

Record Mirror

Largest selling colour pop weekly newspaper
No. 221 Week ending June 5, 1965
Every Thursday Gd. Registered at the G.P.O. as a newspaper

STONES EP —EXCITING & DIFFERENT

WE want the Stones . . . we want the Stones . . . we want the Stones, yell a multitude of fans. A faint tuning up of guitars is heard somewhere beneath the din, and then the bars of their opening number "Everybody Needs Somebody" heard. That's the new Stones record. An extended play, recorded live. Certainly something extremely avant-garde for a group of this status to bring out, in lieu of a single which is said to be delayed. However Stones fans won't be disappointed. Whereas every disc by this group, good or bad, will sell, there's no doubting that this disc is GOOD. Maybe not in any conventional way. The recording quality is conventionally bad. But then if who-eva was responsible (presumably Andrew) had turned down the audience noise and participation, then the whole point would have been lost. As it is this stands head and shoulders above most "live" recordings. Because the approach has been towards creating an exciting and thrilling sound, not merely a compromise with the engineer doing all he can to mechanically subdue a noisy audience. Track by track, the first number is the classic Nanker-Phewie composition "We Want The Stones," in which these two distinguished gentlemen will pick up a fair amount of royalties for eight seconds of audience chanting. Next comes "Everybody Needs Somebody To Love," which Mick has really taken to, but which lasts barely longer than the last track.

COMPLETELY FRENZIED VOCAL

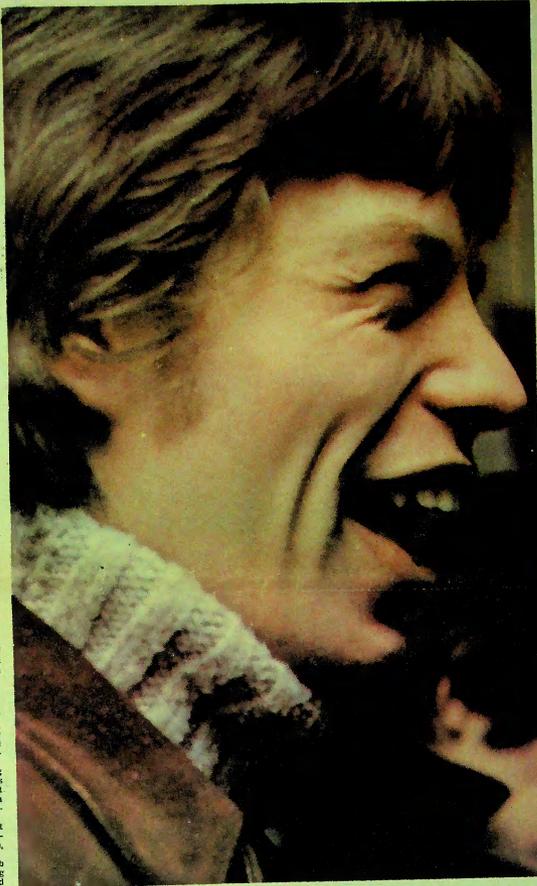
The first of the four full length tracks is "Pain In My Heart," an emotion-packed ballad, with an absolutely scorching backing. Good enough, but Mick sounds more at home with the old stand-by "Route 66," with an insistent guitar and some completely frenzied vocalists. You only have to close your eyes to see them performing this one. Beat is a lot quicker too.

On the other side things get even better. A rather flowing version of Ray Charles' "I'm Moving On" proves that the Stones don't dislike Ray as much as they pretend. Tremendous excitement is generated during this one, and the song itself is varied enough to provide a good outlet for their combined talents, while harmonica and Hawaiian sounding guitars crash away.

"It's All Right" is a bit of Diddley-ish and the vocals are a joint effort. A Nanker-Phewie song again — these boys get around — and the frenzy is built to a pitch, lowered, and then built up again, during this.

Last listening makes you feel as though you're actually in a club with the Stones, dancing, listening, sweating, or doing everything at once to the Stones music. All very different, and all very good at once to the Stones music. (All very different, and all very good at once to the Stones music. (Decca DFF 8200). ("We Want The Stones"—The Rolling Stones)

NOBMAN JOPLING



MICK JAGGER — a fine portrait of the best-known lead singer in the business. The Stones new LP titled "We Want The Stones" has the extra benefit of a fabulous sleeve pic.

Three Great New EPs from



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The Beatles

PARLOPHONE GEP8338 (m)

1. I'll follow the sun
2. Baby's in black
3. Words of love
4. I don't want to spoil the party



Herman's Hermits

COLUMBIA SEG8440 (m)

1. Mrs. Brown you've got a lovely daughter
2. I know why
3. Show me girl
4. Your hand in mine



Manfred Mann

H.M.V. 7EG8908 (m)

1. The one in the middle
2. Watermelon Man
3. What am I to do
4. With God on our side



THE POP FROM THE PAST

TODAY'S pop scene is far more vibrant than it was when I came into the business about six years ago. The Shadows and I were talking about this last night and we all agreed that performers seem to start off at a far higher musical standard than they used to. When we started we weren't as good as the groups that are starting now—they seem to know much more about music—fabulous chords and so on. Of course, the scene's a lot bigger and there's a big bandwagon thing rolling—everybody taking up everybody else's ideas fast.

