

'CONSIDER MYSELF TO BE A FREAK'

THERE he was wearing perfectly normal casual clothes and a perfectly normal expression on his normally good-looking face. And what Gene Pitney said was: "I consider myself to be a freak."

"Yeah. For the last two or three years I've been touring around with guys wearing long hair and crazy clothes — just about all of them with some gimmick going for them. But me, I just have an ordinary haircut and clothes and I step out on stage and sing. So straight that, in contrast to the others, I'm the oddball. Often, too, I've been the only male solo singer on a bill. I guess the group craze has done me good. With groups the audience's attention gets spread out. I specialise in being one person singing to one person. Direct communication — that's what pop music is all about, as far as I'm concerned. That's why I always change lyrics of songs, if necessary, from the third person (he or she) to the first so that I can sing directly to you."

Thanks to this policy, business has never been better for Pitney. He arrived in Britain for his current tour from Australia and New Zealand where, in the company of The Bachellors, Mike Preston and Twinkle ("a strong bill with diversified appeal"), he worked to capacity houses. "In some spots in New Zealand we even beat attendance

was just one of the things that Gene Pitney said to RM's David Griffiths in this interview

records that had been established by The Beatles. We did four shows in Auckland—where did all the customers come from? It's quite a small city.

"We certainly didn't get a good press coverage. Viv Prince and The Pretty Things—about whom you no doubt read—had been touring there ahead of us. Fantastic things going on. Well, you can imagine what that did for the image of the people in this business who followed. Anything that's controversial will get lots of press attention. But all we got — after playing to massive audiences—was

headlines like TOWN HALL CROWD WELL BEHAVED. I like to meet the press just to try to convince reporters that not everybody is an idiot who lives in the corner of a dark room. But the press under didn't seem interested in our show — which had no headcases and everything running smoothly, as you'd expect from real pro like The Bachellors."

With all the fame and battery and money that's come Gene's way I wondered how he felt about the constant temptation to go off the rails and doing something really crazy. After all, he can afford to behave as outrageously and as expensively as he likes.

"Alimony," Gene answered, looking thoughtful. "I guess the reason I behave myself — on the whole — and stay straight is that there are so many things I want to do. I am always too busy with forward thinking to get into trouble. Right now I'm working on a plan to package my own tour of New Zealand and Australia in six months' time. I've drawn up a list of 15 acts represented there by the same people who are my agents. From this 15 I shall pick six (some American, some British) and make up a bill with myself. I've got the agents to agree to bill for the six acts I pick so that by the time the tour comes off they'll be as big as possible. I'll pay the acts myself, take the risks and — I hope — pick up big profits. But it's a difficult business to be in — there's all the terrible arguments about who gets star billing. This is something I've never worried about — I'll take any billing and any spot on the show I'm offered. There's nothing worse than demanding to be the headline and then having somebody coming on earlier and stealing the show. I built up my reputation in Britain by agreeing to be the next to last act. I did this generously and I worked."

SIR DOUGLAS RAVE-UP WITH DYLAN & JONES!

THREE o'clock in the morning in New York and most of the inhabitants were asleep in their beds. Down in Greenwich Village, a night club was still awfully and three people were busily employed there trying to find a recording studio still open.

Having away were Bob Dylan, the Rolling Stones, the Sir Douglas Quintet and the McCoys. Dylan, Sir Douglas and Brian Jones got so taken up with the music that they decided to make a record together.

"We telephoned all round, but we just couldn't find a studio open. So we went over late night coffee at London Airport. He and his group had just flown to to head a club and billroom tour of Britain."

"Lance Brown was there, and everyone was awfully, Keith Richards is a really down in man. I'd love him. I wonder what makes him tick," added Sir Douglas.

This comment arrived later after their flight from New York had been delayed. When they got to London, Sir Douglas said, "I could only see one of the guys from the studio. He had his hair cut, his clothes, but still only four. Six player Frank Morris told me: "Our



SIR DOUGLAS QUINTET—their new disc "Story Of John Hardy" is out next week.

regular bass player, Jack Barber, and drafted into the arms, on we've got Louie (Frank) as a replacement. How the one with the short hair."

"Louie hair was about average length for a back then and I wondered what it had been like when he solved the group."

