

Record Mirror

Largest selling colour pop weekly newspaper
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'WE'LL GUT OUT RAVING'

say the Yardbirds

FOR a few days until a giant jet airliner roared out of London airport this week, nobody was all that sure that the Yardbirds were actually 'in'.

No cases of some dread disease had broken out, no moaners had been pulled by various members and nobody had rushed off to get married.

What happened was that a TV union, or something like that, in America had put the spoke in and objected to the Yardbirds appearing out there.

"It won't affect the concerts, but the television shows are doubtful," explained manager Giorgio Gomelsky who looked quietly panicked at the whole prospect.

Sitting by himself on the other side of the special lounge was Paul Samwell Smith. I joined him and asked him what he was hoping for in the way of fan reaction in America.

"We're expecting nothing," he replied somewhat surprisingly. "Really, it's true. We're not. We don't expect any mad scenes or fantastic things to happen."

"It's kind of a promotional tour for us with a view to returning for a proper tour later in the year. If we had gone out there on a Freddie and the Dreamers tour we would have been in their shadow."

"People would have thought of us as just an English group that was on the bill under Freddie. This way, we can promote our own image. We want to appear as an intelligent group, not a lot of long haired people who can't do anything."

What about the type of show the Yardbirds will present to the American audiences?

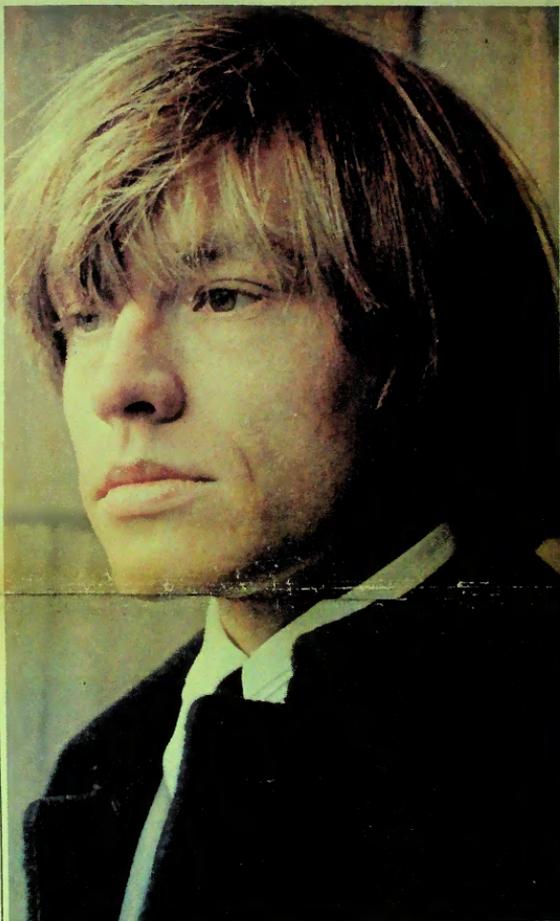
"We'll have to cut all the ravings. They can't go on too long", he said. "I think the Who have made a slight mistake in doing too much. People go to see them expecting lots of things and they get them. But it ends there."

"With us in America, we can't just foot things on them. I think they're more intelligent than British audiences, but it's got to be a gradual thing, a building up of our image."

When they come back to England, the Yardbirds will begin pushing their new record "Owl Hearted You" towards the upper reaches of the charts.

"Jim and I wrote the 'B' side. Actually, I did most of it, being an egotist," smiled Paul. "It's called 'Still I'm Sad'."

RICHARD GREEN



BRIAN JONES was voted "Most handsome man in pop" by some RMI readers in last week's paper. If that didn't please him, the fact that "Satisfaction" is so high in the charts must do!

EVE OF DESTRUCTION

Barry McGuire

RCA 1-499

RCA VICTOR 

RCA Victor Records product of
The Decca Record Company Limited, Decca House, Abchurch Lane, London, S.E.1



YOUR PAGE

...want to let off steam? Any questions about the scene? Then just drop line to JAMES CRAIG, LETTERS EDITOR.

'LET'S HAVE MORE



JOHNNY AND THE HURRICANES—Instrumental kings of rock. Their hits of the past include such gems as "Red River Rock," "Ja Da," "Hoyelle Rock," "Beatin' Fly," "Rock the Gonne" and many many others.