What about older people's attitude to pop? Oh, this has changed tremendously. Most people now accept pop as part of the entertainment business. Partly, older folks have changed their attitudes now that they're more familiar with today's pop, and partly records are better, so they're more acceptable.

ELVIS

D'you think Elvis—who used to be reviled as a real monster of pop—is about to enjoy a huge resurgence of popularity now that rock is accepted and he is firmly established as a movie star? Don't know. When I saw the early Elvis movies, like King Creole, I thought, "Here's a fellow who's unbeatable. He's not only a rock star—he can act too." But recent films haven't come up to what I expected of him. Somehow, he doesn't manage to get good material—unlike the Beatles who can write such good songs for themselves. If only Elvis could get hold of songs of that standard. Still, he's been in the business nine years and is still coming up with chart-entries. That's not bad going!

IMITATOR

I guess it's time to say you began as an Elvis imitator. At what point did you start to develop your own personality? Yes, looking back, I'm ashamed to recall how I modelled myself on him! Fortunately, after six months of being in show business and before I was very well known, it was Jack Good, the television producer of *Oh Boy!* who took me on one side and advised me to shove off and do my own thing. I had a good following, fans who would accept what I did, early on in my career. Yes, I was very lucky! But your film career began a little shakily, didn't it? Yes, I had the small part of an

David Griffiths talks to CLIFF RICHARD

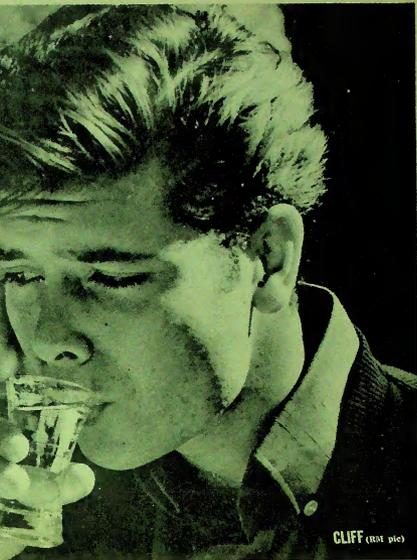
up-and-coming rock 'n' roll singer to a film called "Serious Charge." The stars were Sarah Churchill, Andrew Ray and Anthony Quayle. But at the time I made it, my record of Living Doll sold a million so the makers gave me a billing far bigger than I deserved. I got letters from my saying they thought it was "my" picture, they went to see it and I was only on for five minutes. Still, I've made up for it in my last two pictures—which have been built round a glorified MDS. But I think my favourite role was quite a serious acting one—Expresso Bonso.

FAT BOY

Yes, you looked rather different in those days—quite a fat boy. You're right. But I put a stop to that after a visit to America during which I ate like a pig! I got fat so I couldn't bear to look at any photograph of myself. So I dieted two store

off my weight—down to 10st 7lb. When I first started dieting it was very worrying and unpleasant but now it doesn't bother me much. I can go off a diet and eat what I like for three or four days and it doesn't do any harm!

So what is your biggest worry? Well, no big problems—I'm quite enjoying life. Records have become such an important part of show business career and I guess it always will be a problem trying to find the right material. Yes, I think that's what causes me the most trouble. I like to work like to be seen, but luckily I've never really been bothered about making money. I've always preferred to make it over a long time rather than make a lot quickly. Anyway—I understand it's better for tax purposes when you spread out your earnings! We're still making hits—without following any trends or crazes. Life is being good to us.



CLIFF (LAST PAGE)

A GREAT NEW LP FROM THE SEEKERS



Chilly winds; Kumbaya; Run come see; Dese bones g'wine rise again; Katy Cline; Lonesome traveller; All my trials; This train; When stars begin to fall; Wild rover; The light from the lighthouse; If I had a hammer