"You can't believe how short it was," laughed Asa. Meyer who plays organ. "He's been wearing it for four months now. We've got a wig for him to wear on stage. We're looking for it for four months now. We've got a wig for him to wear on stage. We're looking for it for four months now."

"That Donovan, we must get to meet him, back here in the group, had to meet Donovan. Mike said John had a beautiful haircut. They'd had to put some lines before in America and they were a waste of time."

"That Donovan, we must get to meet him, back here in the group, had to meet Donovan. Mike said John had a beautiful haircut. They'd had to put some lines before in America and they were a waste of time."

"I asked Asa if we could expect a new record from them soon."

"We've got one out in America next week," he replied. "It's called 'The Story of the Blue Babe'. It should be out here in a couple of weeks. I'm more doubtful about it, it's good."

"The driver of the hired Bentley that will be taking Sir Douglas and on, found the club took a long look at the mountain of luggage that had arrived for all that? We'll have to leave most of it here."

"Lance Brown, with his problem, we all went to the club. Sir Douglas was feeling pretty tired. But Sir Douglas asked me: "Are there any clubs where the musicians get? Where we can drink until about three? I wasn't on there tonight." I left them to sort that one out for themselves at that time of night."

RICHARD GREEN

A NEW SONG

One thing that didn't work out the way Mr. Pitney and in mind was his latest record. It was supposed to have been done in London with Burt Bacharach. But Burt was working on a movie and the location shooting was changed and he couldn't be in London. So Gene had to move the recording session to New York and find a new song. Fortunately he had four songs that he was keeping handy for subsequent release. As he was in England for a tour, Gene had no time to waste (in any case he missed a Jake Box Jury booking) and he had to fly from Perth, Australia the hard way via Sydney, Singapore, Ceylon, Perth, Vienna and London. By the time he got to New York he had spent 32 hours in the air and was absolutely worn out. But he made it in good time for the session which was set for 7 p.m. Arriving five minutes early, feeling pleased with events, Gene found the studio's one and only sound engineer being carried out on a stretcher with an ear infection that was upsetting the guys' balance and making him dizzy. "That's important," said LOUD. "I don't play soft and the only man who knows how to operate that particular studio. It took us nearly two hours to find another engineer and this man had no idea how the controls worked. I took a good swig of brandy and told the musicians that if their part took important part LOUD. "I don't play soft."

was the only way. But next day I had to spend eight hours playing around with the tapes to get the sound right. In the end I was pleased with the results on one number — Princess In Rags. It's got a dated sound and that was what I was after. I'm glad that of these numbers I've been doing that build up to a great emotional climax. This one is quieter."

(RM Pic)

TRACY ROGERS

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Sandie Splinters

Kenny Woodman could well become a chiroprapist if ever he decides to give up music. Here he is faking some splinters out of Sandie's feet. Below, Sandie chatting to her manager, Eve Taylor, during rehearsal.



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The London-American decade of hits...

PART ONE OF A NEW SERIES IN WHICH ALAN STINTON TURNS THE SPOTLIGHT ON THE GREATEST HIT LABEL DURING THE ROCK'N'ROLL ERA



PAT BOONE—another stidie but goodie.

EXACTLY ten years ago this week, Pat Boone's recording of "Ain't That A Shame" stormed into the Record Mirror Top Ten to give the London-American label its first-ever rock 'n' roll hit. The catalogue number of this immensely significant London release was HLD 8172.

Exactly two weeks ago, London-American issued a disc (Ray Orbison's "Crawlin' Back") which is also destined to become an important milestone in the label's history, though for a different reason. Its number is HLU 10,000, and as surely as it opens up great new five-figure horizons for the label, so it completes the final chapter in the story of one of the most glorious decades in the history of any record company.

The story of the London-American label's ten great years is one of fantastic and unprecedented success. Of the four consecutive years (1955-59) when the coveted title Most Popular Record of the Year went to discs issued here on the London label. Of the incredible six-year period (1958-61) during which London-American discs topped our charts for a grand total of forty-three weeks; and of the two hundred-plus London singles

which appeared in our Top Twenty during the full ten year spell, more than half of which went on to reach the Top Ten.