An R.M. reader asks for more rock 'n' roll

WHY don't record companies release rock and roll records anymore? Apart from Sam the Sham, Sir Douglas Quintet and Ian Whitcomb there's nothing. Let's have more releases from Johnny and The Hurricanes, Duane Eddy, Curtis Lee, Danny Peppermint, Surfari, Sandy Nelson, Chris Montez, Ernie Maresca etc. You can keep Tamla Motown, Soul and Folk music trash, give me good old fashioned rock and roll any day. It's great to see the King of Rock 'n' Roll Freddy Cannon back in the U.S. charts again, all I hope is Poly release "Action." Long live Freddy Cannon, Sam the Sham and all rockers.—Fred Hodson, Church Farm, Cowbeech, Hatfield, Sussex.

DELETIONS ONE

I'M very interested in reader queries about deletion items. I have a request under the Great' without success. I'm always interested in the way you do it. I'd appreciate your help. I'd like to see a weekly supplement to record shops and this could be more available free to the record-buying public. Finally, the way you do it, the main thing is to be fair to the artists and their recorders. I'm sure the artists will be pleased to see their names in the paper, considering the charges on LP and a single.—R. E. Perry, 15 Portland Avenue, Bladup, Kent.

DELETIONS TWO

A READER's question about work on a record department and we are sorry. The information is available to any member of the public who wishes to ask. But other companies only give a monthly notice.—some none at all. Tell you, order the record you want and have the name of at least three music's notice.—Vivie Patricia Curtis, 145 Bedford Street, Princes Avenue, Hoth, East Yorks.

James Craig: Two points of view on the same subject. We think it's an important subject—and one that record companies should get serious.

VICARS OF BRAY

I HAVE no time for the ordinary average pop-type fan... with this I consider anything different. But about two months ago, they were all right over "I'd B and I" singer like Jerry, Dickie, Hester, Steve 'n' Dylan, Donovan, Sonny and all the other. Dickie, Jerry, but they couldn't be... 700 number?—Kevin Yamash, 118 Junction Road, London, N12.

ELVIS ON TV

I'M sending a petition to have an Elvis Presley film shown on T.V. Those interested please send their name and addresses to Valerie Hunter, 164 Wembley Square, Blackheath, London.

NO LP KIDD

TODAY it's quite common practice for artists to record LPs and EPs after having the one chart story. Pam Jones, Julie Driscoll, The Hollies, The Four Tops, The Four Seasons, The Four Tops. Two weeks ago I saw a number piece for one soon after a single chart appearance. You could like Johnny Kidd and the Pirates, who had been second for six weeks and made six hit records, have no LP. This must be the reason as a result of Johnny's failure. In R.M. because Johnny's name was a chart success story, which was a chart success story, but had to be in an LP—Perry, 15 Portland Avenue, Bladup, Kent.

Record Mirror

EVERY THURSDAY
116 Shaftesbury Avenue, London W.1.
Telephones GERard 7942/3/4

EDITORIAL

The accuracy of our charts

by FRANK SMYTHE, co-editor of 'The Record Retailer'

THE Record Retailer newspaper was formed five years ago to keep the record business in touch with itself. It is not, and never has been, a pop magazine. It is a responsible trade organ relied upon by retailers, wholesalers and manufacturers of records, publishers, artists for its factual reporting events within the trade and, principally, for its CHARTS.

The Record Retailer "Top Fifty" singles charts is considered by those sections of the industry listed above as a most accurate barometer of the business in this country. And, of course, it is reproduced in the Record Mirror.

How is it compiled? By about 200 of the most important retailers in all parts of Great Britain. They are asked to send in, by Monday morning of each week, a form listing in numbers the single discs sold over their counters from Monday of the previous week. These figures, on arrival at the Record Retailer office, are checked by an accountant... and a copy of his results in chart form sent to the Record Mirror for publication on Wednesday.

An important point here is that the charts depend on ACTUAL discs sold and NOT on numbers ordered by retailers and held in stock. For instance if the Beatles issue a single and there are, say, a quarter of a million advance orders on it, the advance orders do NOT automatically put it at the top of the chart. The records have actually got to reach the customer before registering in the dealer's returns.

Similarly, a group from, say, Nottingham, might sell records in thousands in their home town and in London, Lancashire and Yorkshire. But if it didn't sell in Scotland, Wales and Cornwall as well, it would probably only make the thirtieth of the chart.

There is often loose talk about a chart being "rigged". Such accusations are so obviously ridiculous that they are hardly worth mentioning.

However, supposing an agent wished to "rig" the chart to get his artist's record placed, firstly, he would need enormous capital... and a fast car. Secondly, he would need a list of the dealers who send in returns to the Record Retailer—a list which is kept closely secret and is constantly changing. Thus equipped, he would have to tour these dealers methodically, buying about 50 singles in each shop. Even if he could manage all this without detection, he would have to visit at least 150 of the dealers concerned to put his article in at number 25. And, of course, to keep the article there, the process would have to be repeated the following week, and the week after that, and so on ad infinitum.

