

Record Mirror

Largest selling colour pop weekly newspaper
No. 228 Week ending July 24, 1965
Every Thursday Gd. Registered at the G.P.O. as a newspaper



THE BEATLES

0019305



The sleeve of the Beatles' new album "Help," to be issued on August 23th.

'HELP!'

THIS album could easily be titled "The Many Moods Of The Beatles". Showcased in fourteen tracks are ballads, rock and roll, folk, country and western and a helping of straight pop.

The striking cover is plain white with the Beatles spelling out the word "Help" in semaphore with their arms. Their blue and black costumes contrast vividly with the background.

The title song "Help!" opens the LP. If anyone isn't familiar with it by now they'd better have a good reason why not.

Paul's slightly rusty voice takes the lead on "The Night Before", a medium-fast number. George and John provide the chorus and there's a short bluesy guitar break.

"You've Got To Hide Your Love Away" has John in a very folksy mood. Strumming guitars and a tambourine are prominent throughout the sad, slow number. At the very end, flutes add to the sombre effect.

George makes one of his rare vocal appearances on "I Need You". The cha cha rhythm carries the song along, but it is not outstanding.

Paul again on "Another Girl" which is fast and good for Mod dances. There are some good guitar phrases and an insistent beat combined with the guitars to keep

● CONTINUED ON PAGE 12



HERE'S a great new shot of Dusty Springfield, still doing the proverbial English-style bomb with "In The Middle Of Nowhere"—in America, a "bomb" means a flop! But Dusty herself isn't feeling so dusty. She's been ordered to rest and it may be several weeks before she's back bustling round the scene. We think it's a shame, and would like to wish her well and quickly well. It may mean the release of her second British LP will be delayed. That's a shame, too. From the early reports of the material already in the can, it's going to be a great album. Get well soon, Miss Springfield.



TOM JONES

WITH THESE HANDS

DECCA

F 12191

The Decca Record Company Limited Decca House Abingdon Road London S E 1

CLARKE LE ZOUTE 'IMMORTAL'

"HE'S Immortal!"

That was the verdict of the German judges on Dave Berry last week at the European Singing Cup Contest held at Knokke-Le Zoute in Belgium. That wasn't all they said. "He's a bad influence on the German people. He can't sing. He's sick!" At this point tempers flared to breaking point. British judge Alan Freeman stepped in. "Lies. The greatest entertainer in the world is a German. But she can't sing a note. Her name is Marlene Dietrich," he pointed out.

The Germans were crushed. But it didn't stop them from marking Dave down. They gave him two out of ten. The rest of the judges gave him nine.

Just one of the incidents at Knokke, where everything opens peacefully and ends with a third world war in sight. We didn't win, although we had the best team. Really. Even the other teams and the foreign journalists thought so. Unfortunately the judges didn't. On our first heat we only clocked up 372 points (losing to France). There was such a sensation that the judges had to re-think for our next heat with Holland. We won with 608 — the highest mark during the whole 7 years of the contest.

PRAISE

The continental press went wild, praising Dave's marvellous act. Adrienne Faeter's charm and loquaciousness, Eleanor Tonner's moving style, Clarke Robinson's swinging smoothness and everything about Joy Maxwell coloured gold and what had the best voice in the contest.

But the next heat between Belgium and Italy gave Knokke's home country enough points to push us out of the finals, which took place between Belgium (who lost) and Holland (who rightly won), but who were

Norman Jopling reports on the Knokke-Le Zoute Contest . . .

nearly booted off stage by the disgraceful Belgian audience.

During the week of the contest some interesting things happened. Like when Dave was doing cabaret, and singing "Can I Get It From You," making mock amorous advances to a pretty coloured lady in the audience "I love you baby," she yelled.

Dave was amazed when he found out it was Dionne Warwick. "She looks different," he complained.

New boy Clarke Robinson had only been singing in pubs before this. When the first heat came up with a huge audience and TV live to five countries Clarke was more than nervous. After, he said "It was my fault we lost." It wasn't, but Clarke could do better. In the next heat when we won, Clarke wore his grandfather's cufflinks and found out the stars were OK for him. And Joy Marshall sat him down and told him, "Don't sing to the audience when you go out there. Sing for someone you know, who you like. Clarke did it with great. Afterwards backstage

WILD

When Eleanor did "All Cried Out" and "Danny Boy" the audience went so wild it was obvious we'd won this heat. Joy clinched it.

