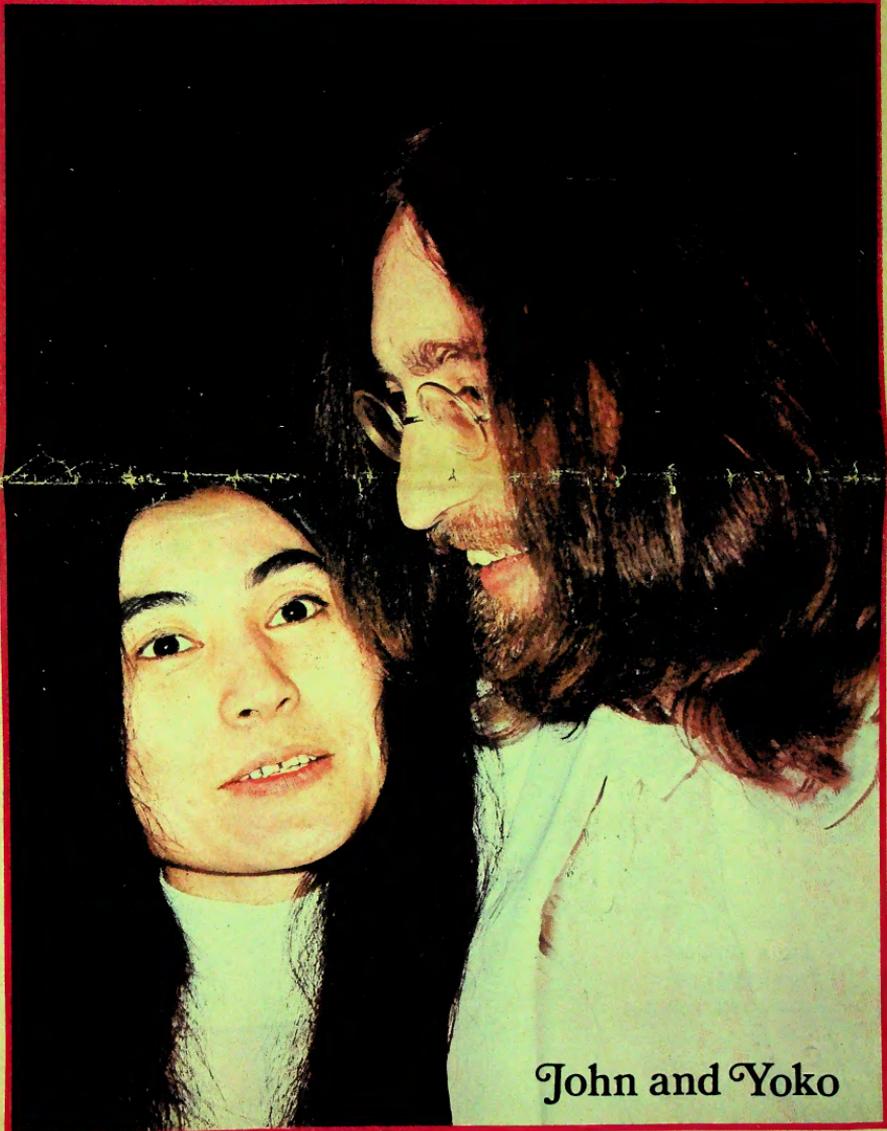


Mr. Baskell

# RECORD MIRROR

Largest selling colour pop  
weekly newspaper  
Price 6d. No. 431.  
Every Thursday  
Week ending June 14, 1969

# 6d



John and Yoko





# STUPENDOUS NEW ALBUM!

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DECCA

This is



12" Stereo or Mono LP  The Decca Record Company Limited Albert Embankment London SE1

DECCA

**E.M.I. launch Harvest Records on the**

# UNDERGROUND GROOVE

**L**ISSEN, man, those swingin' cats at EMI are really getting in the Underground groove, did I? No, but seriously, folks, they have got it together, they know where it's at NOW and to prove it they've come up with a new label on which a number of artists, new and well established, do their things.