All sorts of charges are levelled at the charts from time to time, but with intelligence and the facts given here, all can be answered.

In conclusion, one point ought to be made clear... that neither the Record Retailer, nor for that matter any other clear-thinking musical paper, can ever claim that its charts are absolutely correct in every particular. To get such a chart, every dealer in the country (about 7,000 of them!) would have to send in returns. To assess such a mass of figures would be a mammoth task of a day... that if all the dealers could be made to fill in the necessary forms.

But the Record Retailer does claim to be at least 85-90 per cent accurate each week. Surely that's an achievement hard to beat...

THEM

(It won't hurt) HALF AS MUCH

F 12125



THE HEADLINERS

That's the way I must go

SMALL FACES

Whatcha gonna do about it

F 12209

F 12208



'CHILDREN —NOT YET' SAY CHER & SONNY

LOVE, we are told, in the song, is the sweetest thing. Two people who seem to be putting that admirable theory into profitable practice are Sonny and Cher.

They arrived in England virtually unknown, but in the space of two short weeks had succeeded in captivating the attention of most of the record-buying public.

Sonny and Cher went around holding hands in public, whispering private things to one another and laughing their happiness out loud. That sort of thing caught on.

Listen to "I Got You Babe", which Sonny wrote, and you'll soon see why he had in mind when he was writing it, then again in his performance when he spoken into even mentions Cher.

"I don't have any regrets about getting married. I married Sonny because I wanted to and there's never been a day when I wished I hadn't," Cher stated positively.

DOUBLE DATE

After two years of marriage, they still behave like a courting couple. In the age of cynicism, satire and unrest, that is something worth savouring.

Sonny and Cher met at a restaurant—when they were each out with someone else.

Richard Green talks to Sonny & Cher—the couple who have made being in love into a profitable business...

"I was in this place next to a radio station in Hollywood and Cher was at the next table with a friend of mine," Sonny told me. "We got talking and we double-dated, me with Cher and my friend with the girl I was with."

"Cher and I went out after that, we used to sit by the pool and go on dates. Everything went on from there. We've been married about two years now and we're still as in

love as the day we married.

"We'd like to have children but not for two or three years. It wouldn't be fair to eat them around everywhere right now."

"I guess every man wants a boy and Cher wants a girl but as long as it's ours, who cares?"

Now Sonny produces their records. It was only by accident, though, that he started in that field.

"Cher was taking acting lessons and she sang once or twice," he explained. "I could feel she was going to sing, so I harmonised on her first record and we did it together in the end."

SONNY AND CHER—their music and their clothes have made them into one of the world's biggest attractions at the moment—there are even going to be a chain of Boutiques opening selling their style of clothes! (RM Pic).



"Then we did another disc, then 'I Got You Babe'. When that shot up the charts, man, I was surprised. We just went round leaping about with happiness."

INCIDENT

Sonny composed some of the song on a piano in his garage. A strange place to keep a piano, you may think.

"We went out and bought it one day, then we didn't have any place to put it, so he stuck it in the garage and it's been there ever since," Cher laughed.

When Sonny and Cher were at a night club once with their manager a man got ratty about the way they

were dressed. He complained to the manager and he, in turn, asked Sonny's party to leave.

"That brought me down, man, because we knew the manager and he was just setting up to this other guy. I went home and sat down and wrote 'Laugh At Me'. It was finished in 10 minutes," he pointed out.

"That kind of thing ain't right, just because someone has long hair or something, people have to pick on them."

Nobody could accuse Sonny of having a great singing voice, so it's a fair

supposition that the sentiments of his song have a lot to do with it being a hit.

Cher remembered something. She came over to where Sonny and I were sitting, waved her hand for us to be quiet and said to me: "Hey, do you know what happened when I first took him home? My mother came into the room, looked at him, then took me out and said, 'What's that supposed to be?'"

Sonny laughed with me, then put his arm round Cher and the two of them walked off, still laughing at themselves.



LENNON & M^CCARTNEY produce THE SILKIE

In their new hit
**YOU'VE GOT TO
HIDE YOUR
LOVE AWAY**
TF 603

“ ” SO WORRIED... ’

Says RAY DAVIES
to RM's
Norman Jopling

IT was the Kinks day off. A hot sweaty day. And I was late to arrive to meet them in a sweltering third floor Soho office. I had been told that Ray had wanted to go out with his wife—but he stayed around town for the interview.

I expected them to be in a bad mood.

