

Record Mirror

A MERRY CHRISTMAS TO ALL OUR READERS

Largest selling colour pop weekly newspaper
No. 197 Week ending December 19, 1964
Every Thursday 6d. Registered at the G.P.O. as a newspaper



THE ROLLING STONES — almost every pop honour has been heaped upon the shoulders of the fivesome during the past year, and the boys have

established themselves as deeply as possible into the pop world. Now, they are on holiday over Christmas, all going their separate ways.

matt monro

For Mama

PARLOPHONE R5215



E.M.I. RECORDS LTD., E.M.I. HOUSE, 20 MANCHESTER SQUARE, LONDON W.1



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

'IT'S BEEN A BAD YEAR FOR AMERICA'

Record Mirror

EVERY THURSDAY

116 Shaftesbury Avenue, London W.1.
Telephones GERRard 7942/3/4

says an RM reader



THE G-CLEFS—Their original "I Understand" hit our top twenty on New Year's day, 1962.



JACKIE DE SHANNON—No hits yet here.

EDITORIAL

Let's have a MERRY Christmas!

FORGET, for a moment, the disputes, the squabbles, the constant panic about chart positions and polls and percentages—let's just wish everybody in the pop music industry one great big, roaring Merry Christmas . . . and a swinging New Year!

There are, of course, worried frowns in Tin Pan Alley. Nobody knows exactly which way the business will go during 1965. Anyone who genuinely IS blessed with foresight and perception could make a fortune. But in the last instance, at the final reckoning, any new trend or craze will be created by the most important people in the business—the fans.

But for the British side of the Atlantic, this should be the happiest Christmas in years. British artistes have stormed the States, have forced a wide gap in the Stateside charts. The one-way traffic FROM the States has been halted, though possibly temporarily. British songwriters, too, have had a year of triumph and can sip their festive champagne knowing that royalty cheques will continue to arrive during the year to come.

And the successes of the British groups has, directly, led to increased enthusiasm for lesser-known and appreciated American artistes. The Beatles, the Stones—they've aired their interest in the Tamla-Motown artistes, Chuck Berry, Diddley and the more obscure blues performers. The fans have followed suit.

It's been a period of two-way benefits as the pop scene has widened its scope. The Record Mirror, if you'll forgive a modest aside, has also widened its scope and stretched its reputation.

There are, inevitably, moaners and groaners inside the pop industry. Those who are colour-blind to rainbows and pots of gold . . . and can see only black clouds of doom.

But we say pop music is thriving. We say confidently that 1965 is a year to look forward to.

And we say again: "Have yourself a VERY Merry Christmas. And let's all, everyone in the pop field, pull together for an even more successful New Year."

THEIR TOPS

MIGHT be opportune to analyse the Beatles' chart performances. After "Love Me Do," all their new singles have made number one and they have had seven in a row. The last three came straight in at Number One. They have spent a total of 29 weeks at the top, out of 93 since "Please, Please Me," almost a third of the time. They've had several top-selling EP's, three top-selling albums in a row . . . with one more out now. Countless records in the American charts, and chart-toppers all over the world. And they've staved off attacks on their supremacy by such as the Dave Clark Five. Impressive reading?—J. M. Reeve, 18 Marden Road, West Croydon, Surrey

James Craig: See Peter Jones' story, this issue, on the Beatles.

GOOD SHOW

PEOPLE are complaining about pop shows not having enough people in the audience. I saw Jerry Lee Lewis at Golders Green Hippodrome, a comparatively small place. It was a sell-out. But the theatre people were not prepared, unlike some other places, to tolerate dancing in the aisles . . . and they stopped the show. If the theatre is prepared to take the cut of money from a sell-out, dancing in the aisles as a hazard of rock 'n' roll shows—instead of calling in the police.—V. Groves, 10 Coniston House, Harrington Street, London, N.W.1.

Says James Craig: "Hazard," though, is the right word. Theatres ARE governed by local by-laws, fire restrictions, etc. Penalty for breach of the laws is to lose the licence.

BAD MANNERS

I DON'T mind constructive criticism of my favourite pop artistes but reader Bill Millar went too far by suggesting that people should be allowed to bark at artistes on pop shows by booing, etc. I'm sure he wouldn't be very pleased if his favourite artistes were subjected to stupid booing during their performances. If he really thinks this should be allowed, then I suggest he changes his name to "Billie" and joins the screaming set of Beatle-crazed idiots who persist in spoiling other people's enjoyment at these shows. Or perhaps he already has.—J. R. Wilson, 15 Leader Road, Sheffield 6.

Says James Craig: Several other readers concur, as they say. But Peter Jones says booing and applauding go hand in hand at Chelsea football matches.

OUR CHARTS

I'VE come to the conclusion that you will never put the Beatles straight in at Number One, even when other charts have them in that position. Is it that you go to press earlier—I know the line that your charts are based on actual sales and NOT advance orders. But surely other charts are based on this also. I hope you will have the manners to reply to this.—Philip Watson, 4 Blackhouse Road, Gee Cross, Hyde, Cheshire.

James Craig says: Philip's letter has been shortened to save space. Our view is simply that the Record Retailer chart, used by the Record Mirror, is the one accepted by every retailer in the disc business. When a disc is sold on a Friday for the first time, it has to sell fantastically fast to outsell in two days what the second-rated disc sells in all six in the week. It's an involved point and we shall be explaining the mechanics in Record Mirror in the New Year. Our manners O.K.?

PAUPER?

IS Mick Jagger too poor to buy a nail-file—that is indicated by his indigent mode of dress? Or is it that he cannot afford to waste his valuable time by cleaning out his finger-nails? I refer to that front-page colour picture of him in the Record Mirror.—Miss L. M. Rees, 6 Shaldon Drive, South Ruislip, Middlesex.

James Craig butts in: Other readers, again, have commented on this. Would be worth hearing (even if you couldn't possibly print) Mick's own views on this subject.

To WISH
ALL OUR FRIENDS
BOTH NEAR
and FAR

A
HAPPY
CHRISTMAS

and
The Best For
'65
KENNY and the
BOYS



FREDDIE, PETE, DEREK,
BERNIE & ROY

would like to wish all their Friends
and Associates throughout the world

A VERY HAPPY CHRISTMAS

WHY THEY STILL TRIUMPH

THEY were easily the Top Stars of 1963 . . . and they're still way out in front for 1964. They've staved off some of the most determined Beatle - squashing from other agents and organizations. And the incredible thing is that there's no sign of a slump setting in, despite topsy-turvy turmoil in some aspects of the beat business.

The BEATLES. Their hairy thatches have grown during the past twelve months, but so has their reputation. And their musicianship. And their personalities. Bank-balances, too.

DIFFICULT

A million words have been written about them. Finding 500 more is a difficult task . . . they've been scrutinised, analysed, probed, almost filleted. The fact, simply, is: The Beatles are way out in front in the world pop industry at this precise moment.

Maybe the sheer hysteria and furore is dying down. Ever so slightly. This is understandable. Any phenomenon loses out slightly after you've seen it a couple of times. But no pheno-

PETER JONES' GROUP OF THE YEAR

menon, anyway, can attract more than maximum business.

The Beatles have barnstormed America, dominated Australia and New Zealand, jam-packed every hall, every venue. Their singles have screamed to the top of all charts. Their albums and EP's have also screamed. They wandered, bemused into the movie business — and chalked up a world-blanking success with "A Hard Day's Night."

Reasons for the Beatles continued triumph? . . . while others fall fast by the wayside!

PERSONALITIES

First and foremost, they are personalities. Messrs. John, Paul, Ringo and George are instantly recognisable as characters. Surprising, this, in the group scene. The Beatles say they'll stick together until they drop . . . but I'm sure it's a fact that each and

every one of them COULD branch out on a solo career and tug in a tremendous amount of box-office gold.

TALENT

Then there is the individual talent combined in the quartet. John and Paul write songs that will bridge the years. Kindly don't hand me any argumentative rubbish which suggests otherwise. Their music has been treated considerably by modern jazz musicians, massed choirs, huge orchestras. And it always stands up pugnaciously to this musical sort of approach.

But most important in the group individuality and enterprise. They haven't stuck to any particular formula, yet they always sound fresh-and-different. Critical persons who pontificate about the top industry say: "Oh, this new Beatle single isn't as good as the ones before."

Each one slams straight



THE BEATLES: They are still the tops as far as Peter Jones is concerned.

into top spot in the charts. You don't even try to argue with this sort of commercial impact. You simply go along with it. And marvel.

It's fashionable to knock a phenomenon, of course. A word of adverse publicity and the star-killers move in. Among actual questions, the fashionable one is: "The Beatles have been big . . . but how LONG can it last?" Boost 'em to the top; then try to find an excuse to say they're finished! Standard practice. The Beatles don't worry. They don't try to predict long-life in show business. They just work when they have to — and play when they can.

There are misconceptions about Beatle-mania. They

arise mainly because there are no similar comparisons to make. They are unique in the history of groups. Elvis had it all to himself as a solo star; the Beatles have been inevitably split into four different sections.

DOMINANT

No, there's no doubt about it. The Beatles still dominate every single area in

which they appear. They are true personalities. They are so different that they're in no danger of being regarded as being "stale."

Yep — that's another 500 words to add to the million. So nothing new has been said? O.K.

But it doesn't alter the fact that they're still the tops!

PETER JONES

Just Eight Feet Of



JUST FOUR MEN

on the path to Chart Success with

THAT'S MY BABY on Parlophone

Another winner from: KENNEDY STREET ARTISTES LTD.

Kennedy House, 14 Piccadilly, Manchester, 1. Tel.: CEN 5423

ANOTHER HIT FROM

NED MILLER

Do what you do do well

HLU 9937

LONDON

A DISC WITH A DIFFERENCE!

WINTER'S HERE AGAIN

Christine Ching

DECCA F 12027

ELVIS PRESLEY AS THE RESTLESS, RECKLESS, ROVING

ROUSTABOUT

Elvis woos and wows 'em with a whole sideshow of songs. Hear Elvis sing all the hits in the new RCA "ROUSTABOUT" album! RD SF 7678

HAL WALLIS PRODUCTION

CO-STARRING BARBARA STANWYCK TECHNISCOLOR® TECHNISCOPE®

JOAN FREEMAN LEIF ERICKSON Directed by JOHN RICH

Screenplay by ANTHONY LAWRENCE and ALLAN WEISS

PARAMOUNT RELEASE

AT MOST ABC AND OTHER LEADING CINEMAS

London from Dec. 20 SOUTH London from Dec. 27

Keep an eye on ember

for party time hits

TELL ME WHAT YOU'RE GONNA DO JAMES BROWN

John Lee Hooker Sings Blues EMB 3356

James Brown Tell Me What You're Gonna Do EMB 3357

EMBER RECORDS LTD. York House, Empire Way Wembley, Middx. DILigence 1077

Tribute to the Stones

ALL right, all right, let's give The Beatles their due: the hottest property in international show biz, top record sellers, movie stars etc., etc. Everybody knows about that. No news there. The Beatles have it made.

But, heck, they made it last year. Their greatest achievement in 1964 was to maintain, consolidate and, perhaps, broaden their appeal. For the last few months they certainly haven't got any bigger. They can't. What goes up must come down.

So, with all due respect to The Beatles, Cliff, Elvis, Bing, Donald Peers and Rudy Vallee, let's talk about the stars who made THE MOST progress in 1964. The quintet who can—at least sometimes—outdraw any other act in the country. (In town too!)

Stones, Rolling. And a right contrast Mick, Brian, Bill, Charlie and Keith make to John, Paul, Ringo and George.

SPARKLING

With very rare exceptions, the Liverpool lads are consistently bright and sparkling in their repartee, immaculately dressed, well scrubbed and disciplined.

The Stones? Well (and here I'll try to be as tactful as possible), they don't exactly give you the impression of great alertness, neatness and self-possession do they? Their costumes are diverse, casual to the point

DAVID GRIFFITHS' GROUP OF THE YEAR

of scruffiness, their hair so long that it can't look tidy or male, they are inclined to be unpunctual, and their path to the top has been strewn with great boulders of Trouble.

They get chucked out of a hotel in Switzerland for rowdiness during the Montreux TV Festival. Mick Jagger is taken to court for motoring offences. They fail to turn up for BBC recordings, thus jeopardising their chances of getting airtime. They go on an unsuitable American tour, booked in a strange package show—playing open arenas—with elephants, chimpanzees and dancing girls. They are held up to ridicule (beyond the normal bounds of friendly insult humour) by Dean Martin on a coast-to-coast TV show. The U.S. press mercilessly mocks them as freaks. Back in Britain, they are turned away hungry from classy eating places because they don't wear ties. In a country where our judges wear crazy big wigs and fancy robes, boys who copy Stones (lack of) haircuts are sacked.

Parents are fearful that The Rolling Stones may have

a bad effect on their children. To these older people the Stones are not calmly accepted as just another show biz manifestation (like Dr. Crock's Crackpots, Sid Millward's Nitwits, Billy Cotton and Ken Dodd). Oh no: they are regarded as youthful monsters who are grubby, who smoke and drink and are A Menace To Our Daughters! The wild, writhing, Stoned music is denounced as disgusting, immoral and produced by talentless morons. One look at the TV screen, showing a "sent" Charlie Watts all vacant-faced and open-mouthed as he hammers out the beat or Mick flopping about the stage impersonating a "primitive" Negro, and parents' worst fears are confirmed. The Stones are an outrage!

Have the Stones, then,

reached the top in spite of all the objections and difficulties (including the self-created ones)? I doubt it. All the fuss has probably been an enormous help!

CONTRAST

To get anywhere near the success of The Beatles a group would have to be a close imitation or a contrast. The public impression of the Stones is that they are untamed, rebellious (in some vague, unspecified way), all sorts of things older generations deplore. Therefore, youngsters—as is their way—are in favour of The Rolling Stones who enable them to

demonstrate independence from their parents' taste.

In truth, of course, the Stones are nothing like as dozy as they like to appear. Art colleges, grammar schools and the London School of Economics are part of their background. They are good, always-learning musicians (you don't get to play guitar as well as Keith Richard in a few weeks) and the r & b sounds they prefer call for a mixture of relaxation and wildness that, strange as it may seem, the boys have had to work hard to acquire.

So they've never appeared at the Palladium. So they're not likely to have the honour

of performing in a Royal Variety Show. So what? They've brought millions of kids lots of noisy entertainment and have helped to popularise the splendours of the blues. By doing what they wanted to do they have made themselves rich. Perhaps most astonishing of all their achievements is the fact that this volatile five-some have managed to stay together!

To the five hopeful and dedicated r & b musicians who, in 1963, used to hang around the RM office listening to records, and who, in 1964, became the world's most famous r & b group—our heartiest and souliest congratulations.



THE ROLLING STONES—It was during this year that this team of wild young men really broke through nationally with their sound. (RM Pic).

Season's Greetings from THE CHEETAS



Our New Disc
"SOLDIER BOY"
 Philips BF 1383
 Released on January 1st.

Christmas and New Year Greetings

FROM EUROPE'S LARGEST R & B AGENCY

RIK GUNNELL AGENCY

47, GERRARD STREET., LONDON, W.1.
 GER 8251 and all our artistes:

Georgie Fame and the Blue Flames

ZOOT MONEY, JOHN MAYALL, RONNIE JONES, ELKIE BROOKS, CHRIS FARLOWE, CHEYNES, TONY COLTON, CHESSMEN, SHEVELLES, TONY SHEVETON, DAVE DAVANI, SUNSPOTS, ERROL DIXON, RUMBLES, ORIGINAL TOPICS, WILD ONES, etc., etc.

Sole Bookers to Flamingo Club, Ricky Tick Clubs, Bluesville Clubs, Klooks Kleek, Fender Clubs, Allnighter Club, etc., etc.

ACNE, BOILS, PIMPLES



DO THEY CAUSE YOU Embarrassment?
 If so get together NOW with fast working MASCOFIL. A 30-day treatment of MASCOFIL is guaranteed to clear up existing skin troubles and prevent them returning. MASCOFIL gets to the source of the trouble—within the system!
 Just 2 tiny pills a day—what could be simpler? No more sticky creams or ointments, unpleasant squeezing or unsightly plasters—but most important of all—
NO MORE EMBARRASSMENT
 Mr. F. P. of Norwich writes: "...after only one supply of MASCOFIL, the spots have all gone. It's lovely to go out and mix with people again. I must write and tell you what a wonderful discovery you have made. For a descriptive leaflet and a 30-day treatment just send 8/6 (post free) to:
CROWN DRUG CO.
 (Manufacturing Chemists Est. 1908)
 (Dept. RM/19/12), Blackburn, Lancs.

Christmas and New Year Greetings from

PETER ALDERSLEY

WITH SINCEREST WISHES FOR
 HAPPY MEMORIES, AS TIME
 GOES BY INTO 1965

PORTRAIT OF A YEAR



THE ROLLING STONES—A fine pic of the boys taken during their recent continental tour. (RM Pic)

A summary of the pop happenings and events throughout the year, by Richard Green

THE BEATLES Christmas show was going great guns in London in January, Ringo's tonsils were hitting the headlines in December, and in between, the foursome again grabbed most of the pop lolly.

It was just like 1962 all-over again as far as The Beatles were concerned. But five shaggy-haired extroverts from Richmond in the deep South were beginning to challenge the Northerners' superiority by the autumn.

Rhythm and blues became what Trad was a couple of years ago, hundreds of new groups tried for the big time, and the comparatively new Tamla-Motown sound hit the scene with a bang.

JANUARY—The Beatles' "I Want To Hold Your Hand" was at the top and they had the top three EPs and top two LPs . . . Marvin Gaye was featured as a 'Great Unknown'—he came here later in the year . . . NRM's David Griffiths said he'd never met the Beatles—and he still hasn't . . . Chuck Berry signed to tour with rocker Carl Perkins in May . . . Dave Clark pleaded for his music not to be labelled Mersey Beat . . .

Cyril Davies died and R and B lost one of its greatest exponents . . . Dusty Springfield's "I Only Want To Be With You" entered the American charts where the Beatles were top . . . Dave Clark made No. 1 here and Manfred's Mann's "5-4-3-2-1" paved the way for the big r and b breakthrough . . .

Cliff Richard was filming in the Canary Isles and found the weather cold . . . The Beatles captured Paris . . . Little Richard taped a Granada TV spectacular which had to be repeated through public demand . . . Russ Conway fans outnumbered Beatle fans with requests for NRM to publish colour picture of their idol.

FEBRUARY

Manfred Mann told Norman Jopling r and b could never be as big as Trad . . . Brian Poole admitted his mistake with "I Can Dance" . . . The Searchers' "Needles And Pins" hit the top . . . News of Gerry's film and U.S. plans released . . . American recording genius Phil Spector arrived here and Andrew Oldham's never been the same since . . . The Gamblers become Billy Fury's backing group . . .

Liverpudlian Cilla Black entered the charts with "Anyone Who Had A Heart" . . . The Beatles went to America. The Crystals came here . . . Blue Beat was heralded as the new craze . . . Dionne Warwick's "Heart" joined Cilla's in the charts . . . Joe Brown signed for a big London musical—what happened to it?

Billy J. Kramer visited Sweden . . . Eden Kane made a chart comeback and laughed at the pundits . . . The Bachelors went against the tide and made No. 1 with a ballad called "Diane" . . . they were soon replaced by Cilla Black . . . Bobby Vee was slammed for doing a "Beatles" disc.

MARCH

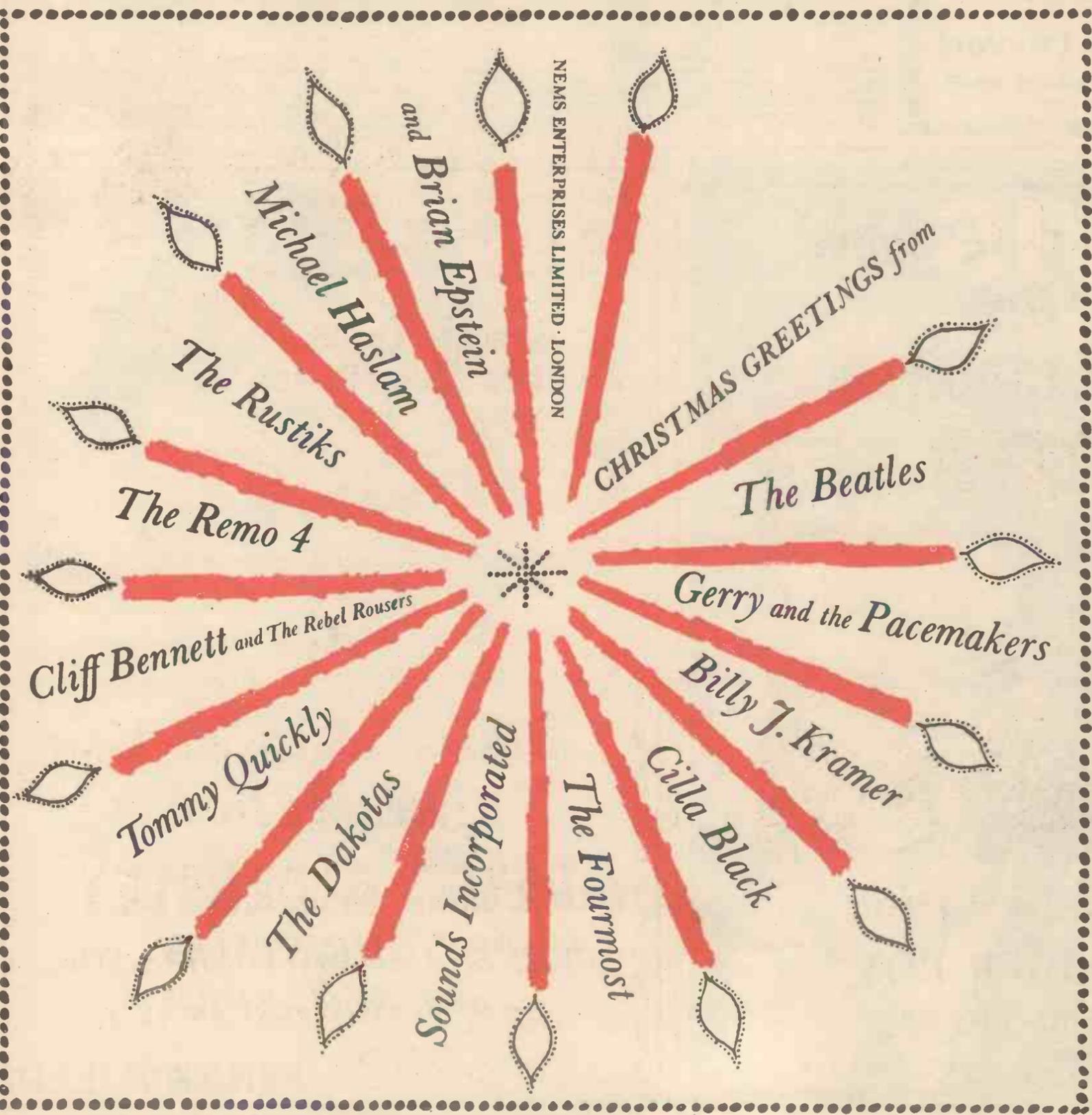
Dave Clark continued a list of British pop stars going to the States . . . Marty Wilde hit out at Blue Beat . . . a sensation occurred when a record by the Salvation Army entered the British charts . . . Marlon Levinson tipped Heinz as Cliff Richard's probable successor . . . The Hollies were a year old . . . Gene Pitney wrote for Record Mirror . . .

After eight weeks at No. 1 in America, Beatles' "Hand" gave way to their "She Loves You" . . . Doris Day made a welcome return to the hit parade . . . Peter and Gordon revived the duo craze . . . a "live" LP was recorded at the famous Cavern . . . The Shadows came out against the Mersey Sound—they reckoned there wasn't one . . .

