethiopians "Train To Skaville". Also Oscar Toney Jr's revival of "For Your Precious Love".

SEPTEMBER/OCTOBER: Jackie Wilson soaring R & B-wise with the exultant "Higher And Higher". Artists inward include James and Bobby Purify, Stevie Wonder and a new Stax show headlined by Sam and Dave and featuring Arthur Conley and first-timer Percy Sledge (who drops out after a few dates to be replaced by Lee Dorsey). (Other welcome new faces include Lou Rawls, Koko Taylor, Jr. Walker & Co and the almost legendary Freddy King).

NOVEMBER: Arrival of the daisy Miss Felice Taylor to push her smash hit, "I Feel Love Coming On". Gladys Knight and the Pips all set to sail in and bring the Saville's pop season to a riotous conclusion.

DECEMBER: The tragic death of Otis Redding and four of the Bar-Kays.

Looking forward to 1968, Soul fans have good reason to be optimistic. The Tamla-Motown/Atlantic-Stax blitz will continue unabated, though somewhat paradoxically the smaller labels are now bestirring to grab a share of the sales once more. This is a particularly interesting development in view of the recent news that the renowned Soul City record shop is in the process of launching its own label—a move sure to delight all true lovers of Soul music.

So there it is, a little bit of history and a brief look into the future. All that now remains is for us to wish y'all a happy, prosperous and soulful '68.



Here are some of last year's most prominent R & B and Soul names. Seen with STEVIE WONDER is award-winning actor SYDNEY POITIER — next to them there's delicious Miss FELICE TAYLOR. She hit the R & B charts three times, and third time lucky — she scored a top ten pop hit.



Here's AARON NEVILLE, New Orleans star whose classic "Tell It Like It Is" just failed to make the top. And there's CARLA THOMAS, who scored heavily with OTIS REDDING on "Tramp".



Finally, J. J. JACKSON, songwriter and singer, who visited here in November, and JAMES and BORRY PURIFY, whose "Let Love Come Between Us" was a big US smash.



Allan the Hollies new so

THE HOLLIES — Allan talks about the new LP "Butterfly".

JUST back from America, the Hollies. Only this time, their seventh or eighth, according to their own individual ratings. They were accorded full star treatment there. The first four visits were, they reckon, disastrous, but now they have captured the market there.

They now go back as from February 1—again to top television shows, all the radio stations and the best-paid gigs. But let's talk now about their exceptional new LP, "Butterfly", as from the point of view of those who wrote all the numbers... to, Mears, Clarke, Hicks and Nash.

Allan does the talking. About the first track, "Dear Eloise". This was originally written by Allan... was written in EMI House. "Just got the riff and got a few lines, like 'I'm writing a letter to make you feel better' all about a character writing to a girl who's lost her boy. It was easy writing. Played it to Graham Nash and he suggested changes, but the whole thing was done in a quarter of an hour. Sometimes a song starts and it takes six months to finish. This is the single in the States, and doing well. Not a smash, but we'd rather have something that sells well for 15 weeks than something that hurtles up and only goes for three weeks."

Nest is "Away Away Away". Graham wrote this, while he was "away" in St. Tropez. Says Allan: "Graham does something and puts it away in his trunk. Then he finds a suitable melody and adds it on. One of the most commercial songs on the album. Lots of people want to cover it. But I can't see it and he can't see it. But with Graham things happen around him and he then incorporates it in a song."

BUTTERFLY REVIEWED

BRIAN CHALKER REPORTS . . .

THE death toll in recent years amongst pop and country music stars reads like a battle casualty list: Jack Anglin (of the Johnny & Jack team), Ira Louvin, Johnny Burnette, Lonnie Irving, Jack Guthrie, Jimmy Osborne, Dean Manuel (one of Jim Reeves' Blue Boys), Johnny Kidd, Bette Jack Davis, Moon Mullican, Otis Redding, Buddy Holly, Alma Cogan, Michael Holliday, Ritchie Valens, Phil Sullivan, Joe Carson, Eddy Cochran, Jim Reeves, Big Boy, Hawkshaw Hawkins, Patay Cline, Smiley Burnette, Rod Brasfield, Johnny Horton, Cowboy Copas, Carter Stanley. The roll is endless. From this huge list, one horrifying factor has become apparent—19 of these artists died violently! All but two of them died as the result of air or highway wreckage.

Ironically, many of the song titles recorded by these singers had morbid associations with their deaths. Eddy Cochran scored heavily in the charts with a disc entitled "Three Steps To Heaven". Jim Reeves recorded "This World Is Not My Home", shortly before his tragic death. Joe Carson chose "This Is The Last Song I'm Ever Gonna Sing", prior to his untimely end. Buddy Holly's posthumous best seller bore the legend "It Doesn't Matter Any More". One of Lloyd "Cowboy" Copas' last recording sessions included the popular "Hillbilly Heaven".

The majority of these tragic accidents occur in the United States, where recording artists cover many thousands of miles every week, travelling to and from one-night stands. A careful study of this subject has shown that those who travel in their own buses are relatively safe, compared to those who drive cars. The strain imposed on any artist under these circumstances is tremendous. Many resort to drugs (barbiturates usually, as opposed to narcotics), to assist them to stay awake at the wheel. American highways are constructed for speed but they are not free from danger: poorly lit roads, ice, too many beers, exhaustion and drugs, coupled with speed, make for a lethal combination! Perhaps the breathalyzer should be introduced—the recent statistics for Great Britain show the number of road deaths are down—and impressively so!

It is not enough for a country artist (or any artist, for that matter), to rely on a "hit" record in the local country charts. The word "hit" looks very impressive on paper, until one realises that in some regional areas a singer may only need to sell 1,000 records to ensure a chart entry. (In some parts of Canada, the numbers are considerably less). A "hit" record, then, is not enough. Many small-time singers cannot afford professional promotion of their discs, and neither can a great number of the smaller recording companies—the singer must plug himself, and be available for bookings anywhere this could entail a booking on Ernest Tubbs' Mid-night Jamboree in Nashville, followed by a TV spot in New York, some 24 hours' driving away. From there an artist may have to travel back to Memphis for an all night recording session. During this period—it may span three whole days—he has had no sleep! This is a contributing factor to a great many road fatalities! The advantage of bus travel

now becomes apparent.

