

Record Mirror

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SONNY & CHER — THEIR FIRST GREAT L.P.!

VISUAL Impact. That seems to be Sonny and Cher's little secret. You see them, stand amazed then listen to them.

Now they've got a smash LP out in the States. It's called "Look At Us" and by the way it's selling, plenty of people want to look. A copy found its way into the RM offices, so we thought you'd like to know what it was all about.

Begins with "I Got You Babe."

We should all be familiar enough with that by now.

A long intro of tinkling bells prefaces "Unchained Melody" which Cher sings very slowly with a fairyland backing. The words have been changed in parts to emphasise her loneliness.

Sonny and Cher's previous work with Phil Spector shows through on "Then He Kissed Me." It's very like the original by the Crystals. Cher solos, then Sonny, then they duet.

"Sing C'Est La Vie" is one of those com-pub-pub songs. Happy little sing along with Sonny and Cher number. Image little Australian men leaping about and popping their thighs and you've got the idea.

Next is "It's Gonna Rain" and an attempt to inject the old soul bit into the LP. It's got a good beat just right for the current fads. There are talking parts that could be tongue-in-cheek.

ounding off side one is folkarama with Sonny's rusty voice rocking of woe on "300 Miles." Tambourine and piano lead into Cher's part, then a banjo enters and the whole thing builds up into an emotion-packed belter.

A slow, sentimental ballad, "Just You," kicks off the second side. Sonny and Cher take it in turn to sing to one another. Lovely sentiments pledging eternal love.

by **RICHARD GREEN**

The pace is kept down on "The Letter." It's sung in unison against an interesting background with all sorts of instruments including what sounds like a fog horn. Not a very good track.

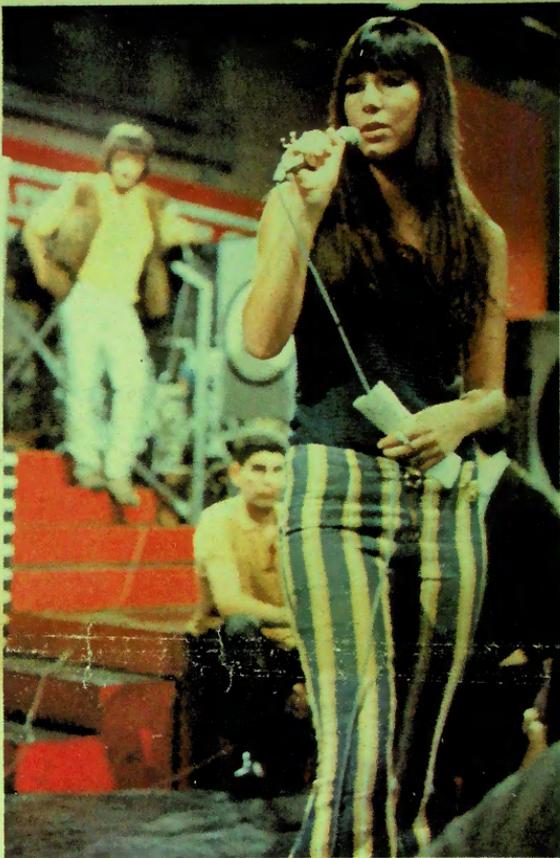
"Let It Be Me" is Sonny and Cher's version of the old Everly Brothers' hit. The backing is too complicated and detracts from a well sung beautiful song.

"You Don't Love Me" has a big, bold sound introduced by a repetitive guitar. It marches along with an emphatic drum beat and show-like duetting from the couple.

Sung more slowly than usual is "You Really Got A Hold On Me." This number made a big impact when they did it on "Lucky Stars" recently. Maracas are prominent in the Smokey Robinson song. Very good for Sonny and Cher.

The album ends with "Why Don't They Let Us Fall In Love." There's quite a lengthy intro, then Sonny and Cher give a cry for their prohibited love. The backing varies from simple clide to a full sound.

One criticism of the album is that many of the backings sound alike. On the other hand, the overall quality is so good that things are okay.



CHER at "Ready, Steady, Go" singing her solo hit "All I Really Want To Do", with Sonny standing by in the background (RM Pic).

Heading for the Charts

THE TRACKER

7N 15920

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on Pye

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THE IVY LEAGUE—although happy in this picture they turn on the gloom when it comes to composing a hit song for themselves. Left to right: Perry Ford, John Carter and Ken Lewis.

The romantic League

DURING this week the Ivy League are recording four new numbers they've written. Two will be chosen for their next single, due next month.

And of one thing we can be pretty certain: the chosen A side will be gloomy. For the three cheery composer-singers — Perry Ford, John Carter and Ken Lewis — have a habit of coming up with songs that are sad. But hits.

GREAT AMERICAN LPs FOR SEPTEMBER ON

vocalion

CHARLIE PARKER

Bird at St. Nick's

MLP-N 595

EARTHA KITT

at the Plaza

VE-N 8000

BOBBY BLAND

Here's the man

VA-P 8041

BILLY STRANGE

English hits of '65

VE-N 8042

Vocalion: Vogue Records Ltd 115-115 Fulham Road London S W 3

So I got them round a cafe table, caged a tea off them, and asked why, when they've had so much to make them radiantly happy in the last six months, they prefer to concentrate on the doomer side of life in their songs.

Perry was the first to answer: "Any person who is dedicated in this business is likely to be a romantic. We're dedicated, we're romantic and I think every romantic is basically sad, I can sit on a river bank, look into the water and see all sorts of beautiful things that may be another kind of guy would miss. Those things make me sad. Hope that makes sense."

I said I wasn't entirely clear and at this point John took over: "We feel sadness more. It's possible to feel happy and yet understand sadness more because you know that happiness won't last forever. It can work the other way round. We may feel sad and write a sad song — and it makes us feel happy getting the sadness out of our systems in this way. Anyway, it's what we can do. We always write sad lyrics and the harmonies we use are sad — we use a lot of passing notes that are not in the basic chords and which resolve into them in a sad way. Our voices just blend better that way. We can't be all jolly like, say, Herman's Hermits because we don't feel it."

Ken added: "Whenever we sit down to write something the first line we think of is sad."

The guys are in perfect accord when they write and perform and they have never had a quarrel over professional matters. "Though we're a bit scared to admit this," confessed Perry, "because now we're sure to have a big row tomorrow."

Yet when they get away from being the Ivy League (which, those days, is only three evenings a week: the rest of the time is taken up with performing and composing) they lead three entirely different lives. Though John and Ken's friendship began at school in Birmingham they never go out together now in their spare time. That is because John likes to get completely away from the business, to relax by going out to a quiet restaurant and maybe a movie with his steady girlfriend, Ken, on the other hand, does have a taste for London night life — though he does have quieter moments of reading, listening to LPs and walking. But Perry, the only married one, says he has been quite unable to acclimatise himself to home life. He's constantly on the go — doing the rounds of night clubs and generally "messing about." He lives at a fast pace and confesses: "Sometimes, in the middle of the night, I'm sitting in a club and I ask myself what on earth I'm doing here! But I can't help it. It'll still be at our office, writing songs the next morning."

