

# Record Mirror

Largest selling colour pop weekly newspaper  
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THE BYRDS—Peter Jones meets them, and talks about them below.

## THOSE CHIRPY BYRDS!

THE Byrds arrived as scheduled. Made their first nest in a plush reception room at the Savoy Hotel, looked over a rain-drenched River Thames, sipped momentarily from the sunshine back home . . . and talked. Chirpy talks as birds, chaps called The Byrds.

Beatie talk to an extent. Like how the boys went to see the Beatie film "Hard Day's Night" and realised that intelligent and creative lads could get tremendous pleasure out of rock 'n' roll . . . and communicate that pleasure.

Byrds was a good high-flying name to follow the Beatles. Jim McGuinn, lead guitarist; Dave Crosby, rhythm guitarist; bassist Chris Hillman; drummer Mike Clarke; and Gene Clark, who plays harmonica, tambourine and sings . . . all agreed. McGuinn is leader, the bloke very much in control. A few words with him established, once and for all, his leadership. He's been lead guitar man with Bobby Darin, and with the Chad Mitchell trio.

McGuinn says: "Let's take it on January this year. Bob Dylan flew in from New York, got to Los Angeles airport and rang up our manager to ask what was happening. What was happening was that we were rehearsing. Mr. Tambourine Man." And Bob turned up to stir us up through it, make a dozen times. So Bob eventually said: "They do it well."

Which is like a million-word work of praise coming from him. So out came the record . . . and that's why we're here. Say, why does it have to rain so hard?

The Byrds developed, during the months of waiting for the first big hit, among "in-circles round Hollywood's Sunset Strip. It was March, this year, before they appeared in public together. Thirty dollars a night each at Ciro's, a nightclub with a well-known name on the strip . . . but a place which (ill then had been a bit unfashionable. The Byrds laid no eggs. They made it fashionable. They cut out all the whispered chat among the customers of the old days of Errol Flynn and Humphrey Bogart (who frequented the place in the real old early days) . . . and made people talk about the Byrds.

"Lousy opening, though," admitted Jim McGuinn. "We got no balance, sounded like a gang of roustabouts with no musical sense coming out of it all. We'd never faced an audience and felt like we wanted the floor to open up under us. We didn't even work too well together. 'cos we were too worried about whether anything else could possibly go wrong. They are ambitious, amiable, enthusiastic . . . non-aggressive. They want to be liked for themselves, not as a copy of anybody else. And they're very welcome to Britain."



GENE PITNEY—due to tour here in October, with the Rockin' Berries, Peter and Gordon and Lulu. For all the dates see inside on page 5.

## MAKE IT EASY ON YOURSELF

BF 1428

The chart-topping new **BACHARACH** single by

**THE WALKER BROTHERS** ON PHILIPS

Main Publishers:  
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25-27 Abchurch Lane, London E.C. 4  
Milkmaid 1222





# Why the Fortunes are so miserable

YOU might well think that a group that had reached No. 3 in the charts that very day would be feeling and acting pretty backed. Jovial even. But not so the Fortunes.

They shuffled into a Soho watering hole, flanked round the bar, ordered their drinks sloozily and collapsed into chairs and on to stools.

"What's up? Didn't you know about the record? Surely thing are okay?" I asked eagerly. I felt that raising my voice above the level of a Holly Royce machine would have shattered them.

It seemed that the group were due to depart a few days hence for Germany where they would remain for a month. So what's so bad about that, then? All that cheap drink, fantastic birds and even the chance of some fun!

"Oh, we don't like it out there. We'd rather play here," replied Rod Allen gloomily. "We've been there before and it's no good."

## BAD TIME

"It came at a bad time with the record being big," added Barry Pritchard who threatened to smile at any moment. "The booking was arranged a long time ago and we've got to do it."

The Fortunes made four records before "You've Got Your Troubles" sent them out shooting up the charts. Even the continual playing of "Carolene" which the pirate ship adopted as its signature tune didn't get that one away.

"This one hadn't have made it, we had started worrying," stated Rod. In fact, their publicist informed me later, they may well have turned the wheel then.

Actually, the Fortunes only came across "Troubles" by a stroke of luck. It wasn't the one originally under consideration.