The whole thing was launched at London's Roundhouse where some of the bands performed before an invited audience. It was a jolly occasion and I was hoping to collaborate with Ian Middleton on describing it but unfortunately Ian took a trip instead: right down the Roundhouse steps, putting himself in hospital for a few days. After that sad and bloody incident my memory of the music is a little hazy.

Happily, though, the label's first record releases give a fair indication of what we can expect. The singles by the Edgar Broughton Band and Michael Chapman, plus an LP by Chapman, are reviewed elsewhere in the RM. I've been listening to The Book Of Taleysin by Deep Purple (Harvest stereo SHVL 751, A Meat You Can Shake Hands With In The Dark by Pete Brown And His Battered Ornaments (Harvest stereo SHVL 752), and Anthems In Eden by Shirley And Dolly Collins (Harvest stereo SHVL 754).

All the Harvest albums have double sleeves, which is a pleasant idea so long as some ideas have gone into the artwork. This bunch is disappointing: just some quite ordinary pictures of the group inside the Deep Purple fold-out, a curiously corny set of cartoons inside the Pete Brown, and—rather attractive—Dorothy and Shirley are shown with a weirdo ram's head.

## Less samey than usual . . .

Musically, the Collins sisters turn in their usual expert work: exuberant, healthy open-air stuff, very folksy, nothing at all underground—except, possibly, the choice of old instruments in the accompanying group. They're nearly all instruments that have fallen into deserved obscurity because they didn't measure up to subsequent inventions, but if you're curious to know what, say, the sackbut or the crumhorn sounds like, try Anthems In Eden.

Deep Purple's Harvest debut has some interesting musical ideas and is far less samey in sound than your average Underground outfit. But it is not an excitingly new production (it was made last year in fact) and while it is a great relief to hear a group that is not constantly striving for all-out freak effects and is trying instead for a little subtlety, maybe they ought to try a little more wildness here and there, on their next LP.



DEEP PURPLE — a big U.S. hit with "Hush", now their third LP is issued on Harvest

Pete Brown has some clever and amusing ideas and some ambitious sounds. The band often sounds like a roughed-up, more serious, Bonzo Dog. I found the performances erratic — a few minutes worth listening to, then a few minutes of the same old hoarse shouting and pounding.



SHIRLEY and DOROTHY COLLINS — pleasing folk sounds.

All goodish stuff yet I have to confess I'm eagerly awaiting the first release by The Third Ear Band (who, along with The Pink Floyd, Panama Limited Jug Band, Syd Barrett and The Pretty Things, have future Harvest offerings lined up). I mean, if this vague Underground lag is still haunting us then we might as well have portentous writing to match the mood. Here goes then with an EMI press release that could hardly be topped (enjoys the music and the packaging and the concept of the Harvest label could use a touch more brilliance, but not the handout):

## Reflection of the universe . . .

"The music of the Third Ear Band is a reflection of the universe as magic play illusion. At first hearing, it may seem a naive, meaningless dance of sound, but dig deeper, get your head into it, you'll hear alchemical repetition seeking the actual archetypal forms and rhythms that can change consciousness. Labels, even melodies, are left far behind, each piece is as alike or unlike as blades of grass or clouds. Under hypnotic repetition the listener's rational mind landscape that changes endlessly. On very rare occasions, a vast door seems to open and band and audience find themselves in a new dimension transcending time and space. It is the music of the Druids, released from the unconscious by the alchemical process, organic in its otherness, religious in its oneness. Communicating beauty and magic via abstract sound whilst playing without ego enables the musician to reach a trance-like state, a 'high' in which the music produces itself. This is the aim of the Third Ear, to act as carriers of consciousness, and to play a music that, being non-conscious, is an organic synthesis of all music."

A worthy aim indeed! And, since there's no Underground without smoke, I'll puff to that.