Said Ken: "Six months ago life wasn't so hard as it is now. We were mostly singing vocal backings on record dates in town. We had no expenses to speak of. These days we just have to be hard businessmen because the expenses of travelling round the country are enormous. In our first few months we were conned right and left. It's only lately that we've got things more organised."

DAVID GRIFFITHS



MICHAEL CRAWFORD (left) with DONALD DONNELLY (centre) and RAY BROOKS (right) in a scene from "The Knack" (Pic courtesy United Artists).

THE BOY WITHOUT 'THE KNACK'

MICHAEL CRAWFORD, talk about pop. And its surroundings...

O.K. — I know Mike is basically an actor and built up a massive following: first as "Byron" in "Not So Much A Programme", then in the movie "The Knack". Actually, I saw him in a West End play "Come Blow Your Horn" — a couple of years back... and he was collecting rave notices then.

Point is, this though, He's developing very well indeed as a man of pop music. There's been his stint on "Ready Steady Go" sharing the comper — interviewer duties with Cathy McGowan. Result: A positive mass of fan — letters, his debut disc, called "The Knack" for some reason or other, has sold

NEW FILM

And, once he's finished filming "A Funny Thing Happened to Me On The Way To The Forum" in Spain, you'll be seeing (I positively promise) a lot of him on other pop shows. Mike says: "First and foremost I'm an actor. But I love the pop scene. And I do like it very, very seriously."

So... let's hear Mike

He wears mod clothes, loves the discotheque atmosphere, is mad about Stanlio & Olive folk music, started acting at 15 and wrote 50 letters a week to producers which resulted in 400 broadcast! A country lad, he was born in Wiltshire — isn't mad about city life and drives an Austin 1100.

by Peter Jones

I love this pop scene. The thing that gets me specially is the way some of these artists don't bother to turn up for cream teas and dates. I mean, if they want to be part of show business, they should have the manners and discipline of a soldier. It's not a matter of show they've been booked. It doesn't matter, if they've been booked, they should be there. On time. There's no excuse for double-booking, even if they are working hard.

There are some people who have talent but they're not like me or me. Like the Mobley's... have a good group playing round London. But the Mobley's, who are probably Mike McGee and Roger McGowan. They seem to me to be seriously good. Mike Crawford has precisely the right sense to make a few more in his record or not. He also thinks about the dress. And, much as you want, when he gets back from London, he should be in a suit. With his usual expense, I don't doubt.

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THURSDAY 12.30-1.30 P.M.
RECORD NIGHT

FRIDAY 12.30-1.30 P.M.
THE SHEVILLS
 12.30-1.30 P.M.
SATURDAY 12.30-1.30 P.M.
ALL NIGHT SESSION

SUNDAY 12.30-1.30 P.M.
RAMJAM BAND
 With Gene Washington
THE SHEVILLS
 12.30-1.30 P.M.
MONDAY 12.30-1.30 P.M.
TONY KNIGHT'S
CHESSMEN

TUESDAY 12.30-1.30 P.M.
BALDI BENEDETTI
BAGHIN
 12.30-1.30 P.M.
SATURDAY ALL NIGHT SESSION

JOHN MAYALL'S
BLUESBREAKERS
TONY KNIGHT'S
CHESSMEN
 12.30-1.30 P.M.
SUNDAY EVENING SESSION

THE SHEVILLS
 12.30-1.30 P.M.
TUESDAY 12.30-1.30 P.M.
RAMJAM BAND
 With Gene Washington

SUNDAY 12.30-1.30 P.M.
ALL NIGHT SESSION
RAMJAM BAND
 With Gene Washington

MONDAY 12.30-1.30 P.M.
BANK HOLIDAY MONDAY
ZOOT MONEY
HIGH ROAD BAND

TUESDAY 12.30-1.30 P.M.
RECORD NIGHT
 12.30-1.30 P.M.
WEDNESDAY 12.30-1.30 P.M.
RONNIE JONES
 And the Blue Jays

THURSDAY 12.30-1.30 P.M.
RECORD NIGHT
 12.30-1.30 P.M.
FRIDAY 12.30-1.30 P.M.
RONNIE JONES
 And the Blue Jays

SATURDAY 12.30-1.30 P.M.
THE NIGHTMERS
 With HERBIE GOINS

SUNDAY 12.30-1.30 P.M.
THE INDOES
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WEDNESDAY 12.30-1.30 P.M.
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THURSDAY, AUGUST 25 (7.30-11)
GRAHAM BOND
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

FRIDAY, AUGUST 26 (7.30-11)
GARY FARR and the T-BONES
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

SATURDAY, AUGUST 27 (7.30-11)
THE BLUE ROOFTS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

SUNDAY, AUGUST 28 (7.30-11)
1965 Southern Country Music Convention
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

MONDAY, AUGUST 29 (7.30-11)
HILLY JAMES and the VAGABONDS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

TUESDAY, AUGUST 30 (7.30-11)
JOHN LEE'S GROUND HOGS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

WEDNESDAY, SEPTEMBER 1 (7.30-11)
THE MOODY BLUES
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

THURSDAY, SEPTEMBER 2 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

FRIDAY, SEPTEMBER 3 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

SATURDAY, SEPTEMBER 4 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

SUNDAY, SEPTEMBER 5 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

MONDAY, SEPTEMBER 6 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

TUESDAY, SEPTEMBER 7 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

WEDNESDAY, SEPTEMBER 8 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

THURSDAY, SEPTEMBER 9 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

FRIDAY, SEPTEMBER 10 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

SATURDAY, SEPTEMBER 11 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

SUNDAY, SEPTEMBER 12 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

MONDAY, SEPTEMBER 13 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

TUESDAY, SEPTEMBER 14 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

WEDNESDAY, SEPTEMBER 15 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

THURSDAY, SEPTEMBER 16 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

FRIDAY, SEPTEMBER 17 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

SATURDAY, SEPTEMBER 18 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

SUNDAY, SEPTEMBER 19 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

MONDAY, SEPTEMBER 20 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

TUESDAY, SEPTEMBER 21 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

WEDNESDAY, SEPTEMBER 22 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
10.30-11.30 P.M.