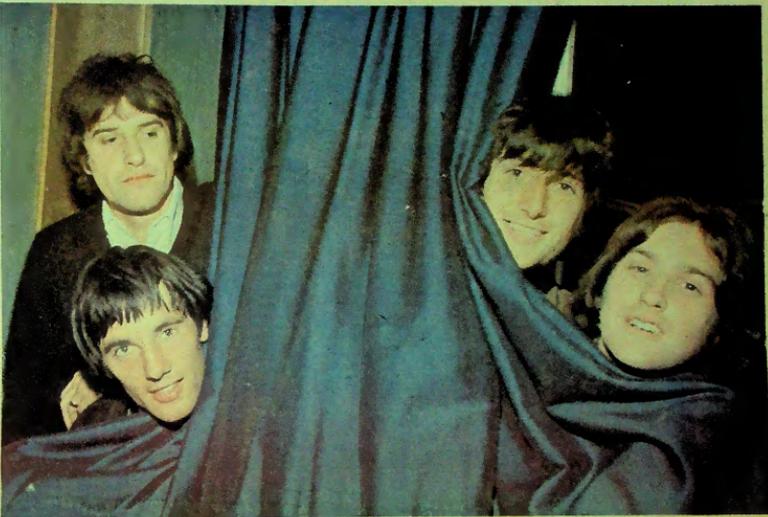
But they weren't. They were just worried—especially Ray. "What's the matter?" I said.

Ray talks quietly at the best of times. He was even quieter now, and I had to strain to hear. "It's the record. The only one I've really liked, and they're not buying it. You know, I put everything I've got into it. The thing I'm most interested in and... well, I just couldn't care less about the others. The last record before—I can't even remember what it was called—nothing. It makes me think that they must be morons or something."

Someone put a Buddy Holly record on the turntable. And Ray talked about Buddy. I used to date on Buddy Holly. I still do think he's the greatest. You know, that the Beatles style is based on Buddy Holly—and the Everly Brothers, The Stones too—their "Satisfaction" is Buddy Holly style. Another star who is great is Lemmie Donegan.

"I write a lot. Maybe every day, every other day. I, or we, can tell when it's good, we just get that feeling, but the stuff we're recording has all been written for years. Only this record hasn't. It's comparatively recent. The Dave Berry song is recent too."

I asked Ray whether he thought the Kinks name—which was suitably gimmicky—was at all a disadvantage now that they're established. "Not really. It was only gimmicky to the Denmark Street hustlers because it was a name they could remember."



THE KINKS (RM Pic Feri Lukas).

But Ray carried on about the record. "Look," he said. "I'm not a great singer, nor a great writer, nor a great musician. But I DO give everything I have... and I did for this disc..."

Then I talked to Pete. I asked him what he thought about 'unfavourable' publicity received by various pop stars in national newspapers.

Pete smiled and thought for a while.

"Well, despite all the 'new image' bit," he said, "there's still the fact that we're in show business. And our fans, to a certain extent, look up to us. I don't think that there's any need for this kind of publicity really—the fact is that almost every group or artiste has done things which could give them unfavourable publicity. But most of them keep them quiet—there's no need to spread it around."

NEXT WEEK

Cliff Richard
Lulu
Billy Fury
Small Faces
R & B
Animals



NEW LP BY THE BACHELORS

MORE great song hits



THE BACHELORS

More great
song hits

LK 4721

16 great hits
never before recorded by
The Bachelors
are all on this wonderful
new LP... OUT NOW!

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GEORGE BEAN

She
belongs to me
F 12229

DECCA

HENRY MANCINI

His Orchestra
and Chorus
The sweetheart tree
RCA 1471

RCA VICTOR

PEGGY MARCH

Let
her go
HLU 9989

RCA VICTOR

YOU CAN'T BE

TRUE DEAR
Rusty Draper

LP/DKX

THE DRIFTERS

I'll take you where
the music's playing
AT 4040

REGENCY

DECCA

The Decca Record Company Limited
Singer House
Aston Embankment, London S E 1

The Decca Record Company Limited Decca House Albert Embankment London S E 1

10
★★★★★

In certain circles now, it's fashionable to put down Tamba-Monroe. It's not just the hangers-on, either. A lot of the group "stars" are doing it. Often in public. At places like the Scotch. They say that TM records all sound the same. That the TM sound is "over the hump."

Sorry. But I disagree. Though I can see why they're saying it. Take the new Four Tops for example, "It's The Same Old Song." I heard it for the first time at a rehearsal for my BBC Bank Holiday show with the Stones.

Bernie Andrews brought it out of his bag during a briefcase. "Gotta play this, it's a gas record," he said. My reaction at first hearing? "It's just like 'Help Myself'." But then, my first reaction to "Help Myself" was: "It's very like 'Where Did Our Love Go'."