Billy J. Kramer's "Little Children" hit the top here . . . The Mojos carried their brand of Mersey music into the charts . . . Peter, Paul and Mary signed to top "Sunday Night at the London Palladium" . . . Three Apples left school to become full-time pros.

APRIL

The globe-trotting Beatles set for Australia and the Continent . . . Chuck Berry re-



'DOLLY' BATTLE & HOLLY ALBUM

vealed his song-writing secrets... blue-beater Millie chirped her way into the charts... Karl Denver prophesied a British boom for country and western... Beatles' "Can't Buy Me Love" top here and "Twist And Shout" No. 1 in America... Searchers off to the U.S.

Cassius Clay and Kenny Lynch both recorded "Stand By Me" John Lennon's book was published and became an immediate hit... Jerry Lee Lewis and Gene Vincent taped a TV spectacular... LPs by Dave Clark and the Rolling Stones issued... In one week, Manfred Mann, Gerry and the Pacemakers, the Animals, the Merseybeats and Dionne Warwick entered the charts.

In Record Mirror's R and B poll, Chuck Berry voted top male singer and Mary Wells top female star... Gerry Marsden returned from "down under"... Peter and Gordon's "World Without Love" at the top... the Foremost got another hit... guitarist John Paul Jones left Tony Meehan Combo for solo career.

MAY

Another British group America-bound, this time Gerry



JIMMY NICOL was in the news when he replaced Ringo during the Continental tour of the Beatles.



DORIS DAY—She scored her first big hit for several years with "Move Over Darling"



PETER & GORDON—They broke through this year with their lovely version of "World Without Love."

Cilla got the key of the door... Beatles honoured in wax at Madame Tussauds... Record Mirror ten years old... Searchers - Dionne Warwick - Isley Brothers tour announced... Ringo collapsed and had to miss part of group's overseas trip... Unknown drummer called Jimmy Nicol became a temporary Beatle... Shock when Rolling Stones beat Beatles in Record Mirror poll... The Crickets arrived... Pye signed the Dot label... Roy Orbison became first American for many months to top Record Mirror chart... Master showman Ed Sullivan arrived to film Bachelors for his U.S. TV programme... It was Jimmy Nicol again - this time when Dave Clark became ill prior to Blackpool summer season... Chuck Berry meets our Dave Berry

Rolling Stones get the bird in America

JULY

Colour pictures of Cliff's "Wonderful Life" in Record Mirror help brighten the summer... Nashville Teens featured as "New Faces" and later become big stars... Roy Orbison remains at top despite strong pressure from Brian Poole and Louis Armstrong... Rolling Stones' "It's All Over Now" enters at 25... Crickets go home and get hit here with "La Bamba"... Clem Cattini became Record Mirror's Blackpool correspondent... Marianne Faithfull joined the scene and stole millions of male hearts... Animals made No. 1 with "Rising Sun," one of the longest singles issued... Gamblers

JUNE

a battle between Satchmo, Chris Barber, Frankie Vaughan and Kenny Ball over "Hello Dolly" honours began... Swinging Blue Jeans had smash hit with "You're No Good"

and Co... the Beatles film completed... Applejacks spoke about their new sound... Dionne Warwick, Chuck Berry and Little Richard here... Shadows' "Rise And Fall Of Flingel Bunt" released... "Around the Beatles" became sensational TV hit and introduced P. J. Proby... Searchers' "Don't Throw Your Love Away" top... Billy Walker made a disc following Cassius Clay's example... Norman Jopling asked if P. J. Proby could become the new Elvis... Cilla Black and the Fourmost opened season at London Palladium... Mary Wells brings Tamia-Motown

A very happy Christmas and New Year to everyone from Lulu and The Luvvers
Personal Management: MARION MASSEY
Telephone WES 6400

ELVIS

BLUE CHRISTMAS

RCA 1430

don't forget El's last great disc

ASK ME

RCA 1422

RCA Victor Records product of The Decca Record Company Ltd Decca House Albert Embankment London SE1

Best Wishes for a very
HAPPY CHRISTMAS
and NEW YEAR
from **FRANK IFIELD**

Eppy signs Bennett & Jim Reeves dies



JULIE ROGERS—It was the oldie "The Wedding" that did the trick for her—although her newie "Like A Child" is shooting up the lists. Looks like Julie will be on the scene for some time to come! (RM Pic).

signed for Billy Fury's "I Gotta Horse" . . . Elkie Brooks wowed Judges at Knokke Song Festival . . . Tony Jackson left the Searchers . . . Rolling Stones top the charts for the first time . . . Billy Fury revived Conway Twitty's "It's Only Make Believe" . . . Five singles, two LPs and an EP from the Beatles issued in America . . . Title song from "Hard Day's Night" shoots to top here and in U.S.

AUGUST

Peter and Gordon return from American tour . . . Brian Epstein signed Cliff Bennett and the Rebel Rousers . . . Tragedy struck as Jim Reeves died in air crash . . . the Merseybeats visit Italy . . . Dean Martin replaced Beatles at U.S. chart top . . . Manfred Mann taken ill . . . Brenda Lee visited Britain . . . Andrew Oldham and Mike Leander recorded as Bo and Beep . . . Mitch Murray attacked song-writing abilities of Gerry Marsden . . . Dave Clark and Rolling Stones . . . Manfred tops charts as Marianne Faithfull and the Kinks enter . . . Another pop idol dies in lake . . . Latest Brian Epstein group, the Rusticks, signed to tour with Beatles . . . Elvis' "Such A Night" not banned by BBC, unlike Johnnie Ray's version . . . Chad and Jeremy back from America . . . Julie Rogers entered charts and added to list of girl hit-makers . . . the Honeycombs on top with "Have I The Right."

SEPTEMBER

Fourmost drummer Dave Lovelady deputised in Palladium orchestra . . . Bill Haley returned without the riots . . . Animals top in America . . . Tony Jackson's first single since leaving Searchers issued . . . the Kinks



THE BEACH BOYS (RM Pic)

make No. 1 with self-penned song . . . P. J. Proby storm over alleged non-appearance at dance halls . . . Dusty Springfield phoned Record Mirror from New York . . . Oriole taken over by CBS . . . Herman's Hermits make it "all change" at chart top . . . Henry Mancini scored with "How Soon" . . . Burt Bacharach here . . . Brian Epstein planned American visit for Cilla Black . . . Beatles went to America and more mobbing . . . Georgie Best tour flopped . . . Screaming Lord Sutch bought ex-missionary lorry for travelling between dates . . . Mickie Most scored fifth hit in a row with the Cherokees . . . Fantastic scenes at London Airport as Beatles return . . . Tony Jackson came out against ballads.

OCTOBER

Marianne Faithfull said talent doesn't matter . . . Roy Orbison flew in . . . Chipmunks' LP of Beate songs released . . . Brian Epstein's book published . . . Ronettes denied Spector sound was finished . . . Mary Wells came in for Beatles British tour . . . Roy Orbison received Record Mirror's first Topper Award from Jimmy Savile . . . Sandie Shaw, Adam Faith's discovery, top here with Lou Johnson song . . . Rolling Stones return to conquer America . . . Dave Berry and the Cruisers split . . . Norman Petty revealed Buddy Holly tapes almost exhausted . . . Shadows complete comedy film on history of pop music . . . German violinist Helmut Zacharias scored big hit with theme from TV coverage of Tokyo Olympics . . . American recording ace Jack Nitzsche here . . . Sonny Boy Williamson, Howlin' Wolf and Sugar Pie Desanto tour here with folk blues package.

NOVEMBER

Surfing experts Beach Boys arrived in Britain . . . P. J. Proby admitted having a sexy act . . . Dave Clark denied being a Gene Krupa . . . Cilla Black, Brenda Lee, Kathy Kirby, the Bachelors, Millie Martin, Cliff Richard, the Shadows and Bob Newhart on Royal Command Performance . . . Billy J. Kramer made an honorary Indian chief in America . . . Freddie and the Dreamers get hit with revival of G-Clefs' "I Understand" . . . New book on Rolling Stones hit the stands . . . Herman slammed "funless" London . . . Beatles announced they would make less personal appearances . . . Vee Jay joined Phillips . . . Marvin

DECEMBER

Rolling Stones get No. 1 with Howlin' Wolf's "Little Red Rooster" and have BBC row . . . Chuck Berry's second British tour set for January . . . Gerry Marsden's film released to rave reviews . . . Zombies make U.S. chart top . . . Record Mirror published exclusive review of Rolling Stones' U.S. LP . . .

The BACHELORS
NO ARMS CAN EVER HOLD YOU



F 12034

The Decca Record Company Ltd.
Decca House, A. B. C. Embury
London SE1



Happy Christmas
and

All Good Luck for '65



BRUCE, HANK,
BRIAN and JOHN

ABERBACH BELINDA
(LONDON) LTD. (LONDON) LTD.

and

ASSOCIATED COMPANIES

CYRIL BAKER
GEOFF MORRIS

FRANKLIN BOYD
PAUL RICH

Wish You All the Compliments
of the Season

17, SAVILE ROW, LONDON W.1. Regent 3251/5

AND THE TOP DISCS!

TOP SINGLES

1 I LOVE YOU BECAUSE—Jim Reeves	1280
2 I WON'T FORGET YOU—Jim Reeves	934
3 IT'S OVER—Roy Orbison	703
4 THE WEDDING—Julie Rogers	625
5 SOMEONE, SOMEONE—Brian Poole & The Tremeloes	617
6 I BELIEVE—Bachelors	588
7 MY BOY LOLLIPOP—Millie	570
8 IT'S ALL OVER NOW—Rolling Stones	567
9 I WOULDN'T TRADE YOU FOR THE WORLD—Bachelors	563
10 OH PRETTY WOMAN—Roy Orbison	562
11 NEEDLES & PINS—Searchers	553
12 ANYONE WHO HAD A HEART—Cilla Black	551
13 A HARD DAY'S NIGHT—Beatles	546
14 HAVE I THE RIGHT—Honeycombs	542
15 DO WAH DIDDY DIDDY—Manfred Mann	541
16 DIANE—Bachelors	541
17 YOU'RE MY WORLD—Cilla Black	529
18 I'M INTO SOMETHING GOOD—Herman's Hermits	528
19 I THINK OF YOU—Merseybeats	527
20 JULIET—Four Pennies	522
21 WHERE DID OUR LOVE GO—Supremes	520
22 I WANT TO HOLD YOUR HAND—Beatles	515
23 NOT FADE AWAY—Rolling Stones	507
24 LITTLE CHILDREN—Billy J. Kramer & The Dakotas	505
25 CANT BUY ME LOVE—Beatles	504
26 I'M THE ONE—Gerry & The Pacemakers	500
27 AS USUAL—Brenda Lee	496
28 HIPPIY HIPPIY SHAKE—Swinging Blue Jeans	496
29 WORLD WITHOUT LOVE—Peter & Gordon	494
30 GLAD ALL OVER—The Dave Clark Five	488
31 24 HOURS FROM TULSA—Gene Pitney	464
32 HOLD ME—P. J. Proby	463
33 RAG DOLE—Four Seasons	456
34 WALK AWAY—Matt Monro	441
35 CALL UP THE GROUPS—Barron-Knights	438
36 JUST ONE LOOK—Hollies	436
37 MOVE OVER DARLING—Doris Day	432
37 YOU REALLY GOT ME—Kinks	432
39 AS TEARS GO BY—Marianne Faithfull	429
39 MY GUY—Mary Wells	429
41 I JUST DON'T KNOW WHAT TO DO WITH MYSELF—Dusty Springfield	426
42 CONSTANTLY—Cliff Richard	424
43 WHEN YOU WALK IN THE ROOM—Searchers	423
44 ON THE BEACH—Cliff Richard	422
45 WALK ON BY—Dionne Warwick	417
46 HOUSE OF THE RISING SUN—Animals	413
47 RAMONA—Bachelors	411
48 HELLO DOLLY—Louis Armstrong	409
49 YOU'RE NO GOOD—Swinging Blue Jeans	408
49 RISE AND FALL OF FLINGEL BUNT—Shadows	408

IT'S a posthumous triumph of course for the late great Jim Reeves. And the bitter-sweet fact of his two huge hits, being way ahead of any other song proves perhaps the devotion of British fans. Whether or not Jim's discs will continue to have this tremendous measure of success remains to be seen, but record-wise, Jim Reeves has swept the field.

No surprise to see the two Orbison chart-toppers so high, but "The Wedding" and "Someone, Someone" raised an eyebrow or two. Good for you, Julie, and Brian and the boys.

BIG GROUPS

The Bachelors hit heavily and hard, with two in the top ten, and another two sides lower down. Of course all the big groups are solidly represented with one or more hits, but one strange thing is that often a successful follow-up doesn't collect nearly as many discs as the previous big 'un. For instance, "Needles and Pins" is high, but the follow-up, "Don't Throw Your Love Away" didn't even make the fifty. And the same applies to "Where Did Our Love Go" and "Baby Love," and "Glad All Over" and "Bits and Pieces." You can take "Hold Me" and "Together," "You Really Got Me" and "All Day and All Of The Night" to press the case.

There are thirteen discs by U.S. stars in the chart, and that's counting P. J. Proby in with the American minority. This compares with fourteen in 1963, so times aren't a-changing over-much.

SCORED

Several ties of course. And if anyone wonders why Mary Wells is represented in the artistes list, and Marianne Faithfull isn't, it's because Mary scored just one point with her "Once Upon A Time" duo with Marvin Gaye which netted her one point—enough to place her in the artistes chart.

In terms of quantity, the best-off names are the Bachelors with four discs in, the Beatles with three, and Jim Reeves, Roy Orbison, The Stones, The Searchers, Cilla, Brenda, The Blue Jeans and Cliff with two. Conspicuous by his absence is Elvis Presley despite his relatively high artiste positioning. Whilst on that subject here are a few of the big-name artistes in last year's survey who didn't make it this year.

Duane Eddy, Shirley Bassey, Rick Nelson, Karl Denver, Heinz, Johnny Kidd, Mark Wynter, Kenny Lynch, Bobby Vee, Del Shannon, Kenny Ball, Tommy Roe, Joe Brown, The Tornados, The Crystals, Buddy Holly, The Springfields, Jet Harris and Tony Meehan and Frankie Vaughan.



THE BACHELORS — four discs in charts.



JULIE ROGERS



MILLIE



BRIAN POOLE AND THE TREMELOES — an unexpected biggie.



ROY ORBISON



TOP ALBUMS

1 WEST SIDE STORY—Sound Track	794
2 WITH THE BEATLES—Beatles	742
3 THE ROLLING STONES—Rolling Stones	630
4 PLEASE PLEASE ME—Beatles	487
5 A HARD DAY'S NIGHT—Beatles	458
6 IN DREAMS—Roy Orbison	418
7 THE BACHELORS 16 GREAT SONGS—Bachelors	369
8 WONDERFUL LIFE—Cliff Richard & The Shadows	317
9 STAY WITH THE HOLLIES—Hollies	313
10 MEET THE SEARCHERS—Searchers	290
11 HOW DO YOU LIKE IT—Gerry & The Pacemakers	287
12 DANCE WITH THE SHADOWS—The Shadows	283
13 MOONLIGHT & ROSES—Jim Reeves	237
14 FREDDIE & THE DREAMERS—Freddie & The Dreamers	224
14 GENTLEMAN JIM—Jim Reeves	224
16 SHADOWS GREATEST HITS—Shadows	223
17 KISSIN' COUSINS—Elvis Presley	221
18 BORN FREE—Frank Ifield	219
19 A GIRL CALLED DUSTY—Dusty Springfield	216
20 IT'S THE SEARCHERS—Searchers	202



TOP EP's

1 THE ROLLING STONES—The Rolling Stones	823
2 ALL MY LOVING—Beatles	697
3 PETER, PAUL & MARY—Peter, Paul & Mary	674
4 LONG TALL SALLY—Beatles	438
5 TWIST & SHOUT—Beatles	433
6 ON STAGE—Merseybeats	355
7 LOVE IN LAS VEGAS—Elvis Presley	339
8 THE BEATLES' HITS—Beatles	334
9 THE DAVE CLARK FIVE—Dave Clark Five	332
10 FIVE BY FIVE—The Rolling Stones	318
11 THE BACHELORS VOLUME TWO—Bachelors	251
12 THE BEATLES NO. 1—Beatles	246
13 HUNGRY FOR LOVE—Searchers	243
14 FROM THE HEART—Jim Reeves	236
15 IT'S OVER—Roy Orbison	220
17 THE BACHELORS—Bachelors	195
18 ANYONE WHO HAD A HEART—Cilla Black	193
18 DUSTY—Dusty Springfield	193
20 THE BEST OF CHUCK BERRY—Chuck Berry	185

A YEAR'S SUBSCRIPTION TO RECORD MIRROR WOULD MAKE A FAB CHRISTMAS GIFT

(Price 30 shillings)

CHRISTMAS GREETINGS TO EVERYONE FROM DECCA-GROUP RECORDS

AND ESPECIALLY FROM THE CHART-TOPPERS OF THE YEAR

JIM REEVES I love you because

RCA 1385

RCA VICTOR

JIM REEVES I won't forget you

RCA 1400

RCA VICTOR

ROY ORBISON It's over HLU 9882

The latest hit LPs and EPS by these and many other great chart-topping stars are listed in **Records Galore!** — get your free copy of this 32-page booklet from your dealer now. And don't forget the latest Decca-group singles hits, too — your dealer has them in stock.

The Decca Record Company Limited Decca House Albert Embankment London SE 1



BRENDA LEE—This fine Nashville recording artiste is currently scoring with "Christmas Will Be Just Another Lonely Day". This photograph was taken in her early teens at her home in Nashville. Pic, courtesy Tennessee Library.

**A
GREAT NEW
DISC**

**BOBBY
JAMESON**

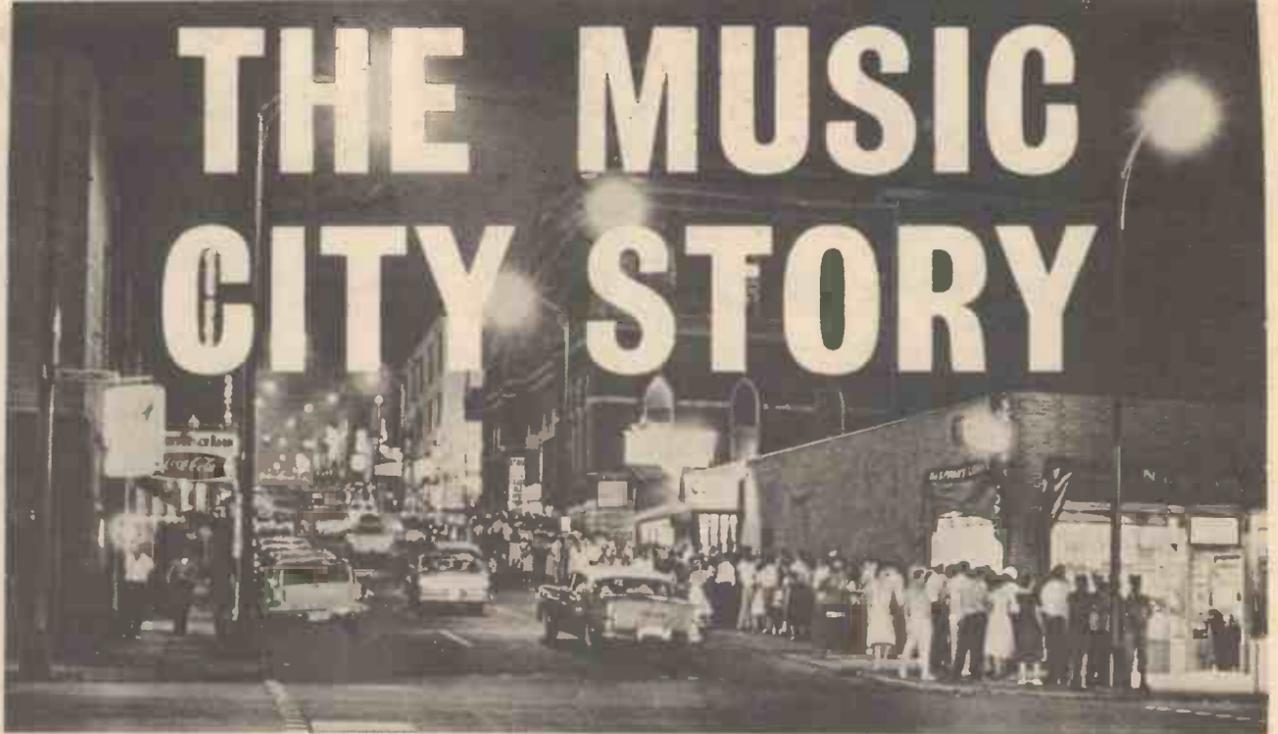
**All I want
is my baby**

F 12032

DECCA

Produced by Andrew Loog Oldham

The Decca Record Company Ltd
Decca House, Albert Embankment, London, S E 1



NASHVILLE on Saturday night—crowds of fans queue to get in one of the biggest concerts at the Ryman Auditorium. The auditorium, which houses the famous country show "The Grand Ole Opry", has been bought by the National Life & Accident Co. for two hundred thousand dollars.

THE Mersey-Boom boys haven't had it all their own way since their sudden rise to fame — their hit output has been matched almost record for record by the artistes of Nashville, Tennessee: "Music City" as it is called.

For practically every Beatles' hit there's been one by Roy Orbison. And whenever Dusty Springfield has crashed the charts, little Miss Dynamite Brenda Lee has been hot on her tail. The Bachelors have also been pressed consistently for top honours by the velvet tones of the late Jim Reeves—even the Rolling Stones have had cause to respect the sales value of a new Elvis Presley disc.

And this pleases me no end—for I've been to Nashville, and seen how hard the stars work for success. I've met them in their homes and sat in while they cut new records. In fact I've learned all about the famous "Nashville Sound" at first hand.

There's nowhere on earth quite like "Music City"—it lives and breathes pop music. There are recording studios on practically every street. Music publishers in every other one — and record shops are just too numerous to count. There are loudspeakers in the streets and in the shops which blare out the latest recordings to a populace who really KNOW what makes a hit record.

For this is where they produce records for millions of teenagers and the young-at-heart all over the world, 24 hours a day. Yes, day and night, somebody, somewhere is recording a star in Nashville.

FAMOUS

One in four of the residents are employed in the city's multi-million dollar music industry. Here live over 1,100 musicians — both famous and not so famous — and 350 songwriters. It takes a day's walk just to pass each of the 110 music publishing houses. There are Artistes' Bureaux on every block and more rooms in Nashville are occupied by

Booking Agencies than by any three other types of businesses put together. Every major record company has premises within the city limits.

The 20 recording studios (some with names like 'Chart' and 'Tulip' Records) are equipped with millions of dollars worth of the finest sound equipment. Many of the great stars — Roy Orbison and Elvis Presley are just two—cut their discs here by preference and there is hardly an American singer or group who have not at one time or another recorded in Nashville.

To those who are connected with the frenzied world of modern music with its overnight sensations and sudden crashes (and "Music City" has had more than its share of these), Nashville is known simply as "The Place". Said with awe.

SUMPTUOUS

Nashville is also the home of many of today's most famous American artistes. The great Roy Orbison—deservedly one of the first winners of a "Record Mirror" Topper Award—has a sumptuous house built partly on land and partly on stilts overlooking Lake Hickory on the outskirts of the town.

Elvis's boss, Col. Tom Parker, owns a swanky ranch style building which El frequently uses as a weekend retreat. A close friend of the Colonel's told me: "Elvis is still mad-keen on motor-bike's and

by
**PETER
HAINING**

keeps several pretty hot machines at Col. Parker's place. Whenever he gets a chance to slip away from filming in Hollywood and making records, he goes to roar around the huge gardens. That's how he lets off steam after a hectic week—and boy, does he love it!"