THURSDAY, SEPTEMBER 23 (7.30-11)
THE SETTLERS
 7.30-8.30 P.M.
8.30-9.30 P.M.
9.30-10.30 P.M.
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1176-1177, 1178-1179, 1180-1181, 1182-1183, 1184-1185, 1186-1187, 1188-1189, 1190-1191, 1192-1193, 1194-1195, 1196-1197, 1198-1199, 1200-1201, 1202-1203, 1204-1205, 1206-1207, 1208-1209, 1210-1211, 1212-1213, 1214-1215, 1216-1217, 1218-1219, 1220-1221, 1222-1223, 1224-1225, 1226-1227, 1228-1229, 1230-1231, 1232-1233, 1234-1235, 1236-1237, 1238-1239, 1240-1241, 1242-1243, 1244-1245, 1246-1247, 1248-1249, 1250-1251, 1252-1253, 1254-1255, 1256-1257, 1258-1259, 1260-1261, 1262-1263, 1264-1265, 1266-1267, 1268-1269, 1270-1271, 1272-1273, 1274-1275, 1276-1277, 1278-1279, 1280-1281, 1282-1283, 1284-1285, 1286-1287, 1288-1289, 1290-1291, 1292-1293, 1294-1295, 1296-1297, 1298-1299, 1300-1301, 1302-1303, 1304-1305, 1306-1307, 1308-1309, 1310-1311, 1312-1313, 1314-1315, 1316-1317, 1318-1319, 1320-1321, 1322-1323, 1324-1325, 1326-1327, 1328-1329, 1330-1331, 1332-1333, 1334-1335, 1336-1337, 1338-1339, 1340-1341, 1342-1343, 1344-1345, 1346-1347, 1348-1349, 1350-1351, 1352-1353, 1354-1355, 1356-1357, 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1540-1541, 1542-1543, 1544-1545, 1546-1547, 1548-1549, 1550-1551, 1552-1553, 1554-1555, 1556-1557, 1558-1559, 1560-1561, 1562-1563, 1564-1565, 1566-1567, 1568-1569, 1570-1571, 1572-1573, 1574-1575, 1576-1577, 1578-1579, 1580-1581, 1582-1583, 1584-1585, 1586-1587, 1588-1589, 1590-1591, 1592-1593, 1594-1595, 1596-1597, 1598-1599, 1600-1601, 1602-1603, 1604-1605, 1606-1607, 1608-1609, 1610-1611, 1612-1613, 1614-1615, 1616-1617, 1618-1619, 1620-1621, 1622-1623, 1624-1625, 1626-1627, 1628-1629, 1630-1631, 1632-1633, 1634-1635, 1636-1637, 1638-1639, 1640-1641, 1642-1643, 1644-1645, 1646-1647, 1648-1649, 1650-1651, 1652-1653, 1654-1655, 1656-1657, 1658-1659, 1660-1661, 1662-1663, 1664-1665, 1666-1667, 1668-1669, 1670-1671, 1672-1673, 1674-1675, 1676-1677, 1678-1679, 1680-1681, 1682-1683, 1684-1685, 1686-1687, 1688-1689, 1690-1691, 1692-1693, 1694-1695, 1696-1697, 1698-1699, 1700-1701, 1702-1703, 1704-1705, 1706-1707, 1708-1709, 1710-1711, 1712-1713, 1714-1715, 1716-1717, 1718-1719, 1720-1721, 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1904-1905, 1906-1907, 1908-1909, 1910-1911, 1912-1913, 1914-1915, 1916-1917, 1918-1919, 1920-1921, 1922-1923, 1924-1925, 1926-1927, 1928-1929, 1930-1931, 1932-1933, 1934-1935, 1936-1937, 1938-1939, 1940-1941, 1942-1943, 1944-1945, 1946-1947, 1948-1949, 1950-1951, 1952-1953, 1954-1955, 1956-1957, 1958-1959, 1960-1961, 1962-1963, 1964-1965, 1966-1967, 1968-1969, 1970-1971, 1972-1973, 1974-1975, 1976-1977, 1978-1979, 1980-1981, 1982-1983, 1984-1985, 1986-1987, 1988-1989, 1990-1991, 1992-1993, 1994-1995, 1996-1997, 1998-1999, 2000-2001, 2002-2003, 200



BRUCE FORSYTH plays FRANKIE VAUGHAN a first and makes a good job of it. Because for the instant on-stage was the meeting of a new handsome actor in the Effervescent, London by GAY BUCKHORN who can lock the locks of both Frank and three for many years. Another customer, George Foad, had hoped to be at the opening but was delayed in Brisbane. Many show business and pop personalities have been taped by Gay in his old premises at Macquarie Street, London, W.1, and this scene is now being run by his brother, (RM Pic).

Newies from Fury & Drifters

BILLY FURY's new single is an American song—"Run To My Loving Arms". Decca releases the disc on September 3. Also out on that date is "I Tell You Where The Music's Playing" by the Drifters on Atlantic. Ed Sheaman sings "Move It On Over" (Gambles) whenever "You're Ready" and the Frays "For Your Precious Love". London-Billy Drifters "You Can't Be Dear". Rick-Billy Mackenzie "The Sweetest Best Thing" and Penny March's "Let Her Go".

— **Mina** (Mercury) "Take My Hand". Manuella "The Princess of Naples". Little Frankie "I'm Gonna Be a Doctor". "I Don't Love You No More". The Whores "Cherry" and Wayne "Wonderful Simile".

— **HMV** — Gabry Reynolds "The Sweetest Tree". Unltd artists—Patty Duke's "Don't Just Stand There". Terry — Alfred Gimenez "Love Theme From Sautouere". Liberty — Bobby Vee's "I've Never Run Around" and Gene McDaniels "Walk With The Winner about".

— **Columbia** — The Institution "Hush-shush". Tania Moten — Junior Warner's "Walk And Shake Your Fathead". Dave Daval Ford's "You Of The Party". Frankie Jones "You're Looking Good" and Jerry Laundy's "Little Girl Mine". Cissy Ann Williams "Almost There". Doris Day's "Catch The Breeze".

EVERLY'S TOUR DATES

THE Everly Brothers first British tour for over two years opens at Bedford Gramma on October 3. Cilla Black is second leg.

THE Everly Brothers and the Robins, Peter, John, and Ed Gibson, the Magnificent 7, Alvin Stardust and the Lizard Bait Dancers are also on the bill. A spokesman for NEMS who tour is being produced by Vince Fontana, told the B.M. "it's sure to be a big production, not just another rock act on the other."

"There's some six dancers, a big rock club and a production machine on the show." On the second night, in the new venue, Victoria Park, Astoria, then plays Leicester the Montford Hill (6), Robinson ABC (11), Gloucester ABC (16), and Liverpool Emma (17). It moves to Bristol Colston Hall (19), Glasgow St. Andrew's ABC (21), Birmingham White Gardens (22), Southampton White Gardens (23), East Ham Granada (24), Lincoln ABC (26), Chesterfield ABC (27), and Wigan ABC (32).