The evenings at Knokke were spent in a mad flurry of dancing, watching the cabaret (such stars as Dionne Warwick, Tasha Dostal and Pat Clark were there), drinking — although at a side a drink our ration of two free drink tickets a night were more precious than gold, and signing autographs. Dave entered Belgium barely known and left amidst five column newspaper headlines such as "Dave Berry Worth A Thousand Boaters."

CHAMPAGNE

The days were spent Go-Karting, sleeping, and riding those four-man bicycles which are as big as a car.

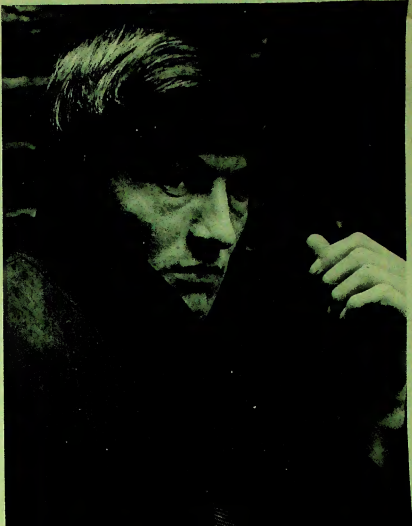
We heard the news that we had been pushed out of the finals while Dionne was singing "Who Can I Turn To", singing it fantastically and poignantly. Everyone nearly cried. Afterwards Decca's Dick Rowe and Mervyn Stouman bought everyone champagne to console them. They too needed consoling, as they had both nearly fogged themselves to death while singing for the m.

PRIZE

But it was a great contest. Dave won the press prize hands down and appeared on the last night with the winners. The Belgians wanted to nominate the whole British team for the press prize but unfortunately the rules stated only one artist was allowed.

The reason we lost was because of inconsistency in the judging, not because we were an inferior team. Even the other teams admitted that. But we went down in a blaze of glory anyway.

Just watch out for us next year Knokke . . .



DAVE BERRY—His star status on the Continent has rocketed because of the contest. Dave is even finding success there as a night club entertainer!

GREAT RECORDS FROM THE GREAT

vocalion LABEL

THE POPSIDES DON'T WANT TO BE YOUR BABY ANYMORE

V-N 9243

JIM NESBIT TIGER IN MY TANK

V-N 9241

LISA RICHARDS MEAN OLD WORLD

V-P 9244

JOE AND EDDIE DEPEND ON YOURSELF

V-N 9242

Vocalion Vogue Records Ltd 113-115 Fulham Road London SW3

"CATCH IT IF YOU CAN"
— FELIX BARKER, EVENING NEWS

GO!!

A DAVID GELBERG PRODUCTION
THE DAVE CLARK FIVE

CATCH US IF YOU CAN

with BARBARA FERRIS
Directed by JOHN BOGDAN
Produced by DAVID GELBERG
Screenplay by PETER NICHOLS
From Script: Incorporated Released Through Warner Bros

INTERNATIONAL PRESENTS IN
PANAVISION — EASTMAN COLOUR

Bikini Beach

FRANKIE AVALON "ANNETTE" DUNDICLO
MARTHA HYER KESNAN WYNN
From Script: Adapted From Script Through Warner Bros

N. LONDON
from
SUNDAY JULY 25

AT MOST
ABC
AND OTHER
LEADING CINEMAS

S. LONDON
from
SUNDAY AUG. 1

BERRY AND BURGESS—THE NEW POP COMBINATION...

SEARCHERS STUDIO CHAOS.

MIKE BERRY TALKS TO PETER JONES

JOHN BURGESS

MIKE BERRY has had several big-selling hits. John Burgess has had many... not as an artist but as a recording manager. Mike has a new record out. I like it. And as he's now linked up with the successful Mr. Burgess, seems like a good time to draw attention to both the recording star... and the record-maker.

Here's Mike Berry. "I was told that John Burgess wanted to take over as my A and R man. Ever heard of him? No, well... I didn't know much about him. We met and I began to understand why. He's a quiet and self-effacing... a publisher's nightmare. But I was soon sure I was putting my career in the hands of the best possible guide."

"Consider, John is the youngest successful A and R man, I think. At 38, he's produced singles which have sold more than ten million copies in England, well over ten million in the States... PLUS the rest of the world. He insisted on the name Manfred Mann for the Mann. Huge Incorporated Blues Group and produced all their records. He discovered Freddie and the Dreamers for records and produced all their hits. And master-minded their fantastic onslaught on the American market. He's guided Peter and Gordon back to the charts. Guided Adam Faith, too, through all his career since 'What Do You Want?'"