1X 4634 12 mono LP



The Decca Record Company Limited, Decca House, Athel Embury, London S.E.1

- A Look At The U.S. Charts:**
- 1—RAY CHARLTON—"Too Many Rivers"—Brenda Lee
 - 2—"Oh Wee Baby I Love You"—Fred Warburton
 - 3—"What Would I Do"—The Shadows
 - 4—"The World Needs You"—The Shadows
 - 5—"The Night"—The Do-Minions
 - 6—"The Keep Holding On"—The Do-Minions
 - 7—"Shafted"—The Do-Minions
 - 8—"Somewhere"—Jr. Walker
 - 9—"A Little Bit Of Heaven"—The Do-Minions
 - 10—"Jenny Take Me Home"—The Do-Minions
 - 11—"Sally Go 'Round The Sun"—The Do-Minions
 - 12—"Sally Go 'Round The Sun"—The Do-Minions
 - 13—"Sally Go 'Round The Sun"—The Do-Minions
 - 14—"Sally Go 'Round The Sun"—The Do-Minions
 - 15—"Sally Go 'Round The Sun"—The Do-Minions
 - 16—"Sally Go 'Round The Sun"—The Do-Minions
 - 17—"Sally Go 'Round The Sun"—The Do-Minions
 - 18—"Sally Go 'Round The Sun"—The Do-Minions
 - 19—"Sally Go 'Round The Sun"—The Do-Minions
 - 20—"Sally Go 'Round The Sun"—The Do-Minions

BEING A DEE-JAY—SO SIMPLE!

So you want to be a disc-jockey? Last week, we heard from the sassy extrovert to end all sassy extroverts — Jimmy Savile. Newest of the top-line dee-jays to hit the top in popularity pools. And now it's the turn of David Jacobs, urbane and thoroughly cool, calm and collected.

A highly-paid professional whose experience enables him to tackle all kinds of broadcasting jobs... acting included. He answers the same question. Not surprisingly, he comes up with a rather different answer to that of Jimmy Savile.

Over to David Jacobs.
"Well, so you want to be a disc-jockey. Let me say immediately that nothing could be simpler. First get yourself some records to ride, a machine to play them on, and a tape-recorder, complete with microphone. Then fit a red light into the ceiling socket of the room door, so that people will know you ARE recording... and of you go.

Your first disc-jockey show is recorded for posterity. Whether posterity will ever hear it is, of course, another matter. However, perhaps what I have to say here will make that event just a little more of a possibility.

PERSONALITY

"For a start, you clearly have to make it known that you have the voice and the personality that the country's listening public has been waiting a long time for. And the best way to do this is to ask for an audition either from the BBC or from our old friend Geoffrey Everett at Radio Lutonburg.

"But don't be disappointed if neither of them can't see you until the week after Harvest Festival in 1966. For an awful lot of people want to be disc-jockeys. And they are by no means all of them amateurs. You'd be astonished at the number of

David Jacobs continues the second in our series...

actors and television personalities who line up in the queue for the chance of doing some disc-jockeying.

"There's my chum Brian Rite, for instance. Now I don't think he would go so far as to actually give up his Whitehall forces for a regular disc-jockey spot but I can assure you that he eagerly grasps at the tatters of a week of crack-of-dawn risings after late and exhausting nights at the theatre to do Housewiver Choice."

"Well, finally you get your audition. And when you find yourself sitting in that glass case, with its hanging microphone, just a few inches from your face, and the pretty girl in the control room outside waiting to put the records on the turntable for you, there are several points to remember.

SWITCH OFF!

"Don't talk too much. All these people sitting by their records — and not yours. You may think they are showing starling bad taste in wanting that, but that's

up to them... and remember it's up to them to switch off, too, if they want to.

"If you want to be a disc-jockey you will have to learn to live with the fact that you play second-fiddle to the records. When you do a talk, make it to the point.

DAVID JACOBS reads over a script during a quick break for lunch. But despite what David says, being a dee jay isn't all that simple, especially at the top.

Don't try to be hysterically funny. Jokes that were hilarious the night before are about as bright as a toe if funny the next day.

"And say things that you want to say — not what you think the people listening would like to hear you saying. That way you can be sincere. And that's very important. And in what you say, of course, and the way that you say it, you will establish your personality as well.

"You can do this, too, by the kind of records you choose to play and the order in which you play them. Give them something to shake them into listening at



the start; give them something to remember you by at the close.

"Peter Murray, incidentally is, as you might have noticed, still trying to establish his personality. Personally, I think he'll make it a disc-jockey.

"You know, that's a very funny name, that, DISC JOCKEY.

"So, to find out how funny YOU think it is, I'll offer five guesses worth of record

tokens for the funniest, and not necessarily of the truest suggestion in 25 words of how the title came to be born.

Note: Your replies to David Jacobs at the Record Mirror, 116 Shaftesbury Avenue, London, W.1.

Next week: A summertime on the disc-jockey scene from Bunny Lewis, manager, composer, TV personality, critic—who certainly knows what it's all about.

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FROM THE
BOTTOM



THE GOOD TIMES OF HEART

JOAN BAEZ (RM pic)

FIRST of all, you SHOULD pronounce it "Byez-z". Joan Baez. Though it's been twisted around a little as this folk-singing name is handled about more and more.

Joan Baez, then born on Staten Island on January 9, 1941. Born happily, but disillusionment was soon to set in. And it shows, now, through in her work.

Joan's mother was English-Scottish, tressor of an Episcopal minister and professor of dramatic art. Her father was also a minister's son... born in Mexico.