L & P FESTIVAL

THE Publishers, Bill Pea Daker and Pete Savary star in the first of two Country Music Conventions, a John Marston on Sunday 3. The LP will be recorded by Steve Martin and Ping Pong. It is covered by ATV, BBC-TV and BBC. It will be with Future Festival. A "live" LP will be released by Mercury Music and Ping Pong. The new album programme will also feature Johnny and the Tomhows, the Alabama Hayrides, The Ed Kelly, Johnny and the Hayrides and the Deacons. Marty Cash will compare.

YARDBIRDS DISC DELAYED

THE YARDBIRDS next single is another Graham Gouldman composition, "Evil Hearted You". The record was due for release next Friday (September 3) on Columbia, but the date is being pushed back to October 1. The reason for the change is that the Yardbirds will be in America from August 28 until September 20. This would not allow them time to plug the disc on TV and radio.

The new situation means they will go to Rockfords "Rock Show" (October 1), ABC's "Lucky Stars" (7) and ABC-Light's "Ray Beatz" (15).

They were to have flown to the U.S. last week, but the schedule was broken because they had been told that London Airport was closed.

While in New York, they hope to sign an "agreement" in order, as the Columbia president explains, the schedule is being held up as an act for release initially in America and then in Britain. The Yardbirds are in New York, then appear at Philadelphia (September 1), Louisville (2), Oklahoma City (3), Dallas (4) and Houston (5). The Yardbirds spend three days from September 6, in Hollywood filming "Onbird". They then continue their tour at Memphis (10), Atlanta (11), Scranton (16) and New York (17).

The final date in London is tentatively set at September 20. The group will then holiday.

Eric leaves John Mayall

Eric Clapton is leaving John Mayall's Bluesbreakers at the end of the month — four months after outlining the Yardbirds. His previous group, the Eric Burdon and the New Animals. Clapton is believed to be leaving to travel some of the world with a new band which will help form his last date with Mayall will be at Royal Black Price on August 30. He will also on the group's next stage, the final composition "I'm Your Hired Doctor", due for September.

'STARS' STARS

THE Rolling Stones, Manfred Mann, Stevie Nicks and Dusty Springfield are set for appearances on ABC's "Lucky Stars" on September.

The Stones headline the month's first show (6th). Appearing with them are Lulu, Candi Carver, Uni-Fun, The Tots and Herman's Hermits. The following week (13th) Manfred Mann, the Animals, Steve Davis, the Beatles, the Show Business, the Beatles, the Beatles are booked.

Stevie Nicks and Wayne Fontana and the Mindshifters appear on September 13th, with Cliff Adams, the King Beavers, the Merseysites, David Jones and Julie Gray.

So far set for September 20 are Dusty Springfield, Heather and the Candy Dales.

Instrument Fair

THE A.M.I. Musical Instruments Fair opens at London's Bedford Hotel on Monday. Sir Malcolm Adair performs a quartet concert. Many pop stars are expected to mingle with the dealers at the important event during its five day run. Fuller coverage next week.

SONNY & CHER RETURN

Sonny and Cher are likely to return to England in order to handle their own single label there. Their European representative, Kniss, on whose advice Larry Page, a selling agent and a supporting hit. The two would spend in early October and run for three weeks. Page is hoping to secure the UK market. He claims that the Beatles' comeback of '71 got the Beatles' presser by Decca. Page told the B.M. "I've seen on 'I'm Not Mad as Decca About This'. They told me that they're staying. Sonny & Cher are terrific."

KING COMPANY

Jonathan King is to become a record producer for Decca, the company which issued his disc. His new follow-up "The King of the Moon" is due out on September 20. King listed the record's production staff as follows: His first release will be the Decca-Decca "Good News" on October 1, a name which he wrote. His next one will be of his own composition. His likes are not available. King has also formed a music publishing company with Joe Henshaw, who produced "Every-one's Gonna Go To The Moon."

Bachelors down under

The Bachelor boys are 15-20 top of Australia and New Zealand with Gene Ferry, Frankie and Mike Preston on September 20. They are "Candidly" from New Zealand (21), Wellington (22), Ham-burg (23), Auckland (24), Sydney (October 3), 20 Brisbane (4), Melbourne (5) and 2, Adelaide (6), Perth (8).

ROYALS RIDE AWAY

HLU 9986



London Records division of The Decca Record Company Limited Decca House, Abingdon, Oxford, England



PETER JONES REPORTS

HERE'S the focal point of the first batch of Immediate Records, the new-style disc company headed by Andrew Oldham and Tony Calder—a focal point known simply as Nico. Her new disc, her first actually, is "Pm Not Satisfied" . . . but I AM saying that Nico is 22 and with her long-flowing blonde hair looks a shade like Ursula Andress.

The disc isn't bad either—for Nico tackles a good song with a good big voice, an antidote to the current rash of girls who whisper fearfully through folksey lyrics. But then there are a lot of things about Nico which are different. Let's investigate.

She's living now in Paris Court. She was born in Cologne, of a Polish mother and German father. She's already travelled most parts of the world, speaks five languages fluently, has been on the Ed Sullivan show in America, has been on the front cover of fashion magazines like Elle and Vogue. Her appearance on "Ready Steady Go" caused the initial flap in Britain—and it was from one that Andrew Oldham jumped in and signed her for his new label. Her dad was an archaeologist, who travelled round India, Arabia and Turkey, digging on the sites of religious temples. Nico went to a German public school where, she says, "they gave me a very hard time." She also worked as a child model. And she's studied acting and singing at the Lee Strasberg "method" studios. She auditioned for a singing job at



MICK JAGGER with NICO at the Press reception for Immediate Records (RM Pic).

NICO LEADS ANDREW'S OFF BEAT COMPANY...

the famous Blue Angel—got so wound up that she fainted immediately after her "test" song. "Woke up to find she'd got the job . . . and, later, an appearance with Ed Sullivan."

One weakness in the Nico make-up: "I have a habit of leaving places at the wrong time . . . just when something big might have happened for me. I did that in New York. But this time I'm determined to stay put in Paris Court until I know exactly what is happening

over the record."

Good! Incidentally, Nico originally came to England at the invitation of photographer David Bailey—you may have read the odd word or two about his recent marriage to French actress Catherine Deneuve. He wanted her to model for him; she was only too happy to oblige. Now she's concentrating more on singing, she can also spend time adding to the furnishings in her studio flat.

Her first record! It was written by Gordon Lightfoot—the young American who has also written songs for Peter Paul and Mary. Nico says: "The biggest influence on my career has really been Bob Dylan—and, with Nina Simone, he's definitely my favourite singer. Otherwise I like Handel, jazz and Greek music. And if I want a melody or singing, I think I'd like to be a farmer, or possibly captain of a ship."