GENIUS

"John chose 'That's All I Ever Want From You Baby' for my new disc, and at the session, I had the chance of seeing this almost forgotten genius at work. His knowledge of recording and music is profound. I usually have difficulty in losing my vocal inhibitions while recording but John's quiet assurance relaxed me completely. He's the most decisive and active A and R man I've ever seen. Don't think he's at down once during a four-hour session."

"He knows what he wants but is never rude. I could sense that everyone on the session genuinely wanted to please him."

"Afterwards, I talked to him and tried to find out what makes him tick, as it were. Just to get a clue. Of the present scene, he said: 'This is the most important British female pop discovery and I'd like to record her very much. The group phase is not on the wane, but it's found its own level after reaching tremendous heights through the Beatles and the Lovelove boom. But I think a new male solo star will emerge soon.'"

"On recording generally, John Burgess said: 'One of my usual problems is that few artists realize when they have done their best... so quite often my views clash with their own. But I think the A and R man, from his more detached position in the box, is more objective than the artist on the floor. Groups are more difficult, often, to record than solo singers because they usually comprise four or five very different personalities. But this is a necessary evil, since winning personalities usually produce a higher degree of perfection in each other, though nevertheless it is a problem for the A and R man. I once heard a certain group still arguing about their last record when it was number one in the charts.'"

"When I told John about this piece for Record Mirror, he was typically most anxious that I should write about his artists. Adam Faith, he says, is a real star, wonderful Freddie and the Dreamers are among the easiest to produce in the studio. Freddie is naturally easy, and whenever they and those maniacal Dreamers get together it is always bedlam."

"He says they are also very cooperative. He said: 'Freddie appeals to the whole family and I believe he and the Dreamers are going to become big comedy team. Their new film 'Cuckoo Patrol' is a riot, but they'll do ways make hit records!'"

"It's worth noting that John has recorded Peter and Gordon since 'True Love Ways', a significantly big come back for them. I'm hoping he can do the same for me!"

"Incidentally, he also handled Cliff Bennett and the Rebel Rousers, and Sounds Incorporated, and has produced sessions for Shirley Bassey, Stanley Holloway, Vera Lynn, Ken Dodd, Victor Silvester, Charles Kirt, Tommy Street and Beverley Slaters."

And in his spare time he's a manager and right manager and of the famous Show Biz soccer team."

Mike Berry deserves a break-back to chart status. And I've just... so quite often my views clash with their own. But I think to create it. Anyway, it's a highly promising team."

P!G BEN struck midnight and a diff... away, in a slightly... Searchers boomed out the final... next LP.

Working that late is all very well, but Searchers, you are due to fly to America... talking to... inquiringly in my direction as I arrived... studios.

Chris came rushing along the corridor wearing an open-necked shirt and an overcoat. "It's gonna be difficult," he worried. "We time to talk. You can sit in there if you like."

From the control booth, I could see Tony Hatch discussing points with the Searchers, waving a finger to emphasize a point. No sound filtered through and it was like trying to hear fish talk inside an aquarium.

Mike pointed at me and waved, then Frank walked in and with a distinct tone of sarcasm greeted: "It's the famous Richard Green. What are you up to now?"

The sound of a recorded piano suddenly filled the air and Frank explained it was part of their version of 'My Girl' by the Searchers.

The Joanna is played by a young man called simply Malcom.

Some of a recorded piano suddenly filled the air and Frank explained it was part of their version of 'My Girl' by the Searchers.

The Joanna is played by a young man called simply Malcom.

"We're saturated with LPs," Frank observed. "We're doing this one off tonight and then to go America for five or six weeks in the morning. It takes us so long to do tracks. We bring a pile of records along and learn them."

Most of the American visit will be spent touring. There's a one-stop stopover in Los Angeles when 'Shirley' will be met by the Searchers and the Beach Boys.

"I'm taking pictures of everyone on the tour and 'Shirley' in colour. I hope they come out. Sometimes they turn out okay, but sometimes all the light gets away."

"What's that?" I asked. "I'm taking pictures of everyone on the tour and 'Shirley' in colour. I hope they come out. Sometimes they turn out okay, but sometimes all the light gets away."

"What's that?" I asked. "I'm taking pictures of everyone on the tour and 'Shirley' in colour. I hope they come out. Sometimes they turn out okay, but sometimes all the light gets away."