It is a story of the days when America ruled our charts, and of many of the great artists who began to make the fabulous "Fifties" an indelible part of the music scene. Little Richard, Jerry Lee Lewis, the Everly Brothers, Bobby Darin and Duane Eddy. And such terrific artists as the Castles and Johnny and the Heartbeats.

It is a story which involves well over a hundred different and



SLIM WHITMAN—a photograph taken in Slim's heyday, some ten years ago.

ally named U.S. record labels from Sun to Starday, from Capitol and from Warner to Bethlehem, to name just a few, which have had discs released over here on London. Not to mention such present-day giants as Liberty, Fantasy, Decca and Atlantic, all of which first reached the British disc-harbour thanks to the discovery of London-American Records.

And it is a story of frustration and failure, for in addition to being the most mercifully 'covered' label in previous history, London-American has inevitably been one of the labels to suffer most as a result of the British beat boom. It must be quickly added, however, that although the label has lost its former selling power, its disc catalogue remains undiminished to this day, for London-American discs are just as big an influence on today's music scene as any other London hit were of the world of rock.

The story of the London-American label (HLD/HLU) is in fact, vitally important to any understanding of how today's pop music scene has evolved; and the time was never more opportune than now for it to be told in full detail. It begins here in Record Mirror.

LONDON-AMERICAN RECORDS (1955-1963)
The London-American label was formed in 1948 as a subsidiary of the Decca Record Company. Its first release was "Jambou Heart"

by Al Morgan, catalogue number L 308, and there followed some seven hundred discs in the 'L' series during the next four years. Early in 1954 the 'L' prefix became 'HL' and a brand new numbering system was started, beginning with HLD 800. It is the series which is dealt in our history.

Just ten years ago this month, as the first shock waves of the greatest subversion in pop music history were reaching their apex, we felt and the most famous rock disc of them all was already at the top of the charts, the London-American disc Slim Whitman's "Don't Leave This World Behind".

Following the year's two huge hits, Slim Whitman's "Don't Leave This World Behind" and "Indian Love Call", which had put the London label on the list of the top ten, a number of similar discards, amongst them the Bill Hayes version of "Hillbilly", the chart-topping disc which first introduced us to a remarkable young man named Pat Boone.

In all, the label score at the end of the year was one chart-topper (Slim's "Indian Love Call"), three others in the Top Ten, and two more (including "Hillbilly") in the year ended. Not a bad achievement in the short space of a few months—and the promise of many more to come.
Next week: 151a.

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

'DRAG' ALBUM FROM THE BEACH BOYS

THE BEACH BOYS: "Little Deuce Coupe" Little Deuce Coupe; Baller Of Ole Betsy; Be True To Your School; Car Crazy; Canteen Cherry; Cherry Coupe; 409; Shut Down; Spirit Of America; Our Car Club; No Go Showboat; A Young Man Is Gone; Custom Machine (Capitol T 1998).

THE drag side of the Beach Boys' interests are shown on this set. Various songs etc. about cars and motor racing, dragsters and burn-ups. All performed in the typical Beach Boys surfing idiom with loads of solid beat backing and excitement. This set has been issued in the States for some time, but it doesn't sound dated.

★ ★ ★

IRE & TINA TURNER "Up & Tina's Greatest Hits—A Foot In The Door Part 1: It's A Lie, It's Lies; With Queens; Good Good Love; I've Come Work Out Fine; You Should've Treated Me Right; Don't Play Me Cheap; Mind In A Whirl; I Made You Linger From The Garden Road Inn."

I'D DUD shirks from Tina, and I've heard Tina's greatest hits—only four like on this wild LP. Powerful backing and good dance beat throughout. Not really the kind of variety of B & B available, but interesting never-

theless. Best tracks are "A Foot In Love" and "It's Gonna Work Out Fine."

★ ★ ★

JULIE FELIX: "The Second Album" (Mercury LK 470).

SANTA Barbara-born Julie doesn't write songs, she just sings them. And sings some extremely original ones. There's a certain mellowness and sense from Julie on this excellent full LP. The "best" songs by Tim Fisher, Phil Cole, Peter Dinkler—though half of the songs are by



THE BEACH BOYS seen during their last British trip. Their new LP—issued in the States for quite a while—but will be lapped up by their fans. This photo shows the boys outside EMI House in Manchester Square W1 (RM Pic).