Many more people die on the roads than in the air, but it is always a plane crash that makes the headlines, purely because more people die at one time. Fortunately, air travel is relatively safe, until we consider the smaller craft, such as two- and four-seater planes. Eight of the artists mentioned in these paragraphs met their fate in small aircraft. Surely the time has come to revise our views on the transportation of our entertainers!

The other artists in this column: Smiley Burnette, Alma Cogan, Carter Stanley, Lonnie Irving, Michael Holliday, Jimmy Osborne, Jack Guthrie, Moon Mullican and Rod Brasfield, fell victim to heart ailments, leukaemia, cancer, and in two instances, suicide! But how small these figures are compared to those of the road and air tragedies.

Another 12 months looms ahead. 12 months of conjecture as to how many more artists we must lose before something is done!

BRIAN CHALKER, 1968.

FLOATER AND ANCHOR

"Maker" comes next. Graham wrote this. But all the songs are, at present, actually credited to Clarke, Hicks and Nash. Explains Allan: "We write things for other groups, through the production company. So this LP is broken up with our own different ideas, because we were away on our own ideas for five months while Bobby Elliott was off sick. Basically, Graham is the floater and I am the anchor. I'm the rocker and he is in a dream world of his own. This isn't a commercial song in the strict sense, but it can be commercial to an individual if he listens in a darkened room, quietly."

And on comes "Pegasus". This was a Tony Hicks song. "He had a melody for about a month. No lyrics, so we forgot it for a while. Then he turned up at a session in the studio and had the lyrics about 'Pegasus The Flying Horse'. Very commercial and one of Tony's best. A contrast to the others again because we worked so individually for five months."

"Would You Believe" is by Allan. He says: "It's from one of my very emotional states and incorporates my feelings

THE GRIM POP DEATH TOLL

ANOTHER GREAT WEEK FOR YOU



DECCA group records

45 rpm records

ENGELBERT HUMPHRIES
Am I that easy to forget?
F 12722

THE BACHELORS
If ever I would leave you
c/w Cabaret (from "Cabaret")
F 22719

FEARNS BRASS BAND
Don't change it
F 12721

TAM WHITE
Dancing out of my heart
F 12723

THE CEDARS
For your information
F 22720

and ollies' ongs

BUTTERFLY
OR
REVIEWED

towards my wife. We have a son, Timmy, and I suddenly realised how hard it was for my wife being left alone so much . . . getting him off to bed and so on, I wrote this one at home, at night."

Then comes "Wishyouawish", by Allan again. All about a happy guy going about the countryside, each block in the lyrics leading to another. Then Johnny Scott put in a Dixieland arrangement behind. Says Allan: "We just left the basic tracks behind when we went away. When you hear some of the things that Johnny Scott put on, orchestral . . . well, I feel just like crying with happiness."

"Postcard" is another from Graham, while holidaying in St. Tropez. "He writes about the surroundings," says Allan. "The postcard bit is only mentioned in the last bit of the song."

On to "Charlie and Fred", An Allan song, all about a rag-and-bone man. Again Allan feels Johnny Scott surpassed himself in the arrangement. Says Allan: "You can write about a guy who cleans drains and about his private life . . . just comes easily."

ASTRAL PROJECTION

"Try It" was by Graham and Allan. At one time Allan was knocked out by the theories of astral projection, whereby you lift your inner self out of your body and take a look around you. "Everyone is supposed to be a prisoner of his own body," says Allan. "That's what the song is about."

In a sense "Elevated Observations" is in the same vein. Graham, Allan and Tony collaborated on this one which is about someone who sees how others get in a rut but longs to tell them how they could be strong and could touch the sky. There's a message but it only came out after the song was completed—like many other numbers written and subsequently analysed.

"Step Inside" comes from Allan and Graham. It's simply about a character who wants everybody else to visit him in his home . . . just a song about friendly, enjoyable feelings all round.

And then there is "Butterfly", little track of the LP. Graham did this and it's quite beautiful. What's more it has proved a show-stopper on the boys' American tour. The whole complex arrangement was done in one take . . . and with just one Holie there bathed in a spotlight, the backing track on tape, it's pulled in applause lasting five minutes.

For my money, the best album yet by the Hollies, who really never fail to do a good job.

But the main point is that this was the result of the Hollies (Clarke, Nash and Hicks) thinking separately during their spell out of the scene, Now they're right back together, putting out the same points of view . . . so Gaud only knows how much MORE brilliant their next album will be.

PETER JONES



THE FOUR TOPS (RM pic. Dezo Hoffmann)

FOUNDATIONS: ONE HITTERS?

If you were to take a little walk down the acetylated area known as Tin Pan Alley, W.I., you'd probably hear a well-worn cry, a cry that has echoed and re-echoed for centuries. Well, years, would you believe?

It goes: "They'll never do it again. They'll never have another hit."

And this phrase has been applied to groups and singers of all shapes and sizes — and the knockers have been wrong wrong time and time again.

The latest group to come in for this criticism is the Foundations — who, as you all know, had a massive number one hit with "Baby, Now That I've Found You". And it looks like being a sizeable hit to the States as well — it's going up the hot hundred in veritable leaps and bounds.



THE FOUNDATIONS—they prefer the follow-up single to "Baby Now That I've Found You". (RM pic.)

"I wouldn't mind so much if the knockers had heard our next record and then criticised," said Alan Warner, the group's lead guitarist. "Then their criticism would be valid. But to say that we'll never have another number one when they don't even know what our new disc is like — well, I just do not understand it."

"Personally, I think 'Back On My Feet Again'—that's the title of our new record—is much better than our last one. In fact, we all do. It's another Tony Macaulay number and a very good one, too," added Tony.