Of course, it isn't. Had, as with all the good music you have to live with them awhile. It's a little thing that I said on the Stones' record, "Give me, after you've heard them a few times there's all of some-thing different happening." I can't think of one so perhaps some of the singers who are knocking the sound should spend more time listening instead of publicly stating it down.

To have answering impetus I've on the subject. Let's start with the obvious reason. The first seven of the album float past as the song on Decca's Warwick's America L.P. (For British release, I believe Pye put it out as an E.P.). Anyway, if my first reaction has a spare copy of the Jerry Butler, I'd love to hear it. One final word on the Walkers. Their music is the best I've seen in years. They deserve to be very big indeed.

There's a value-for-money L.P., "73 Pye's" the sound of the Scotch-Wand catalogue. There are six Stone's Warwick tracks. Including "Walk on By," "Anyone Who Had A Heart," and "Whirlin' and Hopin'." Two classic original versions by the Shirelles that everyone says are "Baby, It's Your Time" and "The Merry-Go-Round." Recently revived by Dave Berry and The Beatles respectively. Then Chuck Jackson tracks, which only compilation has understood has to be one of them. "I Wake Up Crying," Tony Martin did once with Duke Valley. The best Jackson track is "Mad Day Home" (The Animal Alan Price has just made very good version of it, which deserves to be heard. Only the Beatles' version works better. It's a shame I misapprehended it. Because I'm a big Brown admirer and the album is a gem. I'd love to have it brought for her. As I said, excellent value for money.

* Barbara Lewis (the "Hight Hanger") such currency has a big one in America called "Baby, It's Yours." It didn't happen here unfortunately. Her follow-up is a new called "Make Me Your Baby." It'll be out here on September 13. There's an Edith cover, "Produce of the Valley." By a girl named LA Shelly.

* "What other L.P.s you should hear

* "The Maxwell Smart" (Edith Piaf) the whole of songs by the Dale Clegg, The Sherrilins, The Ad Libs ("The Day From New York City"), the underrated Alvin Robinson (Something You Got) and three other groups.

* "The Son Story" (Galt) Gay Brown has captured beauty in tracks by the and The Turner, James Brown, Joe Tex, Irma Thomas, and the like. It's a very fine album. It's a must have better records since the end of 1964. But that records since that point. The L.P. runs up the best of the service to a number which would address be ignored completely.

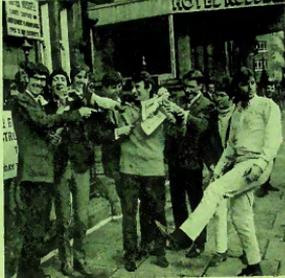


NAMES & FACES AT the British Musical Instruments Trade Fair

ELVIS



Tony Hall Column



In between sampling the not-so-forbidden joys at the British Musical Instruments Trade Fair, the stars taken there by it actually stood still for some pic, taken by ZOMBIES trying out certain instruments, including Rickenbacker guitars, Slingerland and Rose Morris New Line drums. Left—PETE TOWNSHEND stands in with two cut-out Beatles with another Rickenbacker guitar. Above — the NASHVILLE TEENS go outside for a breath of fresh air.

Flaming Star and Summer Kisses

RD 7723
★★★★★

A bumper package of two numbers not previously released here and ten re-issues not otherwise currently available

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DECCA

THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON S E 1



Above PAUL WILLIAMS, bass guitarist with Zoot Money's Big Roll Band catches the eye of the camera as he looks through a vast selection of Burns guitars, hanging on the wall while handling trophies. Al-like handling trophies. Although the fair was specialist, it was a great success and considerably crowded. (All Ed Pix).

RCA VICTOR Records product of The Decca Record Company Limited Decca House Albert Embankment London S E 1