British composers: "Judge Jefferys," "Let's Thrive On My Mind," "A Humming In The Land," the topical "You Was A Lion" are good examples. His following for this sort of thing should still.

★ ★ ★

MILES DAVIS: "E.S.P." (CBS RPO 431P).

RICHIE's old sleeve notes from Rahm, Gleason, and Miller (including "The Sound of Silence") is boosted by Wayne Shorter, "New" witness: "Branco Carter," Herb Hancock. This track is wonderfully inventive and "free" in the other sense of the many moods of Miles. "Lined Williams" sympathetic drum-work and Shorter's tenor sax passages are stand-outs. "Aghast!" goes like a bomb.

★ ★ ★

BURL IVEY: "On The Beach At Wicken" (Crownmark LAY 403).

A dozen songs from the American holiday spots—mostly well-known songs, but

all sung in that warm, mellow way that has hooked Burl in the folk-type audience. Still guitar here and there, with a specially good performance on the Manfred farewell song "Now Is The Time."

★ ★ ★

THE FORTUNES: "The Fortune" (You've Got Your Troubles); Looking Through The Eyes Of Love; What You Give, You Get; Move On; I'll Be Home; You Can Have Her; Marka; Laughing In The Car; Coloured Lights; All Good Old; Voice Your Choice; Time To Be Colored; Here It Comes Again (Decca LK 473).

THE MIKE LEANDER ORCHESTRA: "The Park Hills" (Decca LK 473).

MIKE's a great arranger and a musical director, but that doesn't excuse him including "Concrete and Clay" on this album. Or the pseudo John Blue sleeve notes. He should freelance for "Private Eye." The record itself is a very pleasant slab of beautiful music, with some from the boys—see Dylan, Donovan, Tom Tom, and the Jagger-Richards team. Good guitar work throughout album, and a good late-side

★ ★ ★

ALTERNATIVES like versatile, talented and enterprising are so scarce, but they apply to the Fortunes. They may not be the most original of bands, but their music is so polished they make their very first

"All Good Old" which sounds weak, and "The Easy Place" which is too ambitious a number for them, the rest are all good. Their set points "Time To Be Gone" and "I'll Be Home" show much promise.

★ ★ ★

STONEMAN JACKSON: "Great-est Hits" (CBS RPO 432P).

TOP country performer Stonewall is far more earthy than most. C.B. & W. stars. His set has his usual "I'm a real stunner" while other notes on this LP include "I Wanted My Hand In Bloody Water" and "H.J. The D.J." For country fans of course, but bound to do well.

★ ★ ★

JACK JONES: "Christmas At Home" (London BAR 824).

SHOULD be plenty sales for this—it's one of the best yet pure Christmas albums. Some include "High Five," "White Christmas," "Forma's Christmas Song," "God Rest Ye Tenderly," "God Rest Ye Tenderly," with orchestra and chorus directed by Marty Manning.

★ ★ ★

2 HITS FROM



The Who 'My Generation'

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

CLEO LARINE: If We Live On The Top Of The Mountain (Mercury 1511). Great vocal arrangement (Jim Reed) and some consummate stylings from Larine. **A**

GLYN JONES: Mary Anne, Like Grass (Mercury 1511). Jerry Jordan sings, a Tony Martin production and a perfect fit for all souls. Deep voiced. **A**

LEMMIE B. GOOD: I Can't Show Myself Another Way (Mercury 1511). Great, warm, and a pleasant beach-ball, well presented. **A**

FATS DOMINO: What's That You Got? (Mercury 1511). Chucky beat stepping, with his band, and Fats, he's better than ever. **A**

WENDY HUBER: Come Away Melinda (Mercury 1511). I believe to the Wind (Mercury 1511). Increased vocal performance (time and his etc.), but severely well-rounded and solid. **A**

LYNN HOLLAND: On Darline How I Miss You (Mercury 1511). Sing along, some performance with touches of jazz feeling — and good enough to register. **A**

THE RAMBOS: Overdrive (Mercury 1511). Written by Phil Tate, this is the theme from the TV series "Custer's Last Stand." Organ-dominated session. Really. **A**

ZERO FIVE: Duetty, Just Like A Girl (Mercury 1511). The old Ray Charles number — not related to Miss Springfield. Trafficking group on a good job, with the vocal touches. **A**