"Our manager went to hear one song and didn't

by RICHARD GREEN

like it," Glen Dale revealed. "They played him this one, so he brought it to us. It clicked right away."

Normally, the Fortunes wouldn't have had much say in what material they recorded. That decision finally rested with the record company. But they seemed so keen on this number, that it was put first.

"Perhaps next time, we'll have more to do with the choice," wished Glen. They were off that afternoon to put the voices on three backing tracks recorded some days before. One of the finished articles would be their next single, due for release in early September.

"We've got the plugs lined up for when we get back, so we hope it'll be a hit," said Rod. "So many groups just have one hit then fade out. We don't want that to happen to us."

Apart from the obvious reasons for that was, the Fortunes have a tour lined up with Herman and Wayne Fontana later this year. They reckon that the better known they are at that time, the easier it will be for them to get across to the audience.

"We've gusted on tours, but never done a complete one," Barry told me. "In theatres, people have to sit there and listen to you. That's the advantage theatres have over clubs and ballrooms."



THE FORTUNES have been trying for some time. Their first hit though is their fantastic "You've Got Your Troubles"

## PEOPLE, PACES & MR. KING

THOUGH he's not yet 21, Jonathan King has been quite a few places and met quite a few people. Also, his first record, "Everyone's Gone To The Moon," looks as though it's going places too.

Buddy Holly. While still at school (Charterhouse), Jonathan heard Buddy's record of "It Doesn't Matter Any More" and became a pop fan. Since then Jonathan has been told that he looks a bit like the late Buddy.

Winston Churchill. This was the name of a camp that Jonathan rode for five hours in the Sahara. At the time, he (Jonathan, that is) was on a round-the-world trip shortly after leaving school. On the same trip he also met:

Brian Epstein on the beach at Honolulu, and Barry Goldwater at the San Francisco Republican convention. After his return to England Jonathan was so tired that he went away on a two weeks' holiday in France. Staying in the next hotel room was:

Victor Sylvester. Then Jonathan went to Cambridge University to study English. He also produced a record on which the singer was "Jerry Ward. It was called "Gotta Tell" and sold a respectable 3,000 copies on Fon-



JONATHAN KING—real name Kenneth King, but he says "They changed my name because it wasn't hip enough..."

tana this Spring. Jonathan also tried to make a record of his own voice and sent a demo disc to:

Joe Meek. But nothing happened. Then Jonathan met Decca publicist (and RM columnist) Tony Hall who introduced him to:

Ken Jones, a skilful arranger who was interested in Jonathan's recording manager, especially when Ken saw Jonathan's song "Everyone's Gone To The Moon." Ken's music publishing partner, Joe Roncuzzi was also impressed and the resulting

"It's up to us to give the public what they want. We do some numbers from the Hill Parade because they've been bought, so people must want to hear them."







TOMMY ROE — here without his group the

## TOMMY TO RECORD

THE suave sophistication of the Cumberland Hotel's Neering Bar was shattered momentarily by a deep laugh. The man responsible for the diversion was Tommy Roe and the object of his mirth was a bracket.

"Hey, you wanna see something?" he asked. "Look at this."

He held up a solid silver bracket which had just been purchased by music publisher Steve Clark. It bore minute replicas of people in hilarious positions.

### ROEMANS

Drinks arrived and Tommy talked about his visit to these shores.

"I'm here primarily to record and we're talking with Arthur Howes about a tour later this year," he began, eyeing an attractive brunette perched enticingly on a bar stool. "I'm hoping to come back with the Roemans."

He continued: "I've been wanting to come here and record for years, but they wouldn't let me. Then ABC Paramount said go over there and record."

In company with Steve and Tommy's manager, Bill Lowery, we walked round the corner to Fye's recording studios. Guitarist Jimmy Page arrived at the same time to join the session.

"I'm using British studios, British songs and British session men, but it won't be a British-sounding Tommy Roe,"

by RICH

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## THE RIGHTEOUS BROTHERS

Unchained melody

HL 9975

LONDON

London Records, Division of  
The Decca Record Company Limited  
Decca House, Albert Embankment, London, SE1



## How the Animals were done out of a No. 1!

AS the legendary Jimmy Savile remarked in a Sunday newspaper this week, it is a shame that just in the Atlantic Record label getting to No. 1, the Beatles practice up and beat them to it.