And from, with her two sisters, learned about life the hard way. They settled, for a while, in a small American township, Clarence Center, population 600. The neighbours glowered at Joan's dusky skin and yellowed "Niggers". The girls remained with "Old Bogeyes".

Retaliation continued. It's Joan's father who recalls: "We sank a plug spout into a telephone pole on Bogey's territory. We knew he'd be full of contempt for us when we hung on a maple-syrup bucket... but we knew he'd not resist looking into it. He'd do just that, peeping in furtively. We got to putting things in the bucket, water and so on. He was astonished by poor old Bogey."

On to Redlands, California. The Mexican schoolchildren play in separate groups from the whiter. Joan, it's said, tried to fight back. But fight turned to sadness. On her thirteenth birthday, she said: "Mummy, I don't want to grow up."

Joan went to High School in Palo Alto, walked barefoot on the campus, got A's in music and F's in biology. She bought a guitar, sang in the school choir, played records of Mozart, Viradi, Bach. Her father helped most on the folk side. He took the girls to a coffee bar/club where amateur folk singers toted guitars—and sang. Joan sang. Her audiences liked it.

And on to 1959. Joan went along to the first Folk Festival of Newport, Rhode Island. An audience of 10,000. And a man who asked Joan if she'd "like to meet Mitch". It was Mitch Miller, but Joan didn't know that he was a gunner figure at Columbia Records. Being extremely strong-minded, Joan was gun for the ballyhoo and eventually signed a disc contract with Vanguard.

Joan moved on to the Californian coast. It's said she lived for eight months in a rough 'n' ready cabin along with five cats and five dogs. And that is her home area, though she now lives comfortably.

She's involved in politics. Has taken part in peace marches and ban-the-bomb campaigns in Texas she broke off singing in the middle of a concert to let the audience: "Don't want to embrace any of you. I feel good seeing some coloured people in the room." They clapped and cheered, Joan sang. They clapped and cheered, Joan sang. In between, she packs 'em in at concerts, marching during down night-club offers. Joan Baez... don't forget it's Byez-z... it's genuinely unique. And she seems a genuinely amazed at the way her records are now selling in Britain.

CAROLINE HESTER

A FEW years ago Carolyn Hester, an attractive blonde Texan girl who has been singing folk music for most of her twenty odd years, decided to cut a record at the Club 17 in places in Boston, U.S.A., much frequented by folk singers.

The album was to be for Columbia. Carolyn's label at the time. But she ran into a slight snag — she needed a mouth organ player. "There was this character who used to wander around the country, singing and playing guitar and harmonica," she said. "So I asked him to sit in with me. He did, and we all had a ball."

The character, of course, was Bob Dylan, and since then he and Carolyn have been friends. "He's a great guy," she laughs, "and that album is almost a collector's item now!" Carolyn started folk singing in her home town of Austin, Texas, and was soon asked to record for the Coral label, under the supervision of Norman Petty. One of her fellow artists was the then up and coming Buddy Holly. "Oddly enough, he influenced me tremendously although he wasn't a folk singer," she says. "I'm influenced by all sorts of people — Bob Dylan and Tom Paxton on the writing side, Jean Baez and Dianne Waterson on the singing side. Dianne Warwick is a firm favourite of mine, and people like her have much to offer the folk world now that it's going through this revival stage."

DUET

Carolyn once sang with Joan Baez on stage when the latter was doing a concert in Austin. "She heard I was doing a record and I went along to the theatre. Then she called me up onto the stage and we sang duets. The audience seemed to be delighted!"

The first time British audiences saw Carolyn was when she visited this country in the summer of 1962, following her trip by another the next year. During both visits she sang at the Edinburgh Festival, and was widely acclaimed as one of the finest artists ever to appear there. She also sang in many folk clubs, and audiences everywhere responded warmly to her delightful stage presence, her skillful guitar playing, and her wide ranging voice.

"I like England very much," she says, "and of course like every other folk singer from America I have been heavily influenced by our traditional music. British folk music has always been a corner stone of the American folk tradition—and I love it."

The influence behind Carolyn's latest record, "High Flyin' Bird" — one of her own compositions — is plainly American, however. "It's a rhymed and bit strung song with guitar, bass and drums," she said. "An experiment for me which I try out on Britain. I do hope the British don't mind!" After hearing the disc, released this week on Decca's Dot label, I shouldn't imagine the attractive Miss Hester need have any real worries on that score!



THE ART WOODS

'We aim to excite!'

... say the ART WOODS

JUST for the record, the ART Woods aren't a part of Epping Forest: in fact they're a group of five interesting young men named after the group's leader Art Wood. They also happen to be one of the most realistic groups on the scene.