DAVID GRIFFITHS

# NOW is the DERAM explosion!

## THE MARCH HARE

are good news  
'Have we got news for you'

DM 258

is their great new single

Management: Peter Dulay,  
Pendulum Music Ltd.,  
5 Wardour Street W1



Deram Records Decca House  
Albert Embankment London SE1





PROVING THAT THERE'S MONEY IN SOUL, STAX SPEND \$500,000 ON A PROMOTION FOR

# MEMPHIS U.S.A.

THE Stax Record company flew a lot of press people down to Memphis last week to show off their new records and let everyone see "Soulsville USA" — the Stax studio that started ten years ago on a shoestring and finished up being sold for millions of dollars.

And if you didn't think there was money in soul music, be interested in the fact that Stax spent around a quarter of a million dollars just on flying in (for two weekend meetings) around 500 people (dealers, distributors, press, radio men, etc.) to promote 27 albums and 27 singles.

They had a computerized slide-sound film that was made for \$2,000 dollars. The rest went in air fares, hotel accommodation, and general fettering.

Stax put on a show for visitors that lasted several hours and was headlined by Booker T and the MGs, featured Carla Thomas and Albert King and included the Staples, William Bell, Isaac Hayes, and Stax's first underground white group, Knowbody Else.

Strangely enough it was Isaac Hayes who made the audience standingly ovate him. Hayes is best known as a writer ("Soul Man", "Brown Sugar" with David Porter) but he made what Stax are promoting as his first album, "Hot Buttered Soul" (actually it's his second, he made a vocal-plano LP aided by Donald "Duck" Dunn and Al Jackson of the MGs, some years ago).

Hayes did a version of "By The Time I Get To Phoenix" that was part-sermonette and part song. But before that he brought Porter the partner on stage and they did an "Isaac and Dave" soul act which perhaps showed why they write such good material. Joe Sam and Dave.

The theme of the whole affair was "getting it together" and the talk was necessarily of the "Memphis Sound". Jim Stewart, bossman of Stax and an ex-country music fiddle player, paid due credit in conversation to Sam Phillips, who opened the first Memphis recording studio.

"He started it all for Memphis when he recorded Presley back in 1954," he said. "He brought together the country sound and the rhythm and blues sounds — the white and black — fused them to create the Memphis sound. And I say that, even though when I first started to record — a Memphis disc jockey, Fred Bylar, who I thought had a good voice — Sam Phillips turned me down. He didn't think we were good enough."

But Stewart went ahead by himself and recorded Bylar in

a garage after getting some recording equipment from — a local barber. After the garage recording studio, Stewart moved into a bars just outside Memphis.

But the Stax studio didn't start proper until we found a vacant neighbourhood cinema, the Capital Theatres. Cinemas were having a hard time because of television so this one was up for sale, after a church had been established there and also moved out."

The first studio had a sloping floor (as cinemas do) and Jim Stewart and Steve Cropper fixed the drapes on the walls to get a decent sound, threw a few rugs around and installed there a small mono recorder.

"This is the same studio we have now. We have nothing with the exception of wall to wall capping and some modern recording equipment — changed the structure or the appearance. It's our lucky studio, so I suppose you'd call it superstition," said Stewart.

And Stewart recalls the Sunday afternoon when Booker T put down on tape, still on that mono machine, an instrumental that went on the B side of a single, "Green Onions."

From this kind of product in this kind of relaxed, informal studio flowed the hits of Otis Redding, Sam and Dave, Carla Thomas —

Memphis can claim title to being one of America's recording centres — the city now has 10 recording studios working, with another in the process of being built. And the latest one brings us back to the start of it all. It's being built by Sam Phillips and this makes the third one he owns in Memphis.

Phillips was questioned recently about the contract he sold to RCA about the film rights. It was between Phillips and a young lawyer called Blake Freedy and RCA paid 4,000 dollars for it. (And such was the fever about



MEMPHIS FACES: Booker Thomas (left) and Junior Parker (right) who hit with "Scepter" and "Prayer" (respectively) on Sam Phillips' Sun label, and (above) Booker T and the MGs, Stax super stars.

rock and roll that this money, chicken-feed in view of the million-dollar budgets in later years, came out of a special fund within RCA, personally guaranteed by one soul executive).

Sam Phillips said he had no regrets about selling. "I needed the money to promote a Carl Perkins record, 'Blue Suede Shoes' and we sold a million copies of it."