"What's that?" I asked. "I'm taking pictures of everyone on the tour and 'Shirley' in colour. I hope they come out. Sometimes they turn out okay, but sometimes all the light gets away."

"What's that?" I asked. "I'm taking pictures of everyone on the tour and 'Shirley' in colour. I hope they come out. Sometimes they turn out okay, but sometimes all the light gets away."

"What's that?" I asked. "I'm taking pictures of everyone on the tour and 'Shirley' in colour. I hope they come out. Sometimes they turn out okay, but sometimes all the light gets away."

"What's that?" I asked. "I'm taking pictures of everyone on the tour and 'Shirley' in colour. I hope they come out. Sometimes they turn out okay, but sometimes all the light gets away."

"What's that?" I asked. "I'm taking pictures of everyone on the tour and 'Shirley' in colour. I hope they come out. Sometimes they turn out okay, but sometimes all the light gets away."

"What's that?" I asked. "I'm taking pictures of everyone on the tour and 'Shirley' in colour. I hope they come out. Sometimes they turn out okay, but sometimes all the light gets away."



MIKE BERRY comes up with a new sound in his disc "That's All I Want From You Baby," a fantastic disc.

Poll winners



World's
top
female
vocal
group...

... sincere thanks to our wonderful fans
Florence, Mary, Diana

The Supremes



THE POETS

I am so blue



F 15118

STANDING IN THE RAIN

Tony Fabian



F 15200

TREES

Noel Harrison



F 15201

I NEED YOU

Declan Ryan



F 15202

JACK JONES

Seein' the right love go wrong



HLR 8679

IN THE MIDNIGHT HOUR

Wilson Pickett



AT 4038

CANDY

The Astors



AT 4037

THEME FROM 'THE AMOROUS ADVENTURES OF MOLL FLANDERS'

Derek & Ray



RCA 1483

YAKETY AXE

Chet Atkins



RCA 1464

AGAIN

Don Gibson



RCA 1458

EARTHA KITT

The art of love



05837

JAMES STEWART

The legend of Shenandoah



65303

Richard Green talks to the Searchers in the studio as they finish recording their next album...

SEARCHERS AUDIO TAPES!



truck midnight and a couple of miles in a slightly different key, the sound came out the final track of their

late is all very well, but not if, like the arc due to fly to America in twelve hours'

ing on a piano talking to Mike and he looked my direction as I arrived at the recording

standing alone in a white shirt and an antenna befitting the occasion. "No time to sit in there

control booth. I Hatch do with the rigging to nt. No sound and it was ear fish talk um.

at me and nk walked in

ed. "It's the Green. What know?"

a recorded the air

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

ed. "It's the Green. What know?"

in," explained the frustrated David Bailey of the beat group.

Frank rejoined the others and the sound of guitars being tuned filtered through. A hasty conversation took place between the technicians when it was discovered that one mike wasn't picking up. Someone — but Rufus Thomas' "Jump Back" on the record player and Mike began playing the theme. The Thomas disc was followed by a group sound.

Ten minutes later, the Searchers had their first bash at playing the song. The title sounded like "When He Comes Along." It was fast with a heavy beat and slightly sad tones.

Mike walked across the studio yawning, picking up a chair and took it back to his place. Chris covered one of his drums with a bit of yellow material. Frank put his feet up on a chair and twiddled with some knobs. John played a few notes.

A quick run — through of the number for the benefit of the technicians prompted one man to tell Chris: "Sounds great except the bass."

"I've got some surprises for you," replied Frank.

"What? Got Tony Jackson to play it?" cracked the technician.

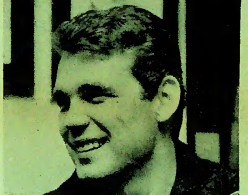
Chris' reply was inaudible but obviously very caustic.

A bit more playing, then Chris shouted: "This should get us the O.S.T."

And if that should happen, just try and imagine the outcry from squaddron.

THE SEARCHERS — an unsteady combination of talent which has had an enormous amount of success since their first hit "Sweets For My Sweet." Their latest — and self-penned — hit is of course "It's Got No Love."