"I don't look at things that way in this time now, when it is a pity because they've got hold of a good number translated it into German language and managed to get thousands of people to buy the record."

Long before they recorded it, they had a mammoth rehearsal of the number in Denmark Street, that's the place that people called The Paul Alley and today by some of the sounds coming from the area, the tin still is right.

The fact is that themselves away behind a barbers shop, got up the "Do Not Disturb" sign and hammered away. Their isolation was shattered briefly by the intrusion of a certain FM clerk, but they don't regard him strictly as a way.

Clark seemed to be in charge of the session and suggestions were being tossed around like Moki at "Ready, Steady Go". Dave Rowberry, then quite new with the mob, was funny in solidarity and introduced heavy guitars into the proceedings.

"They spent ages about the number and perfecting it. When they'd got it just right, they grabbed Mickie Most and recorded it. But the Beatles spoiled it all for them by doing "Help!"."

Weekend Review.



## BOOKER T. and THE MGs

Boot-leg

AT 4033

ATLANTIC

Atlantic Records  
The Decca Record Company Limited  
Decca House, Albert Embankment, London, SE1

## JUST RELEASED

TOM JONES

What's new pussycat?

(From the film)

F 12203

DECCA

HURT ME IF YOU WILL The Mark Four

F 12204

DECCA

CONNIE Rick Jones

F 12205

DECCA

THE ART WOODS Goodbye sisters

F 12206

DECCA

WATCHA GONNA DO ABOUT IT Small Faces

F 12208

DECCA

# Dusty's illness & her career

**D**USTY SPRINGFIELD on the phone. Sounding fairly cheerful about her recent lay-off-work illness. But admitting: "I've been to see lots of specialists, had X-rays and so on. Nobody tells me anything. I'm just supposed to rest. So I try to rest in Cornwall, what happens. It starts with rain, that's what happens..."

But if Dusty's personal appearance appears as still in the hands of what seems a goodly percentage of the medical profession, there's positively glowing news about the record scene. That LP: all finished, but final touches to the sleeve. Such as selection of photograph. LP features some knockout numbers, locally K-O'd by Dusty. She uses the Eskoes, specially augmented with strings and brass and other fittings. Directed by Ivor Raysonide. You can hear a lot of persuasive persuasion from Johnny Dredon, of whom Dusty says: "I always feel most comfortable when he's working with me. I like his style."

## ALBUM TRACKS

Let's list the items on the album first. Thirteen tracks as follows: Won't Be Long, Oh No Not My Baby, Long After This Is All Over, La Bamba (longtime favourite of Dusty), Who Can I Turn To, Doodie, If I Don't Want It (written by Rod Argent of the Zombies), That's How Heartache is Made, It Was Easier To Hurt Him, I've Been Wrong Before (The Randy Newman ballad originally recorded by Cilla Black), I Can't Hear You (A Goffin and King special), I Had A Talk With My Man, Packin' Up (the Marie Hendricks number).

"Everything's Coming Up Dusty" this adds up to a very well-balanced collection. No point rushing about to get it, though — it won't be available almost certainly until early September.

Now let's give Dusty a few bars for solo voice. "I'd like to do a lot more work in the States. I will be going back, that's for sure. Last time I did 'Hullabaloo' though. I don't have a record going, so it was in a way a waste not to make that mistake next time. Here, I've got a smashing song for the next single. It's already made and ready. It's really nice, some, apart



DUSTY on stage. She tells P.M.'s Peter Jones all about her new album — and her illness (RM Pic).

"What else can I chat about? Ah... those letters from fans saying they don't like such loud backings on my records. Well, of course, they're quite right. But the trouble is that I can't see myself just singing along with a trio, or something."

"So, anyway, I'm keeping my head above water as they say. Oh, could you clear up one thing for me? You know that 'Four Novella Awards' show on TV... when I was singing brother Tom's 'Losing You'? Well, it was obvious I was trying hard not to laugh. Point is that I wasn't trying to send the whole thing up. But I was on a rostrum and there were all these crew-cut mods behind hammering me on the back of my knees. I thought I might just topple over. Nothing else was happening. Honest!"