REHEARSE

"We've gotta in take a couple of weeks off from work now, have a bit of a rest and rehearse a new stage act. The old one is getting a bit stale — we've been doing it since before we had the hit, so it's not surprising really, considering we've been doing the same numbers night after night. I think it could be better anyway—I don't think it's really up to scratch. And of course we'd probably be coming to America soon, so we'll have to have to be very polished and professional over there. From what I've heard, the American audience are very demanding — more so than ever here. I don't mean that they are better audiences, necessarily. It's just that they've got their own well-established what

hands—and Britain is still very much an outsider as far as that sort of thing goes.

With a shove like ours," added Alan. "You have to get the audience coming—let you don't, you do a bit of a drink, and some of the club audiences are very good. You can't, in fact—some of the clubs have a tradition of not clapping and not joining in. So you do an act on stage and wonder what's happened because there's no reaction whatever. And you can never have anything on them. For example, if we're doing a hand-clapping, foot-stomping number, and it appears to be a hit record, they have to be very responsive, or they won't accept you."

"But as Tony said, we're working a little stale now, and we're difficult writing our act across. And our singer, Cloon, is extremely temperamental. He's very good — but the 'lead little thing' can get him off. If he has the slightest cold, or runs nose or something, he can be bad. It was embarrassing on one of the Top Of The Pops shows we did — Cloon's voice was flat — we could all hear it — and there was nothing he could do about it. But normally he's great.

"I must go and catch Gaud's Washington's 800 sometime — I haven't seen it for years. I think it's important to see as many

MARK BOLTHWOOD

T HUMPERDINCK
to forget

BERGEN WHITE
The bird song
MON 1012

monument

ELORS
leave you (from "Camelot")
m: "Cabaret")

TOMMY STEELE
Half a sixpence
(from the soundtrack of the Paramount picture "Half a sixpence")
RCA 1654

ASS FOUNDRY

EDDY ARNOLD
Turn the world around
RCA 1655

RCA VICTOR (RM)

E
my heart

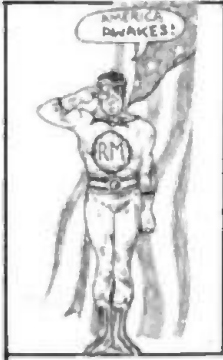
LEON ASHLEY & MARGIE SINGLETON
Hangin' on
MD 1088

emerald

PS
ation
DECCA

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

YOUR GUIDE TO THIS WEEK'S NEW SINGLES



THE BEACH BOYS

Darin's Country Air (Capitol CL 1357). After the comparative non-success of "Wild Honey", the new Beach Boys single appears pretty quickly. Either this is a very ordinary, easy song with out much imagination, or else it is a subtle, clever send-up of ordinary easy music without much imagination. Reviews of the more advanced pop records usually leads to this. Brian Wilson for not really being sure how to follow up "Good Vibrations" and "Heroes And Villains". The it another Brian Wilson. Mike Love sang, an atmospheric phantasm with marvelous production work, plaintive vocal line and a new Walk DeWay feel. More better than Mike Love, but if this doesn't do well, it'll be the third Beach Boys' single in a row not to score heavily, the others being "Wild Honey" and "Gettin' Hungry". **TOP FIFTY TIP**

ANITA HARRIS

Ambergris Water (Old Queen's Club (CBS 2811). This is actually an LP track but it's the sort of thing that can sell over a very, very long time. It's the side already requested widely on radio, and Anita sings out with a great warmth and charm. She gives full weight to instrumental lyrics, with strings added. May sound easy to some, but it'll give pleasure to millions. **FIP** I understand **FIP** nearly close to this, so far, but I think this beauty, stimulating, whereas this could also have made an "A" side. **HIG KILLER**

Not to all tastes, but they have a way of irritating sentiment with sarcasm and getting away with it. A very good, a very good, reading of a bit from "Ambergris". **FIP** From the show of the same name, all showily and just plain busy. Could have been big by itself. **HIG KILLER**

CLINTON FORD

The Last One To Say Goodnight (The Great One (The 1123). The sound (and so his country styled) - actually he has more personal lyrics than most! This is good enough to make it, though some will find it insufficiently sweet mental and easy. Written by John Schneider and Tony Maroney, which can't be bad, should be it with chances **FIP**. Perhaps a more direct presentation of the Ford tones. **WHAT POSSIBILITY**

THE BACHELORS

If Ever I Would Leave You (Columbia DC 3318). Here is an original songman band - the sort who play to crowds in London's West End. He writes his own gear. Top deck is lovely and strong and is certainly in with chance. **★ ★ ★**

KENNY DAWSON: Turn Her Away (I'll Turn My Love (Mercury MF 1014). Good singer, this bloke. That is one of those big-brother ballads with everything thrown in. Not essentially his material, but a good singer, this bloke. **★ ★ ★**

DON PATRIDGE: Now's Gone Back To London (Columbia DC 3318). Here is an original songman band - the sort who play to crowds in London's West End. He writes his own gear. Top deck is lovely and strong and is certainly in with chance. **★ ★ ★**

JASON CROFT: Turned Tandem (Columbia DC 3318). New Kenton group with tremendous effects both instrumentally and vocally. Self-written, too, and unusual enough to command attention with very support, could rock. **★ ★ ★**

SQUIREY AND THE REFLECTIONS: Friend's Pursuer Drama (CBS Direction 1263). Friend's Pursuer Drama (CBS Direction 1263). Here is an original songman band - the sort who play to crowds in London's West End. He writes his own gear. Top deck is lovely and strong and is certainly in with chance. **★ ★ ★**

WELCOME back to CAROL WELCH, away from the news than a car accident and her "When He Wears A Woman" (CBS 2811) stands distinct chances... a growing ballad, sung with clarity and charm. The **IVY FOLK** come up with "Hallelujah" (FIP 1240), which is actually a song about them featuring complete different songs under the same cloak - but surely linked. Good old Scotch ear from **THE ALEXANDER BROTHERS** on their "Ten Little Teardrops" (FIP 1240), most beautiful and evocative story for North of the border enthusiasm from **ANDY ELLISON:** "It's Been A Long Time" (Track 2014), a peppy

old-time dance with strong lyrics and a plaintive quality to the whole thing. **Many strong Scottish material:** **CALUM KENNEDY** on "The Scottish Working Man" (FIP 1243), an Irish and bouncy... but not for the general charts, more localized appeal. Quite liked. **Pictures of Matchless Men** by **THE STATUS QUO** (FIP 1246), with word sound effects and a rather busy arrangement - the sort of thing that could creep in the charts. **PETER PAUL AND MARY** handle the Dylan "Two March Of Nowhere" (Warner Brothers 7001), but their usual professionalism; but I fear it will not evade the charts.