NORMAN JOPLING'S A look at the U.S. charts



LAST week U.S. hits include: "Poppy's Got A Brand New Bag" —James Brown; "Tracks of My Tears"—Miriam's "I Got You (I Feel Good)" —The Miracles; "I'll Always Love You"—Salsbury; "Who Put In The Nickel?"—Jimmie Watson; "Home On The Range"—The Searchers; "It's a Good Thing That You Got The Midnight Hour"—Wilson Pickett; "You Tell Me What"—Sister Rosetta; "Happy—Happy, 'n' Love My Baby"—The O'Jays; "My Gonna Take A Miracle"—The Stylistics.

New U.S. releases include: "Looking Through The Eyes of Love"—Gene Pitney; "A Little You"—Freddie and the Dreamers; "Tessa (Don't Talk)"—Sam Cooke; "Save A Little Love For Me"—The Searchers; "I've Got My Own Way"—The Searchers; "Freedom Highway"—Classic Hitlers; "They Took My Money"—Chris Kenner; "The Love Will Grow"—Cherries; "When Starting To Get Me"—Irma Thomas; "When Summer Is Gone"—Four Tops (Columbia); "Five Seeds on Heaven"—The Searchers; "Thank Goodness"—Doot and Juan.

all I can say is
THANKS
for voting me the world's
top solo instrumentalist
DUANE EDDY



ROY ORBISON
(Say) You're my Girl

LONDON EHLU 8978

4687
4688
4689
4690
4691
4692
4693
4694
4695
4696
4697
4698

The Record Mirror Company Limited • Dept. Name • Artist Enthusiast • London E 11

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

GRETA ANN: Sadness Rides (Mercury 580). Children's songs (Rev 1458). A choice of records, including a very sunny, Greta is new to the scene. "Sadness Rides" is in the folk idiom, but with a very strong, wistfully wistful, Greta's performance, which is very much in the style of the charm it there, so is the style. One to watch.

THE SHAKESPEARS: Every Little One To A Whole (Mer 1000). That (Columbia DB 781). A Joe Meek production. It's a somewhat slender song, but the arrangement (mostly courtesy of the "Mer" vocal) is very effective, with the piano work and the strings being the main theme, with the other instruments very much in the background.

BOBBY HYDE: One (Chas 1000). (Columbia DB 781). Bobby Hyde is a very good singer, and his performance is very good. It's a very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE BEATLES: Help (Parlophone R 5385). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE SHADOWS: Don't Make Me Ever (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

JAN AND DEAN: You Really Know How To Fly A Jet (Rev 1458). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

FRANKIE AND TENCHER: The Beach (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

KEITH KULLY: I Love You (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

PADDY KILIAN: One (Chas 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

AL MARTINO: My Darling (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

NINI ROSSI: I Smooch (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

BRENDA HOLLOWAY: Operator (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE PARTIES: Don't Mind (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

GLORIA COLLINS: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

MICHAEL CRAWFORD: The Beach (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

JEAN LUTTER: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

KEVIN JAMES: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE BEATLES: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE SHADOWS: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE PARTIES: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE BEATLES: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE SHADOWS: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE PARTIES: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE SHADOWS: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE PARTIES: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE BEATLES: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE SHADOWS: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE PARTIES: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE SHADOWS: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.

THE PARTIES: (Mer 1000). A very good song, and it's a very good performance. It's a very good song, and it's a very good performance.



THE BEATLES: From 'Help' (courtesy United Artists).



THE SHADOWS (RM Pic)

There's a new single from the Beatles that everyone's heard already—and a good vocal from the Shads. Hits too from the Scots Poets and the Boston Dexters

THE BEATLES: Help (Parlophone R 5385) WE'VE a feeling this might possibly be a massive W hit. Film theme at a lively pace, with John on lead vocal, supported by George and Paul. Falsetto pieces towards the end of the chorus and interesting bass phrases. Solid crystal work from Ringo behind it. All later on, there's a sort of hush over the proceedings before the boys build up vocally once more. We found it needed a couple of spins before getting full impact... but it'll get more than that from the disc-ops. It's almost entirely vocal, no definite instrumental break. The lyrics are well-sustained, though it'll take a bit of singing along with by such as we in our baths. Must be a massive Number One, of course. FIC is not from the film and features Paul... rather a Little Richard type opening. Paul gets a lot of excitement going in rock style, throaty easy. Marvellous guitar break from George. It's a raver all the way. Would be a Number One on its own.