RECORD MIRROR CHART



- 1 HELL* (1) Brian Auger (Chicago)
- 2 I GOT YOU BABE* (1) The Four Tops (Detroit)
- 3 CALIFORNIA GIRLS* (1) The Beach Boys (California)
- 4 LIKE A ROLLING STONE (1) The Rolling Stones (London)
- 5 EYE OF DESTRUCTION* (1) The Jimi Hendrix Experience (London)
- 6 ITS THE SAME OLD SONG (1) The Four Tops (Detroit)
- 7 UNCHAINED MELODY* (1) The Beatles (Liverpool)
- 8 YOU WERE ON MY MIND* (1) The Hollies (London)
- 9 NOTHING BUT HEARTACHES (1) The Beatles (Liverpool)
- 10 DOWN IN THE BONDWOODS* (1) The Four Tops (Detroit)
- 11 PAPA'S NEW DAD (1) The Beach Boys (California)
- 12 BOLD MY YOUNGS* (1) The Beach Boys (California)
- 13 HOLD ME TIGHT* (1) The Jimi Hendrix Experience (London)
- 14 MR. KISS ME (1) The Four Tops (Detroit)
- 15 HANG ON SLOOPY* (1) The McCoys (California)
- 16 THE IS CROON* (1) The Four Tops (Detroit)
- 17 IT AIN'T ME BABE* (1) The Four Tops (Detroit)
- 18 HEARTY PULL OF SOUL* (1) The Four Tops (Detroit)
- 19 TRICKS OF MY TEARS* (1) The Four Tops (Detroit)
- 20 SAVE YOUR HEART FOR ME (1) The Four Tops (Detroit)
- 21 DON'T JUST STAND THERE (1) The Four Tops (Detroit)
- 22 LAUGH AT ME (1) The Four Tops (Detroit)
- 23 CATCH US IF YOU CAN* (1) The Four Tops (Detroit)
- 24 ACTION (1) The Four Tops (Detroit)
- 25 HURSTON (1) The Four Tops (Detroit)
- 26 IN THE MIDDLETOWN (1) The Four Tops (Detroit)
- 27 THE A FOLK (1) The Four Tops (Detroit)
- 28 CALIFORNIA GIRLS* (1) The Beach Boys (California)
- 29 AGENT OF SOUL (1) The Four Tops (Detroit)
- 30 SUGAR* (1) The Four Tops (Detroit)
- 31 WHAT'S NEW PUSSY CAT* (1) The Four Tops (Detroit)
- 32 ALL I REALLY WANT TO DO* (1) The Four Tops (Detroit)
- 33 WE GOTTA GET OUT OF THIS PLACE* (1) The Four Tops (Detroit)
- 34 I'M A HAPPY MAN (1) The Four Tops (Detroit)
- 35 I LOVE WANNABE (1) The Four Tops (Detroit)
- 36 I'M A HAPPY MAN (1) The Four Tops (Detroit)
- 37 I LOVE WANNABE (1) The Four Tops (Detroit)
- 38 I'M A HAPPY MAN (1) The Four Tops (Detroit)
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- 48 I'M A HAPPY MAN (1) The Four Tops (Detroit)
- 49 I LOVE WANNABE (1) The Four Tops (Detroit)
- 50 I'M A HAPPY MAN (1) The Four Tops (Detroit)

TOP T.P.'s

- 1 THE UNIVERSAL SOLDIER (1) The Beatles (Liverpool)
- 2 I GOT LIVE IF YOU WANT IT (1) The Rolling Stones (London)
- 3 THE ONE IN THE MIDDLE (1) The Beatles (Liverpool)
- 4 DYLAN (1) Bob Dylan (New York)
- 5 BEATLES FOR SALE NO. 1 (1) The Beatles (Liverpool)
- 6 TICKLE ME (1) The Beatles (Liverpool)
- 7 SILVER DANGER (1) The Beatles (Liverpool)
- 8 THE SPYKERS (1) The Beatles (Liverpool)
- 9 FIVE YARDBOYS (1) The Beatles (Liverpool)
- 10 MISS BROWN YOU'VE GOT A LOVELY DAUGHTER (1) The Beatles (Liverpool)
- 11 YOU JONES ON STAGE (1) The Beatles (Liverpool)
- 12 BEATLES FOR SALE NO. 2 (1) The Beatles (Liverpool)
- 13 GO AWAY FROM MY WORLD (1) The Beatles (Liverpool)
- 14 THE ANIMALS IS (1) The Animals (London)
- 15 HOOBY BLUES (1) The Animals (London)
- 16 ANDY WILLIAMS FAVORITES (1) Andy Williams (Philadelphia)
- 17 DON'T THINK TWICE (1) The Animals (London)
- 18 FIVE BY FIVE (1) The Animals (London)
- 19 TICKLE ME (1) The Animals (London)
- 20 I'M A HAPPY MAN (1) The Animals (London)