RILL COSBY

The story of a SILVER THROAT!

FROM the vantage point of phenomenal record sales and public popularity and adulation, America's answer to Britain's Beatles is neither electronic, psychedelic nor rock-folk.

No says a publicity man on behalf of Bill Cosby, who apparently is the answer to the Beatles. And Bill has, quite definitely, a ready-made following here via his LP's and his appearances on "I Spy" on TV.

The publicist adds: "The answer isn't very musical at all. For the record sounds we're speaking of belong to the sonorous vocal chords of comedian-actor Bill Cosby, who in four years of recording comedy albums for Warner-Seven Arts has set undreamed-of sales figures.

"In the past four years, Cosby's five comedy albums have grossed thirty million dollars for the company. This is a fantastic amount for any one man's record output - even more astounding when the albums are all on a comedy track.

"Recorded patter and routines have sold well in the past but infrequently. But artists who have had continued and growing success with the spoken word album have been few and far between. And no comedian or monologist has ever approached the sales figures reached up by versatile Bill Cosby. "But here's the main point: Cosby has sold these albums without benefit of much of the disc-jockey play on radio. Only a sprinkling of the jocks have worried about his work, mainly because the inconsistent time element in each track is incompatible with music station programming.

A few facts: "Bill Cosby is a very funny fellow, right?" - his first LP sold roughly 1,000,000 copies. "I Started Out As A Hardcore" sold approximately 1,700,000 copies. "Why Is There A Problem In The South?" sold roughly 1,000,000 copies. "Wonderfulness" sold a shade under 1,000,000 copies. And the weekly releases "Harvest" and "200,000 Copies In Just A Few Weeks" is now over the million mark.

How come Bill Cosby has such incredible sales? Well, there's his infectious and humour, which is as current as tomorrow's conversation - a very logical explanation. But there's something else.

His first single for Warner Brothers was "Little Old Man", which proved to be the sleeper hit of 1967 and sold more than 600,000 copies. Deejays liked this one because at last they had a current record they could play. His first comedy album was "Bill Cosby Sings - Silver Throat", which hit the 700,000 mark in the first week of release. His singing style is actually an extension of Rex Harrison singing in "My Fair Lady".

On comedy, he writes all his own material. Last year he received four gold albums simultaneously - a feat never before accomplished.

His TV series has helped a lot of course. But the main reason learned here is that it's not only the top-top groups picking up the major sales, it's also in some cases unusual interest there is can come to comedy.

Cosby records are available here and are fast becoming collectors' items, as were Woody Allen comedy discs not so long ago. It's always nice when a really original comedian makes the big break. Here, Bill Cosby has all the breaks come for him. Which is a fair enough reason for it. Giving this pair to someone who really isn't basically in the pop idiom. **-PETER JONES**

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Danny Williams

DERAM

a new LP

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12" stereo or mono LP record
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A first LP

DECCA

The Wishful Thinking live vol.1

O SEL 4900 O LE 4900
12" stereo or mono LP record

DECCA

THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 HELLO GOODBYE* 11 (1) Beatles (Capitol)
- 2 DAYDREAM BELIEVER* 11 (1) The Beach Boys (Capitol)
- 3 I HEARD IT THROUGH THE GRAPEVINE* 11 (1) The Yardbirds (Polygram)
- 4 WOMAN, WOMAN 11 (1) The Supremes (Motown)
- 5 CHAIN OF FOOLS* 11 (1) Aretha Franklin (Atlantic)
- 6 BEND ME, SHAPE ME 11 (1) The Beatles (Capitol)
- 7 I SECOND THAT MOTION* 11 (1) The Beatles (Capitol)
- 8 JUDY IN DISGUISE* 11 (1) John Ford Coley (Mercury)
- 9 SKINNY LEGS AND ALL* 11 (1) The Beatles (Capitol)
- 10 BOO-GA-LOO DOWN BROADWAY* 11 (1) The Beatles (Capitol)
- 11 MONTELY 11 (1) The Beatles (Capitol)
- 12 HONEY CHILE 11 (1) The Beatles (Capitol)
- 13 GREEN TAMBOURINE 11 (1) The Beatles (Capitol)
- 14 SUMMER RAIN 11 (1) The Beatles (Capitol)
- 15 IT'S WONDERFUL 11 (1) The Beatles (Capitol)
- 16 SHE'S MY GIRL* 11 (1) The Beatles (Capitol)
- 17 A DIFFERENT DRUM* 11 (1) The Beatles (Capitol)
- 18 NEXT PLANE TO LONDON 11 (1) The Beatles (Capitol)
- 19 IF I COULD BUILD MY WORLD AROUND YOU* 11 (1) The Beatles (Capitol)
- 20 SUSAN 11 (1) The Beatles (Capitol)
- 21 YOU BETTER SIT DOWN KID* 11 (1) The Beatles (Capitol)
- 22 WHO WILL ANSWER 11 (1) The Beatles (Capitol)
- 23 WHEN A RAINBOW 11 (1) The Beatles (Capitol)
- 24 DABBLIN* 11 (1) The Beatles (Capitol)
- 25 LOVE ME TWO TIMES 11 (1) The Beatles (Capitol)
- 26 WEAR YOUR LOVE LIKE HEAVEN 11 (1) The Beatles (Capitol)
- 27 AM I THAT EASY TO FORGET 11 (1) The Beatles (Capitol)
- 28 THE OTHER MAN'S GRASS IS ALWAYS GREENER 11 (1) The Beatles (Capitol)
- 29 AND GET AWAY 11 (1) The Beatles (Capitol)
- 30 COME SEE ABOUT ME 11 (1) The Beatles (Capitol)
- 31 MY BABY MUST BE A MACHINIST 11 (1) The Beatles (Capitol)
- 32 I CAN'T STAND MYSELF 11 (1) The Beatles (Capitol)
- 33 GONN' OUT OF MY HEAD CAN'T TAKE MY EYES OFF YOU 11 (1) The Beatles (Capitol)
- 34 THE RAIN, THE PARK & OTHER THINGS* 11 (1) The Beatles (Capitol)
- 35 IN AND OUT OF LOVE* 11 (1) The Beatles (Capitol)
- 36 DANCING BEAR 11 (1) The Beatles (Capitol)
- 37 WATCH HER RIDE 11 (1) The Beatles (Capitol)
- 38 BEST OF BOTH WORLDS 11 (1) The Beatles (Capitol)
- 39 TO GIVE 11 (1) The Beatles (Capitol)
- 40 I'M IN LOVE 11 (1) The Beatles (Capitol)
- 41 MASSACHUSETTS* 11 (1) The Beatles (Capitol)
- 42 TELL MAMA 11 (1) The Beatles (Capitol)
- 43 I SAY A LITTLE PRAYER 11 (1) The Beatles (Capitol)
- 44 ITSY BITSY SPIDER 11 (1) The Beatles (Capitol)
- 45 EVERYBODY KNOWS 11 (1) The Beatles (Capitol)
- 46 LOVE POWER 11 (1) The Beatles (Capitol)
- 47 BABY NOW THAT I'VE FOUND YOU 11 (1) The Beatles (Capitol)
- 48 EXPLOSION IN MY SOUL 11 (1) The Beatles (Capitol)
- 49 TOMORROW 11 (1) The Beatles (Capitol)
- 50 NOBODY BUT ME 11 (1) The Beatles (Capitol)