TOP FIFTY TIP

DAE BERRY
THIS STRANGE EFFECT F 12188

DON'T FORGET THE PHENOMENON
CAN I GET IT FROM YOU

© OFE 68257 MONO EP

Can't get it from you
Who can't they understand
Always always
He's with u

DECCA

Decca Records Company Limited, Baker House, Abchurch Lane, London, E.C.4

'my sincerest thanks to everyone for their support'

DUSTY

RECORD MIRROR CHART BAG



AIR MAILED FROM NEW YORK

- 1 SATISFACTION (10) British States (London)
- 2 I'M HENRY THE EIGHTH (10) Atlantic (London)
- 3 YES, I'M READY (4) (10) Modern Music (London)
- 4 CACA ME! (1) (10) The American (London)
- 5 I CAN'T TELL MYSELF (10) New Orleans (London)
- 6 MILA'S NEW PUSIS CAT (10) (10) Modern Music (London)
- 7 SEVENTH SON* (10) (10) Modern Music (London)
- 8 MR. TAMBOURINE MAN (10) (10) The Verve (London)
- 9 NEEDS NOW IS LOVE* (10) (10) Jubal De Shannon (London)
- 10 YOU TURN ME ON (10) (10) Warner Bros. (London)
- 11 I LIKE IT LIKE THAT (10) (10) New York (London)
- 12 I KNOW YOU ARE (10) (10) Jubal De Shannon (London)
- 13 SAVE YOUR HEART FOR ME (10) (10) New York (London)
- 14 DON'T STOP STANDING UP FOR ME (10) (10) New York (London)
- 15 EASY QUESTIONS (10) (10) New York (London)
- 16 A LITTLE BIT OF HEAVEN (10) (10) New York (London)
- 17 100 MANY RIVERS* (10) (10) New York (London)
- 18 MARIO (10) (10) New York (London)
- 19 I WANT CANDY (10) (10) New York (London)
- 20 ALL I'VE BEEN WANTING TO DO (10) (10) New York (London)
- 21 SWEETEN THE PAIN (10) (10) New York (London)
- 22 THERE FROM THE SUMMER PLACE* (10) (10) New York (London)
- 23 SUNSHINE, LOVELIPS AND RAINBOWS* (10) (10) New York (London)
- 24 SET ME FREE (10) (10) New York (London)
- 25 FONGUESS THE NIGHT* (10) (10) New York (London)
- 26 BABY I'M YOURS* (10) (10) New York (London)
- 27 HERE COMES THE NIGHT (10) (10) New York (London)

*An interest devoted record released in Britain.

TOP L.P.'s

- 1 THE ONE IN THE MIDDLE (10) (10) Sire (New York)
- 2 GOT LOVE IF YOU WANT IT (10) (10) Sire (New York)
- 3 MY BROWN YOUVE GOT A LOVELY DAUGHTER (10) (10) Sire (New York)
- 4 BEATLES FOR SALE (10) (10) Parlophone (London)
- 5 TICKLE ME (10) (10) Sire (New York)
- 6 GO AWAY FROM MY WORLD (10) (10) Sire (New York)
- 7 RUMBLE (10) (10) Parlophone (London)
- 8 SILVER DAGGER (10) (10) Sire (New York)
- 9 THE ANIMALS IS HERE (10) (10) Atlantic (London)
- 10 THE SEKERS (10) (10) Sire (New York)
- 11 DON'T THINK TWICE: ITS ALBERT! (10) (10) Sire (New York)
- 12 JOHN JONES ON STAGE (10) (10) Sire (New York)
- 13 BEATLES FOR SALE (10) (10) Parlophone (London)
- 14 LOOK IN MY EYES (10) (10) Atlantic (London)
- 15 SUPER HITS (10) (10) Sire (New York)
- 16 THE MOODY BLUES (10) (10) Atlantic (London)
- 17 SINE SINE (10) (10) Sire (New York)
- 18 I'M A FOOL (10) (10) Sire (New York)
- 19 DO YOU FEEL I LOVE YOU (10) (10) Sire (New York)
- 20 UNCHAINED LOVING (10) (10) Sire (New York)
- 21 I'VE BEEN LEAVING YOU TOO LONG (10) (10) Sire (New York)
- 22 A WILD OF OUR OWN (10) (10) Sire (New York)
- 23 SEEN THE RIGHT LEAF ON WRITING (10) (10) Sire (New York)
- 24 THIS LITTLE SHEEP (10) (10) Sire (New York)
- 25 MY MAN (10) (10) Sire (New York)
- 26 WHO'S CHEATING WHO? (10) (10) Sire (New York)
- 27 YOU BETTER COME (10) (10) Sire (New York)