"Couple of people I'd like to give a wee plug for, if I can. Like the Spence Davis Group — they've simply got to be big. And among the girls, Miki Dee. She's got fantastic control for a girl of her age... I can't get that sort of voice control even now. I watched her from the wings in the Sanremo Song Festival, where she did very well in front of a good emotional Italian audience. There was no, just snivelling in the wings as she sang. I think she's very good."

which is really small on record but big in a hall. I don't think it's enough on record, not for me. I like to hear the brass belting away behind."

"It's really a matter of Tania-Motown. I know it's a bit of a dirty word now, but I can't understand why. I think it's better than any other... best pop sound on record. I play it all the time. Just gallop around going 'oo' and 'ah' and listening to the strings and

the brass and everything. It's a big, complex sound. "You know, I understand what the critics say about these big backings in some cases. Of course, they want to hear the voice as well. But it's a matter of balance." Dusty had to go. To prepare for another meeting with a specialist. As she observed: "It's no joke. But I'm glad to report that she is feeling much better herself. And that upcoming LP is positively first-rate."



## NO RECORD HERE!

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

HEINZ: East of the World, You Man... with a lead single voice far... slightly better back with a soft...

THE CIVISSES: Jerk It, Diamond... with a lead single voice far... and was recorded, but you...

JOHNNY SCOTT: Ill in Plastic... with a lead single voice far... different, but you can't take...

BABARA MASON: Yes, I'm... with a lead single voice far... a fantastic different, prof...

THE MIKE CUTTON SONGS: I... with a lead single voice far... from Fred to B and B now...

THE JOY STINGS: All About... with a lead single voice far... a clean-cut sound and de...

ALEX HARVEY and the BRILL... with a lead single voice far... a decidedly different song...

NOEL HARRISON: There's... with a lead single voice far... by strident horns and harmon...

DECLAN BRYAN and THE... with a lead single voice far... the vocal and the lead...

JACK JONES: Sweet the... with a lead single voice far... the night love go wrong? Trav...

CHIT ATKINS: Yacker A... with a lead single voice far... a little more, but it's a...

DON GIBSON: Azuli, You're... with a lead single voice far... typically cowboyish tune at a...

JAMES STEWART: The Legend... with a lead single voice far... from the movie "Shenanah...

EARLITA KITT: The Art of... with a lead single voice far... a little more, but it's a...

THE ASTORS: Candy I Found... with a lead single voice far... a little more, but it's a...

RHYSIDUSLOGY: Come Back... with a lead single voice far... they're getting there...

OTHER TWO: Don't You Wanna... with a lead single voice far... Low, the heavy funk, the...

JERRY LEE: Darling Take... with a lead single voice far... Me Back? Then After Time...

MIKE BUSTI: Show Me Ar... with a lead single voice far... Bill Dunning Army (early B...

DAVID CLIFF: Go, The Moon... with a lead single voice far... I'm Gonna Get You Yet...

FRANKIE: Get Some Lovin'... with a lead single voice far... For You Baby Let's Get Together...

PAUL SIMON: I Am a Rock... with a lead single voice far... That Are Green (CBS...

BARBRA STREISAND: Who... with a lead single voice far... of the movie "The Graduate..."

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Wednesday night play theme from a Manfred, and a better single than his last from Cliff. Full sound from the Walkers, and a lovely ballad from Matt. Finally Tom Jones' big U.S. hit.

TOM JONES: What's New... with a lead single voice far... The Rose (Decca F 1210).

A GREATLY a massive hit in... with a lead single voice far... I'm not really the best of Jones...

THE WALKER BROS: Make It... with a lead single voice far... a little more, but it's a...

THE WALKER BROS: Make It... with a lead single voice far... a little more, but it's a...

MIKE VICKERS: On the Brink... with a lead single voice far... The Perfume (Columbia D 751).

A good, direct, by Mike... with a lead single voice far... raved over. Unlike the ballads...

THE WALKER BROS: Make It... with a lead single voice far... a little more, but it's a...

THE WALKER BROS: Make It... with a lead single voice far... a little more, but it's a...

CLIFF RICHARD: The Time... with a lead single voice far... In Between, Look Before You Go...