Not far from Col. Parker's home lives Brenda Lee with her husband and young baby. The house is comparatively small for such a great star and it is without any pretension. "She's a wonderful neighbour," a nearby resident told me. "That girl knows how to be a star and a good housewife, too."

I can imagine the hearts of Brenda's neighbours—and those of the other folk in this community of stars, too—bursting with pride when she was given a spot in our Royal Variety Show recently.

Though they don't get much chance to spend a lot of time there, The Everly Brothers, Don and Phil — now making a determined comeback in the charts—also get a special swelling in their hearts when they think of their homes in Nashville. Their parents also live in the Tennessee capital and Mum and Dad have numerous souvenirs of the twosome's climb to the top—things like gold discs (for "Bye, Bye Love" "Bird Dog", etc.), the first guitars Don and Phil ever plucked and copies of early posters when they were bottom of the billing in very small type.

SENTIMENTS

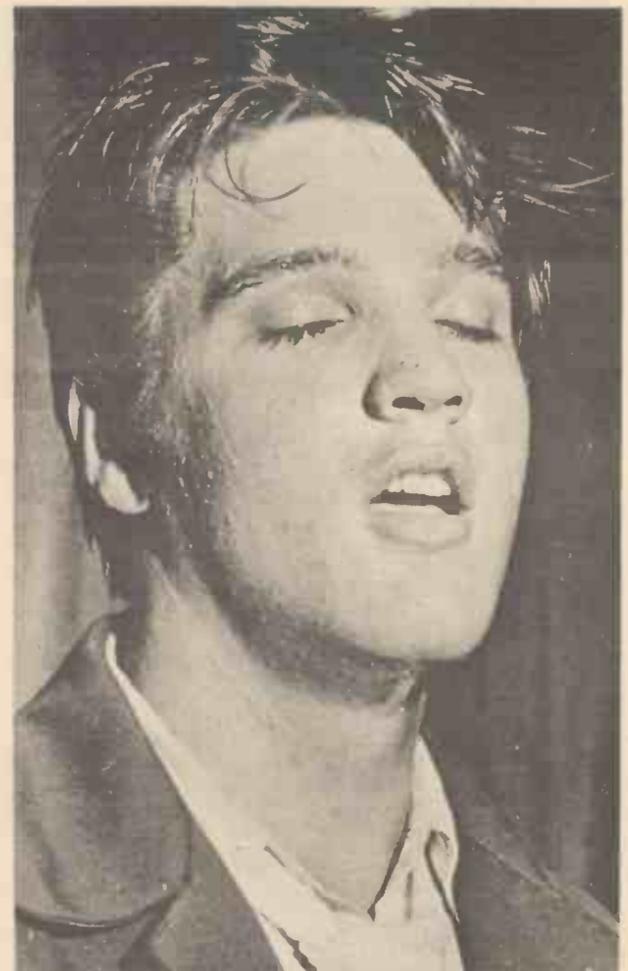
"We both owe everything to Nashville and the music people here," says Don. "There's nowhere better than its concert halls and studios to learn how to be a pop star."

These sentiments are echoed by most of the artistes who have made their homes in "Music City".

One whose gratitude was deeper than most was the late Jim Reeves, so tragically killed in an air crash earlier this year. I was one of the last English journalists to meet the quietly-spoken Reeves before his death. The memory of his courtesy and interest in the English music scene (he had a great ambition to entertain here) will be a lasting memory for me.

I actually came face to face with Jim for the first—and last—time during the annual Country and Western Music Festival which is held in Nashville every November. It was C & W—the music of the cowboys and hillbillies — that changed Nashville, literally, from a 'one horse town' to a recording centre which drew artistes and musicians from all over America. There they found concentrated the best talents in the business.

So good did the quality of the records produced there become, that before you could say "Take



"ELVIS", this pic by Bob Mooreland of the St. Petersburg Times won first prize in the Personalities, Fashion & Society category of the 14th annual "News Pictures Of The Year" competition, jointly sponsored by the National Press Photographers Association, and the Encyclopaedia Britannica. This early pic shows a more frantic Elvis than we're used to now. Taken in 1957.

These Chains From My Heart", companies from all over the U.S. were sending their artistes to get what was later to be dubbed the "Nashville Sound" on their discs.

(Just what is this "Nashville Sound?" According to our own Dusty Springfield who has recorded there it is a "combination of brilliant recording acoustics, first class sidemen and an indefinable quality which is the secret of the brew.")

With the boom came radio stations, talent agencies, publishing companies and, of course, stars and would-be stars. I recall Jim Reeves telling me a little about some of the young singers he was quietly trying to encourage—and he was not the only Nashville star to lend a helping hand to the up and coming.

During my visit I saw several would-be stars come trooping into the town with guitars on their backs. And I was told by a leading agent that this was an everyday sight—but of those who came hoping to find the crock of golden

discs, only a fractional percentage had any chance of succeeding.

Among those who have come to "Music City" hopeful of success was no less a person than Elvis Presley himself. The story—untold until now—of his first visit was recounted to me by his long-time friend, Neil Mathews of The Jordanaires vocal group who provide most of the backings for Presley discs.

"He was only a kid at the time, living in Memphis which is not far away," Neil recalls. "He knew all about Nashville and the fact that if you wanted to get on you had to go there first—so he hopped on a bus and came."

"When he got off at the bus terminal at 7th Avenue he accidentally bumped into a musician. The young Elvis looked up at the man and apologised. Suddenly he realised it was Bill Black—a leading Nashville sideman."

"Well, Elvis was overwhelmed and nothing else that he saw or did that day quite matched up to the first thrill. And, of course, fate

NASHVILLE U.S.A!

'The Mersey hit output has been matched almost record for record by the Nashville sound'



ELVIS PRESLEY—Another great old picture, which could be entitled "the shape of things to come". This was in the days when Elvis performed LIVE, and this shows one of his first concerts, which was in fact an open-air production, back in his early days in 1956.

was to bring them together again—Elvis as a star and Bill leading his backing group!"

But Nashville is not infallible—it's turned away several artistes who were later to become world famous. The one they remember best—ruefully—was Buddy Holly.

He cut a number of test records in Nashville but nobody considered them good enough to release. Not disheartened, Buddy decided that if the "Nashville Sound" was not for him he'd try elsewhere—and so went to New Mexico where he joined up with three other fellows, formed The Crickets and took the sound they made—the "Tex-Mex Sound"—to the top of the world charts.

Now, belatedly, Nashville has recognised Buddy's talents and those early waxings are among the very last unheard Holly material awaiting release.

The path to the top was likewise tough for another "Music City" son, Jerry Lee Lewis. Jerry was just battling back to popularity after his disastrous slump when I met him last year.

I heard him cut his first disc for his new record company, Philips, at a late night session. The tune was called "Pen and Paper" and all the old spirit of the "Great Balls of Fire" days was much in evidence. I had a feeling he was on the way back—and that's been born out by his recent tours and T.V. shows in this country.

CONSCIOUS

It was Jerry, actually, who first made me really conscious of the people who put the sound of success into a disc—the A. and R. men. In Nashville they're second to none—they have to be. They can wring the very last ounce out of every sound and it would be utterly impossible to even begin calculating how many million records they've produced between them.

Top man is unquestionably Chet Atkins, who is also a star in his own right being a brilliant guitarist and much admired by musicians as different as, Sekovia and George

Harrison. Chet runs the R.C.A. studios and produces most Presley discs and was the mastermind behind all Jim Reeves' big sellers. Artistes have been known to travel from one side of America to the other to be recorded by the modest and likable Atkins. "I've travelled thousands of miles to cut tapes with Chet," says "Have Guitar, Will Travel" man, Duane Eddy. "And I'd travel as far again—that man is just great."

I in fact travelled 4,500 miles to meet the stars and join them at the Country and Western Music Festival which is one of the high-lights of the Nashville year.

For 168 non-stop, riotous and colourful hours, "Music City" rings to the sound of familiar voices. Stars, caught up in the spirit of gaiety, hold impromptu concerts in the streets when waylaid by fans. Shows go on one after another throughout the entire period and the thousands of fans—sometimes as many as 50,000 of them—flock from one session to the next with hardly a pause for sleeping or eating.

Recording sessions are opened to the public and lucky fans sometimes get the chance to provide vocal backing for stars if a chorus is required. I know—it happened to me and I'm now immortalised on an LP along with thirty other voices and The Jordanaires singing "Y'all Come."

During this wild and wonderful week the city has a glamour equalled by no other place and no other festival I've ever been to. It is easier to meet and talk to the big stars here than anywhere else. The word informality really takes on a new and very special meaning.

Many of the famous appear in huge automobiles painted in outlandish colours and decorated with their names. Upholstered in anything from Ocelot fur to snakeskin, with built-in television sets, the cars not surprisingly attract a good deal of attention.

John D. "Google Eye" Loudermilk's convertible has a pair of steer's horns on the front for example—and he, like most of the



● **JIM REEVES**—one of the last pix taken of the late great recording star. Jim always recording in Nashville at the RCA studios, under the direction of such great producers as Chet Atkins. Jim was one of the most popular Nashville personalities, and luckily for his fans he recorded much material before he was so tragically killed in the air crash.

others, delights in giving fans a ride. The antics which some of them get up to make it seem that the law turns a blind eye during Festival Week!

I could go on and on about "Music City"—drawing further from the wealth of stories I heard about the famous making their way to the top. (And perhaps sometime I will.) In the meantime take a look at the accompanying pictures—all of which have never been published before in this country—showing some top poppers when they were just starting out. Changed haven't they?

What of the future? Nashville is at the moment readying itself to promote Cajun Music. This is the music of the French Canadian people of Louisiana and has a harsh, biting tone of its own which I suppose is nearer to R. and B. than anything else. It could be very big.

But don't expect "Music City" to copy R. and B. as a lot of people have copied the "Nashville Sound." They'll try for something quite new or not try at all.

Although Liverpool has eclipsed Nashville for the moment as the Pop Music Capital of the World—it's still the place every great star wants to visit. You just ask The Beatles, The Searchers or The Bachelors for a start!

For the sound they produce there was going strong before the Mersey Sound gave its first whimper—and by the consistent way its artistes keep making hits, the odds are that it will go on a lot longer yet. I certainly believe so.



THE EVERLY BROTHERS...they're currently hitting the charts with their fabulous "Gone, Gone, Gone" waxing, but this interesting pic was taken just before they recorded their great hit of six years ago "Bird Dog", in a Nashville studio.



THE GREAT

VOCALION

LABEL PRESENTS

WALKIN' IN THE RAIN
Jan Douglas V 9226

GOLDFINGER
Billy Strange V-N 9231

THE JAMES BOND THEME
Billy Strange V-N 9228

SHARE YOUR LOVE WITH ME
Bobby Bland V-P 9229

WATUSI '64
Jay Bentley & The Jet Set V-N 9230

vocalion

Vogue Records Ltd
113-115 Fulham Road
London SW 3

STARS OVER XMAS

WHAT do you like doing most at Christmas? Being lazy? Getting up late? And then coming down to a sumptuous dinner with plenty of drinks? And in the afternoon, before you've had time to digest the turkey, getting stuck into the fresh fruit, the nuts, the sweets, and more drinks? And finally settling down in a comfortable chair in front of the fire to watch the star-studded shows on the telly? Is that right?

Well, then, you're not alone. Because so does pretty well everybody else, including some of the people you'll be seeing on the TV screens over the holiday period.

They also like to take it easy with their families and friends at Christmas. For some of them, it's the only time of the year when they get a chance to relax. So some of the big names in the pop world have decided that nobody should really work at Christmas-time.

Some are going abroad, like Mick, Keith and Brian, of the Stones, who are all leaving Britain for the festive season, and Cilla Black, who is going to take a well-earned rest in the Canary Islands after her long season at the London Palladium, which finished last Saturday. She leaves Gatwick airport tomorrow (Friday) after delaying her departure for three days to finish work on a new LP to be issued in February.

PANTOMIMES

Others will simply be "at home", like Dusty Springfield, Frank Ifield, Billy Fury, The Animals, P. J. Proby, The Searchers, Billy J. Kramer and the Dakotas, The Honeycombs . . .

Some no doubt, will want to be in the audience when the big Christmas shows and pantomimes open all around the country. The big ones this year feature The Beatles in their Christmas Show at Hammersmith Odeon; Cliff Richard and the Shadows in Aladdin at the London Palladium; Gerry and the Pacemakers in the Liverpool Odeon; The Bachelors, in Jack and The Beanstalk at Birmingham Alexandra; The Barron Knights with Duke D'Mond in Bertram Mills Circus at the Olympia, London; Manfred Mann at La Dolce Vita, Newcastle; Herman's Hermits in Dick Whittington at the Chester Royalty.

So here's a complete guide to what's going on in the way of personal appearances, television and radio shows at Christmas. At

by **BARRY MAY**

the time of going to press, all information was correct, but of course, is subject to alteration.

First, the Barron Knights open in the Bertram Mills Circus at Olympia tomorrow (Friday), for a period of six weeks. Their spots last just ten minutes in each show, with two shows a day until Christmas Day (three on Saturday) and then three a day.



CILLA BLACK

On **SUNDAY, DECEMBER 20**, the spectacular that ATV recorded with Judy Garland and Liza Minelli at the London Palladium on November 16 is being televised and Val Doonican, Kenny Ball and his Jazzmen, the Barron Knights, Valerie Masters, Mrs. Mills, and Eric Delaney are in "Easy Beat", (BBC Light). Brian Poole and the Tremeloes are at Edinburgh Mecca, and the Applejacks are also in Scotland, at the Dundee Palais, with Alex Harvey at Glasgow, and the Rockin' Berries at the Scottish Rosewell Institute. Dave Berry and the Cruisers will be at the Three Coins club at Leeds, and Wayne Fontana and the Mindbenders are appearing at New-

castle-under-Lyme.

MONDAY, DECEMBER 21, Tin Pan Alley's first Christmas tree is being lit in the forecourt of the church of St. Giles in the Field, Holborn, where recording stars will be on hand until Wednesday to receive gifts for children. The Searchers, Wayne Fontana and the Mindbenders, Herman's Hermits, Sandie Shaw, The Nashville Teens, The Four Pennies, Dave Berry, and many more will be at Rediffusion's Wembley Studios to tape "Ready, Steady, Go", to be televised on Christmas Day. Manfred Mann opens a short season at Newcastle's La Dolce Vita, where, excluding Christmas Day, they are to play until Boxing Day. Gerry and the Pacemakers, Tommy Quickly, and the Three Bells are on BBC-2's "Beat Room", and Brian and the Tremes are also on TWW's "Discs A Gogo" with Jackie Trent, The Go-Go's, and Des and Dave. Later Brian and the Tremes will be appearing at Grangemouth Town hall, and the Applejacks are set to appear at Newcastle Top Rank.

RETURN

Peter and Gordon return from their current visit to America, and Susan Maughan is on "Startime" (BBC Light). Also, RM's Features Editor, Peter Jones, will introduce "Newly Pressed" (BBC Light) from 6.15-6.45 p.m. each night until Wednesday.

TUESDAY, DECEMBER 22, Dave Clark Five return from America to spend their Christmas "at home," and both The Zombies and The Nashville Teens fly out to America for a ten day season on Murray The K's Christmas Show at the Fox Theatre, New York. Cliff Richard and the Shadows open in "Aladdin" at the London Palladium for a three-month season. This show, in which Cliff plays the part of Aladdin, has already produced two hit singles, "I Could Easily Fall" for Cliff,



THE ANIMALS: will be spending Christmas Day at home, as will many other top stars.

and "Genie With the Light Brown Lamp" for the Shads.

WEDNESDAY, DECEMBER 23, a little quieter today, with Susan Maughan guesting on the Jimmy Tarbuck Show (ATV), and Dave Berry and the Cruisers appearing at Stourbridge public hall, and the Applejacks doubling at Birmingham's Mayfair ballroom in the morning and town hall in the evening.

CHRISTMAS EVE, THURSDAY, is really busy, though. The

all appear recorded in tonight's special edition of "Top of the Pops" on BBC-1. But appearing live will be The Searchers, The Four Pennies, Manfred Mann, The Kinks, Herman's Hermits, Sandie Shaw, The Animals, The Honeycombs, Billy J. Kramer and the Dakotas, Peter and Gordon, and the regular DJs, Jimmy Saville, David Jacobs, Peter Murray, and Alan Freeman.

Julie Rogers, Val Doonican, and the Ladybirds are in HMS Paradise meets HMS Eagle on Rediffusion TV and in an afternoon radio programme on the BBC are Val Doonican, Susan Maughan, Brian Poole and the Tremeloes, Patsy Ann Noble, and Joe Brown and the Bruvvers. Making personal appearances will be the Rockin' Berries at Tunbridge Wells Assembly Hall; The Merseybeats at Birmingham Town hall; Brian Poole and the Tremeloes near to home at Margate Dreamland; also near to home the Four Pennies at the Astoria, Rawtenstall; the Applejacks at Sheffield, Jimmy Powell at Kingston Coronation Hall; The Kinks at Manchester New Century hall; Herman's Hermits at Manchester Oasis; and Wayne Fontana and the Mindbenders at Scunthorpe.

CHRISTMAS DAY, FRIDAY, is "at home" for everybody. Even the panto stars. But on the telly is "Ready, Steady, Go" (see under December 21); Tommy Steele in Richard Whittington Esquire, on Rediffusion; Frank Ifield in Once A Jolly Swagman on ATV; Susan Maughan in Ray Martine's Stars and Garters on Rediffusion, and the Hollies, Brian Poole and the Tremeloes, and the Joy Strings in a special edition of Five O'Clock Club recorded live in Trafalgar Square. BBC Radio will also be broadcasting a programme of Music For Your Party from 9.30 p.m. until 1.30 a.m. tomorrow morning.

BOXING DAY, SATURDAY, sees the opening of Gerry's Christmas Cracker at the Liverpool Odeon with Gerry and the Pacemakers, The Hollies, The Fourmost, Cliff Bennett, and the Rebel Rousers, Tommy Quickly and the Remo Four, The Rustiks and Danny Williams. Herman's Hermits open their panto, Dick Whittington, at Chester Royalty until the end of January, and two new types of pantomimes start with Lulu and the Luvvers, Heinz and the Wild Boys, and Marty Wilde in "Once Upon a Fairy Tale" at Doncaster Gaumont until January 2. The same production, with Millie, Jess Conrad, and Jimmy Wheeler, opens at Bedford Granada also until January 2. The Honeycombs, Brian Poole and the Tremeloes, Mike Sarne, The Viscounts, and Valerie Masters are in "Thank Your Lucky Stars" today and Julie Rogers and Gerry and the Pacemakers are appearing in Boxing Night Out with Mike and Bernie Winters (ABC TV). The Beatles are with Brenda Lee, Joe Brown and his Bruvvers, George Fame and the Blue Flames, and the Bobby Patrick Big Six in Saturday Club (BBC Light). The Swinging Blue Jeans return to home territory for a session at the Mardi Gras club, Liverpool; and the Rockin' Berries are making an appearance at Heacham public hall. Jimmy Powell is doubling at Rochdale and Wigan. The Merseybeats are at Leicester Trocadero, and Wayne Fontana and the Mindbenders are at Scunthorpe.

CONCERT

SUNDAY, DECEMBER 27, and a Gala edition of "Sunday Night at the London Palladium", when in the two-hour show from 7.28 p.m., anyone could appear. Dave Berry and the Cruisers are with Wayne Fontana and the Mindbenders at Manchester's Belle Vue, and the Rockin' Berries will be playing at Gainsborough State Ballroom. The Applejacks are at Edinburgh. Brian Poole and the Tremeloes will climb into their new Humber saloon car to drive to Sweden for a concert on New Year's Eve there.

MONDAY, DECEMBER 28, and Millie and Kenny Lynch appear together in a serious television drama, "The Rise and Fall of Nellie Brown" on ITV. On Discs A Gogo (TWW) are Tommy Quickly and the Remo Four, The Honeycombs, Dodie West, and Paul Conway. Manfred Mann are back in their usual Monday night spot at the Marquee, Soho. The Rockin' Berries are at Bath, and the Applejacks still in Scotland at Kilmarnock.

TUESDAY, DECEMBER 29, Peter and Gordon go off to South Africa for three weeks leaving behind a quiet scene, with The Kinks at Nottingham's Sherwood rooms, and the Dave Clark Five on Granadaland's "Scene at 6.30."

WEDNESDAY, DECEMBER 30, everybody taking a rest in preparation for tomorrow's festivities, except the Rockin' Berries who are at the Manchester Cavern.

NEW YEAR'S EVE, THURSDAY, and a heavy decision to make: ITV or BBC. Both have good "see-the-New-Year-in-with-us" shows, with Dusty Springfield, Manfred Mann, Kenny Lynch, Dave Clarke Five, Susan Maughan, The Kinks, The Animals, and Freddie and the Dreamers already set for "Ready, Steady, Go" on Rediffusion, and P. J. Proby, Julie Rogers, The Kinks, The Rockin' Berries, The Merseybeats, The Long and the Short, The Graham Bond Organisation, Christine Holmes, Ray Singer, and Peter and the Headlines on "Beat In The New", Barry Langford's December 31 version of "Beat Room" on BBC-2.

The Honeycombs go to Scandinavia for nine days today, but the Pretty Things are at New Brighton Tower Ballroom; The Applejacks at Kidderminster; Jimmy Powell at Norfolk; Julie Grant at Preston; Dave Berry and the Cruisers at Scunthorpe Baths; and Wayne Fontana and the Mindbenders doubling at Accrington and Manchester's New Century hall.

Hope you've found something to watch of somewhere to go amongst that lot—in between munching the fruit, nuts, and sweets, and swigging the drinks, of course! Many Christmas and Hippy New Year!



KENNY LYNCH

Beatles' Christmas Show opens at Hammersmith Odeon with Freddie and the Dreamers, Sounds Incorporated, The Yardbirds, and Elkie Brooks, going on until January 16. The Bachelors open their three-month season at Birmingham Alexandra in Jack and the Beanstalk tonight. The Beatles, Roy Orbison, The Supremes, Cilla Black, and the Dave Clark Five



JIM REEVES

Singles THERE'S A HEARTACHE FOLLOWING ME RCA 1423
I WON'T FORGET YOU RCA 1400
I LOVE YOU BECAUSE RCA 1385

EPs FROM THE HEART Vols. 1 & 2 RCX 7131 & RCX 7145 respectively. WELCOME TO MY WORLD RCX 7119

LPs 12 SONGS OF CHRISTMAS RD 7663 12" mono Dynagroove LP Mid-November release
MOONLIGHT AND ROSES SF 7639 RD 7639 12" stereo or mono Dynagroove LP
WE THANK THEE RD 7637 12" mono LP
GOD BE WITH YOU RD 7636 12" mono LP
THE INTERNATIONAL JIM REEVES SF 7577 RD 7577 12" stereo or mono Dynagroove LP
GENTLEMAN JIM SF 7541 RD 7541 12" stereo or mono Dynagroove LP
A TOUCH OF VELVET SF 7521 RD 7521 12" stereo or mono LP
GOOD 'N' COUNTRY CDN 5114 12" mono LP RCA Camden
THE COUNTRY SIDE OF JIM REEVES SND 5100 CDN 5100 12" stereo or mono LP RCA Camden



RCA Victor Records product of
The Decca Record Company Ltd Decca House Albert Embankment London SE1

CAST YOUR FATE TO THE WIND

SOUNDS ORCHESTRAL — Piccadilly 7N 35206

HERE COMES THE NIGHT

LULU — Decca F 12017

I DON'T WANT TO GO ON WITHOUT YOU

THE ESCORTS — Fontana TF 516

REMEMBER (Walking In The Sand)

THE SHANGRI-LAS — Red Bird RB10 008

ROBERT MELLIN LIMITED

64 New Bond Street, W.1. MAY 3272

Christmas?

'Yeh, Yeh'

Anytime!!