TOP L.P.'s

- 1 HELP (1) The Beatles (Liverpool)
- 2 SOUND OF MUSIC (1) The Beatles (Liverpool)
- 3 MARY POPPINS (1) The Beatles (Liverpool)
- 4 BRINGING IT ALL BACK HOME (1) The Beatles (Liverpool)
- 5 JOAN BAEZ IN CONCERT VOL. 5 (1) Joan Baez (New York)
- 6 THE BEATLES (1) The Beatles (Liverpool)
- 7 ANDY WILLIAMS (1) Andy Williams (Philadelphia)
- 8 THE ANIMALS (1) The Animals (London)
- 9 THE FREEWHEELIN' BOB DYLAN (1) Bob Dylan (New York)
- 10 MY FAIR LADY (1) The Beatles (Liverpool)
- 11 CATCH US IF YOU CAN (1) The Beatles (Liverpool)
- 12 JOAN BAEZ IN CONCERT VOL. 2 (1) Joan Baez (New York)
- 13 BEATLES FOR SALE (1) The Beatles (Liverpool)
- 14 MR. TAMBOURINE MAN (1) The Beatles (Liverpool)
- 15 A WORLD OF OUR OWN (1) The Beatles (Liverpool)
- 16 WEST SIDE STORY (1) The Beatles (Liverpool)
- 17 JOAN BAEZ (1) Joan Baez (New York)
- 18 ROLLING STONES NO. 2 (1) The Rolling Stones (London)
- 19 WHAT'S BIN DID AND WHAT'S BIN HO (1) The Beatles (Liverpool)
- 20 HETKACKER (1) The Beatles (Liverpool)

YEARS AGO

- 1 I'M A MACHO MAN (1) David Bowie (London)
- 2 MY BEST FRIEND (1) The Beatles (Liverpool)
- 3 MISSUS LITTLE (1) The Beatles (Liverpool)
- 4 PLEASE DON'T TEASE ME (1) The Beatles (Liverpool)
- 5 TELL LAURA I LOVE HER (1) The Beatles (Liverpool)
- 6 WHEN WILL I BE LOVED (1) The Beatles (Liverpool)
- 7 EVERYBODY'S EVERYBODY'S POOL (1) The Beatles (Liverpool)
- 8 ALL I REALLY WANT TO DO (1) The Beatles (Liverpool)
- 9 ONLY THE LOVELY (1) The Beatles (Liverpool)
- 10 A WALK IN THE BLACK FOREST (1) The Beatles (Liverpool)
- 11 SHAKIN' ALL OVER (1) The Beatles (Liverpool)
- 12 IF SHE SHOULD COME TO YOU (1) The Beatles (Liverpool)
- 13 LOVE IS LIKE A VOLIN (1) The Beatles (Liverpool)
- 14 PLEASE HELP ME (1) The Beatles (Liverpool)
- 15 THE MR. KANGAROO (1) The Beatles (Liverpool)
- 16 DOWN STREET (1) The Beatles (Liverpool)
- 17 TALKIN' ARMY (1) The Beatles (Liverpool)
- 18 I'M A MACHO MAN (1) David Bowie (London)
- 19 PAPER ROSES (1) The Beatles (Liverpool)
- 20 I'M A MACHO MAN (1) David Bowie (London)
- 21 I'M A MACHO MAN (1) David Bowie (London)
- 22 I'M A MACHO MAN (1) David Bowie (London)
- 23 I'M A MACHO MAN (1) David Bowie (London)
- 24 I'M A MACHO MAN (1) David Bowie (London)
- 25 I'M A MACHO MAN (1) David Bowie (London)