A nice, soft, by Cliff... with a lead single voice far... several accents of orchestration...

THE WALKER BROS: Make It... with a lead single voice far... a little more, but it's a...

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A large advertisement for Decca records. It features a large, stylized graphic of a musical note or a similar shape. The text reads: 'A GREAT NEW SINGING-SONGWRITING TALENT HAS FIRST GREAT RECORD EVERYONES GONE TO THE MOON'. Below this, it says '45 rpm record F 12187' and 'Production by Marquis Enterprises Limited Johnathan King's exclusive recording manager'. At the bottom is the Decca logo and 'THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON WC2E 1BT'.

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# RECORD MIRROR CURTS PAGE



## AIR MAILED FROM NEW YORK

- 1 **IM BENEY THY**  
1001 Atlantic (Atlantic)
- 2 **WHAT'S NEW PUSSEY CAT?**  
1001 Atlantic (Atlantic)
- 3 **SATISFACTION**  
1001 Atlantic (Atlantic)
- 4 **I GOT YOU BABE**  
1001 Atlantic (Atlantic)
- 5 **SAVE YOUR HEART FOR ME**  
1001 Atlantic (Atlantic)
- 6 **I LIKE IT LIKE THAT**  
1001 Atlantic (Atlantic)
- 7 **THESE**  
1001 Atlantic (Atlantic)
- 8 **KARMA MA\***  
1001 Atlantic (Atlantic)
- 9 **I CAN'T HELP MYSELF**  
1001 Atlantic (Atlantic)
- 10 **ALL I REALLY WANT TO DO\***  
1001 Atlantic (Atlantic)
- 11 **WHAT THE SHALLO**  
1001 Atlantic (Atlantic)
- 12 **I WANT CANDY**  
1001 Atlantic (Atlantic)
- 13 **BOONDOCKS**  
1001 Atlantic (Atlantic)
- 14 **HOLD ME, THERILL**  
1001 Atlantic (Atlantic)
- 15 **HOLO ME, KISS ME**  
1001 Atlantic (Atlantic)
- 16 **SO MANY RIVERS**  
1001 Atlantic (Atlantic)
- 17 **THESE FROM A SUMMER PLACE**  
1001 Atlantic (Atlantic)
- 18 **OLD SAGE**  
1001 Atlantic (Atlantic)
- 19 **SUNSHINE, LOLLIPOPS AND RAINBOWS**  
1001 Atlantic (Atlantic)
- 20 **PRETTY LITTLE BIRD**  
1001 Atlantic (Atlantic)
- 21 **CALIFORNIA GIRLS**  
1001 Atlantic (Atlantic)
- 22 **TAME THE TACK**  
1001 Atlantic (Atlantic)
- 23 **HONEY**  
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- 24 **POPPA'S GOT A BRAND NEW BAG**  
1001 Atlantic (Atlantic)
- 25 **TO KNOW YOU IS TO LOVE YOU\***  
1001 Atlantic (Atlantic)
- 26 **I'M A FOOL**  
1001 Atlantic (Atlantic)
- 27 **UNCHAINED MELODY**  
1001 Atlantic (Atlantic)
- 28 **PEAKS OF MY TREASURES**  
1001 Atlantic (Atlantic)
- 29 **HOW YOUR PONY**  
1001 Atlantic (Atlantic)
- 30 **ONE DINY AND A BURTON**  
1001 Atlantic (Atlantic)
- 31 **THE BE BE READY**  
1001 Atlantic (Atlantic)
- 32 **A LITTLE BIT OF HEAVEN**  
1001 Atlantic (Atlantic)
- 33 **YOU'D BETTER COME HOME**  
1001 Atlantic (Atlantic)
- 34 **YOU FLY ME ON\***  
1001 Atlantic (Atlantic)
- 35 **SEVENTH SON\***  
1001 Atlantic (Atlantic)
- 36 **LIKE A ROLLING STONE**  
1001 Atlantic (Atlantic)
- 37 **NOTHING BUT HEARTACHE**  
1001 Atlantic (Atlantic)
- 38 **MR. TAMBOURINE MAN\***  
1001 Atlantic (Atlantic)
- 39 **YOU WERE ON MY MIND**  
1001 Atlantic (Atlantic)
- 40 **NEW ORLEANS\***  
1001 Atlantic (Atlantic)
- 41 **SITTING IN THE PARK\***  
1001 Atlantic (Atlantic)
- 42 **EASY QUESTION**  
1001 Atlantic (Atlantic)
- 43 **FLY ALWAYS**  
1001 Atlantic (Atlantic)
- 44 **SINCE I LOST MY BABY**  
1001 Atlantic (Atlantic)
- 45 **SEEN THE LIGHT**  
1001 Atlantic (Atlantic)
- 46 **WALK ON WINGS**  
1001 Atlantic (Atlantic)
- 47 **HUNG ON YOU**  
1001 Atlantic (Atlantic)
- 48 **IN THE MINDHOLE**  
1001 Atlantic (Atlantic)
- 49 **YOU TELL ME WHY**  
1001 Atlantic (Atlantic)