TOP L.P.'s

- 1 SOUND OF MUSIC (10) (10) RCA (London)
- 2 BRINGING IT ALL BACK HOME (10) (10) RCA (London)
- 3 JOHN RAZZ IN CONCERT VOL. 2 (10) (10) Sire (New York)
- 4 MANY POPPERS (10) (10) Sire (New York)
- 5 WHATS RIN DID AND WHATS RIN DID AND WHATS RIN DID (10) (10) Sire (New York)
- 6 THE FREWELLIAN BOB DYLAN (10) (10) Sire (New York)
- 7 SOUND OF THE SHADOWS (10) (10) Sire (New York)
- 8 MY FAIR LADY (10) (10) Sire (New York)
- 9 JOHN RAZZ IN CONCERT VOL. 2 (10) (10) Sire (New York)
- 10 JOHN RAZZ IN CONCERT VOL. 2 (10) (10) Sire (New York)
- 11 ANIMAL TRACKS (10) (10) Sire (New York)
- 12 JOHN RAZZ IN CONCERT VOL. 2 (10) (10) Sire (New York)
- 13 JOHN RAZZ IN CONCERT VOL. 2 (10) (10) Sire (New York)
- 14 ROLLING STONES NO. 2 (10) (10) Sire (New York)
- 15 HOLY IN THE SHEETS (10) (10) Sire (New York)
- 16 JOHN RAZZ IN CONCERT VOL. 2 (10) (10) Sire (New York)
- 17 GIBL HAPPY (10) (10) Sire (New York)
- 18 I PUT A SPELL ON YOU (10) (10) Sire (New York)
- 19 ROLLING STONES (10) (10) Sire (New York)

5 YEARS AGO

- 1 PLEASE DON'T TEASE (10) (10) Sire (New York)
- 2 GOOD THING (10) (10) Sire (New York)
- 3 SHAKIN' ALL OVER (10) (10) Sire (New York)
- 4 THE GILL OF MY BEST FRIEND (10) (10) Sire (New York)
- 5 A MESS OF BLUES (10) (10) Sire (New York)
- 6 WHEN WILL I BE LOVED (10) (10) Sire (New York)
- 7 LOOK FOR A STAR (10) (10) Sire (New York)
- 8 MADE YOU JOHNNY COME MARCHING HOME (10) (10) Sire (New York)
- 9 AINT MESSIAH! (10) (10) Sire (New York)
- 10 MAN/OBROT MAN (10) (10) Sire (New York)
- 11 APACHE (10) (10) Sire (New York)
- 12 BECAUSE THEY'RE LOVING (10) (10) Sire (New York)
- 13 WHAT A MOUTH (10) (10) Sire (New York)
- 14 YELLO POLKA DOT (10) (10) Sire (New York)
- 15 IM SORRY (10) (10) Sire (New York)
- 16 TALKIN' ARMY (10) (10) Sire (New York)
- 17 HELL HAVE TO GO (10) (10) Sire (New York)
- 18 ANGELA JOANS (10) (10) Sire (New York)
- 19 THREE STEPS TO THE HEAVENS (10) (10) Sire (New York)
- 20 I PUT A SPELL ON YOU (10) (10) Sire (New York)
- 21 DOWN SPORT (10) (10) Sire (New York)
- 22 THE PRICE OF LOVE (10) (10) Sire (New York)
- 23 I WANT CANDY (10) (10) Sire (New York)
- 24 SWEET SOUL MY GIRL (10) (10) Sire (New York)
- 25 YOUVE NEVER BEEN IN LOVE LIKE THIS BEFORE (10) (10) Sire (New York)
- 26 HES GOT NO LOVE (10) (10) Sire (New York)
- 27 GOODBYE (10) (10) Sire (New York)
- 28 ON MY WORD (10) (10) Sire (New York)
- 29 WITH THESE HANDS (10) (10) Sire (New York)
- 30 LET THE WATER RUN DOWN (10) (10) Sire (New York)
- 31 CATCH US IF YOU CAN (10) (10) Sire (New York)
- 32 I CAN'T HELP MYSELF (10) (10) Sire (New York)