NO PULL

"But authentic R & B just isn't pulling the crowds any more," says Art. "The audiences want to be excited, not to be lectured on what is 'good' and what is 'bad'. Although there was a time when you could spend half an hour on one number with long solos by everybody, it didn't last long. And although there are some clubs like that still, most of them want something fresh and new. "And we try to cater for

them. We like authentic R & B, but we also like playing everything and anything else. So far, our two discs haven't meant a lift. Of course we'd love a hit, but we're lucky enough to make a good living without one."

DISCS

The ART Woods latest disc is "Oh My Love" and the one before that "Sweet Mary". Of them Little Walter has said that he couldn't believe any white group could sing and play the blues like they do.

Line-up of the group is Art Wood, leader, vocalist and harmonica; Derek Griffiths, lead guitar; Len Lord, organ and piano; Malcolm Peel—bass guitar, and Keef Hartley on drums. The boys use a specially selected set of amplifiers and get a sound that's really in 'bad'.

But even if the boys sometimes become depressed about no hits records, they should remember groups like Cliff Bennett, the Barron-Knight, the Rockin' Berries and the Yardbirds, and how long THEY waited before they had a hit. N.J.

Can I get it from you
DAVE BERRY

DECCA



DAVE BERRY

Can I get it from you

Can I get it from you: Why don't they understand: Always, always, He's with you

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MARIANNE FAITHFULL

WINNER EVER?

ONES and RICHARD GREEN on
 sh Song Festival. The full
 mind the controversies, the
 d the singers, and the
 ge chaos.

ut belatedly, declared winner . . . and then
 prize, a Golden Manuscript of "Greenleeve"
 tion in all that lot to satisfy everybody. But
 se was to produce new British songs . . . and
 too. Naturally there were complaints galore—
 nding anybody but winners who actually agreed
 verdicts.
 the Dome, Brighton. Specially enlarged stage,
 ller orchestra on the stand, then the working
 judges' rostrum. On the final day, in the stalls,
 is with a girl chatting. Mike Hing lies in a
 d behind him Tom McGuinness reads a paper-
 ck, in shades watches a man on stage stand-
 who has not-yet arrived for the run-through.
 and reserved for the judges, Marianne Faithfull and
 rapped up, marks, laughing to themselves. Lulu
 next to Mike Keadler and begins an animated

HAD DASH FOR CANTEN

ating up Wayne Fontana in the canteen. Kenny
 e, Jean Isaac (who looked marvellous!) chats
 out the "troubles". Perry Ford, of the Ivy League,
 ed with his wife. An exciting atmosphere. Let's
 ners Television "stands in" for Lulu again.
 e called on stage for a briefing, then there was
 Moody Blues began an impromptu jam session.
 penny into their midst. Back in the hall, blase



KENNY LYNCH seen with the "Golden Scroll"— something which he just didn't expect to win.

members of Bob Miller's Millermen lounge about drinking tea and reading reports of the Clay-Linton fight.

So it's all down to the start of the contest proper. Hottest tips to win: the Marianne Faithfull number, the Ivy League, with Lulu coming pretty near. But the judges this time are top television executives . . . nobody knows which way they'll lean in pop preference.

A CERTAIN AMOUNT OF BOOING

Kenny Lynch sings positively at his best on actual transmission. He wins with 115 votes. Next, Lulu with 108. A certain amount of booing for some notably low marks from the judges. One thing did stand out: all the artistes taking part in this final were HIT Paradeers or very near it. But the screams from the audience suggested that not everybody was appreciating that it was a matter of the song that counted . . . nothing really to do with the artiste. Except that a good performance obviously helped . . .

Kenny's winning song is published by Belinda-Sparta Music. Lulu's is from Belinda-Shapiro Bernstein. And the arguments went on as the presentations were made. Kenny looked very happy; Jean Lincoln looked positively "knocked out".

And it was over. The first British Song Festival had ended. Clouded by a mass of controversy, yes. But the main note was of confidence in the future of the contest—freely expressed at a reception given until the early hours by the Mayor of Brighton.

A good, worthwhile "plus" for British songs, singers, composers, publishers. Definitely a success! Despite the knockers.



susan
 maughan
 when she
 walks away

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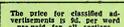
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STARS: _____

Hobby & Interests: _____

Please send me more of these brochures that we have been reading with interest and are still in the process of acquiring. Enclose them in my letter.