JIM DALE: My Caravel's Short Time To Go (Mercury 1511). The old Ray Charles number — all over for Jim. He wrote this one, a well-constructed, commercial sort of country. Excellent. **A**

HAMBLERS TWO: Today Is The First Day Of My Life (Mercury 1511). Two Dublin folk-singers, with guitar and organ. Quite a catchy, authentic-sounding item. **A**

RITCH MOORE and the CAPTAINS: So Many Ways (Mercury 1511). An old, popular, smoothly sung in sentiment, manner by Ritch and the show-band boys. Musical. **A**

THE HYGRADE: She Cared, We Treated (Mercury 1511). Group from Harrow, well-known on the Continent. Bit of a Seattle sound in parts, a very good one. **A**

THE CAROLINES: Love Made A Fool Of Me (Mercury 1511). Group from Harrow, including guitar group vocal, with some unusual backing sounds. Odd sense. **A**

MARVIN GAYE: Ain't That Peculiar (Mercury 1511). Gaye's hit from "The Marvin Gaye Show." It's his best and most soulful. Written by the trio, with some lyrics and backing band. Most-sensuous backing. Marvin sure through a chart position. **A**

KENNY AND CASH: The "Big Side: Kenny (Mercury 1511). Takepieces, with quite a few laughs from the group, though — though this is a good piece in the folkier, more "country" style. **A**

BOD MCKUIN: Sadness (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**

CAROL FREDAY: Everything Is Now (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**

THE SHANGHAI: Tabor: Nihil (Mercury 1511). Ernesto Lecuona composition with good Latin sound. Intriguingly soulful. **A**

EDDIE STEVEN: What's The Secret (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**

GEORGE MARTIN ORCHE: Yesterday (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**

BOB STONEY: Where is My Girl (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**

AL MARTINO: Forever Me (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**

TOMMY VATES: Battle of a Top (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**

THE NOWHILLS: Now To Be (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**

WINIFRED ATWELL: Solo (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**

DAVE DEE: Don't Be Afraid (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**

DICKIE VALENTINE: My World (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**



'Different' Sandie Shaw, a catchy Honeycombs and a Bart-composed Bassey-Fantastic beater from Them, and a revival from Madeline Bell.

SHIRLEY BASSEY: It's Your World (Mercury 1511). Melodie India by Lizzy Hart from the multi-instrumental — and rather great, maximum power from the lyrics. It's sort of slow and deliberate, with every word counting, and a Tony Osborne orchestration as well as the whole emotional thing. It could be a double hit. But she's got some in the mix that she's got it another month. **A**

THEM: Mystic Eyes (Mercury 1511). I could be as Two (Mercury 1511). A fantastic American hit by an old lineup this is better with "Mystic Eyes", one of the best it has seemed to come out of Britain. Instrumental lines, very long and exciting with dramatic bass and harmonica playing. One of the greatest hit moments. Van Morrison vocal. He reads this as if it could be sold. It's in all their "Avery Young" theme. When you do a Van Morrison record. **A**

MADLAINE BELL: What the World Needs Now is Love (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**

THE HONEYCOMBS: The Year Next Year (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**

THEM: The group as they were when "Mystic Eyes", their new single and current U.S. hit, was cut. **A**

SANDIE SHAW: How Can You Tell (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**

FAZ & ROGER: Happy Day (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**

THE CAROLINES: Love Made A Fool Of Me (Mercury 1511). Lyrics, beautiful. Strongly. But not to a great song with strong lyrics, but not too strong in body. **A**

FANTASTIC



The Hollies' 'I Love You Yes I Do'