TOP L.P.'s

- 1 VAL DOONICAN ROCKS BUT GENTLY 11 (1) Val Doonican (Mercury)
- 2 SGT. PEPPER'S LONELY HEARTS CLUB BAND 11 (1) The Beatles (Capitol)
- 3 SOUND OF MUSIC 11 (1) The Sound of Music (Mercury)
- 4 LAST WALTZ 11 (1) The Beatles (Capitol)
- 5 BRITISH MOTOWN CREAMY BUSTERS 11 (1) The Beatles (Capitol)
- 6 BREAKTHROUGH 11 (1) The Beatles (Capitol)
- 7 REACH OUT 11 (1) The Beatles (Capitol)
- 8 TOM JONES LIVE AT THE TALK OF THE TOWN 11 (1) Tom Jones (Mercury)
- 9 AXIS-BOLD AS LOVE 11 (1) The Beatles (Capitol)
- 10 DISRAELI GEARS 11 (1) The Beatles (Capitol)
- 11 THE BEATLES' MEXICANTIC REQUESTS 11 (1) The Beatles (Capitol)
- 12 RELEASE ME 11 (1) The Beatles (Capitol)
- 13 DOCTOR ZHIVAGO 11 (1) The Beatles (Capitol)
- 14 THIRTEEN SMASH HITS 11 (1) The Beatles (Capitol)
- 15 THE REST OF THE BEACH BOYS VOL. 1 11 (1) The Beach Boys (Capitol)
- 16 MORE OF THE HARD STUFF 11 (1) The Beatles (Capitol)
- 17 GREAT WALTZES 11 (1) The Beatles (Capitol)
- 18 FOUR TOPS LIVE 11 (1) The Beatles (Capitol)
- 19 THERE MUST BE A WAY 11 (1) The Beatles (Capitol)
- 20 GREEN GREEN GRASS OF HOME 11 (1) The Beatles (Capitol)
- 21 A DROP OF THE HARD STUFF 11 (1) The Beatles (Capitol)
- 22 THOROUGHLY MODERN MILLIE 11 (1) The Beatles (Capitol)
- 23 FIDDLER ON THE ROOF 11 (1) The Beatles (Capitol)
- 24 UNIVERSAL SOLDIER 11 (1) The Beatles (Capitol)
- 25 SEEKERS SEEN IN GREEN 11 (1) The Beatles (Capitol)
- 26 OTIS BLUE 11 (1) The Beatles (Capitol)
- 27 SCOTT-SCOTT 11 (1) The Beatles (Capitol)
- 28 SUNNY AFTERNOON 11 (1) The Beatles (Capitol)
- 29 TEMPLATIONS WITH A LAY OF SOUL 11 (1) The Beatles (Capitol)
- 30 BEE GREEN FIRST 11 (1) The Beatles (Capitol)
- 31 WALKER BROTHERS STORY 11 (1) The Beatles (Capitol)
- 32 ARE YOU EXPERIENCED? 11 (1) The Beatles (Capitol)
- 33 TALENTED MORTAL COLLECTOR OF ORIGINAL HITS Vol. 2 11 (1) The Beatles (Capitol)
- 34 SMILEY SMILE 11 (1) The Beatles (Capitol)
- 35 FANTASY 11 (1) The Beatles (Capitol)
- 36 PRESSURE AND SLIDE 11 (1) The Beatles (Capitol)
- 37 IT'S YOU THAT I NEED 11 (1) The Beatles (Capitol)
- 38 PIECE OF MY HEART 11 (1) The Beatles (Capitol)
- 39 SKINNY LEGS AND ALL 11 (1) The Beatles (Capitol)
- 40 SATISFACTION 11 (1) The Beatles (Capitol)
- 41 KYRLEASTING LOVE 11 (1) The Beatles (Capitol)
- 42 GLORY OF LOVE AND ALL 11 (1) The Beatles (Capitol)
- 43 RAIN JAM 11 (1) The Beatles (Capitol)
- 44 I FEEL LOVE COMING ON 11 (1) The Beatles (Capitol)
- 45 I HEARD IT ON THE GRAPEVINE 11 (1) The Beatles (Capitol)
- 46 STAGGER LEE 11 (1) The Beatles (Capitol)