The recording world owes a debt to Sam Phillips, a man who has always shown exceptional taste in such popular music, country music, rhythm and blues and concert. Considerable time, his first records, cut when he opened his first studio in 1952 (the first in Memphis) were by B. B. King and Ike Turner. George Jackson (brother of the late James Earl Ray) was very together and contemporary of the time, came next, a big hit and financial success.

Then Sam Phillips leaves a singer on a West Memphis radio station. Phillips recalls that the voice was "so bad I thought he was fantastic."

Stax singer and Phillips' next recording artist: Howlin' Wolf. Wolf was more earnest and so to this label went Rufus Thomas with "Swampy" — a high wench before "Walking the Dog". Phillips took a good prisoner from the State Penitentiary, the Prisonaires, and had a single with "Walking in the Rain".

Junior Parker — "Mystery Train" — Sam Phillips says trying to sing like the lead singer of the Inkspits before he gave him "Good Rockin' Tonight" to perform. This was the birth of the Memphis Sound — that mixture of rhythm and blues and country. Following Elvis came Cash, Perkins, Jerry Lee... The rest, as they say, is history.

Now Memphis is the fourth largest recording centre in America, topped by New York, Los Angeles and Nashville. It's an industry that is expected to produce, when the first figures for 1968 are collected, \$1.5 LION DOLLARS from publishing, recording, and general accessories by Memphis artists. — Soulsville USA!

polydor  
56 329

SPINNING  
WHEEL  
KING  
KOSS

## Leases from Decca

GILBERT BECAUD is one of those singers that draw vast crowds to concert appearances. Apart from his voice I'm sure that continental charm has something to do with it! My pretty Summer princess is an attractive love-song which he co-wrote on Decca F 22941.

Keep Informed!  
**DECCA** group records

good old straightforward happiness. Their new single, titled 'You don't have to walk in the rain' went straight into the U.S. charts and is very good listening, on the London label, HLU 10279.







# RECORD MIRROR PARTS 4 & 5



AIR MAILED FROM NEW YORK

- 1 GET BACK
- 2 I SO THE Beatles (Capitol)
- 3 BAD MOON RISING
- 4 (1) Credence Clearwater Revival (Fantasy)
- 5 IN THE GREYTO
- 6 (2) Eric Burdon (RCA)
- 7 ROMEO & JULIET THEME
- 8 (3) Jerry Massucci (RCA)
- 9 LOVE CAN MAKE YOU HAPPY
- 10 (4) Marty Stuart
- 11 THE BRASS—SHEPHERD (Decca)
- 12 (5) Guest Who (Columbia)
- 13 (6) Edna Hawkins Singers (Parlophone)
- 14 ON HAPPY DAY
- 15 MORE TODAY THAN YESTERDAY
- 16 (7) Edna Hawkins Singers (Parlophone)
- 17 YOU MUST THINK ABOUT MY BABY
- 18 (8) Marvin Gaye (Tamla)
- 19 ONE
- 20 (9) Dap Kupton (Mercury)
- 21 (10) The Beatles (Capitol)
- 22 GOOD MORNING STARBUCK
- 23 (11) Gary (Atlantic)
- 24 SEE JIM
- 25 (12) The Barbers (Atlantic)
- 26 (13) New Philadelphia (W.B./Aero)
- 27 EVERY IS WIDE\*
- 28 (14) Great Woods (Dunhill)
- 29 I WENT WITH YOU ON
- 30 (15) Charles W. Thompson In Middle
- 31 (16) Edna Hawkins Singers (Parlophone)
- 32 (17) Edna Hawkins Singers (Parlophone)
- 33 (18) Edna Hawkins Singers (Parlophone)
- 34 (19) Edna Hawkins Singers (Parlophone)
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- 47 (32) Edna Hawkins Singers (Parlophone)
- 48 (33) Edna Hawkins Singers (Parlophone)
- 49 (34) Edna Hawkins Singers (Parlophone)
- 50 (35) Edna Hawkins Singers (Parlophone)