Elizabeth, Sarah, 17, Strassburg, 11, Leeds, Wetherby, 22, 23, Alan's, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

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RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 BACK IN MY ARMS
AGAY* (3) Stevens (Monroe)
- 2 HELP ME RHONDA*
3 (2) Beach Boys (Capitol)
- 3 TICKET TO RIDE*
4 (1) Beatles (Capitol)
- 4 WOOLLY BULLY*
5 (1) Sam the Sham & the Pharaohs (Mercury)
- 5 MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER
6 (4) Herman's Hermits (Mercury)
- 6 CRYING IN THE CHAPEL*
7 (1) Elvis Presley (Mercury)
- 7 I CAN'T HELP MYSELF*
8 (1) Four Tops (Motown)
- 8 JUST A LITTLE*
9 (1) Sam Houston (Mercury)
- 9 SILHOUETTES*
10 (1) Herman's Hermits (Mercury)
- 10 ENGINE, ENGINE No. 9
11 (1) Bruce Miller (Capitol)
- 11 IT'S NOT UNUSUAL*
12 (1) Tom Jones (Parlophone)
- 12 MR. TAMBOURINE MAN*
13 (1) Gene Lewis (Columbia)
- 13 COUNT ME IN*
14 (1) Gary Lewis & the Playboys (Mercury)
- 14 PEAS & GARDEN (Mercury)
- 15 DO THE FREDDIE
16 (1) Freddie and the Dreamers (Mercury)
- 15 CONCRETE AND CLAY*
17 (1) The Foundations (Parrot)
- 17 YOU WERE MADE FOR ME
18 (1) Freddie and the Dreamers (Mercury)
- 18 JUST ONCE IN MY LIFE
19 (1) The Foundations (Parrot)
- 19 I'LL NEVER BEAT ANOTHER YOU
20 (1) The Foundations (Parrot)
- 20 WONDERFUL WORLD*
21 (1) Herman's Hermits (Mercury)
- 21 NOTHING CAN STOP ME
22 (1) Gene Chandler (Mercury)
- 22 I-O-N-E-J-Y
23 (1) Bobby "Blue" Bland (Mercury)
- 23 QUEEN OF THE HOUSE*
24 (1) Judy Tyler (Capitol)
- 24 CAST YOUR FATE TO THE WINDS*
25 (1) The Sounds Orchestral (Parlophone)
- 25 BABY THE RAIN MUST FALL
26 (1) Glen Yarbrough (RCA)
- 26 LAST CHANCE TO TURN AROUND*
27 (1) Gene Pitney (Mercury)
- 27 SHE'S ABOUT A MOVER*
28 (1) Sir Douglas Quintet (Mercury)
- 28 IKO IKO*
29 (1) Duke Quesada (Mercury)
- 29 THREE O'CLOCK IN THE MORNING*
30 (1) Bert Kaempfert (Mercury)
- 30 YOU WERE ONLY POOLIN*
31 (1) Van Dyke Parks (Mercury)
- 31 FOR YOUR LOVE
32 (1) The Yardbirds (Polygram)
- 32 A WALK IN THE BLACK FOREST
33 (1) The Searchers (Mercury)
- 33 BRING IT ON HOME TO ME*
34 (1) Animals (Mercury)
- 34 SHARIN' ALL OVER
35 (1) Bruce Johnston (Mercury)
- 35 DREAM ON LITTLE DREAMER*
36 (1) Perry Como (Mercury)
- 36 HUSH HUSH SWEET CHARLOTTE
37 (1) Paul Pary (Columbia)
- 37 I'M A PLACE*
38 (1) The Searchers (Mercury)
- 38 BEFORE AND AFTER
39 (1) The Foundations (Parrot)
- 39 WOODOO WOMAN
40 (1) Bobby Goldsboro (Mercury)
- 40 I'LL BE DOGGONE*
41 (1) Marvin Gaye (Tamla)
- 41 THE LAST TIME*
42 (1) Rolling Stones (Mercury)
- 42 I'VE BEEN LOVING YOU TOO LONG
43 (1) The Foundations (Parrot)
- 43 OOO BABY BABY*
44 (1) The Foundations (Parrot)
- 44 THE LAST TIME*
45 (1) Rolling Stones (Mercury)
- 45 FREELIN' AND ROCKIN'*
46 (1) Dave Clark Five (Polygram)
- 46 THE CLIMB
47 (1) Animals (Mercury)
- 47 BOO-GALOO
48 (1) The Foundations (Parrot)
- 48 CATCH THE WIND*
49 (1) Donovan (Mercury)
- 49 SOMETHING YOU GOT*
50 (1) Chuck Jackson and the Foundations (Mercury)
- 50 WISHING IT WERE YOU
51 (1) Connie Francis (Mercury)
- 51 WITH ME
52 (1) Gerry & Jerry (Mercury)
- 52 13 CLEN YARBROUGH (RCA)