GEORGIE FAME



Flip side

'PREACH & TEACH'

Columbia DB(7428)

THEY'RE THE TWO TOP

DUSTY SPRINGFIELD

DUSTY SPRINGFIELD: "With You." A Top Ten yet had a disc right on my choice for the title "GIRL"

How come? I'm biased world-wide image without done so on the basis of extreme likeability . . .

Fifteen weeks went by and still "I Only Want . . ." was in the charts. After 20 weeks, it vanished, but her EP of the same name hit the charts. And, of course, "Stay Awhile" was well installed in the singles' ratings. In came, too, "A Girl Called Dusty," one long-player in the year's output that really was worth a LONG play.

DISTINCTIVE

Miss Springfield had really got a hold on the charts. At all advertised speeds . . . 45 r.p.m. and 33 r.p.m. "I Just Don't Know What To Do With Myself" invited, maybe, a rude reply—but Dusty was chart-happy again! For me, the most distinctive voice on the British girlie scene was doing what it deserved. Best-selling: or perhaps selling-best.

WORLD FIGURE

Dusty reiterated her views on the business. She wanted, she said smokily, to become a world figure. I observed that the figure was extremely good! She said: No seriously, she would like to do a Shirley Bassey in the big-paying centres of the world and that she wasn't very keen on being tied up for long periods in any one place.

So Dusty, a determined gal if ever there was one, DIDN'T get tied up. She went to America and captivated the natives. She whistle-stopped across the Continent and wowed the



CILLA — BY GEORGE ROONEY

dium, where she has been playing a lengthy season with Frankie Vaughan in "Startime", and what a difference a year makes!

Since I last saw her the improvement was enormous. But then 1964 really was a great year for the girl with the bright red hair and the jet black voice. "Love Of The Loved" was a minor hit . . . "Anyone Who Had A Heart" and "You're My World" both soared to No. 1 for the Liverpool lass.

In her bid for a hat trick she recorded the lovely jazz styled "It's For You" — another opus composed by John and Paul. It did make the top ten, but failed to reach the acme of chart success. That was the last release we had from Cilla and a new disc seems long overdue.

FIGURED

In the "R.M." mammoth Pop Poll, the results of which were published on June 20, Miss Black figured prominently. She was voted the top female vocalist in the British Section, with 7,350 points — against Dusty Springfield who totalled 5,048. In the World Section Cilla gained third place, behind Mary Wells and the outright winner, Brenda Lee. She was also voted the

fifth Best Dressed Artiste and was the highest placed girl in the list. But then in the world of fashion Cilla is a recognised trend setter in clothes and hair styles. She enjoys wearing green or orange dresses—"they match well with my red hair". And she digs sunbathing in bikinis . . . "I'd wear nothing at all if they'd let me!"

SUCCESSFUL

What does the future hold for miss marmalade-head? She's had two No. 1 hits, a successful Palladium season, appeared on the 36th Royal Command Performance and won praise for her part in the film, "Ferry Across The Mersey". Now what?

"I'm ready to have a go at any type of songs — standards, R and B, music-hall comedy numbers", she says. "But someday I'd like to develop enough ability and know how to put on my own one-girl stage show".

At the rate she's going I have a feeling that Cilla Black will be putting on that one-girl show, among many other achievements in the not too distant future!

CILLA BLACK—no disc release lately, but she certainly scored heavily early on this year (RM Pic Martin Alan)

HAPPENED

Last year "R.M." colleague Peter Jones plumped for Kathy Kirby as the top girl. This time Dusty Springfield gets his vote and Cilla receives mine. A lot has happened for the frank, often outspoken young singer since she left St. Anthony's Secondary Modern School in July 1958.

At that time she began a course at Hollybank Secretarial College. At the end of 1959 she joined the staff of a cable manufacturing firm as a typist . . . but left to become a fully professional songstress in September 1963.

I saw her on stage a month later, just after the release of "Love Of The Loved" — penned of course by Lennon and McCartney. Although she displayed unmistakable talent her short act naturally lacked polish. Recently I saw Cilla at the London Palladium.

WAYNE FONTANA and the Mindbenders



SHE'S GOT THE POWER
YOU DON'T KNOW ME
GIT IT!
JAGUAR AND THUNDERBIRD
CERTAIN GIRL
ONE MORE TIME

WHERE HAVE YOU BEEN?
KEEP YOUR HANDS OFF MY BABY
TOO MANY TEARS
GIRL CAN'T HELP IT
COPS AND ROBBERS
I'M GONNA BE A WHEEL SOMEDAY

fontana
TL 5230

OUT TODAY!

A SPOONFUL OF SUGAR

(from the film Mary Poppins)

Mary Martin & The Do-Re-Mi Children's Chorus

LONDON HLR 9938

Already released
WALK RIGHT BACK

Mark & John

DECCA F 12044

THE DRIFTER

SATURDAY NIGHT AT THE MOVIES



AT 4012

ATLANTIC

BIRDS!

SPRINGFIELD — BY PETER JONES

sang her way into 1964 with "I Only Want To Be Your Girl". Not a number one, but then Dusty hasn't reached the pinnacle, as it were. Even so, she's certainly "Girl Of The Year".

... that's why! No, seriously—Dusty has created a reputation not necessarily being the biggest disc-seller. She's got a smoky vocal style, tremendous personality, and an off-beat view of the world around her.



locals. She went "down under" and had even the Australian aborigines whistling her hit successes. On the way, she developed an off-beat sense of humour and a multitude of different comic voices and a special warmth and an outspoken attitude and a mass of fashion-setting outfits and she bought a £3,400 sweetie of an American car and she worked like there was no tomorrow and she had a crack-up, physically, in the States.

And I personally glowed. Here was a talent which matched the top Americans for style and presentation—and it was actually being accepted. I had, as I repeat now for the thousandth time, been convinced even before the break-up of the Springfields that Dusty would become the most exciting girl singer on the British scene—as a solo attraction.

TEMPERAMENT

Dusty's manager, Vic Billings, played his part well. Nobody would say that Dusty was the calmest of temperaments, because she is interested in, and bothered by, umpteen things that go on around her. She has a tendency to be a "night lady," which means 3 a.m. phone calls to those in her immediate circle. "Are YOU awake?—oh well, never mind. Just wanted to chat . . ."

GREATNESS

The hallmarks of greatness, which I'd sensed before, became more and more apparent. American stars hailed her talents. Her records swirled round the world. "Losing You" certainly didn't refer to her growing legion of fans.

But still no Number One.

And I don't think it matters one iota, jot or tittle. Dusty has developed so fast on an international level that she is already beyond the state of absolute dependance on hit discs. "Nice to have, of course," she says. "But not essential."

She has retained her principles. "I'd like to have been born coloured," she says in deference to the Negro singers she admires so much. Of her tour of South Africa, she says: "Show me one non-integrated audience, and I'll show you a girl called Dusty catching the next available plane back to England."

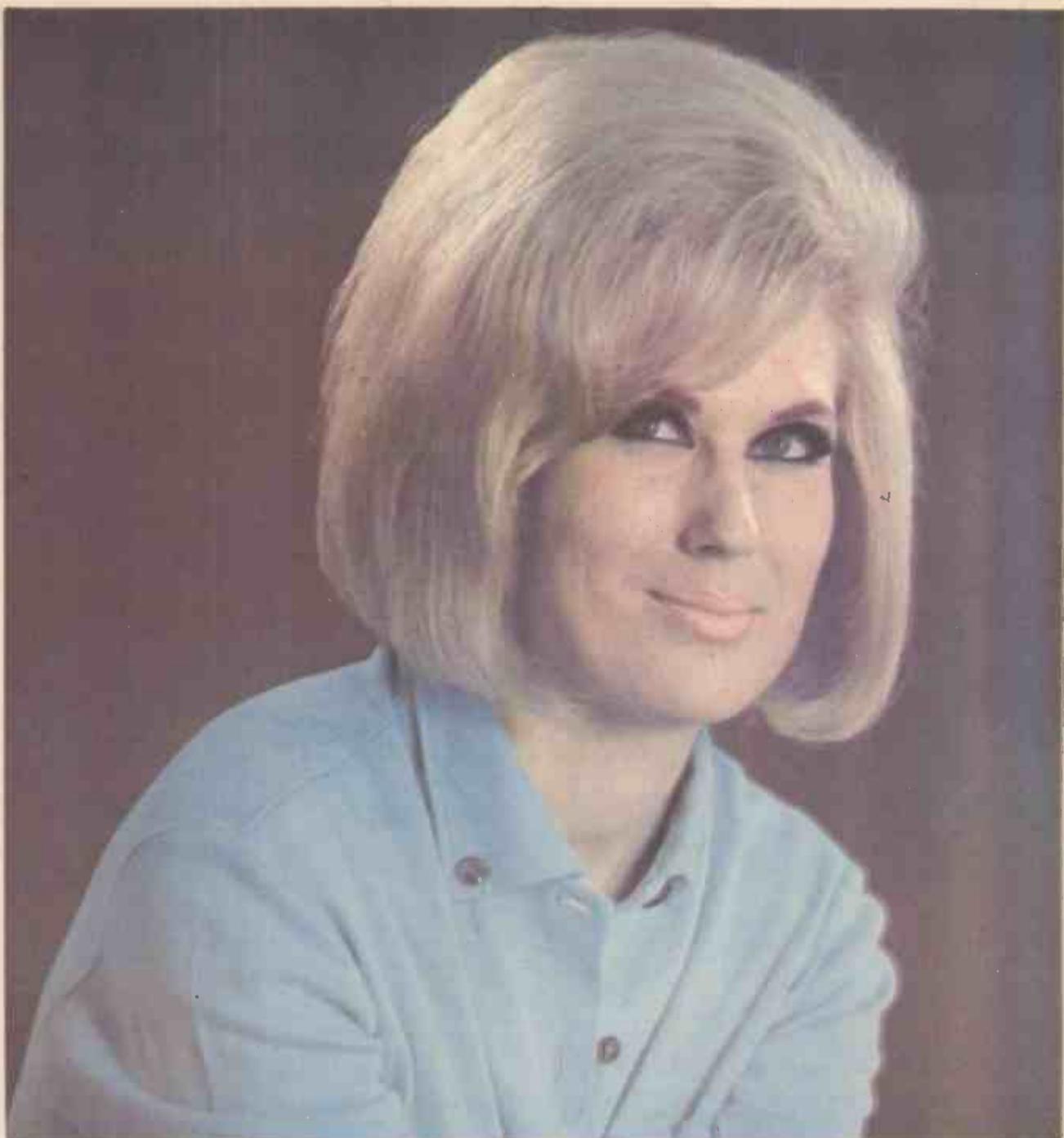
BIGGEST

Dusty Springfield may not turn out to be the biggest disc-seller of the era. But I'm sure we've only scratched at the surface of her overall talents. She mimics, acts, cavorts, gesticulates. She also sings like a dream . . .

You can't cram all those talents onto a single disc.

But, for me, she's "Girl Of The Year" all right. She is a PERSONALITY—and the capital letters are intentional.

Dusty is A.1 — O.K. And those capital letters are intentional too.

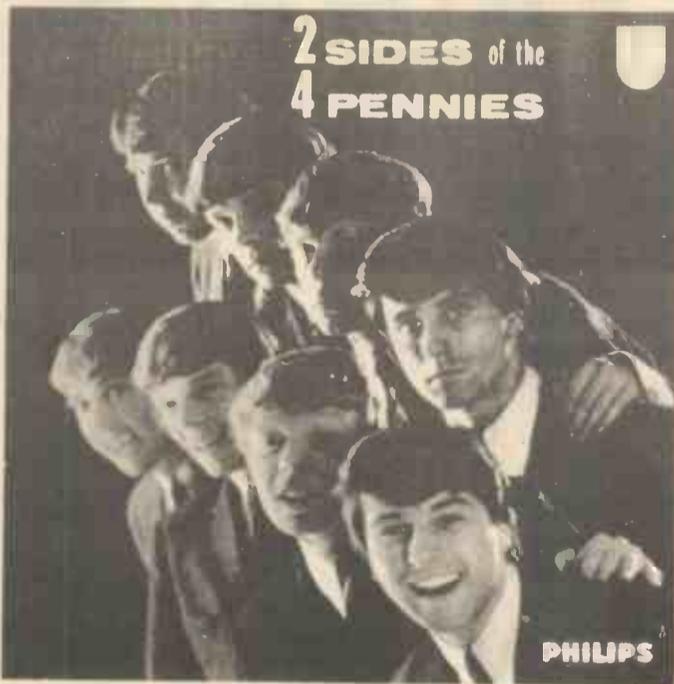


● DUSTY SPRINGFIELD—Her new disc "Oh Holy Child" is at variance with most of her numbers, but nevertheless it's a great sound. RM's Peter Jones has a quiet rave in this feature. (RM Pic).

MELODISC RECORDS

wish all their friends and customers the best for Christmas and the New Year

THE FOUR PENNIES



DA DOO RON RON
SWEETER THAN YOU
CLAUDETTE
IF YOU LOVE ME
DO YOU WANT ME TO
LOVE'S JOURNEY

YOU WENT AWAY
WILL YOU LOVE ME TOMORROW
NOW WE ARE THROUGH
PONY TIME
COME TO ME
WHY DO YOU CRY

PHILIPS
BL 7642

BRIAN POOLE & THE TREMELOES

THREE BELLS F 12037

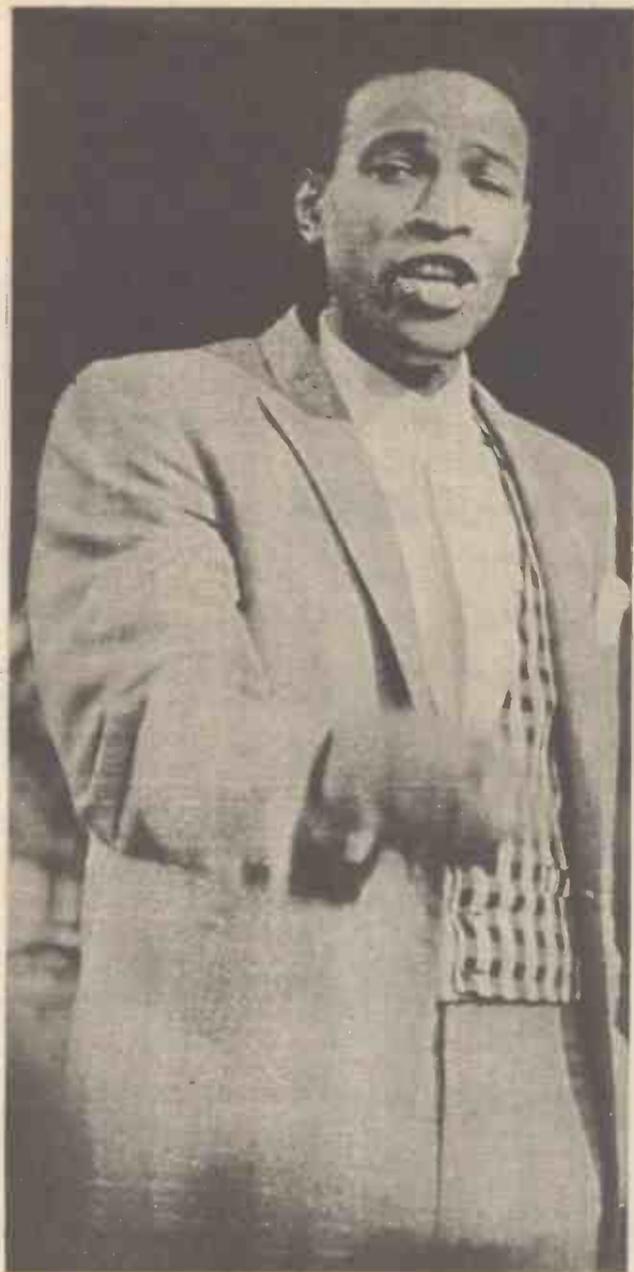
DECCA



The Decca Record Company Limited Decca House Albert Embankment London SE 1

THIS WAS THE YEAR OF TAMLA - MOTOWN ..

by Alan Stinton



MARVIN GAYE, one of the most all-round entertainers in the Tamla stable, is just hitting the charts here. (R.M. pic.)

SOMEbody once said that in pop music the only thing which can confidently be expected is the unexpected. The point has been proved on countless occasions since, of course, but never quite so convincingly as when, last month, the Supremes took their "Baby Love"—and the Tamla-Motown Sound—right to the top of our charts.

Just how unexpected this particular chart success had been only a month or so earlier can be judged when we realise that "Baby Love" is, in fact, the FIFTY-SIXTH Tamla-Motown single to have been issued in Britain; and yet it is only the Company's third major hit here. The other 53 discs (and they include a score or more of the greatest R and B songs ever put on wax) completed the Atlantic crossing only to be shot down in flames by British apathy.

WELCOME

But now, thanks to the Supremes, it seems that the dark days are over, and to mark this most welcome new chapter in the Tamla-Motown story, we have combined one of the year's most popular sounds with one of our own most popular 1964 features to produce the accompanying discography which lists in full every Tamla-Motown group single released in this country.

Here, then, is our Christmastide tribute to Hitsville

★★★★★★★★★★★★

USA, beginning with a very brief run-down on some salient facts.

Barrett Strong's "Money" introduced Tamla-Motown to British record-buyers on (of all dates) April 1, 1960. (For the next four years it certainly seemed as though the joke was on any label which handled the Detroit Sound).

London-American's three attempts ("Money," "Shop Around" and "Ain't It Baby") all came to nothing, as did all four brave tries on Fontana ("Please Mr. Postman" etc.).

Then, in October 1962, came the beginning of the Motown group's first really worthwhile contract with a British label. The label was Oriole, and through its "Oriole-American" department passed 19 Tamla-Motown singles (almost every one a classic) and six LPs. Oriole deserve a large bouquet for the perseverance during their 12-month arrangement with Hitsville, for although some of the discs sold quite well, not one even looked like being a hit.

RESULT

As a result of Berry Gordy's European jaunt early in 1963, it was arranged that EMI's Stateside label should take up when Oriole left off. The first Stateside offering was "Heatwave" issued on October 11 last year.

The rest of the story really needs no re-telling here, first



MARY WELLS had the breakthrough with "My Guy." (R.M. pic.)

Mary Wells then the Supremes giving the Corporation Top Ten, then Number One status.

There is one disc, however, without which the discography would not be complete, but which is not on general sale. It is a greetings

disc from artistes at Tamla-Motown to their British friends, and is obtainable only from the Tamla-Motown Appreciation Society, 139 Church Road, Bexleyheath, Kent. For anyone genuinely interested in the Detroit Sound it is a "must."

MUSICAL GREETINGS

NORRIE PARAMOR

Columbia Records

THE ANIMALS
wish all their fans and friends a very **Happy Christmas** and **New Year**



Christmas Greetings from
Rolf Harris
In Australia -
See You Soon



THE SUPREMES — obviously the most successful Tamla-Motown team in Britain. They are very near the U.S. top spot with their "Come See About Me" (R.M. pic.).



MARTHA AND THE VANDELLAS clicked big in the States with five or six hits before making a considerable impact here with "Dancing In The Street" (R.M. pic.).

Complete Tamla-Motown discography of British releases

SINGLES

- HL-U9088 Money/Oh I Apologise Barrett Strong
- HL-9276 Shop Around/Who's Lovin' You The Miracles
- HL-9366 Ain't It Baby/The Only One I Love The Miracles
- H 355 Please Mr. Postman/So Long Baby The Marvelettes
- H 384 What's So Good About Goodbye/ I've Been Good To You The Miracles
- H 386 Twistin' Postman/I Want A Guy The Marvelettes
- H 387 Jamie/Take A Chance On Me ... Eddie Holland
- CBA 1762 You Beat Me To The Punch/Old Love Mary Wells
- CBA 1763 Do You Love Me/Move Mr. Man The Contours
- CBA 1764 Beechwood 4-5789/Someday Someway The Marvelettes
- CBA 1775 I Found Myself A Brand New Baby/ It's Too Bad Mike and the Modifiers
- CBA 1795 You've Really Got A Hold On Me/ Happy Landing The Miracles
- CBA 1796 Two Lovers/Operator Mary Wells
- CBA 1799 Shake Sherry/You Better Get In Line The Contours
- CBA 1803 Stubborn Kind Of Fellow/It Hurt Me Too Marvin Gaye
- CBA 1808 If It's Love/It's Not Too Late Eddie Holland
- CBA 1809 I Found A Girl/You'll Be Sorry Someday The Valadlers
- CBA 1814 I'll Have To Let Him Go/ My Baby Won't Come Back Martha & the Vandellas
- CBA 1817 Locking Up My Heart/Forever The Marvelettes
- CBA 1819 Come And Get These Memories/ Jealous Lover Martha & the Vandellas
- CBA 1829 Laughing Boy/ Two Wrongs Don't Make A Right Mary Wells
- CBA 1831 Don't Let Her Be Your Baby/ It Must Be Love The Contours
- CBA 1846 Pride And Joy/One Of These Days Marvin Gaye
- CBA 1847 Your Old Standby/ What Love Has Joined Together Mary Wells
- CBA 1853 Fingertips II/Fingertips I Little Stevie Wonder
- CBA 1863 Mickey's Monkey/ Whatever Makes You Happy The Miracles
- SS 228 Heatwave/A Love Like Yours Martha & the Vandellas
- SS 238 Workout Stevie Workout/ Monkey Talk Little Stevie Wonder
- SS 242 You Lost The Sweetest Boy/ What's Easy For Two Is So Hard For One Mary Wells
- SS 243 Can I Get A Witness/Crazy 'Bout My Baby Marvin Gaye
- SS 250 Quicksand/Darling I Hum Our Song Martha & the Vandellas
- SS 251 As Long As I Know He's Mine/Little Girl Blue The Marvelettes
- SS 257 When The Lovelight Starts Shining Through His Eyes/Standing At The Crossroads Of Love The Supremes
- SS 263 I Gotta Dance/Such Is Love Such Is Life The Miracles
- SS 272 Live Wire/Old L Martha & the Vandellas
- SS 273 He's A Good Guy/ Goddess Of Love The Marvelettes
- SS 278 The Way You The Things You Do/ Just Let Me Know The Temptations
- SS 282 The Man In You Heartbreak Road
- SS 284 You're A Wonder/ One/When I'm Alone I Cry Marvin Gaye
- SS 285 Castles In The Sand/Thank You Little Stevie Wonder
- SS 288 My Guy/Oh Little Boy Mary Wells
- SS 299 Can You Do It/ Stand By You The Contours
- SS 305 In My Lonely Room/A Tear For The Girl Martha & the Vandellas
- SS 307 Every Little Bit Hurts/Land Of A Thousand Boys Brenda Holloway
- SS 316 Once Upon A Time/What's The Matter With You Baby Marvin Gaye & Mary Wells
- SS 319 I'll Be In Trouble/ The Girl's Alright With Me The Temptations
- SS 323 Hey Harmonica Man/This Little Girl Stevie Wonder
- SS 324 I Like It Like This/ You're So Fine And Sweet The Miracles

- SS 326 Try It Baby/If My Heart Could Only Sing Marvin Gaye
- SS 327 Where Did Our Love Go/ He Meant The World To Me The Supremes
- SS 334 You're My Remedy/ A Little Bit Of Sympathy A Little Bit Of Love The Marvelettes
- SS 336 Baby I Need Your Loving/Call On Me The Four Tops
- SS 345 Dancing In The Street/There He Is Martha & the Vandellas
- SS 348 Why You Wanna Make Me Blue/ Baby Baby I Need You The Temptations
- SS 350 Baby Love/Ask Any Girl The Supremes
- SS 353 That's What Love Is.Made Of/ Would I Love You The Miracles
- SS 357 Soul Stomp/Hot 'N' Tot Earl Van Dyke
- SS 359 A Little More Love/Go Ahead And Laugh Kim Weston
- SS 360 How Sweet It Is/Forever Marvin Gaye
- SS 361 Needle In A Haystack/Should I Tell Them The Velvelettes
- SS 363 What Good Am I Without You/ I Want You 'Round ... Marvin Gaye & Kim Weston

ALBUMS

- ORIOLE
- PS 40043 Do You Love Me The Contours
- PS 40044 Hi-We're The Miracles
- PS 40045 Two Lovers Mary Wells
- PS 40049 Tribute To Uncle Ray ... Little Stevie Wonder
- PS 40050 The 12-year Old Genius Little Stevie Wonder
- PS 40051 Bye Bye Baby Mary Wells
- PS 40052 Come And Get These Memories Martha & the Vandellas
- STATESIDE
- SL 10065 On Stage The Miracles; Marvin Gaye; The Marvelettes and Mary Wells
- SL 10077 The Sound Of The R & B Hits Mary Wells; The Marvelettes; The Miracles; Martha & the Vandellas; Barrett Strong and The Supremes
- SL 10078 The Jazz Soul Of Little Stevie Little Stevie Wonder
- SL 10095 My Guy Mary Wells
- SL 10097 Together Marvin Gaye & Mary Wells
- SL 10099 The Fabulous Miracles
- SL 10100 Marvin Gaye
- SL 10109 Meet The Supremes

EXTENDED PLAY

- LONDON
- RE 1295 Shop Around; Who's Lovin' You; Ain't It Baby; The Only One I Love The Miracles
- STATESIDE
- SE 1009 R & B Chartmakers: Heat Wave (Martha & the Vandellas); A Love She Can Count On (The Miracles)/Hitch Hike (Marvin Gaye); My Daddy Knows Best (The Marvelettes).
- SE 1014 I Call It: Pretty Music; Workout Stevie Workout; Monkey Talk (Little Stevie Wonder)
- SE 1018 R & B Chartmakers No. 2: I Gotta Dance (Miracles); Love Me All The Way (Kim Weston)/A Breathtaking Guy (Supremes); As Long As I Know He's Mine (Marvelettes).
- SE 1022 R & B Chartmakers No. 3: Can I Get A Witness (Marvin Gaye); Too Hurt To Cry (The Darnells)/Leaving Here (Eddie Holland); Quicksand (Martha & the Vandellas)
- SE 1025 R & B Chartmakers No. 4: Run Run Run (Supremes); Just Ain't Enough Love (Eddie Holland)/The Way You Do The Things You Do (The Temptations); Can You Do It (The Contours).