RECORD MIRROR

CASHBOX TOP 50 AIR MAILED FROM NEW YORK

- 1 GET OFF MY CLOUD
1 (D) The Beatles (Monument)
- 2 I HEAR A SYMPHONY
1 (D) Barbara Mandrell
- 3 A LOVER'S CONCERTO
1 (D) The Tams (Meridian)
- 4 1-5-8
1 (D) Les Barys (Decca)
- 5 YESTERDAY*
1 (D) The Beatles (Capitol)
- 6 KEEP ON DANCING*
1 (D) Gerry & The Pacemakers (Meridian)
- 7 RESCUY ME*
1 (D) The Beatles (Capitol)
- 8 YOU'RE THE ONE*
1 (D) The Beatles (Capitol)
- 9 EVERYBODY LOVES A CLOWN*
1 (D) Gerry Lewis (Meridian)
- 10 LET'S HANG ON
1 (D) The Beatles (Capitol)
- 11 A TASTE OF HONEY*
1 (D) The Tams (Meridian)
- 12 AIN'T NO FUTURE IN ME
1 (D) The Tams (Meridian)
- 13 TURN TURN TURN*
1 (D) The Beatles (Capitol)
- 14 POSITIVELY 4th STREET
1 (D) The Beatles (Capitol)
- 15 I KNEW YOU WERE*
1 (D) The Beatles (Capitol)
- 16 EVERYBODY'S GONE TO THE MOON*
1 (D) The Beatles (Capitol)
- 17 TREAT HER RIGHT
1 (D) The Beatles (Capitol)
- 18 LIAR, LIAR
1 (D) The Beatles (Capitol)
- 19 RUN BABY RUN*
1 (D) The Beatles (Capitol)
- 20 MY BABY
1 (D) The Beatles (Capitol)
- 21 JUST A LITTLE BIT BETTER*
1 (D) The Beatles (Capitol)
- 22 HANG ON SLOOPY*
1 (D) The Beatles (Capitol)
- 23 I GOT YOU
1 (D) The Beatles (Capitol)
- 24 MAKE ME YOUR BABY
1 (D) The Beatles (Capitol)
- 25 THE IN CROWD*
1 (D) The Beatles (Capitol)

*An asterisk denotes record reissued in Britain.
James Brown — number 23

TOP LP's

- 1 KWIFFY KINKS
1 (D) The Beatles (Capitol)
- 2 THE UNIVERSAL SOLDIER
1 (D) The Beatles (Capitol)
- 3 THE ONE IN THE MIDDLE
1 (D) The Beatles (Capitol)
- 4 ANDY WILLIAMS' FAVORITES VOL. 1
1 (D) Andy Williams (Meridian)
- 5 I'M ALIVE
1 (D) The Beatles (Capitol)
- 6 GOT LIVE IF YOU WANT IT
1 (D) The Beatles (Capitol)
- 7 FIVE YARDLINE
1 (D) The Beatles (Capitol)
- 8 I WAN
1 (D) The Beatles (Capitol)
- 9 THE ANIMALS ARE BACK
1 (D) The Beatles (Capitol)
- 10 BANG BANG BOOP*
1 (D) The Beatles (Capitol)
- 11 I WILL
1 (D) The Beatles (Capitol)
- 12 SAY SOMETHING FUNNY
1 (D) The Beatles (Capitol)
- 13 YOU'RE THE ONE*
1 (D) The Beatles (Capitol)
- 14 EVERYBODY LOVES A CLOWN*
1 (D) The Beatles (Capitol)
- 15 LET'S HANG ON
1 (D) The Beatles (Capitol)
- 16 A TASTE OF HONEY*
1 (D) The Beatles (Capitol)
- 17 AIN'T NO FUTURE IN ME
1 (D) The Beatles (Capitol)
- 18 TURN TURN TURN*
1 (D) The Beatles (Capitol)
- 19 POSITIVELY 4th STREET
1 (D) The Beatles (Capitol)
- 20 I KNEW YOU WERE*
1 (D) The Beatles (Capitol)

TOP LP's

- 1 SOUND OF MUSIC
1 (D) The Beatles (Capitol)
- 2 OUT OF OUR MINDS
1 (D) The Beatles (Capitol)
- 3 HELP
1 (D) The Beatles (Capitol)
- 4 MARY POPPINS
1 (D) The Beatles (Capitol)
- 5 ALMOST THERE
1 (D) The Beatles (Capitol)
- 6 HIGHWAY 41
1 (D) The Beatles (Capitol)
- 7 MANN MADE
1 (D) The Beatles (Capitol)
- 8 SWEETNESS
1 (D) The Beatles (Capitol)
- 9 COMING UP DIRTY
1 (D) The Beatles (Capitol)
- 10 I WAN
1 (D) The Beatles (Capitol)
- 11 HOLLIES
1 (D) The Beatles (Capitol)
- 12 TUCKLE ME YEAH II
1 (D) The Beatles (Capitol)
- 13 WILD WOOD
1 (D) The Beatles (Capitol)
- 14 SNAKE RAGGERS
1 (D) The Beatles (Capitol)
- 15 TAKE POLYBLY
1 (D) The Beatles (Capitol)
- 16 CHERM'S HERMITS
1 (D) The Beatles (Capitol)
- 17 SEARCHES 5
1 (D) The Beatles (Capitol)
- 18 REATLES FOR SALE
1 (D) The Beatles (Capitol)
- 19 SOMETHING ABOUT YOU
1 (D) The Beatles (Capitol)
- 20 CLEO'S CAKES
1 (D) The Beatles (Capitol)