## TOP 15 LP's

- 1 NASHVILLE SKYLARK
- 2 (1) Bob Dylan (CBS)
- 3 (2) The Who (Track)
- 4 (3) ON THE THRESHOLD OF A DREAM
- 5 (4) Moody Blues (Mercury)
- 6 (5) HOLMES SING (Columbia)
- 7 (6) HOLY (Parlophone)
- 8 (7) FLEET OF THE SEASHELLS
- 9 (8) GOODBYE CREAM
- 10 (9) The London Cast (Polygram)
- 11 (10) BARE
- 12 (11) The London Cast (Polygram)
- 13 (12) BONDS FROM A ROOM
- 14 (13) I FOUND CUES (CBS)
- 15 (14) ERSI Prevelly (RCA)
- 16 (15) OLIVER
- 17 (16) Soundtracks (RCA Victor)
- 18 (17) BEAT SOUNDS OF MUSIC
- 19 (18) Soundtracks (RCA)
- 20 (19) UNIFORM
- 21 (20) Trans-Siberian Rex (Regal Zonophone)
- 22 (21) MY WAY
- 23 (22) Frank Sinatra (Reprise)
- 24 (23) OVER AND OVER
- 25 (24) Sam Monkman (Fantasy)
- 26 (25) DEBILLY GRAYS
- 27 (26) Sam Monkman (Fantasy)
- 28 (27) OVER AND OVER
- 29 (28) Sam Monkman (Fantasy)
- 30 (29) OVER AND OVER
- 31 (30) Sam Monkman (Fantasy)

ENGLERLEY—Scepter/Impulse (Decca)  
GRADY—Scepter/Impulse (Decca)  
LEAD ZEPHYRUS—Led Zepher (Atlantic)  
MAN WITHOUT LIPS—Scepter/Impulse (Decca)  
THE BRASS—Shepherd (Decca)  
GRADY—Scepter/Impulse (Decca)  
DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS—Tama Motown  
SUNBURST YOURSELF WITH CILLA—Black (Parlophone)  
SOUNDS OF SILENCE—Scepter & Grady (Decca)  
THE TALK OF THE TOWN—Decca  
SPICE—Olympic—Soundtrack (Mercury)  
GENTLE ON MY MIND—Joan Marsh (Reprise)  
PARBLEY—Scepter/Impulse (Decca)  
—Scepter & Grady (Decca)  
BEST OF NAT KING COL—Tama Motown (Capitol)

## 5 YEARS AGO

- 1 YOU'RE MY WORLD
- 2 (1) Cilla Black (Parlophone)
- 3 (2) YOU
- 4 (3) NO PARTICULAR PLACE TO GO
- 5 (4) Rose Conway (Columbia)
- 6 (5) SOMEONE SOMEONE
- 7 (6) The Beatles (Capitol)
- 8 (7) JULIET
- 9 (8) Four Pennies (Philips)
- 10 (9) CONTANTLY
- 11 (10) Cilla Black (Parlophone)
- 12 (11) THE RISE & FALL OF FINGERS BUNT
- 13 (12) The Beatles (Capitol)
- 14 (13) THE BIRDIES (Parlophone)
- 15 (14) IF I STAY (Decca)
- 16 (15) BROU
- 17 (16) IF I LOVE A Lovers (Decca)
- 18 (17) YOU SEE THAT SHE'S MINE
- 19 (18) Dave Clark Five (Columbia)
- 20 (19) I GO AWAY
- 21 (20) Jim Reeves (RCA)
- 22 (21) THE BIRDIES
- 23 (22) A LITTLE LOVIN'
- 24 (23) The Beatles (Capitol)
- 25 (24) MY BOY LULLABY
- 26 (25) The Beatles (Capitol)
- 27 (26) I LOVE YOU BABY
- 28 (27) Freda and the Dreamers (Columbia)
- 29 (28) NOW BO LITA PER AMANTI
- 30 (29) Linda Ronstadt (Capitol)
- 31 (30) HELLO DOLLY
- 32 (31) Linda Ronstadt (Capitol)
- 33 (32) KANAKA
- 34 (33) Linda Ronstadt (Capitol)
- 35 (34) 16 Sunny Par (Decca)