TOP TWENTY 5 YEARS AGO

- 1 CATHY'S CLOWN
(1) Evelyn Brody
- 2 CRADLE OF LOVE
(1) Johnny Preston
- 3 THREE STEPS TO HEAVEN
(1) The Coasters
- 3 MARY/BURTON MAN
(1) Connie Francis
- 5 HANNY MAN
(1) Jimmy Jones
- 6 SWEET NOTHING'S
(1) Brenda Lee
- 7 SHAZAM
(1) Danny Eddy
- 8 I WANA GO HOME
(1) Lennie Hayton
- 9 LUCKY FIVE
(1) Russ Conway
- 10 FOOTSTEPS
(1) Steve Lawrence
- 11 SOMEONE ELSE'S BABY*
(1) Adam Faith
- 12 MISERHAVIN'
(1) Tommy Boyce
- 13 DOWN TOWN
(1) Johnny & the Hurricanes
- 14 HELL HAVE TO GO
(1) Jim Reeves
- 15 HEART OF A TEENAGE GIRL
(1) Craig Douglas
- 16 STAIRWAY TO HEAVEN
(1) Neil Sedaka
- 17 SIXTEEN REASONS
(1) Connie Stevens
- 18 YOU'LL NEVER KNOW WHAT YOU'RE MISSING TILL YOU TRY
(1) Emilio Ford
- 19 THAT'S YOU
(1) Neil Kinnear
- 20 THAT'S LOVE
(1) Billy Fury



BRITAIN'S TOP 20

- 1 LONG LIVE LOVE
2 (1) Sammie Shaw (Polygram)
- 2 WHERE ARE YOU NOW MY LOVE
3 (1) Jackson Five (Mercury)
- 3 WORLD OF OUR OWN
4 (1) The Searchers (Mercury)
- 4 TRUE LOVE WAYS
5 (1) Peter and Gordon (Columbia)
- 5 POOR MAN'S SON
6 (1) The Jackson 5 (Mercury)
- 6 THIS LITTLE BIRD
7 (1) Marianne Faithfull (Decca)
- 7 THE CLAPPING SON
8 (1) Shirley Ellis (Mercury)
- 8 TRAINS AND BOATS AND PLANES
9 (1) Bert Sheppard (Mercury)
- 9 KING OF THE ROAD
10 (1) Steve Miller (Mercury)
- 10 TICKET TO RIDE
11 (1) The Beatles (Parlophone)
- 11 THE PRICE OF LOVE
12 (1) Bruce Miller (Mercury)
- 12 SUFFERNANCE
13 (1) Homeless Blues (Mercury)
- 13 NOT UNTIL THE NEXT TIME
14 (1) Jim Reeves (RCA)
- 14 CRYING IN THE CHAPEL
15 (1) Elvis Presley (Mercury)
- 15 WONDERFUL WORLD
16 (1) Herman's Hermits (Mercury)
- 16 ALL OVER THE WORLD
17 (1) Francine & Hardy (Polygram)
- 17 MARIE
18 (1) The Searchers (Mercury)
- 18 JEALOUS HEART
19 (1) You're Never Been In Love Like This (Mercury)
- 19 LITTLE THINGS
20 (1) Dave Berry (Decca)
- 20 STOP IN THE NAME OF LOVE
21 (1) The Foundations (Parrot)
- 21 HOW LONG HAS IT BEEN
22 (1) Jim Reeves (RCA)
- 22 I LEFT MY HEART IN SAN FRANCISCO
23 (1) The Foundations (Parrot)
- 23 IF I RULED THE WORLD
24 (1) Tom Jones (Mercury)
- 24 THESE THINGS THEY ARE
25 (1) K.C. (Mercury)
- 25 IKO IKO
26 (1) Bobby Dyl (Mercury)
- 26 POP GO THE WORKERS
27 (1) The Searchers (Mercury)
- 27 ANYWAY, ANYHOW, ANYWHERE
28 (1) The Foundations (Parrot)
- 28 OH NO NOT MY BABY
29 (1) Manfred Mann (Mercury)
- 28 LOVE HEE
30 (1) The Foundations (Parrot)
- 29 WE SHALL OVERCOME
30 (1) Tom Jones (Mercury)
- 30 THAT'S WHY I'M CRYING
31 (1) The Foundations (Parrot)
- 31 YOU'RE GONE
32 (1) The Foundations (Parrot)
- 32 COLOUS
33 (1) Donovan (Mercury)
- 33 HELP ME RHONDA
34 (1) Beach Boys (Capitol)
- 34 I'VE BEEN WRONG BEFORE
35 (1) The Foundations (Parrot)
- 35 IT AN'T ME BABE
36 (1) The Foundations (Parrot)
- 36 ENGINE ENGINE No. 9
37 (1) Bruce Miller (Mercury)
- 37 CATCH THE WIND
38 (1) The Foundations (Parrot)
- 38 THIS LITTLE BIRD
39 (1) The Nashville Teens (Mercury)
- 39 NO REGRETS
40 (1) The Foundations (Parrot)
- 40 HERES COME THE NIGHT
41 (1) The Foundations (Parrot)
- 41 I'LL NEVER BEAT ANOTHER YOU
42 (1) The Foundations (Parrot)
- 42 JEALOUS HEART
43 (1) You're Never Been In Love Like This (Mercury)
- 43 LITTLE THINGS
44 (1) Dave Berry (Decca)
- 44 STOP IN THE NAME OF LOVE
45 (1) The Foundations (Parrot)
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46 (1) Jim Reeves (RCA)
- 46 I LEFT MY HEART IN SAN FRANCISCO
47 (1) The Foundations (Parrot)
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- 48 THESE THINGS THEY ARE
49 (1) K.C. (Mercury)
- 49 IKO IKO
50 (1) Bobby Dyl (Mercury)
- 50 CONCRETE AND CLAY
51 (1) The Foundations (Parrot)