5 YEARS AGO

- 1 THE NEXT TIME 11 (1) The Beatles (Capitol)
- 2 RETURN TO SENDER 11 (1) The Beatles (Capitol)
- 3 LOVENICK BLUES 11 (1) The Beatles (Capitol)
- 4 SUN ARISE 11 (1) The Beatles (Capitol)
- 5 DANCE WITH THE GUITAR MAN 11 (1) The Beatles (Capitol)
- 6 BOBBY'S GIRL 11 (1) The Beatles (Capitol)
- 7 DANCE ON 11 (1) The Beatles (Capitol)
- 8 IT ONLY TOOK A MINUTE 11 (1) The Beatles (Capitol)
- 9 TELSTAR 11 (1) The Beatles (Capitol)
- 10 LET'S DANCE 11 (1) The Beatles (Capitol)
- 11 SWISS MAID 11 (1) The Beatles (Capitol)
- 12 ROCKIN' AROUND THE CHRISTMAS TREE 11 (1) The Beatles (Capitol)
- 13 IF THE WHOLE WORLD STOPPED LOVING YOU 11 (1) The Beatles (Capitol)
- 14 UP ON THE ROOF 11 (1) The Beatles (Capitol)
- 15 YOUR CREATING HEART 11 (1) The Beatles (Capitol)
- 16 DEVIL WOMAN 11 (1) The Beatles (Capitol)
- 17 GO AWAY LITTLE GIBB 11 (1) The Beatles (Capitol)
- 18 DESAFINADO 11 (1) The Beatles (Capitol)
- 19 LIKE I DO 11 (1) The Beatles (Capitol)
- 20 THE MAIN ATTRACTION 11 (1) The Beatles (Capitol)
- 21 REACH OUT 11 (1) The Beatles (Capitol)
- 22 CHARTBUSTERS 11 (1) The Beatles (Capitol)
- 23 OTIS BLUE 11 (1) The Beatles (Capitol)
- 24 HISTORY OF OTIS REDDING 11 (1) The Beatles (Capitol)
- 25 PAIN IN MY HEART 11 (1) The Beatles (Capitol)
- 26 KING AND QUEEN 11 (1) The Beatles (Capitol)
- 27 HIT '77 11 (1) The Beatles (Capitol)
- 28 HIT '78 11 (1) The Beatles (Capitol)
- 29 HIT '79 11 (1) The Beatles (Capitol)
- 30 KIX/VOLT SHOW Vol. 2 11 (1) The Beatles (Capitol)
- 31 EVERYBODY NEEDS LOVE 11 (1) The Beatles (Capitol)

BRITAIN'S TOP 50

NATIONAL CHART COMPILATION BY THE RECORD RETAILER

- 1 HELLO, GOODBYE 11 (1) Beatles (Capitol)
- 2 MAGICAL MYSTERY TOUR 11 (1) Beatles (Capitol)
- 3 I'M COMING HOME 11 (1) The Beatles (Capitol)
- 4 THANK U VERY MUCH 11 (1) The Beatles (Capitol)
- 5 WALK AWAY RENEE 11 (1) The Beatles (Capitol)
- 6 DAYDREAM BELIEVER 11 (1) The Beatles (Capitol)
- 7 SOMETHING'S GOTTEN HOLD OF MY HEART 11 (1) The Beatles (Capitol)
- 8 IF THE WHOLE WORLD STOPPED LOVING YOU 11 (1) The Beatles (Capitol)
- 9 KITES 11 (1) The Beatles (Capitol)
- 10 BALLAD OF BONNIE AND CLYDE 11 (1) The Beatles (Capitol)
- 11 HERE WE GO ROUND THE MULBERRY BUSH 11 (1) The Beatles (Capitol)
- 12 WORLD 11 (1) The Beatles (Capitol)
- 13 IN AND OUT OF LOVE 11 (1) The Beatles (Capitol)
- 14 CABLESS HANDS 11 (1) The Beatles (Capitol)
- 15 LET THE HEARTACHES BEGIN 11 (1) The Beatles (Capitol)
- 16 JACKIE 11 (1) The Beatles (Capitol)
- 17 SUBNANNA'S STILL 11 (1) The Beatles (Capitol)
- 18 THE OTHER MAN'S GRASS 11 (1) The Beatles (Capitol)
- 19 PARADISE LOST 11 (1) The Beatles (Capitol)
- 20 BIG SPENDER 11 (1) The Beatles (Capitol)
- 21 I FEEL LOVE COMING ON 11 (1) The Beatles (Capitol)
- 22 LOVE IS ALL AROUND 11 (1) The Beatles (Capitol)
- 23 SO TIRED 11 (1) The Beatles (Capitol)
- 24 SOUL MAN 11 (1) The Beatles (Capitol)
- 25 I ONLY LIVE TO LOVE YOU 11 (1) The Beatles (Capitol)
- 26 THERE MUST BE A WAY 11 (1) The Beatles (Capitol)
- 27 LA DERNIERE VALSE 11 (1) The Beatles (Capitol)
- 28 BABY NOW THAT I'VE FOUND YOU 11 (1) The Beatles (Capitol)
- 29 RELEASE ME 11 (1) The Beatles (Capitol)
- 30 ZABADAK 11 (1) The Beatles (Capitol)
- 31 NIGHTS IN WHITE SATIN 11 (1) The Beatles (Capitol)
- 32 EVERLASTING LOVE 11 (1) The Beatles (Capitol)
- 33 MASSACHUSETTS 11 (1) The Beatles (Capitol)
- 34 EVERYTHING I AM 11 (1) The Beatles (Capitol)
- 35 SHE WEARS MY RING 11 (1) The Beatles (Capitol)
- 36 GIMME LITTLE SIGN 11 (1) The Beatles (Capitol)
- 37 I'VE NEVER FALL IN LOVE AGAIN 11 (1) The Beatles (Capitol)
- 38 NEVER WED AN OLD MAN 11 (1) The Beatles (Capitol)
- 39 I CAN SEE FOR MILES 11 (1) The Beatles (Capitol)
- 40 THERE IS A MOUNTAIN 11 (1) The Beatles (Capitol)
- 41 JUDY IN DISGUISE 11 (1) The Beatles (Capitol)
- 42 BEST PART OF BREAKING UP 11 (1) The Beatles (Capitol)
- 43 I SECOND THAT MOTION 11 (1) The Beatles (Capitol)