NATIONAL CHART COMPILED BY THE RECORD DETAILER

- 1 MR. TAMBOURINE MAN (10) (10) The Verve (London)
- 2 HEART FULL OF SOUL (10) (10) Jubal De Shannon (London)
- 3 TOSSENG AND TUNING (10) (10) Jubal De Shannon (London)
- 4 GET ME (10) (10) Jubal De Shannon (London)
- 5 TRAINS AND BOATS (10) (10) Jubal De Shannon (London)
- 6 HELP ME RHONDA (10) (10) Jubal De Shannon (London)
- 7 WORLD OF OUR OWN (10) (10) Jubal De Shannon (London)
- 8 FROM THE BOTTOM (10) (10) Jubal De Shannon (London)
- 9 MAGGIE'S PAIR (10) (10) Jubal De Shannon (London)
- 10 JUST A LITTLE BIT TOO LATE (10) (10) Jubal De Shannon (London)
- 11 MARE (10) (10) Jubal De Shannon (London)
- 12 THIS WORLD IS NOT MY HOME (10) (10) Jubal De Shannon (London)
- 13 WHO'S BELLY (10) (10) Jubal De Shannon (London)
- 14 TRAYS THE WAY LOVE GOES (10) (10) Jubal De Shannon (London)
- 15 THIS STRANGE EFFECT (10) (10) Jubal De Shannon (London)
- 16 I WANT CANDY (10) (10) Jubal De Shannon (London)
- 17 SWEET SOUL MY GIRL (10) (10) Jubal De Shannon (London)
- 18 YOUVE NEVER BEEN IN LOVE LIKE THIS BEFORE (10) (10) Jubal De Shannon (London)
- 19 SUMMER NIGHTS (10) (10) Jubal De Shannon (London)
- 20 FOUR BARS SON (10) (10) Jubal De Shannon (London)
- 21 LOVE RICK (10) (10) Jubal De Shannon (London)
- 22 LET THE WATER RUN DOWN (10) (10) Jubal De Shannon (London)
- 23 FORBES DANCE (10) (10) Jubal De Shannon (London)
- 24 I'VE BEEN LEAVING YOU TOO LONG (10) (10) Jubal De Shannon (London)
- 25 I CAN'T HELP MYSELF (10) (10) Jubal De Shannon (London)

A blue disc denotes new entry.

BRITAINS TOP R & B SINGLES

- 1 WOOLLY BLUES (10) (10) Sire (New York)
- 2 BOOMERANG (10) (10) Sire (New York)
- 3 IT BELIEVES ME (10) (10) Sire (New York)
- 4 MYSELF (10) (10) Sire (New York)
- 5 SON (10) (10) Sire (New York)
- 6 SHE'S ABOUT A DOX (10) (10) Sire (New York)
- 7 MR. PITIFUL (10) (10) Sire (New York)
- 8 I'VE BEEN LEAVING YOU TOO LONG (10) (10) Sire (New York)
- 9 I PUT A SPELL ON YOU (10) (10) Sire (New York)
- 10 TELL ME WHAT YOU'RE GONNA DO (10) (10) Sire (New York)
- 11 MAGGIE'S FARM (10) (10) Sire (New York)
- 12 HEARTBEATS (10) (10) Sire (New York)
- 13 I'VE BEEN LEAVING YOU TOO LONG (10) (10) Sire (New York)
- 14 I LOVE BIN (10) (10) Sire (New York)
- 15 HOLD ON (10) (10) Sire (New York)
- 16 I PUT A SPELL ON YOU (10) (10) Sire (New York)
- 17 PAIN IN MY HEART (10) (10) Sire (New York)
- 18 ROCKIN' INDEPENDENT AND THE ROGUE WOODIE FAY (10) (10) Sire (New York)
- 19 OH WE RAY I LOVE YOU (10) (10) Sire (New York)
- 20 FOLLOW (10) (10) Sire (New York)

RECORD MIRROR CHART BAG

<p>CLIMBING THE AMERICAN CHARTS FAST</p> <p>COLIN HUDSON 7N 15907 GIRL YOU DON'T KNOW ME</p>	<p>BUTCH MOORE 7N 15910 AND THE CAPTOL SHOWLAND OUR LOVE WILL GO ON</p>	<p>FELDERS ORIOLES DOWN HOME GIRL 7N 35247</p>
<p>BIL STEVEN SITTING IN THE PARK CRS 8077</p>	<p>ANTOINETTE OUR HOUSE 7N 35252</p>	<p>GARY & JAN L'ORRAINE TO STAY ALIVE 7N 15976</p>
<p>PEANUT THANK GOODNESS FOR THE RAIN 7N 15901</p>	<p>THE GAME BUT I DO 7N 15889</p>	<p>THE LEGENDS I'VE FOUND HER 7N 15904</p>