## TOP E.P.'s

- 1 **THE ONE IN THE MIDDLE**  
1001 Atlantic (Atlantic)
- 2 **THE SHERKES**  
1001 Atlantic (Atlantic)
- 3 **MRS. BROWN YOU GOT A LOVELY DAUGHTER**  
1001 Atlantic (Atlantic)
- 4 **GO AWAY FROM MY WORLD**  
1001 Atlantic (Atlantic)
- 5 **I DON'T THINK TWICE ITS ALRIGHT**  
1001 Atlantic (Atlantic)
- 6 **THE ANDHALS IS HERE**  
1001 Atlantic (Atlantic)
- 7 **CAN I GET IT FROM YOU**  
1001 Atlantic (Atlantic)
- 8 **LET'S GET SALES**  
1001 Atlantic (Atlantic)
- 9 **BUBBLE GUM**  
1001 Atlantic (Atlantic)
- 10 **BEATLES FOR SALE**  
1001 Atlantic (Atlantic)
- 11 **EDIE LEVINE**  
1001 Atlantic (Atlantic)
- 12 **TOM JONES ON STAGE**  
1001 Atlantic (Atlantic)
- 13 **FIVE BY FIVE**  
1001 Atlantic (Atlantic)
- 14 **ANDY WILLIAMS' FAVORITES**  
1001 Atlantic (Atlantic)
- 15 **A HARD DAY'S NIGHT VOL. 1**  
1001 Atlantic (Atlantic)
- 16 **SLADONABELLE DUSTY**  
1001 Atlantic (Atlantic)

## 5 YEARS AGO

- 1 **SOUND OF MUSIC**  
1001 Atlantic (Atlantic)
- 2 **BEATLES FOR SALE**  
1001 Atlantic (Atlantic)
- 3 **THE GIRL OF MY DREAMS**  
1001 Atlantic (Atlantic)
- 4 **SHAKIN' ALL OVER**  
1001 Atlantic (Atlantic)
- 5 **WHY WILL I BE LOVED**  
1001 Atlantic (Atlantic)
- 6 **BECAUSE THEY'RE DRIVING**  
1001 Atlantic (Atlantic)
- 7 **ALMOST THERE**  
1001 Atlantic (Atlantic)
- 8 **JOAN BAEZ IN CONCERT VOL. 2**  
1001 Atlantic (Atlantic)
- 9 **THE FRESHWELIN**  
1001 Atlantic (Atlantic)
- 10 **WHAT'S BIN DID AND WHAT'S BIN HIN**  
1001 Atlantic (Atlantic)
- 11 **HITSMAKER**  
1001 Atlantic (Atlantic)
- 12 **THE ALABAMA**  
1001 Atlantic (Atlantic)
- 13 **MADE YOU JOHNNY COME MARCHING HOME**  
1001 Atlantic (Atlantic)
- 14 **WHAT A MOUTH YOU CAN PUT ON**  
1001 Atlantic (Atlantic)
- 15 **LISTEN LITTLE GIRL**  
1001 Atlantic (Atlantic)
- 16 **PAPER ROSS**  
1001 Atlantic (Atlantic)
- 17 **MR. SOBER**  
1001 Atlantic (Atlantic)
- 18 **HAMA/ROBOT MAN**  
1001 Atlantic (Atlantic)
- 19 **TO LOVE YOU**  
1001 Atlantic (Atlantic)
- 20 **I HAVE DREAMED**  
1001 Atlantic (Atlantic)