Statistically, Nico is 5 ft 9 ins tall, has blue-grey eyes, is keen on motor-cycling, with Morgans and Ferraris high on her list of cars. She also digs the Stones. I should think they dig her!

And Immediate Records? Says Andrew Oldham: "We believe that success lies in dispensing with accepted tradition and going against the current trend, which is to deal with pop merchandise in a stiff and unimaginative manner. We want to give an aura of youth. There's no room in the business for an old-club atmosphere . . . one must adopt streamlined American methods of selling and promotion."

There you go, I for one with Andrew and his sprightly gang all the best of luck. And if you don't mind I'll also keep a close eye on Nico. . .

DON'S FIGHT AGAINST FIGHTING

by Richard Green

"I'm not attacking soldiers. It's the idea of soldiering."

That was Donovan's defence — if any is needed — for the criticism that is being levelled against him over the lyrics of "Universal Soldier".

The trouble started a few weeks ago when a disc jockey had a go at the song. He thought the militia were doing a good job and Donovan should shut up.

OUR FAULT

"I didn't know about that," Donovan admitted. "Good luck to him if that's what he thinks. But I'm not saying that. I'm pointing a finger at everyone. At us, I say it's our fault."

Donovan had, in fact, written a song of his own in which he had a go at things. "Universal Soldier" was penned by Buffy St. Marie.

"You should have heard the song I wrote, man," he exclaimed suddenly. "I put down intangible things. Buffy St. Marie is more direct."

Donovan seems to get some kind of a kick out of things directed against him. Even sometimes when people are praising him.

FOLK THRONE

"In America they tried to get this thing between me and Dylan going after he was booted at Newport," he revealed. "They said I had the new crown of folk. They had me walking down the jewelled corridors of folk with rings on my fingers and wearing robes on a throne."

"I was really sitting reading my copy of 'Playboy'!"

In a couple of weeks' time, Donovan's going to have a micky-taking go at British convention.

"What's the date? I don't know where we are all the time. Is it? We've got to go to the Savoy on September 14 to

receive an Oscar or something of the new discovery," he began. "It's one of those bang bang with a guy in a red jacket and everything. I think I'm to be the best dressed at of 'em!"

"I'm going in top hat, tall those penguin things, a cane and gloves. Everyone's going in they think I will, but I'm not."

In four weeks, a new Donovan disc out here. Just prior to

10 GREAT HITS
DECCA

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Everyone's gone to the moon

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THE FORTUNES

You've got your troubles F 12173

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ANY DAY NOW Alan Price Set F 12217 **DECCA**

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I CAN'T GIVE WHAT I HAVEN'T GOT Force West F 12223 **DECCA**

ROY ORBISON Ride away NLU 9586 **LONDON**

ONLY THOSE IN LOVE Baby Washington NLG 9987 **LONDON**

OUT IN THE SUN (HEY-O) The Beach-Nuts NL 9988 **LONDON**

The Decca Record Company Limited, Decca House, Abingdon, Berkshire, London S.E.1



DONOVAN—a shot taken in the RM office by Keith of the Hoffman studios.

something for being bang bang affairs of jacket and toast think I'm supposed used cat of the year.

opper, talk, one of us, a case and white going in jeans and ul I'm not going to new Donovan LP is at prior to that, an

album will be issued in the States. "I'm writing about two thirds of the two albums," he revealed. "I've got a few free dates and I've got eleven songs to do.

LOST POEMS

"We're gonna switch the LPs. When they get played out in America and here, we'll issue them in the other country." What about the book of poems that

he's supposed to be writing? "I talked to Jonathan Cape about it and I wrote them in a manuscript, then I lost it in London somewhere. My friend's looking for it. It had my name on it. I'd hate the idea of someone finding it and handing them out to their friends. Now I'm writing some more." Donovan left the bar and we carried on with our lunch. Three minutes later, he came running back. Seems he had left behind some poems he had just written.

The things Americans called me!

I can walk down a street like Shaftesbury Avenue and nobody recognises me, but in America, where I've just been touring, people surround you and pull at you. It's not because of you just because you're English. The kids are so blasé, they've seen it all so we don't do all that well in some places. But on the West Coast they're very hip, the kids are terribly pro-English, the States are bigger than the Beatles.

There was a terrifying show in Canada, though. They jumped on the stage and hit me. Boys, not girls. Later, they got the trumpet player because they thought he was me. They tried to gouge his eyes out. When I walked down the street they shouted at me and called me a bag because of my long hair. They're funny like that in America and Canada. They think that anyone with long hair is queer.

ANTI-ENGLISH

At the beginning of the tour, the Brits refused to appear with me. They said: "We're not having this queer guy on the show." But later they were OK. Another funny thing was in the States with Pete and Gordon. Peter had some books he thought might help me in my studies at university. He had one book and a man called Paul Peterson saw his reading. He came up to me and said: "Peter and me got asked to hear your Commies. We wanted to see another and

IAN WHITCOMB talks to RM'S Richard Green

did him: "Yes, we've come to like over the world." They're really scared of Communism out there. If they think you're a Communist, they're sure you a queer queer. We did some very good shows there. One was "Where The Action Is" for Dick Clark. It's on five days a week on every network. It's shut out of doors on location all over the place. I did it with the Beatles and came on a boat in a hurricane but the set was OK.

GET OUT!

Presley was there of "Blinding" by Jack Good himself. He went down into the audience and when the girls reached out, he was being held. Sure, Jack Good brought me the curtain. I was really pretty damned the top of the hat got everything and to the end they threw him off. Once, I was in the make up room talking to Dick Clark's secretary and Bigger West came up and said: "You're in here, why don't you get out!"

One thing we did at the Hollywood Bowl was really good. Fifteen thousand kids were there. On the 20th was the Sir Douglas Quintet and the Blues Brothers, the Kinks and Dion, Didi and Billy. They're the sons of Dave Martin, Dick Arnes and a friend of theirs. The Blues Brothers have to have an enormous band behind them, it's a crazy act. They have about six conductors and arrangers standing around on stage with the drums is sweet, he's damn the way all these, they're so polite on stage they're



IAN WHITCOMB

wish and they know it. He can't play the organ, only chords. They do all old rock numbers and they don't get any reaction when they're on stage. He used to do a dance called the Sham. He records at the house of Jerry Lee Lewis in Memphis. I went there and played in Lee Lewis' studio. It's a beautiful thing.

Actually, despite the name was a bit of a freak. I went to Seattle last summer to do a radio club show and I took a tape with me and got a contract for "The Story of Ian Whitcomb" was number eight. We did "The Story of Ian Whitcomb" a tape and it went like wildfire. It's been on the charts about three weeks. I see Sonny and Cher are making it. No hard feelings in America, they're the greatest thing. Barry Kessel played guitar on "I Got You Babe" and Sonny and Cher said in the chorus on "The Rubber" "He My Baby". I've seen the greatest thing some now. They all ask "Who is he?" where does he come from?" I was in the States with an O'HAN see, a Texas, Irish, Canadian, Australian. Never English!