BRITAIN'S TOP EPs

- 1 BUMBLE BEE
(1) The Searchers (Polygram)
- 2 BEATLES FOR SALE
(1) The Beatles (Parlophone)
- 3 THE ANIMALS IS HERE
(1) Animals (Columbia)
- 4 GREEN HEADS OF VAL BOONICAN
(1) The Searchers (Mercury)
- 5 TOM JONES ON STAGE
(1) Tom Jones (Decca)
- 6 SUREST HITS
(1) The Searchers (Mercury)
- 7 FIVE BY FIVE
(1) The Rolling Stones (Decca)
- 8 RAGELORS HITS
(1) The Searchers (Mercury)
- 9 KINGSZ HITS
(1) The Searchers (Mercury)
- 10 BEATLE MUSIC
(1) The Beatles (Mercury)
- 11 THEM
(1) Them (Decca)
- 12 A HARD DAYS NIGHT VOL. II
(1) The Beatles (Parlophone)
- 13 DUSTY IN NEW YORK
(1) Dusty Springfield (Polygram)
- 14 SILVER DAGGER
(1) Joan Baez (Mercury)
- 15 FATS FOR FAME
(1) George Forman (Columbia)
- 16 DANCED WITH THE SHADOWS No. 2
(1) The Shadows (Mercury)
- 17 UNIT 4 THIS 2
(1) Unit 4 Plus 2 (Decca)
- 18 DON'T FEEL LIKE TWICE
(1) Jim Reeves (RCA)
- 19 IN THE TOWER
(1) Peter, Paul & Mary (Mercury)
- 20 THE SINGING POSTMAN
(1) Alan Jackson (Mercury)

BRITAIN'S TOP LPs

- 1 SOUND OF MUSIC
(1) Soundtrack (RCA Victor)
- 2 BRING IT ALL BACK HOME
(1) Bob Dylan (Mercury)
- 3 MARY POPPINS
(1) Soundtrack (Mercury)
- 4 BATTLES FOR SALE
(1) The Searchers (Mercury)
- 5 THE FRESHWELIN'
(1) Bob Dylan (Mercury)
- 6 BOB DYLAN
(1) Bob Dylan (Mercury)
- 6 ANIMAL TRACKS
(1) The Animals (Columbia)
- 7 ROLLING STONES VOL. II
(1) The Rolling Stones (Mercury)
- 8 HITMAKER
(1) The Searchers (Mercury)
- 9 GIBL HAPPY
(1) The Searchers (Mercury)
- 10 THE TIMES THEY ARE A'CHANGIN'
(1) Bob Dylan (Mercury)
- 11 MY FAIR LADY
(1) Soundtrack (Mercury)
- 12 BEST OF JIM REEVES
(1) Jim Reeves (RCA)
- 13 NINJA KINGS
(1) The Searchers (Mercury)
- 14 WHAT'S BIN DID AND WHAT'S BIN DID
(1) Marianne Faithfull (Mercury)
- 15 COME HOME
(1) Donovan (Mercury)
- 16 SET ME FREE
(1) The Animals (Mercury)
- 17 I'M ALIVE
(1) The Searchers (Mercury)
- 18 THE SEARCHERS
(1) The Searchers (Mercury)
- 19 POP GO THE WORKERS
(1) The Searchers (Mercury)
- 20 ALONG CAME JONES
(1) Tom Jones (Mercury)
- 20 BOB DYLAN
(1) Bob Dylan (Mercury)

* An asterisk denotes record released in Britain.

• A blue dot denotes new entry.

THE COPS ROBBERS

I Could Have Danced 'All Night

7N 15870

THE FOUNDATIONS

Something Wonderful Happened

7N 25311

Donna Donna

Shakin' All Over

7N 15872

GUESS WHO?

Shakin' All Over

7N 25303

BOBBY BLITTEN & THE REGENTS

She's About A Mover

7N 15821

TERRY ANTON

Black Is The Colour Of My True Love's Hair

7N 25324

HARRY JAMES KNIGHT BROS. & HIS ORCHESTRA

Leave A Little Love

7N 15837

HARRY JAMES KNIGHT BROS. & HIS ORCHESTRA

Love Theme From 'In Harm's Way'

7N 15837

NEW SINGLES FROM THE

7N 15821 7N 25324 7N 15837 7N 25303

7N 15870 7N 25311 7N 15872 7N 25303