HAVE A RIGHT GOOD CHRISTMAS!

From **The Honeycombs**

and all at  Axle Enterprises Ltd • JUNiper 1571



MERRY XMAS from **CHRIS OTTILIE** and **THE BAND**

Elvis should have made a TV appearance here



IN this age of British chart dominance only one male American solo artiste does really well here. That man is **ROY ORBISON**. Undoubtedly he is the **MOST** consistent U.S. recording star.

"IT'S OVER" topped our hit parade... "OH, PRETTY WOMAN" also hit No. 1 both here and in the States. Now "PRETTY PAPER" is leaping up the charts. Roy's tours are a complete sell-out, and his discs are also featured in the E.P. and L.P. charts.

STRONGEST

Yet at one time **ELVIS PRESLEY** was the strongest of the American challengers. Not that he still can't be considered, for he needs only the right song at the right time to hit the top spot again. He is too great to be cast aside lightly from any chart reckoning. But in actual facts and figures Orbison must clearly be the leader, at present.

Should Elvis come to Britain? Would this put him right back on top, or would it destroy the myth — the

◀ **ELVIS PRESLEY**—an old pic from the files of the Nashville library. This oldie was taken just before Elvis was called up for Army service.

says **ROY ORBISON** to **GEORGE ROONEY**

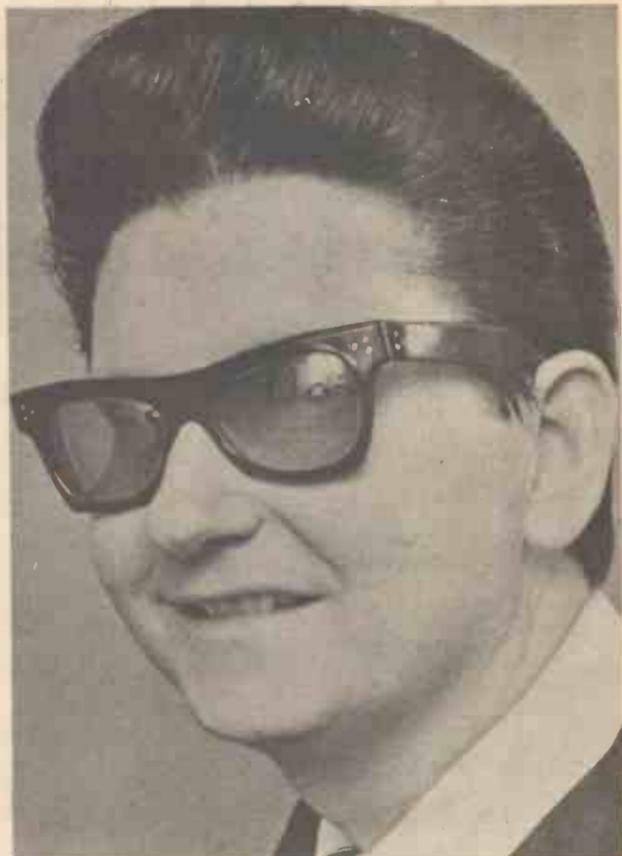
strange, unobtainable legend that has grown around him? These questions have been asked again and again, with no real positive answers forthcoming.

Roy Orbison—a close friend of Presley — has his own personal views on the subject. He says: "When Elvis became popular he got so big, that by the time the offers came around from England he couldn't take them up. "He had so much going for him in the States that he could not have come here for an extended tour.

NOT RIGHT

"But on the other hand, the Beatles came to America and did T.V. (although of course now they have had two successful tours), which is more than Presley has done for England. It's not right that he hasn't done television over here!

"However, at the same time he has made movies. Once you get into the movie star category it's a different situation. You are working to a tight schedule and very little free time is allowed. "With Elvis I think it's a sin-



ROY ORBISON—talks about another top American star, Elvis Presley. (RM Pic).

cere thing. Whereby he says, 'they ALL get to see and hear me in pictures'. So it's not as though he was completely deserting England. I must add, that while he couldn't do an extended tour (due to his movie commitments) he should come to do television. Or even just a personal visit.

"I think, in time, he will come for a visit. But I don't think he'll come to perform, because he doesn't even perform at home. So he couldn't be expected to tour in another country if he wouldn't tour in his own. And I suppose that's saying things for and against him.

"So really at present the position is — you get to hear Elvis on

records, and see him in the movie theatres. I think it would be good, if the people in England could see him in person.

ONE DAY...

"Maybe one day he will make an extended tour of the world, but I have a feeling it'll be quite a while from now though."

There it is then. Ace American star Roy Orbison's own personal opinion, on this controversial issue — exclusive to the "Record Mirror". I, myself, would love to see Elvis on stage and I know there are thousands who share exactly the same sentiments. Will he EVER come here to perform live? I think so, one day he will come—at last. Though as Roy says—it'll be quite a while from now, but it should be worth the wait!

Harry Fenton

THE ALL-MALE FASHION STORE

SHAFTESBURY AVE., OXFORD ST., W.1

BRANCHES AT

AVELEY	ENFIELD	ILFORD
BASILDON	ELTHAM	KINGSTON
BEXLEYHEATH	FLEET STREET	NORWICH
BROMLEY	GRAYS	ORPINGTON
CROYDON	GRAVESEND	RAYLEIGH
CHISWICK	HARLOW	READING
DARTFORD	HAROLD HILL	TILBURY
EDMONTON	HIGHGATE	WALTHAM
		CROSS, Etc., Etc.

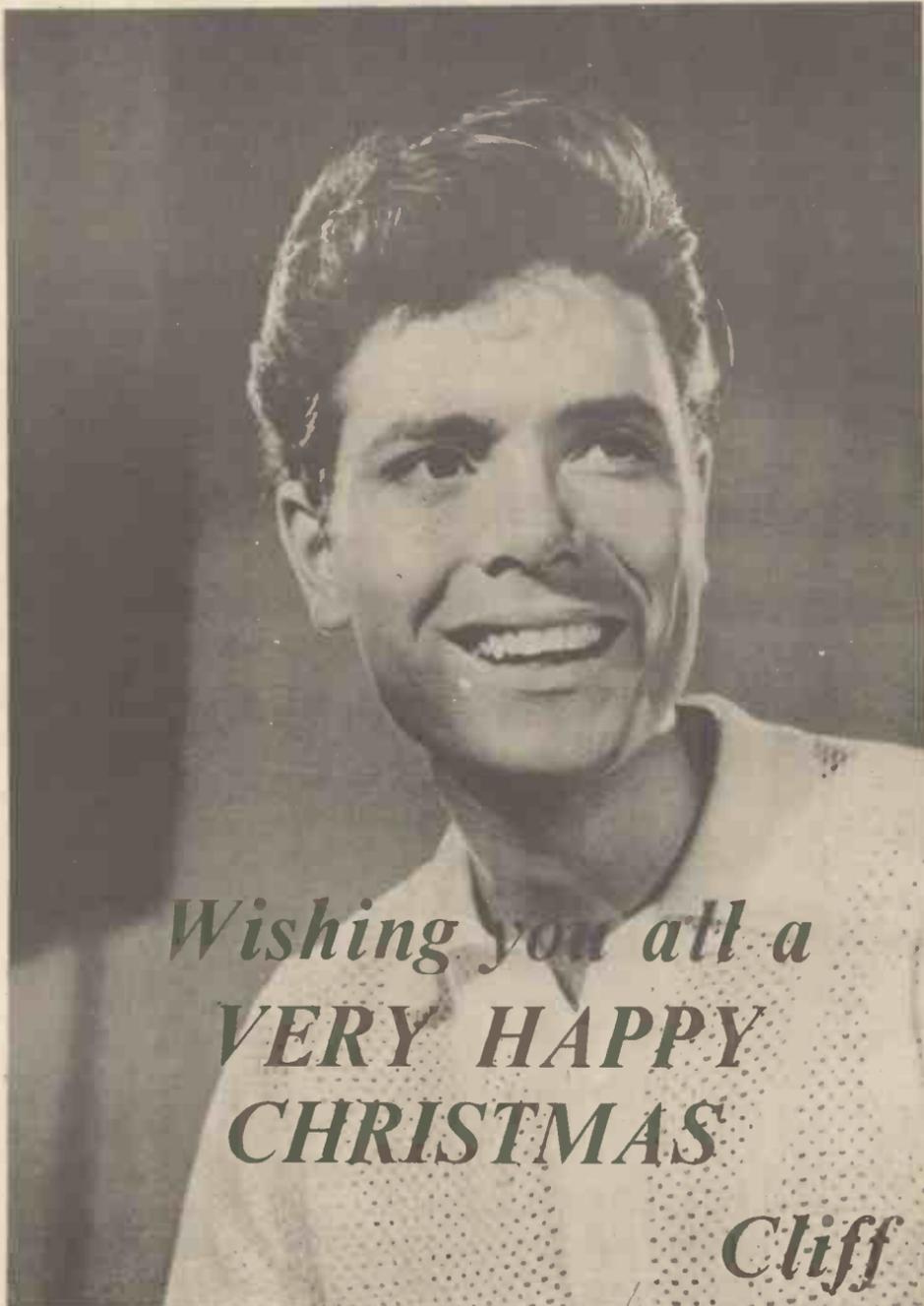
Harry Fenton will be dressing the winners

of the
ALL BRITAIN BEAT CONTEST
WIMBLEDON PALAIS

A LOOK AT THE U.S. CHARTS

FAST RISING US hits include

"You're Nobody Till Somebody Loves You"/"You'll Always Be The One I Love"—Dean Martin; "I Can't Stop"—Honeycombs; "Downtown"—Pet Clark; "The Name Game"—Shirley Ellis; "Hold On To What You Got"—Joe Tex; "Promised Land"—Chuck Berry; "I Don't Want To Walk Without You"—Phyllis McGuire; "Boom Boom"—Animals.
New U.S. releases include—"Somewhere In Your Heart"—Frank Sinatra; "I Will Wait For You"—Steve Lawrence; "Look Of Love"—Lesley Gore; "Give Him A Great Big Kiss"—Shangri-Las; "Long Tall Sally"—Kinks; "I Know"—Round Robin; "Are You Still My Baby"—Shirley; "To Know Him Is To Love Him"—Dee Dee Sharp; "Yesterday's Kisses"—Big Maybelle; "Live It Up"—Dusty Springfield; "Blind Man"—Bobby Bland; "Tanya"—King Curtis; "Whole Lotta Shakin'" — Rivieras; "I Was Blind"—Superbs; "I've Fallen In Love With a Snowman"—Mille.



Wishing you all a
VERY HAPPY CHRISTMAS

Cliff

CHRISTMAS GREETINGS

and a prosperous New Year
to all our friends from

BURLINGTON MUSIC CO. LTD.
AND PALACE MUSIC CO. LTD.,
9 ALBERT EMBANKMENT, LONDON, S.E. 1



The Stones can't stop talking about King James

EVERY now and then, a rhythm and blues artiste in America breaks through the confines of his own field of music and becomes a giant in every market. This happened a few years back with Ray Charles, and it's happening now for an artiste called James Brown. Last week saw the release of one of his biggest-ever American hits, *Night Train*, and it seems very possible that this could prove the breakthrough record for James Brown in this country, in the same way 'Hit The Road Jack' brought Ray Charles into vogue.

On their recent tour of the States, The Rolling Stones met up with James Brown on three occasions, and each time they were knocked out with him both as a performer and as a person. In fact, Mick and Keith haven't been able to stop talking about him in superlatives since they returned.

MEETING

"We first met him at the *Electrovision* film we made in Santa Monica, California," Mick told me, "and when we heard that we were topping the bill, going on just before James, we couldn't believe it. We tried for two days to get it changed around, but it was no good. I mean, you can't follow an act like that. Luckily, when we actually did the film there was a ten minute break, which gave the audience time to cool down."

Keith added, "His whole show is just too much. We phoned him first, and then went to see him at the Apollo in New York. The place was packed out, although we were the only

two white people in the house. Halfway through his act he stopped the music and introduced us to the audience, and wouldn't start playing again until we went up on stage and bowed."

Bill Wyman, not usually one to speak in eulogies, also raved over Brown. "He has a colossal band, about 15-pieces, with three drummers, who each take turns on different tempos," he told me, "and the most fantastic bass player I've ever seen. He starts off the show playing organ for about 45 minutes with a small band backing, something like Booker T. Then he goes off and changes and relaxes for about an hour whilst the singers with his show do their acts. Then he comes back on and does his real dancing and singing performance, working the audience into a frenzy."

SHOWPIECE

Bill continued, warming to his subject. "The showpiece of his act is *Please Please Please*, which lasts over 20

by GUY STEVENS

minutes. Halfway through he does a heart-failure bit, and falls to his knees. The three guys who sing behind him put a drape over him and move him slowly to the edge of the stage. Suddenly he throws the drape away and raves into the mike, and the audience go completely berserk. He sometimes does this four or five times in one show.

"*Night Train*' is the climax of his whole act, and he always ends his shows with it. He does the most incredible dancing during this number, like Mick, only about 20 times faster. In the middle he walks off and sits in the wings for a while. Then he rushes back on and raves away for another 10 minutes, working everybody into a complete frenzy. His whole show is so well-rehearsed, it's unbelievable. He'll dance across the stage at a fantastic speed, and then stop dead in front of the microphone and sing something."

I asked Bill if he was as exciting as some of the great rock/R and B performers we'd already seen over here. "You could put Jerry Lee Lewis, Little Richard, Chuck Berry and Bo Diddley on one side of the stage, and James Brown on the other," he replied, "and you wouldn't



THE ROLLING STONES talk to America's R & B king James Brown, during their tour of the States. (RM Pic)

even notice the others were there! When we met him backstage at Louisville, Kentucky, he said 'the gas would be for the Rolling Stones and James Brown to tour together,' and we told him he could keep that idea."

NEW BUS

James Brown is almost as unbelievable off-stage as he is on. Apart from the three Famous Flames vocal group, the comics, dancers, singers and musicians in his show, he also employs his own hairdresser, tailor, bus driver,

personal driver, road manager, publicity man, personal secretary and bodyguard. He recently bought a £14,000 bus to transport his complete entourage from show to show. In addition, in any 30 day period, he wears over 120 shirts, performs over 4,800 minutes on stage, sings and plays over 960 songs; and plays more shows and dances than any other singer or musician active in American show business!

Undoubtedly, it can only be a matter of time before this phenomenal, dynamic performer breaks through

here in a very big way. "*Night Train*," which has been in tremendous demand here for some time, could well be the turning point for James Brown. This number has become associated with Brown alone since his version was issued and climbed to the heights of the U.S. charts, despite being recorded also by some very big names. And with the fabulous Stones themselves spreading the gospel rapidly, it shouldn't be very long before we can see this sensational artiste performing this number in person.

DALLAS SUPER SOUND IS HERE!

The SOUND for '65

100 WATTS OUTPUT when used with 2 column speakers

PRESIDENT POWERMASTER 60/100

A group amplifier functioning as a combined P.A. System and for the amplification of organs. Two powerful Goodman 15in. internal speakers and two 6in. power tweeters give 60 watts of power in this enclosure alone. Fully transistorised 9 inputs arranged in 5 independent channels. 19 controls. A Hammond unit provides the natural reverb effect. At the rear of the cabinet there is a 3-pin socket for mains, 2 amp fuse, mains voltage selector 200, 250 volts AC and 2 speaker sockets for use with 2 column speaker units (CS 50 type recommended).

176 gns.



PRESIDENT

Bass 50. 50 watts output. Piggy-back model. Amplifier folds down into speaker case. 4 inputs with individual controls. Output distributed through a special Goodman 18in. heavy duty speaker.

132 gns.



DALLAS BASS 15

15 watts output 4 inputs and controls. 5 valve circuit operating Goodman 12in. high flux speaker. Amplifier unit is inverted into speaker cabinet when not in use. Attractively finished.

64 gns.

CS50 COLUMN SPEAKER

Designed for use with any amplifier, each column contains 3-10in. Goodman special heavy duty speakers with a combined handling capacity in excess of 25 watts. Cabinet strutted for adjustment to any elevation.

46 gns.



A matching universal transformer enables these to be matched to any amplifier.

CS100 COLUMN SPEAKER

4ft. high speaker column containing 3-12in. Goodman special heavy duty speakers with a combined handling capacity in excess of 50 watts. Black cabinet with gold decor, strutted for adjustment to any elevation.

82 gns.



PRESIDENT SOLUS 100

100 watts of power output. Fully transistorised with 5 channels, 9 inputs, tremolo and Hammond Reverberation. A group amplifier for use with two CS100 column speakers (supplied as extra). Cabinet in black with gold decor. Mounted on chromium-plated stand.

99 gns.



DALLAS SOLUS 50

50 watts power output. Fully transistorised with 4 channels, 7 inputs, tremolo and Hammond Reverberation. This unit is mounted on a chromium-plated stand and is intended for use with two CS50 matching column speakers which are supplied as extra.

79 gns.



PRESIDENT 20

20 watts power output with 4 inputs arranged each with its own volume control, tone, reverberation, tremolo depth and speed controls. 7 valve circuit 12in. Goodman heavy duty speaker and 4in. high flux tweeter. Adjustable mains input 200, 220-240 volts supplied with footswitch.

71 gns.

And a range of Scala also Rangemaster popularly priced amplifiers.

ASK YOUR LOCAL DEALER FOR DETAILS OF THE '65 MODELS

Tomorrow's SOUND is the DALLAS SOUND!

Dallas
MUSICAL LIMITED

Dallas Building,
Clifton Street,
London, E.C.2

THERE can't be enough adjectives in the dictionary to describe the overwhelming success of the Beatles in this poll. Although they had over twice as many top fifty entries as their nearest rivals, the Four Seasons, the Beatles have won by a margin that may never again be repeated.

As a comparison, the top artistes last year were the Four Seasons with a total of one thousand and four hundred and odd points. This means that not only the Beatles, but the Seasons themselves, and the third contenders, Britain's Dave Clark Five beat the last year's total.

Obviously, it's the British invasion which has so utterly shook up the lists here. For never before have any



THE DAVE CLARK FIVE proved themselves to be Britain's most popular export to the States, next to the Beatles.

British artistes figured so prominently. This year there are eleven British stars in the top fifty of the year. And how the mighty Americans

have fallen. Apart from the Seasons, Vinton & the Beach Boys, all of whom manage to consolidate their position this year, many stars such as Lesley Gore, Sam Cooke, and Elvis Presley drop slightly, whilst others such as Chubby Checker, Connie Francis and Ray Charles fall like the proverbial stone.

The Tamla sound makes its biggest impression ever on the lists, with a couple of top tenners, and others in the shape of Martha and ex-Tamla star Mary Wells making re-appearances. However the two previous top Tamla stars the Miracles and the Marvelettes are not represented here.

New wave R & B scores heavily with the Impressions crashing in at No. 8, and the Curtis Mayfield orientated swinger Major Lance going up thirteen places on his last year's total.

Several stars make the grade purely on one disc. Amongst these are J. Frank Wilson and Gale Garnett. Betty Everett scores heavily, with her "Let It Be Me" duet helping things along considerably points wise, while co-duetist Jerry Butler gets a placing mainly due to this one.

Almost half of the listed stars are groups, too

AMERICA'S TOP STARS

1 (—) BEATLES	5324	26 (33) MARTHA & THE VANDELLAS	655
2 (1) FOUR SEASONS	1907	27 (—) DIXIE CUPS	644
3 (—) DAVE CLARK FIVE	1856	28 (—) ROGER MILLER	639
4 (2) BEACH BOYS	1464	29 (—) SHANGRI-LAS	636
5 (3) BOBBY VINTON	1256	30 (43) MAJOR LANCE	620
6 (20) JAN & DEAN	1242	31 (—) SEARCHERS	608
7 (4) ELVIS PRESLEY	1181	32 (—) ANIMALS	594
8 (—) IMPRESSIONS	1066	33 (35) DRIFTERS	574
9 (—) MARVIN GAYE	994	34 (—) MANFRED MANN	558
10 (—) SUPREMES	968	35 (—) NEWBEATS	557
11 (13) ROY ORBISON	951	36 (—) ROLLING STONES	531
12 (5) LESLEY GORE	888	37 (—) TERRY STAFFORD	520
13 (—) LOUIS ARMSTRONG	882	38 (—) GALE GARNETT	510
14 (—) DIONNE WARWICK	874	39 (—) RAY CHARLES SINGERS	505
15 (—) PETER & GORDON	834	40 (—) CHUCK BERRY	490
16 (45) MARY WELLS	812	40 (—) RICK NELSON	490
17 (—) DUSTY SPRINGFIELD	783	42 (—) RIP CHORDS	467
18 (—) DEAN MARTIN	757	42 (—) J. FRANK WILSON & THE CAVALIERS	467
19 (18) BRENDA LEE	741	44 (17) AL MARTINO	456
20 (—) BETTY EVERETT	724	45 (8) CHUBBY CHECKER	440
21 (—) AL HIRT	710	46 (—) JERRY BUTLER	433
22 (—) BILLY J. KRAMER & THE DAKOTAS	709	47 (19) CONNIE FRANCIS	408
23 (—) JOHNNY RIVERS	691	48 (—) KINGSMEN	407
24 (—) GERRY AND THE PACEMAKERS	684	49 (—) MILLIE	400
25 (12) SAM COOKE	661	50 (—) BARBRA STREISAND	398

NEW DANCE SENSATION!

OH! MOM TEACH ME HOW TO

UNCLE WILLIE

THE DAYLIGHTERS

SUE WI-343

Island Records Ltd.

108 Cambridge Rd. London NW6

BERRY GORDY JR.