TOM JONES

What's new pussycat?

F 12203

and

With these hands

F 12191



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

UNAVAILABLE ELVIS SIDES ISSUED!

... and an LP of soul ballads from Otis Redding



ELVIS PRESLEY "Flaming Star & Summer Kisses"—Flaming Star; Mean Woman Blues; Loving You; Teddy Bear; It's Now Or Never; Hot Dog; Summer Kisses Winter Tears; Party; Lonesome Cowboy; Got A Lot O' Livin' To Do; True Love; Are You Lonesome Tonight (RCA Victor RD 7723).

A REAL summer treat for Elvis fans. Two long-awaited songs of El's are here—they are "Flaming Star" and "Summer Kisses Winter Tears." Also the entire contents of the new deleted 10th album "Loving You" from the early Elvis film are here too. Just listen to Elvis rock on "Party," "Got A Lot O' Livin' To Do" and "Mean Woman Blues." Or his quiet ballad style on "True Love," "Loving You" and the powerful "Lonesome Cowboy." For good measure El's great hits "It's Now Or Never" and "Are You Lonesome Tonight" are here. But it will be the two "new" tracks that will REALLY excite fans. They're good...

SARAH VAUGHAN "Sarah Vaughan"—A Taste of Sarah Vaughan—11 Great I'll Hang My Tears Out To Dry—Remotely in Love—In Value—Gravy Train—The Good Life—Mystery—Honey Midnight—Baby Street—Baby—Who'll You Please—Come Home—Midnight Sun (Columbia 178).

WITH her musical director Gerald Wilson, Sarah is quite fancy and securely in control. She has a powerful force on this new album, she uses strong ballads and imbues them with a completely new musical attitude—almost total artistry. "The Good Life" is representative of the best. "Taste of Honey" never seemed so sweet. Amazingly so—some earnest as someone of joy for ever. Perhaps one of the best collections yet from Sarah.

FRANK SINATRA "September Year"—September of My Year—How Old Am I, Don't Tell Me—The Good I Can't Forget—This Is All I Ask—Last Night When I Fell—When the Man in the Looking Glass—It Was A Very Good Year—Miles Away—A New Kind of Love—Open Up—A Time—September Song (RCA Victor 6 184).

THIS is a superbly-voiced, not to mention Sinatra, who, of

course, he does swing a bit even on his straightest ballads. With arrangements from Gordon Jenkins and Mr. Sinatra, singing out sentimentally with studied care and intimate style. "Miles Away" is great. "September Song" lives again! You know exactly what is expected—singing the reverence for worthwhile lyrics. It's still here.

CONNIE FRANCIS "Sins For Mamma—For Mamma: What Kind of Fool Am I: No One Ever Sends Me Roses: I Wish Such a Hell-Cat Were Me: When Heart Are In One: You're The Only One Who Breaks Through My Heart: Oh! It Takes More Than Water: Peter Gunn: My Gonna Take Me Some Time (MGM 108).

REVIEWER Peter Jones is a convinced that Connie is one of the best pop stars yet. Convinced even more since this set, nominated after her first American hit, Connie may win a shiny star for other casual, undetermined style. "What Kind of Fool" is here, dramatically presented. "Gonna" takes on a romantic quality. "Peter Gunn" is a positive gem. Very cleverly arranged, most of the way, by Danny Davis. All tracks are up to the standards phonotactically set by Connie.



OTIS REDDING with his ten piece band performing "Mr. Pitiful" before 22,000 fans at the New Braves Stadium in Atlanta, Georgia. It must have been pretty hot for the band to wear Bermuda shorts...

OTIS REDDING "Soul Ballads"—That's How Strong My Love Is; Chained & Bound; A Woman, A Lover, A Friend; Your One And Only Man; Nothing Can Change This Love; It's Too Late; For Your Precious Love; I Want To Thank You; Come To Me; Home In Your Heart; Keep Your Arms Around Me; Mr. Pitiful (Atlantic ATL 5029).

THE incredibly soulful voice of Otis Redding is becoming more and more popular here. This LP is a vibrant example of his art, but there are several tracks here which couldn't be described as ballads—"Mr. Pitiful" being one of them. His voice can become very moving, especially on "Come To Me" and "Nothing Can Change This Love." He also shines on "It's Too Late." The general standard is high enough for all true R & B fans to buy it—and they will, and should.

faces of today; sounds of tomorrow spots, not gauze, and keepers of truth an audience in a sea of fear for big daddy doesn't relate any more this does: so float into tomorrow

(I can't get no)
SATISFACTION
b/w The spider and the fly

THE
ROLLING
STONES

F 12220

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RECORD MIRROR CHARTS PAGE



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 - 2 I GOT YOU BARE (1) The Beatles (Capitol)
 - 3 CALIFORNIA GILES (1) The Beatles (Capitol)
 - 4 LAKE A ROLLING STONE (1) The Beatles (Capitol)
 - 5 UNCHAINED MELODY (1) The Beatles (Capitol)
 - 6 DOWN IN THE RAINBOWS (1) The Beatles (Capitol)
 - 7 IT'S THE SAME OLD SONG (1) The Beatles (Capitol)
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 - 9 BABY IN YOUR ARMS (1) The Beatles (Capitol)
 - 10 NOTHING BUT HEARTACHE (1) The Beatles (Capitol)
 - 11 YOU WERE ON MY MIND (1) The Beatles (Capitol)
 - 12 EYE OF DESTRUCTION (1) The Beatles (Capitol)
 - 13 SAVE YOUR HEART FOR ME (1) The Beatles (Capitol)
 - 14 DON'T JUST STAND THERE (1) The Beatles (Capitol)
 - 15 ALL I REALLY WANT TO DO (1) The Beatles (Capitol)
 - 16 TRACKS OF MY TEARS (1) The Beatles (Capitol)
 - 17 HOLD ME TIGHT, HE KISS ME (1) The Beatles (Capitol)
 - 18 SATISFACTION (1) The Beatles (Capitol)
 - 19 HEART FULL OF SOUL (1) The Beatles (Capitol)
 - 20 BEATS NEW PUSY CAT (1) The Beatles (Capitol)
 - 21 IN THE CROWD (1) The Beatles (Capitol)
 - 22 IT AIN'T ME BABE (1) The Beatles (Capitol)
 - 23 LOOKING THROUGH THE EYES OF LOVE (1) The Beatles (Capitol)
 - 24 I'M A FOOL (1) The Beatles (Capitol)
 - 25 SINCE I'VE LOST YOU (1) The Beatles (Capitol)
 - 26 I'M HOOKED 'ON YOU (1) The Beatles (Capitol)
 - 27 HOLISTON (1) The Beatles (Capitol)
 - 28 JUNGLE BOY (1) The Beatles (Capitol)
 - 29 SUGAR DUMPLING (1) The Beatles (Capitol)
 - 30 ACTION (1) The Beatles (Capitol)
 - 31 I LIKE IT LIKE THAT (1) The Beatles (Capitol)
 - 32 LAUGH AT ME (1) The Beatles (Capitol)
 - 33 AGENT ON MY MIND (1) The Beatles (Capitol)
 - 34 I WANT CANDY (1) The Beatles (Capitol)
 - 35 YOU TELL ME WHY (1) The Beatles (Capitol)
 - 36 SHAKE AND FINGER POP (1) The Beatles (Capitol)
 - 37 YOU'D BETTER COME HOME (1) The Beatles (Capitol)
 - 38 HANG ON TO MY LOVE (1) The Beatles (Capitol)
 - 39 I SAID I'D BE TRUE (1) The Beatles (Capitol)
 - 40 I LITTLE YOU (1) The Beatles (Capitol)
 - 41 GONNA TAKE A MIRACLE (1) The Beatles (Capitol)
 - 42 CATCH UP IF YOU CAN (1) The Beatles (Capitol)
 - 43 I DON'T WANT TO GET OUT OF THIS PLACE (1) The Beatles (Capitol)
 - 44 I DON'T WANT A LOSS (1) The Beatles (Capitol)
 - 45 WHO'LL BE THE NEXT IN LINE (1) The Beatles (Capitol)
 - 46 TAKE ME BACK (1) The Beatles (Capitol)
 - 47 NEW ORLEANS (1) The Beatles (Capitol)
 - 48 ANNIE FANN (1) The Beatles (Capitol)