BRITAIN'S TOP R & B SINGLES

- 1 WALK AWAY RENEE 11 (1) The Beatles (Capitol)
- 2 GIMME LITTLE SIGN 11 (1) The Beatles (Capitol)
- 3 SOUL MAN 11 (1) The Beatles (Capitol)
- 4 IN AND OUT OF LOVE 11 (1) The Beatles (Capitol)
- 5 I SECOND THAT MOTION 11 (1) The Beatles (Capitol)
- 6 KYRLEASTING LOVE 11 (1) The Beatles (Capitol)
- 7 RAIN JAM 11 (1) The Beatles (Capitol)
- 8 I FEEL LOVE COMING ON 11 (1) The Beatles (Capitol)
- 9 I HEARD IT ON THE GRAPEVINE 11 (1) The Beatles (Capitol)
- 10 STAGGER LEE 11 (1) The Beatles (Capitol)
- 11 PRESSURE AND SLIDE 11 (1) The Beatles (Capitol)
- 12 IT'S YOU THAT I NEED 11 (1) The Beatles (Capitol)
- 13 PIECE OF MY HEART 11 (1) The Beatles (Capitol)
- 14 SKINNY LEGS AND ALL 11 (1) The Beatles (Capitol)
- 15 SATISFACTION 11 (1) The Beatles (Capitol)
- 16 KYRLEASTING LOVE 11 (1) The Beatles (Capitol)
- 17 GLORY OF LOVE AND ALL 11 (1) The Beatles (Capitol)
- 18 RAIN TO RAINBOW CITY 11 (1) The Beatles (Capitol)
- 19 SINCE YOU SHOWED ME HOW TO BE HAPPY 11 (1) The Beatles (Capitol)
- 20 GIVE EVERYBODY SOME 11 (1) The Beatles (Capitol)

BRITAIN'S TOP R & B ALBUMS

- 1 REACH OUT 11 (1) The Beatles (Capitol)
- 2 CHARTBUSTERS 11 (1) The Beatles (Capitol)
- 3 OTIS BLUE 11 (1) The Beatles (Capitol)
- 4 HISTORY OF OTIS REDDING 11 (1) The Beatles (Capitol)
- 5 PAIN IN MY HEART 11 (1) The Beatles (Capitol)
- 6 KING AND QUEEN 11 (1) The Beatles (Capitol)
- 7 HIT '77 11 (1) The Beatles (Capitol)
- 8 HIT '78 11 (1) The Beatles (Capitol)
- 9 KIX/VOLT SHOW Vol. 2 11 (1) The Beatles (Capitol)
- 10 EVERYBODY NEEDS LOVE 11 (1) The Beatles (Capitol)

U.S. HUBBLING UNDER
The Beatles - Vikki Carr (Mercury)
Doris Day - Capitol
Bobby Vinton - Capitol
Jackie McLean - Decca
Back Up Train - Al Green (Mercury)
Just As Much As Ever - Bobby Vinton (Capitol)
In Another Land - The Beatles (Capitol)
Lost - Jerry Mathers (Mercury)
Maurice Chevalier - Decca
I Wonder What She's Doing Tonight - Tommy Layton and Bobby Hart (Mercury)

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announcements
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publications
RECORD COLLECTOR No. 6 featuring news reviews etc. No. 11 now available price 1/6d. A. Carbett, 10 Cumberland Avenue, Maidstone, Kent.

classified & SMALL advert

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

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records wanted
POP 45+, L.P.'s wanted (1950-67). Send 5p. quantity for cash by return. Moore, 73 Mill Road, Leighton Buzzard Beds.

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

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DAVID CUMMING'S COLUMN

Disastrous sales plunge of 1967 calendars!

DAVID CUMMING (RM Pic)

WE all said it could never last. Despite their fantastic success at the beginning of the year, the popularity of 1967 calendars waned as the summer months approached, and by December you couldn't give them away. Ah well, that's show business.

I had quite an interesting Boxing Day. In the afternoon my Uncle Albert showed his home movies on our 8 mm. projector, and in the evening the Beatles showed their home movies on B.B.C. 1.

EVENTS OF THE YEAR

As we stagger into 1968, nursing our hangovers, let's take a quick look backwards at 1967. Which is at least easier than taking a quick look forward into 1968.

January: The Monkees top the charts with a Yiddish song "I'm A Big Lever".

February: The Monkees' American smash "Randy Scouse Git" is issued in England under the more polite title of "Sex Obsessed Liverpudlian Stupid Fellow".

March: The Metropolitan Police Choir raided at a rehearsal. Two constables and a superintendent arrested on a charge of illegally possessing Rolling Stones' records.

April: The Move settle out-of-court in their case against Harold Wilson. He agrees to donate the entire Defence Budget for 1967 to their favourite charity.

May: A number of people are seen to be casting clouts before time.

June: Now that the ban is off, clout casting becomes a national pastime.

July: Censorship news: Sgt. Pepper's Lonely Hearts Club Banned!

August: Crowds gather outside Caxton Hall to witness the long-awaited marriage of Rolling Stone Mick Jagger to Ena Sharples.

September: Four sensational L.P.'s issued. "Dean Martin Sings the Des O'Connor Songbook" vies for chart honours with "Jimmy Young Sings the Greater London Telephone Directory (Part One, A to D)". "Frankie Vaughan Live at UFO" gets heavy exposure, and "Cliff Richard Sings Max Miller" is voted the surprise disc of the year.