5 YEARS AGO

- 1 IT'S NOW OR NEVER
1 (D) The Beatles (Capitol)
- 2 MY HEART HAS A SECRET OF ITS OWN
1 (D) The Beatles (Capitol)
- 3 ROCKING GOODIE
1 (D) The Beatles (Capitol)
- 4 ONLY THE LONELY
1 (D) The Beatles (Capitol)
- 5 AS LONG AS WE NEED THE LAST DANCE FOR ME
1 (D) The Beatles (Capitol)
- 6 MAN OF MYSTERY
1 (D) The Beatles (Capitol)
- 7 DREAMING
1 (D) The Beatles (Capitol)
- 8 GRACIOUS ME
1 (D) The Beatles (Capitol)
- 9 ROMANTIC
1 (D) The Beatles (Capitol)
- 10 LETS TRINE ABOUT LYING TO DO
1 (D) The Beatles (Capitol)
- 11 MONDALS CAVE
1 (D) The Beatles (Capitol)
- 12 BLUE ANGEL
1 (D) The Beatles (Capitol)
- 13 ANIMAL TRACKS
1 (D) The Beatles (Capitol)
- 14 BURGEE GREAT SONG
1 (D) The Beatles (Capitol)
- 15 MY FAIR LADY
1 (D) The Beatles (Capitol)
- 16 THE TAMBOURINE
1 (D) The Beatles (Capitol)
- 17 WEST SIDE STORY
1 (D) The Beatles (Capitol)
- 18 BRINGING IT ALL BACK HOME
1 (D) The Beatles (Capitol)
- 19 SUREN' USA
1 (D) The Beatles (Capitol)

BRITAIN'S TOP 20

NATIONAL CHART COMPILIED AT THE RECORD RETAILER.

- 1 GET OFF MY CLOUD
1 (D) The Beatles (Capitol)
- 2 I HEAR A SYMPHONY
1 (D) Barbara Mandrell
- 3 A LOVER'S CONCERTO
1 (D) The Tams (Meridian)
- 4 1-5-8
1 (D) Les Barys (Decca)
- 5 YESTERDAY*
1 (D) The Beatles (Capitol)
- 6 KEEP ON DANCING*
1 (D) Gerry & The Pacemakers (Meridian)
- 7 RESCUY ME*
1 (D) The Beatles (Capitol)
- 8 YOU'RE THE ONE*
1 (D) The Beatles (Capitol)
- 9 EVERYBODY LOVES A CLOWN*
1 (D) Gerry Lewis (Meridian)
- 10 LET'S HANG ON
1 (D) The Beatles (Capitol)
- 11 A TASTE OF HONEY*
1 (D) The Tams (Meridian)
- 12 AIN'T NO FUTURE IN ME
1 (D) The Tams (Meridian)
- 13 TURN TURN TURN*
1 (D) The Beatles (Capitol)
- 14 POSITIVELY 4th STREET
1 (D) The Beatles (Capitol)
- 15 I KNEW YOU WERE*
1 (D) The Beatles (Capitol)
- 16 EVERYBODY'S GONE TO THE MOON*
1 (D) The Beatles (Capitol)
- 17 TREAT HER RIGHT
1 (D) The Beatles (Capitol)
- 18 LIAR, LIAR
1 (D) The Beatles (Capitol)
- 19 RUN BABY RUN*
1 (D) The Beatles (Capitol)
- 20 MY BABY
1 (D) The Beatles (Capitol)
- 21 JUST A LITTLE BIT BETTER*
1 (D) The Beatles (Capitol)
- 22 HANG ON SLOOPY*
1 (D) The Beatles (Capitol)
- 23 I GOT YOU
1 (D) The Beatles (Capitol)
- 24 MAKE ME YOUR BABY
1 (D) The Beatles (Capitol)
- 25 THE IN CROWD*
1 (D) The Beatles (Capitol)