TOP E.P.'s

- 1 THE ONE IN THE MIDDLE (1) Manfred Mann (Mercury)
- 2 GOT LOVE IF YOU WANT IT (1) The Rolling Stones (Mercury)
- 3 TICKLE ME (1) The Beatles (Capitol)
- 4 THE UNIVERSAL SOLDIER (1) Donovan (Poly)
- 5 DYLAN (1) Bob Dylan (CBS)
- 6 NEVER DAGGER (1) John Bonham (Mercury)
- 7 BEATLES FOR SALE No. 2 (1) The Beatles (Capitol)
- 8 THE SEEKERS (1) The Seekers (Columbia)
- 9 MISS BROWN YOU'VE GOT A LOVELY DAUGHTER (1) The Seekers (Columbia)
- 10 BEATLES FOR SALE No. 1 (1) The Beatles (Capitol)
- 11 GO AWAY FROM MY WORLD (1) The Beatles (Capitol)
- 12 THE ANIMALS IS HERE (1) The Animals (Columbia)
- 13 DON'T THINK TWICE 'TIL YOU'RE ALRIGHT (1) The Beatles (Capitol)
- 14 ANY WILLIAMS (1) Andy Williams (Mercury)
- 15 MOODY BLES (1) The Moody Blues (Mercury)
- 16 JOAN BAEZ (1) Joan Baez (Mercury)
- 17 YOU JONES ON STAGE (1) The Beatles (Capitol)
- 18 WIFE SUE STORY (1) The Beatles (Capitol)
- 19 MADHOUSELY DUSTY (1) Dusty Springfield (Mercury)
- 20 FIVE YARDBOYS (1) The Yardbirds (Columbia)

TOP L.P.'s

- 1 HELP (1) The Beatles (Capitol)
- 2 SOUND OF MUSIC (1) Soundtrack (Capitol)
- 3 MARY POPPINS (1) Soundtrack (CBS)
- 4 SOUND OF THE SHADOWS (1) The Shadows (Columbia)
- 5 BRINGING IT ALL BACK HOME (1) Bob Dylan (CBS)
- 6 CONCERT VOL. 5 (1) The Beatles (Capitol)
- 7 ALMOST THERE (1) Andy Williams (Mercury)
- 8 CATCH UP IF YOU CAN (1) The Beatles (Capitol)
- 9 ANIMAL TRACKS (1) The Animals (Columbia)
- 10 THE PRESERVEE (1) Bob Dylan (CBS)
- 11 BEATLES FOR SALE (1) The Beatles (Capitol)
- 12 ROLLING STONES No. 2 (1) The Rolling Stones (Mercury)
- 13 A WORLD OF OUR OWN (1) The Beatles (Capitol)
- 14 BY FARE LADY (1) The Beatles (Capitol)
- 15 GRIE KAPPY (1) The Beatles (Capitol)
- 16 TALKIN' ARM BLUES (1) The Beatles (Capitol)
- 17 AS LONG AS SHE LOVES ME (1) The Beatles (Capitol)
- 18 JOAN BAEZ (1) Joan Baez (Mercury)
- 19 WEST SIDE STORY (1) Soundtrack (Mercury)
- 20 WHAT'S BIN DID AND WHAT'S BIN BID (1) The Beatles (Capitol)

5 YEARS AGO

- 1 APACHE (1) The Beatles (Capitol)
- 2 BECAUSE THEY'RE YOUNG (1) The Beatles (Capitol)
- 3 THE GIRL OF MY BEST FRIEND (1) The Beatles (Capitol)
- 4 PLEASE DON'T TEASE (1) The Beatles (Capitol)
- 5 EVERYBODY'S FOOLED (1) The Beatles (Capitol)
- 6 I WALK IN THE RAIN (1) The Beatles (Capitol)
- 7 SHE'S ALL OVER (1) The Beatles (Capitol)
- 8 IF SHE SHOULD COME TO ME (1) The Beatles (Capitol)
- 9 THE BE KANGAROO (1) The Beatles (Capitol)
- 10 TELL LAURA I LOVE HER (1) The Beatles (Capitol)
- 11 LORELEI (1) The Beatles (Capitol)
- 12 LOVE IS LIKE A VOLCAN (1) The Beatles (Capitol)
- 13 GRIE KAPPY (1) The Beatles (Capitol)
- 14 TALKIN' ARM BLUES (1) The Beatles (Capitol)
- 15 AS LONG AS SHE LOVES ME (1) The Beatles (Capitol)
- 16 JOAN BAEZ (1) Joan Baez (Mercury)
- 17 WEST SIDE STORY (1) Soundtrack (Mercury)
- 18 WHAT'S BIN DID AND WHAT'S BIN BID (1) The Beatles (Capitol)