October: One of Britain's leading beat groups takes up transcendental meditation, and issue an L.P. which consists of one word being repeated over and over again for half an hour. It is banned by B.B.C., ITV, Radio Caroline and the Speakeasy. They should have known — fancy choosing that word!

November: Tony Blackburn takes over breakfast show on Radio 1. Sales of radio-alarm clocks drop suddenly.

December: Breathalysers are introduced. Seven thousand dance band musicians retire when, suddenly sober, they actually hear what they've been playing all these years!

D.C.'S IN-DEPTH INTERVIEW

Following the chart successes of old-timers Val Doonican, Frankie Vaughan, and Des O'Connor, two new names are jumping on the bandwagon. I met the writing-composing-producing-singing-pole vaulting team of "Pop" North and

"Gabby" Wurltzer as they were recording yet another: "Excerpt From a Middle Age Opera" in London's Soho (or it may have been Glasgow's Gorbals. I've got no sense of direction). We talked.

D.C. To what do you attribute the explosive success of your first "Excerpt from a Middle-Age Opera" single?

GABBY: I can't hear a word you're saying.

D.C. (louder) Why was your first record a hit?

POP: The main reason I think, was the storyline. As you remember, it was about a midget Earl who was only four foot high and desperately wanted to be taller. The key point in the disc was when the children of the village gathered round him and chanted: "Grow Sir Jack, grow Sir Jack!" That was the main selling point.

D.C. I understand you had a four-hundred piece orchestra on that session?

POP: Four-hundred? No, that is a slight exaggeration. Actually, there were seven musicians who were playing very loud. And reflected in revolving mirrors to make it look more.

D.C. Tell me about your new "Excerpt". I believe it is called "Sid" and is about a man in love with his railway engine.

POP: It's not going too well I'm afraid. For one thing, we've realized that railway engines haven't got the sex-appeal of girls. I doubt if even the Four Tops would have had a hit with a number called "Walk Away G.W.H. Castle Class Number 4678921". Or for that matter The Foundations with "Diesel Locomotive. Now That I've Found You."

D.C. What are you working on now?

POP: The third "Excerpt from a Middle-Age Opera". By the end of 1969 we hope to have completed 14 tracks, so we can release the L.P. entitled: "Excerpts from an Old-Age Opera".

D.C. What is the third excerpt about?

POP: A lady this time. Nurse Torrington, the local midwife. She gets a phone-call from Jimmy Young one morning and drops dead from shock. And all the villagers are very annoyed because she doesn't deliver their babies. There's a very touching moment when a chorus of expectant mothers sing at the funeral.



MIRIELLE MATHIEU — a hit on Columbia with "La Dernier Valse"

COVER of new Dylan LP shows

three Indians, with Bob in the middle... despite top ten success in the States, Cher's "You Better Sit Down Kids" unnoticed here... Jun Tumble now in the central heating business... two British discs in Italy's top twenty — both by Procol Harum, according to "Discografia Internazionale" chart... virtually no pop albums on Decca's January release list



Gladys Knight And The Pips "I Heard It Through The Grapevine" reportedly sold a million-and-a-half copies in the U.S. (although Motown never request RIAA certification for its product)... for the first time in many months the top five discs in America stay the same two weeks' running... Cameo-Parkway may be buying Chappell's Music Publishing for over sixty million dollars cash — Chappell's hold copyrights by Richard Rodgers, Leonard Bernstein, Cole Porter, Jerome Kern etc... just how many discs from America's new Bizarre label (president: Frank Zappa) will get issued over here?

An American mother's poem to her son

having his 21st birthday in Vietnam currently doing well in the States Tom Wilson shortly leaving MGM to produce for ABC with his own Haspulin company... had it been the follow-up to "I'm A Believer", nothing would have prevented "Daydream Believer" hitting top here... A (1967) 50 — Marlene Mack (it WAS Franchise Day but she quit recently)... younger sister of Ronnie Parker has cut an album, the "true" story of Bonnie and used Warren Beatty for over a million dollars... on Tower in the States — Nino Tempo's "Boys Town (Where My Broken Hearted Huddles Go)" was written by Nino Tempo and April Stevens, arranged by Nino Tempo and Don Trank and produced by Nino for Two Purple productions... Rink Mark Avery male modelling in "Sir" smook zine... next Temptations "I Wish It Would Rain"... British discs bubbling under the U.S. top hundred include "Let The Heartache Begin" — Long John Baldry, "Toyland" — Alan Hawk, "Shout" — Lulu, "Too Old To Go 'Way Little Girl" — Nkame... Q (1968) 1 — Which British group bubbled with their revival of "Walk Away Home" last year?

At times in "Redazzled" (Daddy Moore looks amazingly like Davy Jones) singles eagerly awaited by The Face include "Love Lots Of Lovin'" by Lee Horsey and Betty Harris, and the Hexagons' soul blues revival of "Born Free"... Anthony Newley will produce, direct, script, star in and write all the songs for his film "Heteronomous" starting shortly... Felix Andromeda's "moon costume" idea used by Procol Harum granted on Xmas "Top Of The Pops" — Felix baffled, especially after alterations of their copying Procol Harum... shooting up in the U.S. charts — Money from the Lovin' Spoonful — Grapefruit mascot is a hat... surprise slow movers or flops — latest singles by The Pink Floyd, Small Faces, Flowerpot Men and Amen Corner... Mike Stuart Span starting their own label Span records... Four Tops to play New York's Copacabana... Kim Fowley announces he has established living and working head quarters for homeless groups in Holly wood... top U.S. country singles ten years ago included "Great Balls Of Fire", "Jailhouse Rock", "Wake Up Little Susie" and "Rauschy"... Jam session occurred at the Speakeasy with Jimi Hendrix, Dave Mason, Eric Burdon and Harry Haddock of the Clouds, when the Clouds were performing "Marley's" jam session followed by "Young And In Love" will be "My Baby Must Be A Maniac", coming soon... Roger Cowles leaves Paragon to become assistant A & R man to Frank Fenter

HERE IT IS — THE FIRST BIG HIT OF 1968!!
AM I THAT EASY TO FORGET?
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