BRITAIN'S TOP R & B SINGLES

- 1-5-3
1 (D) Barry (Meridian)
- 2 TREAT HER RIGHT
1 (D) The Beatles (Capitol)
- 3 RESCUE ME
1 (D) The Beatles (Capitol)
- 4 LOVER'S CONCERTO
1 (D) The Tams (Meridian)
- 5 IN THE MIDNIGHT HOUR
1 (D) The Beatles (Capitol)
- 6 FIRST I LOOK AT THE PURSE
1 (D) The Beatles (Capitol)
- 7 HIGH HEEL SNEAKERS
1 (D) The Beatles (Capitol)
- 8 THESE HANDS
1 (D) The Beatles (Capitol)
- 9 CARLYN
1 (D) The Beatles (Capitol)
- 10 MY GIRL
1 (D) The Beatles (Capitol)
- 11 HIDE YOUR PONY
1 (D) The Beatles (Capitol)
- 12 TAKE ME IN YOUR ARMS
1 (D) The Beatles (Capitol)
- 13 MOHAR SAM
1 (D) The Beatles (Capitol)
- 14 YOURS GONNA MAKE ME CRY
1 (D) The Beatles (Capitol)
- 15 AIN'T THAT PECTULIA
1 (D) The Beatles (Capitol)
- 16 CRY NO MORE
1 (D) The Beatles (Capitol)
- 17 STEPPEN OUT
1 (D) The Beatles (Capitol)
- 18 YOU CAN'T BUY LOVE
1 (D) The Beatles (Capitol)
- 19 WORK, WORK, WORK
1 (D) The Beatles (Capitol)

BRITAIN'S TOP R & B ALBUMS

- 1 SHOTGUN
1 (D) The Beatles (Capitol)
- 2 LOVE YOU
1 (D) The Beatles (Capitol)
- 3 SASSY POTATOES
1 (D) The Beatles (Capitol)
- 4 MESSAGE
1 (D) The Beatles (Capitol)
- 5 UNDESTOOD
1 (D) The Beatles (Capitol)
- 6 LOVE YOU
1 (D) The Beatles (Capitol)
- 7 SASSY POTATOES
1 (D) The Beatles (Capitol)
- 8 MESSAGE
1 (D) The Beatles (Capitol)
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1 (D) The Beatles (Capitol)
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1 (D) The Beatles (Capitol)
- 23 SASSY POTATOES
1 (D) The Beatles (Capitol)
- 24 MESSAGE
1 (D) The Beatles (Capitol)
- 25 UNDESTOOD
1 (D) The Beatles (Capitol)

Ps E.P.s THE HITMAKERS VOL. 3 SINGLES

THE HIT MAKERS VOL. 3
12" LP NPL 10116

PETULIA CLARK DONOVAN THE KINKS
SANDIE SHAW SONNY & CHERRY

MERRY CHRISTMAS IN HAWAII THE WALKERS

MERRY CHRISTMAS IN HAWAII
12" LP NPL 28063

THE BEAU BRUMMELS
INTRODUCING THE BEAU BRUMMELS 12" LP NPL 28062 NEW SINGLE DON'T TALK TO STRANGERS 7N 25333

INTRODUCING THE BEAU BRUMMELS

THE BEAU BRUMMELS
INTRODUCING THE BEAU BRUMMELS 12" LP NPL 28062 NEW SINGLE DON'T TALK TO STRANGERS 7N 25333

THE HONEYCOMBS THAT'S THE WAY EP NPL 24230

NEW SINGLE
THIS YEAR NEXT YEAR 7N 15979
ALLAN CHERMAN THE TWELVE GIGS OF CHRISTMAS WB 3736
PETER NELSON DONNA 7N 35278
NEWLY I CAN'T GROW PEACHES ON A CHERRY TREE 7N 15986
KEELY SMITH STANDING IN THE RUNS R 23048