## NATIONAL CHART COMPRISED BY THE BEATLES DESTRIER.

- 1 **HELP**  
1001 Atlantic (Atlantic)
- 2 **THE BEATLES**  
1001 Atlantic (Atlantic)
- 3 **YOU GOT TO GET OUT OF THIS PLACE**  
1001 Atlantic (Atlantic)
- 4 **WE'VE GOT TO GET OUT OF THIS PLACE**  
1001 Atlantic (Atlantic)
- 5 **TUNING**  
1001 Atlantic (Atlantic)
- 6 **HEART FULL OF SOUL**  
1001 Atlantic (Atlantic)
- 7 **CATCH US IF YOU CAN**  
1001 Atlantic (Atlantic)
- 8 **THE BEATLES**  
1001 Atlantic (Atlantic)
- 9 **THE BEATLES**  
1001 Atlantic (Atlantic)
- 10 **THE BEATLES**  
1001 Atlantic (Atlantic)
- 11 **THE BEATLES**  
1001 Atlantic (Atlantic)
- 12 **THE BEATLES**  
1001 Atlantic (Atlantic)
- 13 **THE BEATLES**  
1001 Atlantic (Atlantic)
- 14 **THE BEATLES**  
1001 Atlantic (Atlantic)
- 15 **THE BEATLES**  
1001 Atlantic (Atlantic)
- 16 **THE BEATLES**  
1001 Atlantic (Atlantic)
- 17 **THE BEATLES**  
1001 Atlantic (Atlantic)
- 18 **THE BEATLES**  
1001 Atlantic (Atlantic)
- 19 **THE BEATLES**  
1001 Atlantic (Atlantic)
- 20 **THE BEATLES**  
1001 Atlantic (Atlantic)

## BRITAINS TOP R & B SINGLES

- 1 **WOOLY BULLY**  
1001 Atlantic (Atlantic)
- 2 **IN THE MINDHOLE**  
1001 Atlantic (Atlantic)
- 3 **CAN I GET IT FROM YOU**  
1001 Atlantic (Atlantic)
- 4 **LET'S GET SALES**  
1001 Atlantic (Atlantic)
- 5 **WHOS CHEATING**  
1001 Atlantic (Atlantic)
- 6 **SITTING IN THE PARK**  
1001 Atlantic (Atlantic)
- 7 **PAIN IN MY HEART**  
1001 Atlantic (Atlantic)
- 8 **ROCKAWAY**  
1001 Atlantic (Atlantic)
- 9 **MR. PITIFUL**  
1001 Atlantic (Atlantic)
- 10 **FOLLOW ME**  
1001 Atlantic (Atlantic)
- 11 **IF YOU'RE ABOUT A MOVER**  
1001 Atlantic (Atlantic)
- 12 **WHOS CHEATING**  
1001 Atlantic (Atlantic)
- 13 **SITTING IN THE PARK**  
1001 Atlantic (Atlantic)
- 14 **PAIN IN MY HEART**  
1001 Atlantic (Atlantic)
- 15 **ROCKAWAY**  
1001 Atlantic (Atlantic)
- 16 **CAN I GET IT FROM YOU**  
1001 Atlantic (Atlantic)
- 17 **LET'S GET SALES**  
1001 Atlantic (Atlantic)
- 18 **WHOS CHEATING**  
1001 Atlantic (Atlantic)
- 19 **SITTING IN THE PARK**  
1001 Atlantic (Atlantic)
- 20 **PAIN IN MY HEART**  
1001 Atlantic (Atlantic)
- 21 **ROCKAWAY**  
1001 Atlantic (Atlantic)

\*An asterisk denotes record in Britain.

# RECORD MIRROR CURTS PAGE

## THE ROCKIN' BERRIES

YOU'RE MY GIRL

7N35254

## 3 HIT SINGLES

7N15890

THAT'S THE WAY THE HONEYCOMBS

DRS54001

The Music From  
ZORBA THE GREEK

## ZORBA'S DANCE