BRITAINS

- NATIONAL CHART COMPILÉ BY THE RECORD RETAILER**
- | | |
|--|---|
| 1 I GOT YOU BARE (1) The Beatles (Capitol) | 26 HEST GOT NO LOVE (1) The Beatles (Capitol) |
| 2 HELP (1) The Beatles (Capitol) | 27 THE TIE IN BETWEEN (1) The Beatles (Capitol) |
| 3 A WALK IN THE RAIN (1) The Beatles (Capitol) | 28 WOOLLY BULLY (1) The Beatles (Capitol) |
| 4 EVERYONE'S GONE TO THE MOON (1) The Beatles (Capitol) | 29 HEART FULL OF SOUL (1) The Beatles (Capitol) |
| 5 ALL I REALLY WANT TO DO (1) The Beatles (Capitol) | 30 I WANT CANDY (1) The Beatles (Capitol) |
| 6 WE'VE GOT TO GET OUT OF THIS PLACE (1) The Beatles (Capitol) | 31 IN THE MIDDLE OF NOWHERE (1) The Beatles (Capitol) |
| 7 ZORBA'S DANCE (1) The Beatles (Capitol) | 32 LAUGH AT ME (1) The Beatles (Capitol) |
| 8 YOU'VE GOT YOUR TROUBLES (1) The Beatles (Capitol) | 33 (SAY) YOU'VE MY GIRL (1) The Beatles (Capitol) |
| 9 CATCH UP IF YOU CAN (1) The Beatles (Capitol) | 34 THIS WORLD IS NOT MY HOME (1) The Beatles (Capitol) |
| 10 DON'T MAKE MY BABY BLUE (1) The Beatles (Capitol) | 35 LIKE WE USED TO BE (1) The Beatles (Capitol) |
| 11 IN THOUGHTS OF YOU (1) The Beatles (Capitol) | 36 I'M ALIVE (1) The Beatles (Capitol) |
| 12 SEE MY FRIEND (1) The Beatles (Capitol) | 37 CRYING IN THE CHAIRS (1) The Beatles (Capitol) |
| 13 RUN BOMB (1) The Beatles (Capitol) | 38 LET THE WATER RUN DOWN (1) The Beatles (Capitol) |
| 14 I SAID I'D BE TRUE (1) The Beatles (Capitol) | 39 PARADE (1) The Beatles (Capitol) |
| 15 I LITTLE YOU (1) The Beatles (Capitol) | 40 I WANT YOU (1) The Beatles (Capitol) |
| 16 GONNA TAKE A MIRACLE (1) The Beatles (Capitol) | 41 CRY TO ME (1) The Beatles (Capitol) |
| 17 THERE BUT FOR THE GRASS GROWS (1) The Beatles (Capitol) | 42 WHAT'S STANCE (1) The Beatles (Capitol) |
| 18 MAKE IT EASY ON YOURSELF (1) The Beatles (Capitol) | 43 PUSY CAT (1) The Beatles (Capitol) |
| 19 LIKE A ROLLING STONE (1) The Beatles (Capitol) | 44 YOU BETTER COME OVER BABY (1) The Beatles (Capitol) |
| 20 TUNING AND TUNING (1) The Beatles (Capitol) | 45 LEAVE A LITTLE LOVE (1) The Beatles (Capitol) |
| 21 WITH THESE HANDS (1) The Beatles (Capitol) | 46 WHO'LL BE THE NEXT IN LINE (1) The Beatles (Capitol) |
| 22 ALL I REALLY WANT TO DO (1) The Beatles (Capitol) | 47 TAKE ME BACK (1) The Beatles (Capitol) |
| 23 TOO MANY EVERES (1) The Beatles (Capitol) | 48 I CAN'T HELP MYSELF (1) The Beatles (Capitol) |
| 24 THAT'S THE WAY (1) The Beatles (Capitol) | 49 YOU'RE MY GIRL (1) The Beatles (Capitol) |
| 25 UNCHAINED MELODY (1) The Beatles (Capitol) | 50 LOOKING THROUGH THE EYES OF LOVE (1) The Beatles (Capitol) |

BRITAINS TOP R & B SINGLES

- 1 IN THE MIDDNIGHT HOUR (1) Manfred Mann (Mercury)
- 2 I PUT A SPIN ON YOU (1) The Beatles (Capitol)
- 3 RESPECT (1) Otis Redding (Mercury)
- 4 WHO'S CHEATING (1) The Beatles (Capitol)
- 5 MESS ABOUT I MOVE (1) The Beatles (Capitol)
- 6 I CAN'T TELL MYSELF (1) The Beatles (Capitol)
- 7 FRANKIE MY TEARS (1) The Beatles (Capitol)
- 8 RIDE YOUR PONY (1) The Beatles (Capitol)
- 9 SITTIN' IN THE PARK (1) The Beatles (Capitol)
- 10 I PUT A SPIN ON YOU (1) The Beatles (Capitol)
- 11 WHO'S CHEATING (1) The Beatles (Capitol)
- 12 MESS ABOUT I MOVE (1) The Beatles (Capitol)
- 13 FRANKIE MY TEARS (1) The Beatles (Capitol)
- 14 IT Hurts Me Too (1) The Beatles (Capitol)
- 15 OH YOU WERE BABY I LOVE YOU (1) The Beatles (Capitol)
- 16 THE TRACKER (1) The Beatles (Capitol)
- 17 I'M GONNA CRY TELL BY TEARS (1) The Beatles (Capitol)
- 18 CANDY (1) The Beatles (Capitol)
- 19 FOLLOW ME (1) The Beatles (Capitol)
- 20 PLEASE PLEASE PLEASE (1) The Beatles (Capitol)

RECORD MIRROR CHARTS PAGE

GREAT NEW SINGLE

EVIE SANDS
TAKE ME FOR A LITTLE WHILE

DUANE EDDY TRASH
ROY AUFF LIFE TO GO

SONNY AND CHER BABY DON'T GO

CHUBBY CHECKER EVERYTHING'S WRONG

JOHN SUMMERS LOOKIN' IN WINDOWS

LEROY VAN DYKE IT'S ALL OVER NOW BABY

RICHARD FITZGERALD'S CEILI BAND Featuring KATHLEEN WINGS OF A DOVE

COPS IN ROBBERS IT'S ALL OVER NOW BABY BLUE

DODIE WEST THINKING OF YOU

MUDDY WATERS
I GOT A RICH MAN'S WOMAN

THE IMP-ACTS
THE DUM-DUM SONG

CYMBALINE
PLEASE LITTLE GIRL

RECORD MIRROR

SONNY AND CHER
BABY DON'T GO

CHUBBY CHECKER
EVERYTHING'S WRONG

JOHN SUMMERS
LOOKIN' IN WINDOWS

LEROY VAN DYKE
IT'S ALL OVER NOW BABY

RICHARD FITZGERALD'S CEILI BAND
Featuring KATHLEEN WINGS OF A DOVE

COPS IN ROBBERS
IT'S ALL OVER NOW BABY BLUE

DODIE WEST
THINKING OF YOU

A Star dot denotes record first.