- 1 I GOT YOU BABE (1) The Four Tops (Detroit)
- 2 HELP (1) The Beatles (Liverpool)
- 3 SATISFACTION (1) The Rolling Stones (London)
- 4 ALL I REALLY WANT TO DO (1) The Beatles (Liverpool)
- 5 A WALK IN THE BLACK FOREST (1) The Beatles (Liverpool)
- 6 ZORBA'S DANCE (1) The Beatles (Liverpool)
- 7 EVERYONE'S GONE TO THE MOON (1) The Beatles (Liverpool)
- 8 MAKE IT EASY ON YOUR MIND (1) The Beatles (Liverpool)
- 9 LIKE A ROLLING STONE (1) The Rolling Stones (London)
- 10 WE'VE GOT TO GET OUT OF THIS PLACE (1) The Beatles (Liverpool)
- 11 PUSSEY CAT (1) The Four Tops (Detroit)
- 12 WE'VE GOT TO GET OUT OF THIS PLACE (1) The Beatles (Liverpool)
- 13 AS I REALLY WANT TO DO (1) The Beatles (Liverpool)
- 14 YOU'VE GOT YOUR TROUBLES (1) The Beatles (Liverpool)
- 15 BABY BLUE (1) The Beatles (Liverpool)
- 16 IN THOUGHTS OF YOU (1) The Beatles (Liverpool)
- 17 CATCH US IF YOU CAN (1) The Beatles (Liverpool)
- 18 THAT'S THE WAY (1) The Beatles (Liverpool)
- 19 LAUGH AT ME (1) The Beatles (Liverpool)
- 20 SUMMER NIGHTS (1) The Beatles (Liverpool)
- 21 UNCHAINED MELODY (1) The Beatles (Liverpool)
- 22 MR. TAMBOURINE MAN (1) The Beatles (Liverpool)
- 23 THE TIME IN BETWEEN (1) The Beatles (Liverpool)
- 24 THE BEATLES FOR SALE (1) The Beatles (Liverpool)
- 25 WITH THESE HANDS (1) The Beatles (Liverpool)
- 26 TOSSING AND TURNING (1) The Beatles (Liverpool)
- 27 TWO HAPPY BIRDS (1) The Beatles (Liverpool)
- 28 WOOLY BULLY (1) The Beatles (Liverpool)
- 29 SHENZIO (1) The Beatles (Liverpool)
- 30 I'M A LITTLE BIT BETTER (1) The Beatles (Liverpool)
- 31 PARADISE (1) The Beatles (Liverpool)
- 32 LOOK THROUGH ANY WINDOW (1) The Beatles (Liverpool)
- 33 HIF'S GOT NO LOVE (1) The Beatles (Liverpool)
- 34 (SAY) YOU'RE MY GIRL (1) The Beatles (Liverpool)
- 35 I WANT CANDY (1) The Beatles (Liverpool)
- 36 HEAD FULL OF SOUL (1) The Beatles (Liverpool)
- 37 I'M A MACHO MAN (1) David Bowie (London)
- 38 I'M A MACHO MAN (1) David Bowie (London)
- 39 THIS WORLD IS NOT A MACHO MAN (1) David Bowie (London)
- 40 I'M A MACHO MAN (1) David Bowie (London)
- 41 LIKE WE USED TO BE (1) The Beatles (Liverpool)
- 42 MR. TAMBOURINE MAN (1) The Beatles (Liverpool)
- 43 ABOUT IT (1) The Beatles (Liverpool)
- 44 THIS IS THE SAME OLD SONG (1) The Beatles (Liverpool)
- 45 CALIFORNIA GIRL (1) The Beach Boys (California)
- 46 IN THE MIDDLE OF NOWHERE (1) The Beatles (Liverpool)
- 47 DOCTOR FLY (1) The Beatles (Liverpool)
- 48 IT'S ALL OVER NOW BABY BLUE (1) The Beatles (Liverpool)
- 49 TINY BIRD (1) The Beatles (Liverpool)
- 50 I'M A MACHO MAN (1) David Bowie (London)

BRITANNIA'S TOP R & B SINGLES

- 1 RESPECT (1) Otis Redding (Atlanta)
- 2 IN THE MIDDLETOWN (1) The Four Tops (Detroit)
- 3 RIDE YOUR PONY (1) The Four Tops (Detroit)
- 4 SITTIN' IN THE PARK (1) The Four Tops (Detroit)
- 5 BOOTLEG (1) The Four Tops (Detroit)
- 6 WHO'S CHATTIN' WITH WHO (1) The Four Tops (Detroit)
- 7 MR. FIVE'Y (1) The Four Tops (Detroit)
- 8 WOOLY BULLY (1) The Four Tops (Detroit)
- 9 I'M A MACHO MAN (1) David Bowie (London)
- 10 I CAN'T HELP MYSELF (1) The Four Tops (Detroit)
- 11 I'M A MACHO MAN (1) David Bowie (London)
- 12 I'M A MACHO MAN (1) David Bowie (London)
- 13 I'M A MACHO MAN (1) David Bowie (London)
- 14 I'M A MACHO MAN (1) David Bowie (London)
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- 19 I'M A MACHO MAN (1) David Bowie (London)
- 20 I'M A MACHO MAN (1) David Bowie (London)

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INTRODUCING THE BEAU BRUMMELS
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EXACTLY LIKE YOU
PX 999 COLUX

NITA ROSSI
UNTRUE UNFAITHFUL
(THAT WAS YOU)
7N 35258 PICCADILLY

DAVID GARRICK
ONE LITTLE SMILE
7N 35263 PICCADILLY

BARRICA MILLS
(MAKE IT LAST) TAKE
YOUR TIME
45-1233 HICKORY

JOSH MACRAE
BARON JAMES MCHAIT
7N 15926 PTE

THE LANCASTRIANS
LONELY MAN*
7N 15927 PTE

THE TRUTH
BABY DON'T YOU KNOW
7N 15923 PTE

RICHARD MCCORD
IT WAS A VERY GOOD
YEAR
7N 15925 PTE

DAVID JONES
WHAT ARE WE GOING TO DO
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BAND
COME TO THE CEILDH
7N 15928 PTE

MAXINE BROWN
ONE STEP AT A TIME
7N 33737 PTE INTERNATIONAL

HERRI ALPERT AND
THE TIJUANA BRASS
THE THIRD MAN THEME
LW A TASTE OF HONEY
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* An asterisk denotes record reissued in Britain.

A list of Gramms new entries.