AND THE EXECUTIVES OF THE

MOTOWN RECORD CORPORATION

SEND SEASONAL GREETINGS AND THANKS TO

E·M·I RECORDS LTD.

AND ALL THEIR FRIENDS IN BRITAIN ON BEHALF OF

THE CONTOURS

THE SUPREMES

FOUR TOPS

THE TEMPTATIONS

MARVIN GAYE

EARL VAN DYKE

MARTHA AND THE VANDELLAS

THE VELVETTES

THE MARVELETTES

KIM WESTON

THE MIRACLES

STEVIE WONDER

AND ALL AT

TAMLA MOTOWN

MOTOWN RECORD CORPORATION · 2648 WEST GRAND BOULEVARD · DETROIT 8 · MICHIGAN · USA



DUSTY wishes you all
a Happy Christmas
and
all the best in the New Year

AND TOP U.S. DISCS . .

1	HELLO DOLLY—Louis Armstrong	823
2	I WANT TO HOLD YOUR HAND—Beatles	683
3	SHE LOVES YOU—Beatles	589
4	OH PRETTY WOMAN—Roy Orbison	582
5	I GET AROUND—Beach Boys	577
6	MY GUY—Mary Wells	531
7	A HARD DAY'S NIGHT—Beatles	521
8	DO WAH DIDDY DIDDY—Manfred Mann	518
9	RAG DOLL—Four Seasons	510
9	WE'LL SING IN THE SUNSHINE—Gale Garnett	510
11	LOVE ME DO—Beatles	494
12	WORLD WITHOUT LOVE—Peter and Gordon	485
13	GLAD ALL OVER—Dave Clark Five	471
14	EVERYBODY LOVES SOMEBODY—Dean Martin	470
15	LAST KISS—J. Frank Wilson and The Cavaliers	467
16	BREAD AND BUTTER—Newbeats	464
17	DAWN—Four Seasons	463
18	JAVA—Al Hirt	451
19	UNDER THE BOARDWALK—Drifters	449
20	LOVE ME WITH ALL YOUR HEART—Ray Charles Singers	448
21	DANCING IN THE STREET—Martha and the Vandellas	447
22	HOUSE OF THE RISING SUN—Animals	443
23	WISHING AND HOPING—Dusty Springfield	438
24	YOU DON'T OWN ME—Lesley Gore	431
24	CHAPEL OF LOVE—Dixie Cups	431
26	SUSPICION—Terry Stafford	421
27	PLEASE PLEASE ME—Beatles	419
27	REMEMBER (WALKIN' IN THE SAND)—Shangri-Las	419
29	CAN'T BUY ME LOVE—Beatles	408
30	LITTLE CHILDREN—Billy J. Kramer and the Dakotas	403
31	MEMPHIS—Johnny Rivers	401
32	DO YOU WANT TO KNOW A SECRET—Beatles	397
33	TWIST AND SHOUT—Beatles	396
34	PEOPLE—Barbra Streisand	394
35	BITS AND PIECES—Dave Clark Five	389
36	HEY LITTLE COBRA—Rip Chords	386
37	WHERE DID OUR LOVE GO—Supremes	385
38	CROOKED LITTLE MAN—Serendipity Singers	383
39	DEAD MAN'S CURVE—Jan and Dean	381
40	WALK ON BY—Dionne Warwick	380
41	THERE! I'VE SAID IT AGAIN—Bobby Vinton	377
42	OUT OF LIMITS—Marketts	374
42	THE LITTLE OLD LADY FROM PASADENA—Jan and Dean	374
44	THE GIRL FROM IPANEMA—Getz and Gilberto	371
45	THE SHOOP SHOOP SONG—Betty Everett	367
46	BABY LOVE—Supremes	364
46	COME A LITTLE CLOSER—Jay and The Americans	364
48	HAVE I THE RIGHT—Honeycombs	362
49	LOUIE LOUIE—Kingsmen	359
50	SHANGRI LA—Vic Dana/Robert Maxwell	358

Survey of America's hit disc-story by Norman Jopling and both charts compiled by Robert Taylor

CONTRARY to many expectations, the Beatles didn't have the biggest disc chart-wise of the year. It was Louis, and his mammoth-selling "Hello Dolly," that waxen epic which brought him back with a smash. Other biggies included many by British groups, including several Beatles hits, and of course a larger-than-usual dose of the Tamla-Motown medicine.

Mary Wells dominates the female section with "My Guy," but she's closely followed by pretty Gale Garnett's "We'll Sing In The Sunshine." There are some surprises too, in the shape of "Love Me With All Your Heart," and perhaps "Under The Boardwalk," which certainly notched up a considerable number of points for the talented R & B team of the Drifters.

★ ★ ★ ★ ★

"Get Around" — in, despite heavy sales on many other discs of theirs, including



LOUIS ARMSTRONG

"Fun, Fun, Fun." Other big surf and hot rod discs in-

ONLY ONE

The Four Seasons, biggest-selling vocal group amongst the US contenders scored heavily with two biggies in the shape of "Rag Doll" and the beautiful "Dawn (Go Away)" — but the Beach Boys only managed to move their biggest this year — "I



THE BEATLES — a fantastic number of points accumulated throughout the year.

cluded "Hey Little Cobra," "Dead Man's Curve," "Out Of Limits," and "The Little Old Lady From Pasadena," while the Kingsmen crept in with the last half of the points they accumulated this year with "Louie Louie." Like Bobby Vinton's "There I've Said It Again," they would have been much higher had the points gained by these discs at the close of last year been added on. Terry Stafford makes a dent with his fabulous "Suspicion," while Johnny Rivers repeats with "Memphis" what Lonnie Mack did last year.

NORMAN JOPLING

greetings **charliebillbrianmickkeith**





Marilyn Dyer, 18, 14 Addington Mansions, Highbury Grange, London N.5. Stars—Adam, Beatles, Stones, Gene Pitney, P. J., Kinks, Hermits and Ivor Emmanuel. Hobby—Collecting records and pics. Interests—My boy friend, drinking coffee and stock car racing.

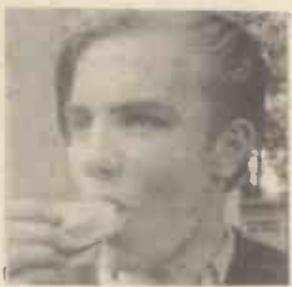


Stella Parr, 17, 190 Marlborough Road, Cheetham Hill, Manchester 8. Stars—Cliff Richards, Roy Orbison, Ray Charles, Steptoe Jnr. Hobby—Listening to records, pop and classical. Interests—Dress-making and collecting literature on Cliff Richard.

READER'S CLUB



Geoff Swift, 17, 43 Thornbridge Road, Birley, Sheffield 12, Yorks. Stars—Rolling Stones, Wayne Fontana and Mindbenders, Dave Berry. Hobbies—Playing guitar, collecting records, cycling, driving. Interests—Dig American drag racing and fast cars.



David Harrison, 19, 49 Kensal House, Ladbroke Grove, W.10. Stars—Brenda Lee, The Rolling Stones, Roy Orbison, Chuck Berry, etc. Hobby—Playing the drums. Interests—Love partys, girls and singing, ha ha ha, playing chess, secretary of the Alfred E. Neuman fan club.



Birgitt Lindbrist, 16, Karl-Knoks-gatan 44, Halsingborg, Sweden. Stars—The Rolling Stones, Keith Richard, The Beatles, Les Rivals, Cliff. Interests—Playing records, longhaired boys, dancing shake, correspondence.



Keith Campbell, 19, Lindrick Cottage, Lindrick Common, Workson, Notts. Stars—Elvis, J. Saville, P. Aldersley. Hobby—Defending Elvis. Interests—Studying Pop charts, old rock songs.



Andy Anderson, 18, 12a Rosehill Gardens, Abbots Langley, Watford, Herts. Stars—P. J. Proby, Elvis, Garnet Mimm's Beach Boys, Sandie Shaw. Hobby—Records. Interests—Ambition to own a pink Cadillac.



Valerie Edyvean, 19, 28 Woodman Drive, Limefield, Bury, Lancs. Stars—Adam, Helen, Roulettes, Craig Douglas, Lonnie, Searchers. Hobby—English records. Interests—Football, Bury specially, Helen's fan club, pop shows.



Anita Andersson, 16, Kronogardsgatan 16, Trollhattan, Sweden. Stars—The Beatles, The Rolling Stones. Hobby—Collecting Beatles' pictures. Interests—Playing records, Pop magazines.



Ricky Skelton, 16, 11 Osborne Road, Severn Beach, Bristol. Stars—Roy Orbison, Hollies, Searchers, Everly Brothers, Marianne Faithfull. Hobby—Collecting cuttings on Roy Orbison.

Please do not worry if your photograph has not appeared yet as we have been flooded with replies and are still in the process of acknowledging them all by letter

Readers Club Coupon

NAME AGE

ADDRESS

STARS

HOBBY & INTERESTS

Please send this form together with your new photograph (which we are afraid cannot be returned) to: Record Mirror Readers' Club, 116 Shaftesbury Avenue, London, W.1.

Pacemakers—Junk!

SAYS GERRY OFF THE CUFF TO RM's GEORGE ROONEY

A PINT-SIZED singer with a king-size smile . . . a native of Liverpool, with a preference for long, tipped "ciggies" . . . "I Like It", "How Do You Do It", all adds up to one person — GERRY MARSDEN.

Spontaneous wit, a big hearted, lively personality and an unassuming nature are three attributes which Gerry possesses. He may be the leader of the famous PACEMAKERS, but he hasn't changed in himself at all. I found him in a bouncy, frank mood when I recently put the following questions to him — "OFF THE CUFF". "FERRY ACROSS THE MERSEY": Our film, which we all enjoyed making very much. Chad and I are art students, while Les and Fred work in a warehouse. We get together, have a laugh and play songs around Liverpool. Not much of a big story really, just a bit of comedy, music—a bit of everything in fact!

MITCH MURRAY: He, of course, wrote, 'How Do You Do It' and 'Like It'. He's a nice fellow, but he never wrote anything else which interested us. The songs he wrote—after these two—we didn't care for very much so we didn't record any more.

BRIAN EPSTEIN: Never heard of him! He's okay actually — he gave us our breaks and he's been very good to us.

THE PACEMAKERS: A load of junk — all of them! I've known Chad about six years, Les for four years and brother Fred all my life! We've been together as a group for four years.

MARRIAGE: I'm not married yet, but I will sometime. I don't think it matters as much as people say. I think if you love a girl enough to get married then the fans will realise this and won't worry. I think personal love and happiness comes before these people's opinions.

POLITICS: Don't know very much about them, but we are interested because of our stocks and shares — that's all. Who's in now? Labour, oh yeah, good old Labour!

BRITISH RHYTHM AND BLUES: I don't think anybody plays R and B in Britain. Manfred Mann came out saying he was going to play rhythm and blues and his only big hit was, 'Doo Wah Diddy Diddy.' If that's rhythm and blues then I'm a monkey's uncle! The Stones don't play R and B either . . . I don't reckon anybody here



GERRY MARSDEN with MARIANNE FAITHFULL—during their recent tour (RM Pic)

plays it. LONDON: A province of Liverpool! Not a bad place, but I wouldn't live there. The people seem colder than the Northerners. GIRLS: Lovely! I like girls and that's all. A NUMBER ONE HIT: Fantastic. You can't describe the fabulous feeling. When we got to the top with our first record we were knocked-out. A great feeling. GROUPS WITH LONG HAIR: I wouldn't have it, because I think it looks stupid and untidy! I've never seen anybody with long hair who looks smart. At the moment I'm touring with the Kinks, who are great fellows, but I think

they would look better with shorter hair. UNUSUAL FAN MAIL: Only the cranks who write and say they want to marry you and that sort of soft stuff. We get loads of these mad letters — like the girl you ran over in the car, or those who thank you for a good time you gave them in Bristol, and you've been in Liverpool! They're all soft letters. MIMING ON T.V. SHOWS: We saw a great idea in the States on 'Shindig,' where they mime the backing — the show is actually taped. But when you come to go on, you actually vocalise live. I would prefer to do that than mime,

but it's okay I suppose. It's quite easy. READY, STEADY GO: A good programme . . . has a good atmosphere and the teenagers there are a great bunch. FUTURE AMBITIONS: I'd like a No. 1 in the States. Apart from that, just to continue doing generally well and hope we can keep coming up with hits. MY KIND OF MUSIC: Is anything that's good — whether it's rock, classical or modern jazz. AUTOGRAPH HUNTING FANS: Great. When they stop chasing you for your autograph that's when you've got to worry. I don't mind them at all.

MORE SINGLES

ALADDIN COMPANY: This Was My Special Day; I'm Feeling Oh So Lovely (Columbia DB 7435). A useful souvenir from the Cliff-Shads pantomime at the London Palladium. Faye Fisher, Joan Palethorpe, Audrey Bayleg — and an appearance from Cliff himself on the top side. A pleasant disc.

EARL ROYCE AND THE OLYMPICS: Que Sera; I Really Do (Columbia DB 7433). A lively group version of the Doris Day oldie. Song suits this "Twist - and - shout" interspersed treatment. Earl sings with considerable ingenuity. Very good . . . and a chart possible.

THE LONG AND THE SHORT: Choc Ice; Here Comes The Fool (Decca F 12043). This beat-happy group had a minor hit with their last. This one throbs along through a danceable tempo. Good vocal touches, boosted by dramatic guitar phrases. Needs only a slight plug-shove to make the grade.

MARK AND JOHN: Walk Right Back; Karen (Decca F 12044). New duo, previously with another group, on a song which tinkles along amiably enough. Softish approach. Mid-tempo. Encouraging debut.

FLIP AND THE DATELINERS: My Johnny Doesn't Come Around Anymore; Listen To Me (HMV POP 1359). A sweet little song here, with a sad lyric and Flip—a girl of course—in top vocal form. It's middle-of-the-road in appeal, and there's a subtle backing. Grows on you.

PAT WAYNE & THE BEACH-COMBERS: Brand New Man; Nobody's Child (Columbia DB 7411). A pleasant beat-ballad from popular Pat, and there's a good commercial quality about this. Well performed, with some medium-pace beat tactics from the group. Could do well.

RON GRAINER & HIS ORCHESTRA: Not So Much A Programme, More A Way Of Life; Ascot Gavotte (HMV POP 1366). A pleasant little theme here, with some interesting arrangements, and obviously reminiscent of the programme.

THE HUNTERS: Teen Scene; Someone Else's Baby (Fontana TF 514). The years-old instrumental hit, used as theme from the Phillips Luxembourg programmes is re-released. Shads-type guitar lead, and ponderous bluesy backing. Heavy and commercial, and very good.

COMPLIMENTS OF THE SEASON

from

JOHN LEYTON

MIKE SARNE

SIMON SCOTT

MIKE BERRY

IAIN GREGORY

BILLY BOYLE

WINSTON G.

DON SPENCER

THE INNOCENTS

THE LEROYS

ROBERT STIGWOOD ASSOCIATES LTD.

Craven House, 234-238 Edgware Rd., W.2. Tel.: PADington 7458-7

David Griffiths asks if 1964 has meant the

DEATH OF JAZZ

WHEN the students of London University held their Glad Rag Ball last month, the music was provided by 16 acts including The Rolling Stones, The Animals, The Pretty Things and Cliff Bennett. There was just one jazz group (mainstream, performed by Humphrey Lyttelton). No trad. No mod.

When students prefer to listen to pop music most of the night it's time to wonder what has happened to the appeal of jazz. No longer can it count on the support of even those who might be expected to be more discriminating in their tastes.

For the Glad Rag Ball was no isolated incident. All over Britain, but especially in London, jazz clubs have been closing — or trying to win new audiences with r & b. There are some tremendously talented jazz "stars" in this country — but a star is someone who can pull in the crowds; practically nobody bothers to turn out to hear live British jazz any more. A few years ago, thousands of dedicated jazz fans would have quivered with ecstasy at the arrival of — say — Woody Herman, Count Basie or Miles Davis. Today, even these giants can't be relied upon to fill theatres.

DEPRESSING

The BBC still offers a few good jazz programmes, such as It's Jazz (Light Programme, Mondays) and Jazz 625 (BBC-2, Saturdays), but audience figures are depressingly low and the Corporation can say with justification, while cutting down on jazz broadcasts, that there is little demand for more. Which gives a good indication of how the BBC, despite the presence of jazz-loving producers, feel about jazz; it would never dream of giving unpopularity as the reason for cutting down on the many hours devoted to "classical" music. In fact, popularity is obviously the correct yardstick to apply to non-specialist, popular broadcasting — which is why the RM campaigns for much, much more pop music on the Light. (What, in Reith's name, is Saturday Concert Hall — for example—doing there?)

Popularity. How jazzmen shrink from that word! Not, of course, the tradies, most of whom began as dedicated anti-commercial players but soon came to relish the big money from hit discs and sell-out

★★★★★★★★★★★★

concerts. But the modernists, on the whole, like to think of themselves as fine artists producing music beyond the understanding of most listeners. A few years ago, quite large crowds of teddy-costumed youths turned up at such places as the Flamingo because modern jazz was vaguely in fashion. The musicians indulged themselves with long, long solos and made little effort to sell their sounds to the public. Now there are clubs featuring beat music for youngsters to go to — and jazz is left to the few who can afford a night-club-type visit to Ronnie Scott's, where costly American guest stars are needed to attract listeners.

Musicians who are vain enough to think they can keep one tune going for half an hour are naturally reluctant to believe that hardly anyone wants to pay for the pleasure of hearing them. So promoters are blamed for not employing jazzmen, for failing to cater to a public that does not, in fact, exist.

For the plain fact is that today's young people can get from contemporary pop music most of the thrills that, not so long ago, were almost exclusively confined to jazz.

LOVE JAZZ

Members of The Rolling Stones, Manfred Mann, The Beatles, Cliff Bennett's Rebel Rousers and the Dave Clark Five understand and love jazz. (Charlie Watts, for instance, is addicted to the music of Charlie Parker, greatest of all modern jazzmen.) They use the beat, blues harmonies and jazz tones as part of their entertainment. They are willing to try to please fans, to sell their music,



● HUMPHREY LYTTELTON is still one of the most popular jazzmen (above), while Chris Barber's reputation remains unscathed, despite the beat boom. But what will happen to their music now?

and they are surrounded by a sexy glamour that few jazzmen can match.

In a sense, the values of jazz have conquered. This art form has long been a strong influence on commercial music but never before has out-and-out pop been so jazz-tinged as it is today. Such diverse jazzmen as Louis Armstrong, Dave Brubeck and Stan Getz can actually get into the charts!

But for the vast majority of jazz players — American as well as British and Continental — there is little market so long as they are playing pure jazz. Indeed, why should there be? Jazz, forced on by boredom and the insistent de-



mand for new styles, has increasingly moved into techniques that require extensive musical knowledge before they can be appreciated. And, judging from the initial impact of these new sounds (and that's the only way a mass audience ever judges), they are not worth the effort. In comparison with the clear, emotional beauty of an Armstrong, an Ellington or a Parker, the impression given by the New Thing in jazz is one of whining ugliness, long-windedness, complexity for its own sake (or because the player is unable to compete on simple terms with past jazz creators), and sheer selfishness. Some jazzmen are so busy congratulating themselves on their genius that they can't spare the time to explain their methods to customers. And in many cases, if they did pause to ask themselves just what they are doing that's so interesting, they'd have to admit that they're only copying what's been done thousands of times as well, or better, already.

In short, if today's jazzmen are out of favour they have little cause for complaint. Those who dilute the jazz message for commercial purposes are simply bound to make more money by reaching wider audiences.

GENIUS

Sure, it's sad there aren't more people around who are capable of appreciating great music. That's always been the case. Even such a showman, and popular songwriter, and jazz genius, as Duke Ellington can't reach as many cash customers as The Beatles. Sure, such jazzmen as Chris Barber deserve sympathy. They are as good musical craftsmen as they ever were — and Chris, more than anyone, helped seal the doom of the trad boom because, five years ago, he began importing such R. and B. talent as Muddy Waters, Otis Spann, Sonny Terry and Brownie

McGhee. He did it because he liked that kind of music and now the result is that R. and B. is commercial and the Barber brand of trad is not so popular — though he's doing his best to survive by featuring a once-unthinkable electric guitar!

Still, the future for jazz is good — or, at least, the future for jazz is as good as it deserves. The more pop fans hear of the sounds of jazz the more they will sympathise with the effects of the best jazz.

The trend in backing groups (from James Brown and the great Ray Charles to P. J. Proby) is towards big bands manned by musicians who love jazz. Jazzmen are regularly employed on pop recording sessions.

So long as jazz can continue to set commercially exploitable trends, the musicians can expect to receive some financial reward for their efforts. Which is exactly as it should be.

MAKE IT AN R&B CHRISTMAS ON SUE!

Headed up the charts!

The Phenomenal Dynamic

JAMES BROWN

And The Famous Flames

'NIGHT TRAIN'

SUE WI-360



I'VE GOT A WOMAN
Jimmy McGriff



ILP 907 I've Got A Woman
Jimmy McGriff

MOCKINGBIRD
INEZ & CHARLIE FOXX



ILP 911 Mockingbird
Inez and Charlie Foxx



ILP 913 I Can't Stand It
The Soul Sisters

the only label devoted entirely to authentic rhythm and blues in this country!

SUE RECORDS ARE DISTRIBUTED BY E.M.I. AND ARE THEREFORE OBTAINABLE AT ANY SHOP IN GREAT BRITAIN

COMPLETE SUE SINGLES CATALOGUE TO DATE

- WI-301 Mockingbird Inez and Charlie Foxx
- WI-302 That's How Heartaches Are Made Baby Washington
- WI-303 All About My Girl Jimmy McGriff
- WI-304 Jaybirds Inez and Charlie Foxx
- WI-306 It's Gonna Work Out Fine Ike and Tina Turner
- WI-307 Competition Inez and Charlie Foxx
- WI-308 Daddy Rollin' Stone Derek Martin
- WI-310 The Last Minute, Parts I Jimmy McGriff
- WI-312 I Can't Stand It The Soul Sisters
- WI-313 So Far Away Hank Jacobs
- WI-314 Ask Me Inez and Charlie Foxx
- WI-316 Send For Me Barbara George
- WI-317 I've Got A Woman, Parts I Jimmy McGriff
- WI-318 Macks By The Tracks Tim Whitsett
- WI-319 Crossroads Homesick James
- WI-320 Got To Have Some Willie Mabon
- WI-321 I Can't Wait Baby Washington
- WI-322 The Argument Ike and Tina Turner
- WI-323 Hurt By Love Inez and Charlie Foxx
- WI-324 Down The Aisle Patti LaBelle and Blue Belles
- WI-325 Shimmy Shimmy Walk, Parts I The Megatons
- WI-326 New Dance In France Bobby Lee Trammell
- WI-328 Dream Baby Anita Wood
- WI-334 Precious Words The Wallace Brothers
- WI-335 Dust My Blues Elmore James
- WI-337 I Done Woke Up Louisiana Red
- WI-340 Watch Your Step Bobby Parker
- WI-342 Rockin' Charlie, Parts I Bobby Peterson
- WI-343 Oh! Mom (The Uncle Wille) The Daylighters
- WI-341 Yes I'm Loving You Big Al Downing
- WI-350 I Can't Believe What You Say Ike and Tina Turner
- WI-347 I Don't Wanna June Bateman
- WI-356 La De Da I Love You Inez and Charlie Foxx
- WI-300 Night Train James Brown and Famous Flames



Record club & concert guide



100 CLUB
100 OXFORD ST., W.1
7.30 to 11 p.m.

THURSDAY, December 17th
THE ART WOODS
WESTSIDERS
FRIDAY, December 18th
TERRY LIGHTFOOT
SATURDAY, December 19th
ALEX WELSH

SUNDAY, Dec. 20th
7.30 - Midnight
MR. ACKER BILK'S
CHRISTMAS PARTY
with The Paramount Jazz Band
Alexander's Jazzmen
Members 7/6. Guests 10/-

MONDAY, December 21st
BIRDS
KING B FOUR
TUESDAY, December 22nd
PRETTY THINGS
BLUES BY KNIGHT

WEDNESDAY, Dec. 23rd
7.30 - 11.30 p.m.
BACK O' TOWN
CHRISTMAS PARTY
Members 5/-. Guests 6/-

CHRISTMAS EVE (Dec. 24th)
ART WOODS
WESTSIDERS

Full details of the Club from the Secretary: J. J. C., 8 Great Chapel Street, W.1. (GER 0337).