## R & B SINGLES

- 1 OH, HAPPY DAY
- 2 (1) Edna Hawkins Singers (Parlophone)
- 3 TIME IS TIGHT
- 4 (2) The M.G.'s (Sax 131)
- 5 HIGHER AND HIGHER
- 6 (3) Jerry Butler (RCA)
- 7 TRACKS OF MY HEART
- 8 (4) Sonny Robinson & The Miracles (TMG 483)
- 9 BEHIND A PAINTED VEIL
- 10 (5) The Temptations (Columbia)
- 11 AIN'T TOO PROUD TO BE SHAME
- 12 (6) The Temptations (Columbia)
- 12 GOOD LOVIN' AIN'T Easy
- 13 (7) Marvin Gaye & Tammi Terrell
- 13 FREEDOM TRAIN
- 14 (8) The Temptations (Columbia)
- 14 IN THE SHOE (Istated W/ 048)
- 15 DANCING EVERYWHERE
- 16 (9) The Beatles (Capitol)
- 15 WHAT IS A MAN
- 17 (10) The Beatles (Capitol)
- 17 SHOOTING/DOLL UNWIND
- 18 (11) The Beatles (Capitol)
- 18 HARBLEN SKEFFLER
- 19 (12) The Beatles (Capitol)
- 19 LET'S STAY TOGETHER
- 20 (13) Sonny Robinson & The Miracles (TMG 483)
- 20 I'M LIVING IN SIN
- 21 (14) The Beatles (Capitol)
- 21 I DON'T WANT TO WALK IN THE RAIN
- 22 (15) The Beatles (Capitol)
- 22 I DON'T WANT TO WALK IN THE RAIN
- 23 (16) The Beatles (Capitol)
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- 24 (17) The Beatles (Capitol)
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- 25 (18) The Beatles (Capitol)
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- 28 (21) The Beatles (Capitol)
- 28 I DON'T WANT TO WALK IN THE RAIN
- 29 (22) The Beatles (Capitol)
- 29 I DON'T WANT TO WALK IN THE RAIN
- 30 (23) The Beatles (Capitol)
- 30 I DON'T WANT TO WALK IN THE RAIN

## U.S. ALBUMS

- 1 HAIR
- 2 (1) Original Cast (RCA)
- 3 (2) BRIDGES, SWEAT AND TEARS (Columbia)
- 4 (3) BRIDGES, SWEAT AND TEARS (Columbia)
- 5 NASHVILLE SKYLARK
- 6 (4) Bob Dylan (CBS)
- 7 CALVELTON
- 8 (5) Galt Camphill (Capitol)
- 9 ROMEO AND JULIET
- 10 (6) Original Soundtrack (Capitol)
- 10 DONOVAN'S GREATEST HITS
- 11 (7) Donovan (Scepter)
- 11 MY WAY
- 12 (8) Frank Sinatra (Reprise)
- 12 THE ACE OF CLUBS
- 13 (9) Frank Sinatra (Reprise)
- 13 HELL YOURSELF
- 14 (10) Tom Jones (Parlo)
- 14 TOM JONES LOVE
- 15 (11) Tom Jones (Parlo)
- 15 HAPPY HEART
- 16 (12) Amy Wilson (Columbia)
- 16 IN-A-GADD-A-VIDA
- 17 (13) As a a Roster (A&O)
- 17 THE BROTHERS
- 18 (14) The Family Stone (Epic)
- 18 HAWAII FIVE-O
- 19 (15) The Ventures (Liberty)
- 19 THE KOWALIS IN CONCERT
- 20 (16) The Beatles (Capitol)
- 20 RAYLOU CONCERT
- 21 (17) Credence Clearwater Revival (Fantasy)
- 21 CHUCK BERRY
- 22 (18) The Temptations (Gord)
- 22 CALVELTON
- 23 (19) Excerpted Hamperstock (Parlo)
- 23 CALVER
- 24 (20) Original Soundtrack (Capitol)
- 24 LET US GO INTO THE HOUSE OF
- 25 (21) Edna Hawkins Singers (Parlophone)