Saturday Scene
CHELMSFORD CORN EXCHANGE
Saturday, Dec. 19
8 to 11.30

RUFUS THOMAS

Plus!
THE CHESSMEN

RICKY TICK
A VERY, VERY HAPPY
CHRISTMAS TO EVERYONE
EXCEPT RIK AND
JOHNNY GUNNELL
(to whom we wish only a very happy Christmas)

NOTICE TO ADVERTISERS

Due to working arrangements over the holiday period copy dates will be amended as follows.

Issue Dated 26th December
Copy deadline, Thursday, Dec. 17th

Issue Dated 2nd January
Copy deadline, Wednesday, Dec. 23rd

We regret the necessity to cause this inconvenience to our clients,

Record Mirror Advertisement Department

MARQUEE
90 WARDOUR ST., W.1.
Telephone: GER 8923

Thursday, Dec. 17th (7.30-11.0)
ROD STEWART
With the SOUL AGENTS
JIMMY POWELL
and the FIVE DIMENSIONS

Friday, Dec. 18th (7.30-11.0)
THE T-BONES
THE DISSATISFIED

Saturday, Dec. 19th (7.30-11.0)
JOHNNY DANKWORTH
JOE HARRIOTT

Sunday, Dec. 20th (8.15)
"JAZZ 625"
(B.B.C.-2 T.V.)

Monday, Dec. 21st (7.30-11.0)
THE MOODY BLUES
MARK LEEMAN FIVE

Tuesday, Dec. 22nd (7.30-11.0)
THE WHO
THE SNEEKERS

Wednesday, Dec. 23rd (8.0-11.30)
"OPEN HOUSE"
BRIAN AUGER TRINITY

BEAT CITY

79 OXFORD STREET
LONDON, W.1.
Gerrard 2930

SPECIAL ATTRACTIONS
Thursday, December 17th
TOP 50 DISC NITE
FRIDAY, Dec. 18th

THE JIMMY WITHERSPOON
BLUES SHOW
Plus Supporting Programme

Listen and dance to the newest and latest sounds played by live groups. Beat and R'n'B.

Wednesday to Sundays
7.30 - 11.30 p.m.
Admission Thurs., Fri.:
Members 5/-. Guests 6/6.
Sat., M. 6/6, G. 8/-
Sun., M. 6/-. G. 7/6.

Membership 10/6
THE GREATEST BEAT CLUB
IN THE WORLD

FLAMINGO & ALL NIGHTER CLUBS
33-37 Wardour St., London, W.1.
Gerrard 1549. Guests welcome
Tony Harris & Rik Gunnell present:

Thursday (17th) 8-12 midnight
DUKE VIN
SOUND SYSTEM

Friday (18th) 7.30 - 11.30 p.m.
ERROLL DIXON BAND

Friday All Night Session
12 - 5 a.m.

RUFUS THOMAS
THE CHESSMEN
ORIGINAL TOPICS

Saturday (19th) 7.30 - 11.30 p.m.
ZOOT MONEY
BRIAN AUGER TRINITY

Saturday All Night Session
12 - 6 a.m.

ZOOT MONEY
CHRIS FARLOWE

Sunday Afternoon Session
3 - 6 p.m.

THE CHEYNES

Sunday Evening Session
7 - 11 p.m.

TONY COLTON

Wednesday (23rd) 7.30 - 11.30 p.m.
ZOOT MONEY
STORMSVILLE SHAKERS

THINKS
It's NIP DOWN THE OL' CRANDIDY
RICHMOND ON FRIDAY AND HEAR
LESTER SQ. AND GETS
THEM OVER CRIBBON ON SAT.
FOR A BIT OF THE
AUTHENTICS
AND A QUICK PINT, THEN
BACK TO RICHMOND 4 SUNDAYS
VARIBIRDS!!
THEN I'LL HAVE TO CADGE
5/- OFF MUM SO'S I CAN
GO BACK DOWN CRIBBON
ON WEDNESDAY AN' HEAR
SONNY BOY
THE OLD DEVIL!!
WITH THE
MULE SKINNERS
THEN I'LL THINK ABOUT
PLAYING DADYERAWMUS!
H.

Ricky Tick
Next to Swimming Pool, Windsor
Call: Windsor 60173
(Britain's first drive-in R.&B. Club)

Friday, Dec. 18th
GROUP plus RECORDS
Every Saturday 8.0 - 12.00
Saturday, Dec. 19th
GEORGIE FAME

Saturday, Dec. 26th
ZOOT MONEY
Every Sunday 4.30 - 10.30
and
Every Wednesday 7.30 - 11.00
TWO BANDS plus
RECORDS, COFFEE BAR,
TV ROOM and
GAMES ROOM

Thursday, Dec. 24th
CHRISTMAS EVE PARTY
Guaranteed appearance of
FATHER CHRISTMAS!
Plus
SONNY BOY WILLIAMSON
and **JOHN MAYALL**

Thursday, Dec. 31st
NEW YEAR'S EVE PARTY
8 until unconscious!
GEORGIE FAME
plus the
STORMSVILLE SHAKERS

RICKY TICK
PLAZA, GUILDFORD
Saturday, Dec. 19th 9.30 - 1.00
GRAHAM BOND

Saturday, Dec. 26th 9.30 - 2.00
Christmas Extravaganza
THE CHEYNES
plus the **CHESSMEN**

Friday, Jan. 1st 8.00 - 11.00
NEW YEAR PARTY
ALEXIS KORNER
with **HERBY GOINS**
plus the **MULESKINNERS**

HIGH WYCOMBE
TOWN HALL
Saturday, Dec. 19th 8.00
SONNY BOY WILLIAMSON
with the **MULE SKINNERS**
plus **INC. SUNDAY COMBO**

THE WHO
Maximum R & B
at the
RED LION
High Street
Leytonstone, E.11
EVERY MONDAY
FROM 7.30 p.m.

Wake up to RECORD MIRROR!

DELIVERED BY POST
EVERY THURSDAY
THROUGHOUT GREAT BRITAIN
costs only 30/- for twelve months

Wake up! Get with it! And go!
with colourful Record Mirror
A SUBSCRIPTION WOULD MAKE A NICE
CHRISTMAS PRESENT FOR YOUR FRIEND
TOO!

Please send me a year's subscription to Record Mirror. I enclose P.O. / cheque for 30 shillings.

NAME

ADDRESS

CLASSIFIED ADVERTISEMENTS

● records for sale

TRANSAT AMERICAN IMPORTS
41/6 plus 2/- p. & p.
Post closes Saturday 19th

JERRY LEE LEWIS —
Greatest Live Show On
Earth. **SLIM HARPO** —
Raining in My Heart.
LIGHTNIN' SLIM — Rooster
Blues. **LARRY WILLIAMS** —
Here's. **SUPREMES** — A
Little Bit of Liverpool.
ETTA JAMES — Queen Of
Soul. **JIMMY REED** — At
Soul City. **ROY ORBISON** —
Hits Vol. I. **SCOTTY**
MOORE — The Guitar That
Changed The World
and many rare blues
singles.

CHRISTMAS OPENING TIMES
Friday 18th 11 a.m. - 7 p.m.
Saturday 19th 10 a.m. - 5 p.m.
Monday 21st 12 noon - 7 p.m.
Tuesday 22nd 12 noon - 7 p.m.
Wednesday 23rd 11 a.m. - 8 p.m.
Christmas Eve Closed
Monday 28th 12 noon - 6 p.m.

27 LISLE STREET
LONDON, W.C.2.
(behind Empire Leicester Sq.)

RECORD BAZAAR, 50,000 from 2s.
Write for lists, 1142/6 ARKLE Street,
Glasgow. 1139

"12 INCH" LP RECORDS 10s. each.
Send for free list, PM Records, 19
Leighton Court, Cheshunt, Herts. 1143

HERMAN'S HERMITS London Fan
Club. Membership 2s. 6d. until
Christmas, Jill Warren, 59 Cam-
bridge Court, N.16. 1150

R & B, Pop, Jazz records. S.A.E.
The Crystal Record Agency, 40
Plydell Avenue, S.E.19. 1145

VINTAGE Rock/Rhythm and Blues
record collector. Scores of deleted
items. Many "Great Unknowns."
S.A.E. 235 Noel Street, Hyson
Green, Nottingham. 1148

SUE RECORDS APPRECIATION
SOCIETY. England's hippest and
only authentic R & B Label. From
James Brown to Homesick James.
Monthly newsletters, blogs, and pix
of artists, records and advance
release sheets mailed direct. Send
5s. for membership to: 108 Cam-
bridge Road, London, N.W.6. 1155

POP RECORDS from 1s. each.
S.A.E. for list, C. McKay, 454
Longbridge Road, Barking, Essex.
1160

● pen friends

FOR PENFRIENDS anywhere in
the world, any age, write for free
details to ITCM, Grindley Hall,
Chorlton, Manchester 21. 505

PENFRIENDS at home and abroad,
send S.a.e. for free details.—Euro-
pean Friendship Society, Burnley.
504

UNDER 217 Penpals anywhere,
S.a.e. for free details.—Teenage
Club, Falcon House, Burnley. 503

MARY BLAIR BUREAU. Introduc-
tions everywhere. Details free.—
43/52 Ship Street, Brighton. 523

TEENS / TWENTIES. Penfriends.
Home/abroad. M.F.C. 9 The Arbour,
Farnhill, Keighley, Yorkshire. 502

TEENAGERS. Exciting Pen/Per-
sonal Friends everywhere.—Jean's
Bureau, 15 Queen Street, Exeter.
1012

GET WITH IT. Happy Circle introduc-
tions end loneliness everywhere.
Brochure free.—F. F. A., 87 The
Terrace, Torquay, Devon. 1119.

U.S.A. PEN PALS. Stacks in this
month's issue "Pop-Shop" 1s. ob-
tainable all newagents, or 1s. 3d.
direct from "Pop-Shop" (RM)
Heanor, Derbyshire. 1151

● fan clubs

ROLLING STONES' FAN CLUB.
S.a.e., Annabelle Smith, Radnor
House, 93-97 Regent Street, London,
W.1. 530

THE SWINGING BLUE JEANS'
FAN CLUB. S.a.e. Jim Ireland,
Mardi - Graz Club (NRM), Mount
Pleasant, Liverpool, 3. 527

THE ESCORTS' FAN CLUB. S.a.e.
Jim Ireland, Mardi-Gras, Mount
Pleasant, Liverpool 3. 525

KENNY BALL APPRECIATION
SOCIETY. — S.a.e. to Miss Pat
Sanders, 18 Carlisle Street, Lon-
don, W.1. 524

THE ANIMALS' OFFICIAL FAN
CLUB. S.a.e. The Head Keeper, 56
Handyside Arcade, Percy Street,
Newcastle-upon-Tyne, 1. 581

MANFRED MANN FAN CLUB.
Mann-Fans, 35 Curzon Street, Lon-
don, W.1. 961

GEORGIE FAME fan club. Secre-
tary, 47 Gerrard St., W.1. 1029

ACT QUICKLY if you're wild about
Tommy's Pye recording of "The
Wild Side Of Life"! Quick! Be-
come a Quickster! To join the
Official TOMMY QUICKLY Fan
Club send S.A.E. and 5/- subscrip-
tion to Pat Simmonds, 358 Alwood
Road, Selly Oak, Birmingham 29.
1055

THE OFFICIAL Nashville Teens'
fan club. S.a.e. Dawn, 240a Batter-
sea Bridge Rd., London, S.W.11. 1030

MOST BLUESWAILING YARD-
BIRDS' F.C. S.a.e. to 18 Carlisle
Street, W.1. 1094

"We've got our MOJO working."
Join **MOJOS' FAN CLUB**. P.O.
Box 51, William Road, London,
N.W.1. For instant MOJO MAGIC.
1079

ROD STEWART'S Fans are clam-
ouring for a Club — so I'm forming
one — officially — S.A.E. Jo White,
234 Old Brompton Road, London,
S.W.5. 1127.

THE FAIRIES' OFFICIAL FAN
CLUB. Lesley and Pat, 28 Water-
mill House, Watermill Way, Han-
worth, Middx. 1114

ART LOVERS. Artwoods' Fan Club,
s.a.e. 189, Wardour Street, W.1.
1114

BAD BOYS. Fans, Fans, Fans.
Write S.A.E. Carol, 104 Connaught
Avenue, Enfield, Middlesex. 1140

INTERNATIONAL ROY ORBISON
Fan Club. Send S.A.E., 75 Chippen-
ham Road, Romford, Essex. 1141

RONNIE JONES' Fan Club, please
write, S.A.E. to: Sue McMorran, 56
Highwood Avenue, Bushey, Watford,
Herts. 1142

ELVIS PRESLEY Loyalettes Fan
Club. 108 Thorntree Drive, Whitley
Bay, Northumberland. 1146

ENEG TNECNV Coming shortly.
New Club. **VINCE GENECENT**.
New Club forming in January.
LULA BOP A BE. Gene Vincent's
new Club forming, January. 1154

JAMES BROWN Admiration Society
— for details S.A.E. to 95 Lothian
Road, Brixton, London, S.W.9. 1159

ANIMALS FAN CLUB. The Animals
will be appearing at their fan club
party on Tuesday, December 22,
at the Hampstead Country Club,
8 p.m.-midnight. Admission 3s. 6d.,
non-members. Tickets available
from the Head Keeper, 101 Dean
Street, W.1.

● records wanted

RECORDS BOUGHT, 45s. EPs,
LPs.—Fowler, 264 Vauxhall Bridge
Road, S.W.1. (Callers only) 529

RECORDS BOUGHT, LP's 12s. 6d.,
EP's 4s. 6d., Singles 1s. 6d. 2s.
Good condition. Send details: The
Pop Parlour, 4 Skinner Street e.t.
Gillingham, Kent. 1047

DEAD MONEY! Your old records
could fetch 1/6! **THAT DELETED**
RECORD you want, could still
be obtainable. Buy "Pop-Shop"
Monthly, 1s., obtainable all news-
agents, or 1s. 3d. from "Pop-shop."
(RM) Heanor, Derbyshire. 1152

● songwriting

MUSIC WRITTEN/ARRANGED —
RIP 4299. 8, Melford Avenue, Bark-
ing, Essex. 616.

LYRICS WANTED by Music Pub-
lishing House — 11, St. Alban's
Avenue, London, W.4. 576

LYRICS set inexpensively. D. Hen-
shillwood, 124 Frankby, W. Kirby,
Wirral. 1098

● tuition

QUICK METHOD: Rhythm Guitar—
2s. 9d., Lead — 5s. 11d., Bass —
3s. 6d., Chord construction—3s. 3d.,
Travis's, 13 Barlings Avenue, Scun-
thorpe. 950.

POP SINGERS! Train for success
with the Encore School of Pop
Singing. Beginners welcomed.—
Write: 2 Hatherleigh Gardens,
Potters Bar, Middlesex. Tel:
Potters Bar 56908. 533

● annoucements

R & B MONTHLY, No. 10 Dec.
1s. P.O. M. Vernon, 3b Godstone
Road, Kenley. 1153

TV SCRIPTWRITING can earn you
£500 for a single script. Postal
tuition by **BRITAIN'S TOP SCRIPT-**
WRITERS.—Details from Room 26,
TV Writers' School, 53 Fleet
Street, E.C.4. (FLE 7159). 1157

BLUSHING, SHYNESS, Nerves,
quickly overcome by my famous
40-year-old remedy. Write now to
Henry Rivers (R.M.1), 2 St. Mary's
Street, Huntingdon, Hunts. 1156

● situations vacant

VACANCIES EXIST in the Bands
of the Welsh Brigade for Brass
and Reed players. Age limits— Boy
Entrants 15j-17. Men 17j-25.
Musical experience not essential.
Apply Bandmaster, Welsh Brigade
Depot, CRICKHOWELL, BRECS. 1147

VAN DRIVER with own vehicle
urgently required for semi-pro
group. **MUN 4014**. 1158

The price for classified ad-
vertisements is 9d. per word
pre-paid for all sections.

Advertisements should be
submitted by Thursday of the
week preceding publication.
All advertisements are subject
to approval by the publishers.



THE ESCORTS

LARRY MARSHALL: Calling You Again To Bonnie Scotland; Wee Harry (Pye 15737). Typical Scottish sing-along sort of song. All very nationalistic in approach, ooh-ayeing about the joys of Scotland. Nice voice. Obviously not destined for huge Sassenach sales.

BILL CARLISLE: Shanghai Rooster; Big John Henry's Girl (Hickory 1254). A fast-paced Country item with amusingly constructed lyrics and the voice of Carlisle pushed along by stylish guitar work. Rather a specialist release, but none-the-less worthy because of that.

JIMMY WITHERSPOON: You're Next; Happy Blues (Stateside SS 362). Strangely country-style material from Jimmy—you have to look twice at the label to see it really IS him. A folk-blues sort of item, with a chanty little choral group behind. Possibly commercial, this.

IKE AND TINA TURNER: I Can't Believe What You Say; My Baby Now (Sue 350). A minor American hit which vaguely might score here. R and B production with repetitive quality in the construction. Good duo work and a clash-along percussion backing, plus choir. Entertaining.

HANK WILLIAMS JNR.: Endless Sleep; My Buckets Got A Hole In It (MGM 1254). A big hit for Marty Wilde, this one, and it may not do as well for the son of the late star. Good backing, stacks of atmosphere and obviously mainly morbid. Well performed.

THE VENTURES: Slaughter On Tenth Avenue; Rap City (Liberty 300). The instrumental group do a fine job on the familiar old show-stopper. Lots of jingle-jangle, heavy beat, fine guitar figures. This pushes along well enough to help well at parties.

THE JUST FOUR MEN: That's My Baby; Things Will Never Be The Same (Parlophone R 5208). Typical British group sound, good vocal work, and a catchy song which could just make the grade. Quite well played and sung too.

MORECOMBE AND WISE: A-Was-sailing; The Happiest Christmas Of All (HMV POP 1373). More comedy from the happy pair, and this one really gets hilarious after a while. Certainly a big seller over Christmas.

TOMMY QUICKLY: Humpty Dumpty; I Go Crazy (Pye 7N 15748). A live disc from Tommy—rather an embarrassing talking intro, and then the old blue beat hit plods on. Not his best disc, and a poor follow-up to his last.

THE BATS: Accept It; Lovers Lie Sleeping (Columbia DB 7429). A Mickie Most production on a Bacharach-David song, which can't be bad. This is fast-paced, with clear-cut vocal and guitar sounds. Lead singer is very distinctive, with build-up backing bits. Very good.

THE DRIFTERS: Saturday Night At The Movies; Spanish Lace (Atlantic 4012). Big American hit but possibly too way-out to score very big here. Drifters do their usual excellent vocal job; plenty gimmicks; lots of personality. An outsider, though, for Britain.

JAN AND KELLY: There Was A Girl—There Was A Boy; And Then There Was Nothing (Phillips BF 137). Soft instrumental sounds on this one, a quiet romancer, with some good harmony from the pair. Pleasant and interesting.

THE LES REED ORCHESTRA: The Little Leprechaun; Come Take My Hand (Fontana TF 496). A perky little number here, with a bright tune, and some pleasant choral sounds. Not a hit though.

JOHNNY CHRISTIAN AND WOUT STEENUIS: The Little Shepherd; The Bell That Lost It's Tongue (HMV POP 1369). Top guitarist, and smooth vocalist Johnny, and a pleasant ballad in the Christmas style. Well performed by both parties but nothing really outstanding.

TIMI YURO: Hurt; Be Anything (Liberty LIB 10177). The years-back hit is re-issued on the Liberty label. A slow pounding emotion-packed oldie, this features Timi's hard-hitting vocal approach at its best. Moving, but still of doubtful commercial appeal.

BUDDY GRECO: Baubles, Bangles And Beads (Columbia DB 7430). Some swinging stuff from Mr. Greco, on the oldie, which has just about every swing trick in the book thrown in. It develops well, and the vocal is powerful and immaculate.

ROBERT EARL: Walk Hand In Hand; Never (Phillips BF 1379). The old biggie is given a big-voiced treatment by Bob, who gushes his way through the emotion-packed tuneful big ballad. Could make a comeback.

ROY'S BOYS: Do Wah Diddy Diddy; Into Something Good; Wanna Hold Your Hand; Oh Pretty Woman; Have I The Right; It's All Over Now (Columbia DB 7425). A six-for-the-price of two offering from a group. Good for parties this set of recent hits, with organ-dominated group.

THE ESCORTS

I Don't Want To Go On Without You; Don't Forget To Write (Fontana TF 516).

A BERT BERNS number this one. And it's certainly the team's best-ever disc and stands a good chance of nuzzling the lower end of the charts. Perhaps it's a bit jerky, but this, and the non-contrived sound all add to the atmosphere of the rather compelling medium pace beater. Bluesy approach, decent guitar work, and excellent harmonies all add up to one to watch very closely. Flip is another busy side, but this time without as much clarity or commercial appeal.

TOP FIFTY TIP

JAMES FENDA AND THE VULCANES: Mistletoe Love; The Only Girl (Parlophone R 5210). New group with a reasonably distinctive sound. Fastish sort of beat-ballad, well-written and performed. Lead voice sounds O.K. and there's some ingenious guitar touches. Nice seasonal offering.

PAT SYMS: It's Got To Be You Or No-One; Lost (Oriole CB 1971). A well recorded ballad here, with a strange kind of jerky flavour. Pat's voice is as clear as a bell, and on the medium pace number it comes over very well indeed.

INEZ AND CHARLIE FOXX: La De Da I Love You; Yankee Doodle Dandy (Sue WI 356). Foot-stomp beat opens this, and Inez shrieks out the lyrics, with a pounding backing. Unfortunately the tune has a strange resemblance to "Where Did Our Love Go."

ALEXANDER BROTHERS: Nobody's Child; Why Did You Make Me Care (Pye 15738). Familiar folksey sort of song, sung charmingly enough by the brothers. Scottish approach to it all and it moves along well. Completely simple in approach but sincere.

RICHARD CHAMBERLAIN: Rome Will Never Leave You; You Always Hurt The One You Love (MGM 1255). A tender romancer from Dick here, and one that was penned by Burt Bacharach and Hal David. It's a grow-on-you song about the fabulous city, and of course this is bound to sell pretty well.

VALERIE MASTERS: Christmas Calling; He Didn't Fool Me (Columbia DB 7426). A very pleasant ballad from Valerie here. There's a nice subdued choral sound, and some pretty pizzicato sounds, a good seller over the season.

SUSAN MAUGHAN: Make Him Mine; South American Joe (Phillips BF 1382). More gushing vocals from Susan, on this pounding beater which features some loud and heavy backing from Ivor Raymonde. Could mean something, but there's nothing really new or original here.

THE SASSENACHS: That Don't Worry Me; All Over You (Fontana TF 518). Bass and falsetto intro on this pounding gimmicky number, with a strong beat, and plenty of interesting original sounds from the team. Danceable and fine for a party.

ROBERT GOULET: My Love Forgive Me; I'd Rather Be Rich (CBS AAG 232). A dramatic big-voiced song from Robert, who gives the song just about everything he's got. There's a great tune, sweeping strings, chorus work, and the ballad should be a top favourite with many older record buyers.