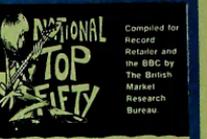
From Cashbox Top 30

## 10 YEARS AGO

- 1 A FOOL SUCH AS I NEED
- 2 (1) COME BACK AND SHAKES
- 3 (2) I'M A FOOL SUCH AS I NEED
- 4 (3) ROULETTE
- 5 (4) Rose Conway (Columbia)
- 6 (5) IT'S LATELY/IT'S NEVER
- 7 (6) THE BEATLES (Capitol)
- 8 (7) IT DOESN'T MATTER ANY MORE
- 9 (8) DREAM LOVER
- 10 (9) DREAM LOVER
- 11 (10) I WENT AWAY
- 12 (11) GUITAR SODDIE
- 13 (12) THE BEATLES (Capitol)
- 13 THREE TITS
- 14 (13) THE BEATLES (Capitol)
- 14 9 TO 5
- 15 (14) 9 TO 5
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- 50 (49) 9 TO 5

## R & B LP's

- 1 "SUPPORT" SOUNDTRACK
- 2 (1) Booker T. & The M.G.'s (Sax 131)
- 3 (2) Various Artists (Various)
- 4 (3) Booker T. & The M.G.'s (Sax 131)
- 5 (4) Booker T. & The M.G.'s (Sax 131)
- 6 (5) Booker T. & The M.G.'s (Sax 131)
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- 48 (47) Booker T. & The M.G.'s (Sax 131)
- 49 (48) Booker T. & The M.G.'s (Sax 131)
- 50 (49) Booker T. & The M.G.'s (Sax 131)



Compiled for Record Mirror and the BBC by the British Music Research Bureau

- 1 THE BALLAD OF JOHN AND YOKO
- 2 (1) The Beatles (Capitol)
- 2 DIZZY
- 3 (2) Tommy Roe (Gladstone)
- 3 OH HAPPY DAY
- 4 (3) Edna Hawkins Singers (Parlophone)
- 4 MAN OF THE WOODS
- 5 (4) Edna Hawkins Singers (Parlophone)
- 5 GET BACK
- 6 (5) Edna Hawkins Singers (Parlophone)
- 6 I SO THE Beatles (Capitol)
- 7 (6) Edna Hawkins Singers (Parlophone)
- 7 THE BRASS—SHEPHERD (Decca)
- 8 (7) Edna Hawkins Singers (Parlophone)
- 8 ON HAPPY DAY
- 9 (8) Edna Hawkins Singers (Parlophone)
- 9 MORE TODAY THAN YESTERDAY
- 10 (9) Edna Hawkins Singers (Parlophone)
- 10 YOU MUST THINK ABOUT MY BABY
- 11 (10) Edna Hawkins Singers (Parlophone)
- 11 ONE
- 12 (11) Edna Hawkins Singers (Parlophone)
- 12 GOOD MORNING STARBUCK
- 13 (12) Edna Hawkins Singers (Parlophone)
- 13 SEE JIM
- 14 (13) Edna Hawkins Singers (Parlophone)
- 14 EVERY IS WIDE\*
- 15 (14) Edna Hawkins Singers (Parlophone)
- 15 I WENT WITH YOU ON
- 16 (15) Edna Hawkins Singers (Parlophone)
- 16 MORE TODAY THAN YESTERDAY
- 17 (16) Edna Hawkins Singers (Parlophone)
- 17 YOU MUST THINK ABOUT MY BABY
- 18 (17) Edna Hawkins Singers (Parlophone)
- 18 ONE
- 19 (18) Edna Hawkins Singers (Parlophone)
- 19 GOOD MORNING STARBUCK
- 20 (19) Edna Hawkins Singers (Parlophone)
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- 21 (20) Edna Hawkins Singers (Parlophone)
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- 22 (21) Edna Hawkins Singers (Parlophone)
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Smoky Robinson

BLUE NUMBERS DENOTE NEW ENTRY

\*AN ASTERISK DENOTES RECORD RELEASED IN BRITAIN