SIW MALMKVIST & UMBERTO MARCATO: Sole Sole Sole; Sabato Sera (Columbia DB 7411). Two popular continental stars and a pleasant little ditty with a nice tune and jog-along backing. Catchy but not terribly commercial.

BLUES BY FIVE: Boom, Boom; I Cried (Decca F 12029). The popular London group, and a strong jerky treatment of the John Lee Hooker number. Vocal is strong, and the backing is insistent and bluesy. Danceable enough to be a hit, and certainly well performed.

GENE SIMMONS: The Dodo; The Jump (London HLU 9933). "Haunted House" wasn't a hit—so this won't be—mainly because it's so similar. Insistent sax, country-boy vocal, and double tracking here and there. Fast and busy.

BUTCH MOORE AND THE CAPITOL SHOWBAND: Down Came The Rain; Bye Bye Till Then (Pye 7N 15727). A Jim Reeves type song here—and Butch's voice is even similar. A country styled ballad, with plenty of genuine sincerity and appeal.

LEE BENNETT & THE SUN-LINERS: Poor Bachelor Boy; Fool, Fool, Fool (Decca F 12024). Steady beat on this typical repetitive beater without any real originality. Danceable, and well performed but that's about all.

SUE RECORDS acquisition of defunct American rock label Ace is only a start to their expected conquests in the States. Monument records asked show biz writers and dee-jays to play Impressions "Long Long Winter" instead of top side "Amen". Reason was that Monument artist Lloyd Price also has version of "Amen" "Lil Marlene" by Mariene Deltrich is in Norway's top twenty. Georgie Fame's new disc will do a lot for pop, musically. Columbia records in the States (CBS here) have been in business for 75 years.

Of "Love Potion No. 9", now fast-rising to 21 in America, Chris Curtis of Searchers says: "We weren't too happy when it was first released". Beatles could prevent Supremes making it a hat-trick in States. Box-office for Stones concerts in Ireland early next month sold out within hours. Billy Fury's race-horse, Anselmo, won at Sandown on Friday at the lucrative price of 100-9—and on the day that Billy, who bet 2s. 6d. each way, put the finishing touches to his new film, "I've Gotta Horse", at Shepperton studios.

Bobby Jameson wears black leather glove on his right hand to remind him that he has a purpose in life. Ember boss Jeff Kruger tying-up big deals with American labels, in New York. Only four hours before getting stuck in Scottish snow drift last week. Pretty Thing Dick Taylor decided against buying arctic-type coat with fur collar. Yardbirds have bought two bongos from old Windmill Theatre.

Since break-up of A.L.O. Image, Andy Wickham and Tony Calder operating from Marianne Faithful's Kensington flat. Mike Berry taking guitar lessons. On second "Ready, Steady, Radio".

for 208 wave-band on January 10—Animals, Dave Berry, and Kenny Lynch. Excerpts from "A Hard Day's Night", "Ferry Cross The Mersey", and "Roustabout" in "Cinema" on Granda TV last night (Wednesday). Susan Maughan and Christine Holmes both have singing parts in new TV programme on January 9, "Who's Mary Morrison". BBC sound technicians visited Philips' London recording studios for an "insight into the recording world" to be aired after midnight at date yet to be fixed. "Beatles For Sale" less two tracks is called "Beatles '65" in America. Manfreds will promote new single, an American ballad, before leaving Britain for Australia in mid-January.

Music Publishers' Association inviting stars to be at the church of St. Giles-in-the-Fields, next Monday, Tuesday and Wednesday to receive gifts for children at an illuminated tree set up in the forecourt there. Lionel and Mike won £1 bet from other two Pennies when they swam in the North Sea recently. Huckleberry Hound now on disc—"Bingo Ringo" produced by his creators, Hanna Barbera.

Jack Good's "Shindig" pop show extended to a full hour on American TV. Jerry Lee Lewis reported suing manager and agent for 210,000 dollars for alleged "trickery and misrepresentations". Heinz will definitely visit America for about a week in April; TV and personal appearances being set. Pye's "Hit-makers" LP astounding value for money. Decca handout describes Dave Berry as "hurried-looking". At Bristol petrol station, Johnny Kidd, after finding he has won 10s. with give-away coupons, had to complete the line, "Rolling Stones gather... She! Talmy-recorded "Summer Song" by Chad Stewart and



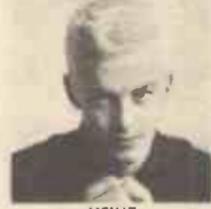
Jeremy Clyde awarded a gold record. A resemblance between Gene Pitney and Georgie Fame. Rockin' Berries rhythm guitarist Geoff Turton bought a Zephyr. Bacharach and David writing for Joan Turner. Leading scorer in Applejacks' ten-pin bowling team, Gerry Freeman. George Cooper cleaned up with both Brenda Lee AND Joe Brown and his Bruvvers on cabaret at Stars Organisation For Spastics Ball at Grosvenor House. Patsy Ann Noble guests "Comedy Bandbox" (ABC TV) on January 2. New Polydor single combines theme from Dick Van Dyke Show with "Six Two Five Special," dedicated to BBC2.

Guesting Joe Loss Pop Show tomorrow. The Barron-Knights Sunday lunchtime series, Tommy Steele show, returns to the air on January 3 for 26 weeks. Now you can hear Peter Jones on radio (in "Newly Pressed") as well as reading his features in Record Mirror. Frank Ifield, Julie Grant, The Fourmost, on Top Gear tonight. P. J. Proby took singing lessons from Elizabeth Taylor's coach.

MEEKSVILLE—where hits are born—R.G.M. SOUND LTD. Seasonal Greetings from JOE MEEK & TERRY O'NEIL and all the artists at R.G.M. SOUND LTD.

SOME OF OUR CHART ENTRIES

- ✓ TELSTAR
- ★ JOHNNY REMEMBER ME
- ✓ HAVE I THE RIGHT
- ✓ JUST LIKE EDDIE
- ✓ GLOBETROTTER
- ✓ DON'T YOU THINK IT'S TRUE
- ★ QUESTIONS I CAN'T ANSWER
- ★ WILD WIND
- ★ YOU WERE THERE
- ★ IS IT BECAUSE
- ★ STAND UP
- ★ TORNADO ROCK (EP)
- ★ THE HONEYCOMBS (LP)
- ★ TRIBUTE TO BUDDY
- ★ I'VE SEEN SUCH THINGS
- ★ ANGELA JONES
- ★ ICE CREAM MAN
- ✓ COUNTRY BOY
- ★ ONLY THE HEARTACHES
- ✓ ROBOT
- ★ ALL MY LOVING
- ★ TRIBUTE TO EDDIE (LP)
- ★ LIVE IT UP (EP)
- ★ SOUNDS OF THE TORNADOS (EP)
- ✓ CAN CAN 62
- ★ AMBUSH
- ★ NIGHT OF THE VAMPIRE
- ★ SON THIS IS SHE
- ★ LITTLE BABY



HEINZ



BRENDA LEE



MICHAEL COX



THE TORNADOS



FLIP



THE HONEYCOMBS



GLENDA COLLINS



TONY DANGERFIELD



THE PUPPETS



THE SAXONS

Season's Greetings from **ELVIS** and The Colonel

Three heading for the top! ORCHESTRATIONS NOW AVAILABLE!

DOWN CAME THE RAIN
Recorded by THE CAPITOL SHOWBAND on PYE 7615727
also BILL ANDERSON on BRUNSWICK 05922

THERE'S A HEARTACHE FOLLOWING ME
Recorded by JIM REEVES on R.C.A. 1423

ORCHESTRATIONS NOW AVAILABLE!
NO ARMS CAN EVER HOLD YOU
Recorded by THE BACHELORS on DECCA F.12034

BURLINGTON MUSIC LTD., 9 Albert Embankment, London, S.E.1 Sole Selling Agents: SOUTHERN MUSIC, 8 Denmark Street, London, W.C.2



THE KINKS—Their two big hits may have the same sound, but they certainly set the disc world talking, with the atmospheric sound they create.



HERMAN

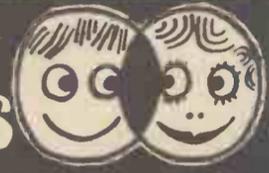


LULU



THE MOODY BLUES—First hit last week with the compulsive "Go Now" on the Decca label.

PETER JONES'S NEW FACES



MY SUCCESS STORIES!

EARLY in 1964, I started a page in the Record Mirror—a page specially designed to give encouragement to the "NEW NAMES" in the recording industry. Hopeful young artistes who, generally speaking, couldn't expect newspaper encouragement until they'd broken into the magic circle that surrounds the charts. I've tried to produce a varied collection of names, and faces . . . and, looking back through the files, I'm glad to see such a large percentage of successes, chart-wise. Those who didn't make it? . . . well, they have time yet to make the grade. But here are just some who did hit the best-sellers following an introduction on this page: Herman's Hermits; Pretty Things; Lulu and the Luvvers; the Nashville Teens; Honeycombs; Marianne Faithfull; Simon Scott; the Naturals; the Kinks; the Zombies; the Moody Blues; the Long and the Short; the Newbeats; Wayne Gibson and the Dynamic Sounds; the Cherokees; the Cheetahs; the Poets; Spencer Davis Group. Here's looking forward to stacks more new names in 1965.



THE PRETTY THINGS—After one minor hit, they score with the big hit "Don't Bring Me Down," after their "New Faces" feature.



THE HONEYCOMBS—A worldwide hit "Have I The Right", and they look like having another with their new disc, the fabulous "Eyes." (RM Pic).



THE NASHVILLE TEENS—They scored with "Tobacco Road" and "Google Eye", and look like having many further successes.

BRENDA LEE
Merry Christmas
from Brenda Lee



Jingle bell rock;
Strawberry snow;
Rockin' around the Christmas tree
& 9 others

Ⓢ STA 8590 Ⓜ LAT 8590
12" stereo or mono LP



ROY ORBISON
Oh, pretty woman



Dream baby;
Mean woman blues;
Borne on the wind
& 9 others

Ⓜ HAU 8207 12" mono LP



**CHRISTMAS WITH
RONNIE ALDRICH**
Ronnie Aldrich
& His Two Pianos

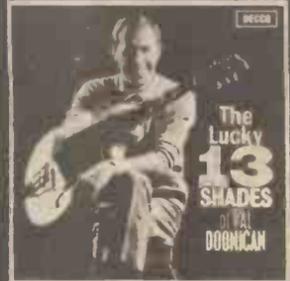


White Christmas;
Silver bells;
Count your blessings
& 9 others

Ⓢ PFS 4051 Phase 4 Stereo or in
mono Ⓜ LK 4623



VAL DOONICAN
The lucky 13 shades
of Val Doonican



Are you sincere;
Quit kickin' my dog around;
It must be you
& 10 others

Ⓜ LK 4648 12" mono LP



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

YES I DO ^{B/W}
lost without you

**tony
wilson**

HEADING UP THE CHARTS

a Peter Snell production for **DECCA** F 12033

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- | | |
|--|--|
| 1 I FEEL FINE*
8 (3) Beatles (Capitol) | 27 ASK ME*
18 (7) Elvis Presley (RCA) |
| 2 MR. LONELY*
2 (7) Bobby Vinton (Epic) | 28 HOW SWEET IT IS*
38 (2) Marvin Gaye (Tamla) |
| 3 COME SEE ABOUT ME
6 (5) Supremes (Motown) | 29 BABY LOVE*
19 (11) Supremes (Motown) |
| 4 RINGO*
1 (7) Lorne Green (RCA) | 30 DEAR HEART
39 (3) Andy Williams (Columbia) & Jack Jones (Kapp) |
| 5 SHE'S NOT THERE*
3 (9) Zombies (Parrot) | 31 SHE UNDERSTANDS ME*
32 (4) Johnny Tillotson (MGM) |
| 6 TIME IS ON MY SIDE
7 (9) Rolling Stones (London) | 32 TOO MANY FISH IN THE SEA
34 (4) Marvelettes (Tamla) |
| 7 I'M INTO SOMETHING GOOD*
9 (7) Herman's Hermits (MGM) | 33 LEADER OF THE LAUNDROMAT
- (1) Detergents (Roulette) |
| 8 GOIN' OUT OF MY HEAD*
10 (5) Little Anthony and the Imperials (DCP) | 34 WILLOW WEEP FOR ME*
44 (2) Chad & Jeremy (World Artists) |
| 9 THE JERK*
16 (5) The Larks (Money) | 35 COME A LITTLE BIT CLOSER*
23 (12) Jay & Americans (UA) |
| 10 DANCE, DANCE, DANCE
12 (5) Beach Boys (Capitol) | 36 KEEP SEARCHIN'
47 (2) Del Shannon (Amy) |
| 11 MOUNTAIN OF LOVE*
13 (6) Johnny Rivers (Imperial) | 37 AS TEARS GO BY*
43 (3) Marianne Faithfull (London) |
| 12 ANY WAY YOU WANT IT*
15 (4) Dave Clark Five (Epic) | 38 RIGHT OR WRONG*
21 (6) Ronnie Dove (Diamond) |
| 13 YOU REALLY GOT ME*
5 (10) Kinks (Reprise) | 39 WALK AWAY*
- (1) Matt Monro (Liberty) |
| 14 LEADER OF THE PACK
4 (9) Shangri-Las (Red Bird) | 40 ONE MORE TIME
- (1) Ray Charles Singers (Command) |
| 15 AMEN
25 (3) Impressions (ABC) | 41 THOU SHALT NOT STEAL*
- (1) Dick & Dee Dee (Warner Bros.) |
| 16 SHE'S A WOMAN*
29 (2) Beatles (Capitol) | 42 SIDEWALK SURFIN'
28 (6) Jan & Dean (Liberty) |
| 17 I'M GONNA BE STRONG*
11 (7) Gene Pitney (Muscor) | 43 DO-WACKA-DO
- (1) Roger Miller (Smash) |
| 18 BIG MAN IN TOWN*
14 (5) Four Seasons (Phillips) | 44 THE 81
- (1) Candy/Kisses (Cameo) |
| 19 MY LOVE FORGIVE ME*
22 (6) Robert Goulet (Columbia) | 45 WILD ONE
- (1) Martha and the Vandellas (Gordy) |
| 20 SHA LA LA*
26 (4) Manfred Mann (Ascol) | 46 GONE, GONE, GONE*
33 (10) Everly Brothers (Warner Bros.) |
| 21 LOVE POTION No. 9*
36 (2) Searchers (Kapp) | 47 DON'T FORGET I STILL LOVE YOU*
- (1) Bobbi Martin (Coral) |
| 22 THE WEDDING*
30 (3) Julie Rogers (Mercury) | 48 SINCE I DON'T HAVE YOU
50 (2) Chuck Jackson (Wand) |
| 23 OH NO, NOT MY BABY*
24 (5) Maxine Brown (Wand) | 49 IT AIN'T ME BABE
- (1) Johnny Cash (Columbia) |
| 24 SATURDAY NIGHT AT THE MOVIES*
27 (4) Drifters (Atlantic) | 50 REACH OUT FOR ME*
35 (7) Dionne Warwick (Scepter) |
| 25 WALKING IN THE RAIN*
20 (6) Ronettes (Phillys) | |
| 26 EVERYTHING'S ALL RIGHT*
17 (7) Newbeats (Hickory) | |

* An asterisk denotes record released in Britain.

TOP TWENTY 5 YEARS AGO

- | | |
|---|--|
| 1 WHAT DO YOU WANT
(1) Adam Faith | 10 AMONG MY SOUVENIRS
(12) Connie Francis |
| 2 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR
(2) Emile Ford | 11 LITTLE WHITE BULL
(13) Tommy Steele |
| 3 OH, CAROL
(3) Neil Sedaka | 11 MORE AND MORE PARTY POPS
(15) Russ Conway |
| 4 TRAVELLIN' LIGHT
(4) Cliff Richard | 12 JOHNNY STACCATO
(-) Elmer Bernstein |
| 5 SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT
(5) Avons | 14 RAWHIDE
(11) Frankie Laine |
| 6 RED RIVER ROCK
(6) Johnny & The Hurricanes | 15 PIANO PARTY
(20) Winifred Atwell |
| 7 SOME KINDA EARTHQUAKE
(14) Duane Eddy | 16 MACK THE KNIFE
(8) Bobby Darin |
| 8 TEEN BEAT
(7) Sandy Nelson | 17 BE MY GUEST
(-) Fats Domino |
| 9 SNOW COACH
(10) Russ Conway | 18 PUT YOUR HEAD ON MY SHOULDER
(9) Paul Anka |
| | 19 DECK OF CARDS
(-) Wink Martindale |
| | 20 BAD BOY
(19) Marty Wilde |

BRITAIN'S TOP EPs

- | | |
|--|---|
| 1 A HARD DAY'S NIGHT
(1) The Beatles (Parlophone) | 11 THE SEARCHERS PLAY THE SYSTEM
(15) Searchers (Pye) |
| 2 FIVE BY FIVE
(2) The Rolling Stones (Decca) | 12 SONGS TO WARM THE HEART
(-) Jim Reeves (RCA Victor) |
| 3 GROOVIN' WITH MANFRED MANN
(3) Manfred Mann (HMV) | 13 UM! UM! UM! UM!
(19) Wayne Fontana (Fontana) |
| 4 BACHELORS HITS
(4) The Bachelors (Decca) | 14 THE PRETTY THINGS
(10) Pretty Things (Fontana) |
| 5 KINKSIZE SESSION
(7) Kinks (Pye) | 15 THE ROLLING STONES
(8) The Rolling Stones (Decca) |
| 6 PETER, PAUL & MARY
(11) Peter, Paul and Mary (Warner Bros.) | 16 BLOWN' IN THE WIND
(17) Peter, Paul and Mary (Warner Bros.) |
| 7 FROM THE HEART
(13) Jim Reeves (RCA Victor) | 17 WONDERFUL LIFE
(14) Cliff Richard (Columbia) |
| 8 IT'S OVER
(5) Roy Orbison (London) | 18 FOUR BY THE BEACH BOYS
(18) The Beach Boys (Capitol) |
| 9 DUSTY
(6) Dusty Springfield (Phillips) | 19 RHYTHM 'N' GREENS
(16) The Shadows (Columbia) |
| 10 LONG, TALL SALLY
(9) The Beatles (Parlophone) | 20 MAGGIE MAY
(20) Judy Garland (Capitol) |

BRITAIN'S TOP LPs

- | | |
|---|---|
| 1 BEATLES FOR SALE
(4) Beatles (Parlophone) | 11 SPOTLIGHT ON BLACK & WHITE MINSTRELS
(12) George Mitchell Black & White Minstrels (HMV) |
| 2 THE ROLLING STONES
(2) The Rolling Stones (Decca) | 12 OH, PRETTY WOMAN
(8) Roy Orbison (London) |
| 3 THE BACHELORS & 16 GREAT SONGS
(3) The Bachelors (Decca) | 13 FIVE FACES OF MANFRED MANN
(10) Manfred Mann (HMV) |
| 4 A HARD DAY'S NIGHT
(1) The Beatles (Parlophone) | 14 KINKS
(5) Kinks (Pye) |
| 5 TWELVE SONGS OF CHRISTMAS
(9) Jim Reeves (RCA) | 15 IN DREAMS
(15) Roy Orbison (London) |
| 6 MOONLIGHT AND ROSES
(6) Jim Reeves (RCA Victor) | 16 MY FAIR LADY
(17) Soundtrack (CBS) |
| 7 WEST SIDE STORY
(11) Sound Track (CBS) | 17 MEET THE SUPREMES
(13) The Supremes (Stateside) |
| 8 THE ANIMALS
(7) The Animals (Columbia) | 18 GENTLEMAN JIM
(14) Jim Reeves (RCA Victor) |
| 9 GREATEST SONGS
(-) Frank Ifield (Columbia) | 19 CAMELOT
(16) U.S. Cast (CBS) |
| 10 LUCKY 13 SHADES OF VAL DOONICAN
(18) Val Doonican (Decca) | 20 INTERNATIONAL JIM REEVES
(-) Jim Reeves (RCA Victor) |

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|---|---|
| 1 I FEEL FINE
1 (3) The Beatles (Parlophone) | 27 SHA LA LA
23 (10) Manfred Mann (HMV) |
| 2 DOWNTOWN
4 (6) Petula Clark (Pye) | 28 DON'T BRING ME DOWN
17 (9) Pretty Things (Fontana) |
| 3 WALK TALL
5 (10) Val Donnican (Decca) | 29 THE WEDDING
25 (19) Julie Rogers (Mercury) |
| 4 I'M GONNA BE STRONG
2 (6) Gene Pitney (Stateside) | 30 OH PRETTY WOMAN
28 (15) Roy Orbison (London) |
| 5 LITTLE RED ROOSTER
3 (5) The Rolling Stones (Decca) | 31 CAST YOUR FATE TO THE WINDS
34 (3) Sounds Orchestral (Piccadilly) |
| 6 PRETTY PAPER
9 (5) Roy Orbison (London) | 32 GO NOW!
35 (2) Moodyblues (Decca) |
| 7 I UNDERSTAND
12 (7) Freddie & The Dreamers (Columbia) | 33 BLACK GIRL
21 (8) Four Pennies (Phillips) |
| 8 NO ARMS COULD EVER HOLD YOU
16 (3) The Bachelors (Decca) | 34 SO DEEP IS THE NIGHT
33 (4) Ken Dodd (Columbia) |
| 9 I COULD EASILY FALL
20 (2) Cliff Richard (Columbia) | 35 A STARRY NIGHT
- (1) The Joy Strings (Regal-Zonophone) |
| 10 BABY LOVE
8 (9) Supremes (Stateside) | 36 GONE, GONE, GONE
36 (3) Everly Brothers (Warner Bros.) |
| 11 THERE'S A HEARTACHE FOLLOWING ME
6 (7) Jim Reeves (RCA) | 37 FERRY 'ROSS THE MERSEY
- (1) Gerry and the Pacemakers (Columbia) |
| 12 MESSAGE TO MARTHA
14 (4) Adam Faith (Parlophone) | 38 CHRISTMAS WILL BE JUST ANOTHER LONELY DAY
44 (2) Brenda Lee (Brunswick) |
| 13 BLUE CHRISTMAS
26 (3) Elvis Presley (RCA Victor) | 39 LIKE A CHILD
48 (2) Julie Rogers (Mercury) |
| 14 SOMEWHERE
30 (2) P. J. Proby (Liberty) | 40 GOGGLE EYE
32 (9) Nashville Teens (Decca) |
| 15 TERRY
24 (4) Twinkle (Decca) | 41 BABY I NEED YOUR LOVIN'
45 (4) Fourmost (Parlophone) |
| 16 ALL DAY AND ALL OF THE NIGHT
7 (8) The Kinks (Pye) | 42 REMEMBER (WALKIN' IN THE SAND)
29 (11) Shangri Las (Red Bird) |
| 17 LOSING YOU
11 (9) Dusty Springfield (Phillips) | 43 TRIBUTE TO JIM REEVES
46 (2) Larry Cunningham & The Mighty Avons (King) |
| 18 GIRL DON'T COME
38 (2) Sandie Shaw (Pye) | 44 RINGO
- (1) Lorne Green (RCA) |
| 19 WHAT HAVE THEY DONE TO THE RAIN
27 (3) The Searchers (Pye) | 45 WHEN I GROW UP
37 (5) Beach Boys (Capitol) |
| 20 SHOW ME GIRL
19 (5) Herman's Hermits (Columbia) | 46 AIN'T THAT LOVIN' YOU BABY
39 (8) Elvis Presley (RCA) |
| 21 GENIE WITH THE LIGHT BROWN LAMP
22 (3) The Shadows (Columbia) | 47 WHAT'CHA GONNA DO ABOUT IT
43 (5) Doris Troy (Atlantic) |
| 22 WALK AWAY
18 (14) Matt Monro (Parlophone) | 48 DANCING IN THE STREET
31 (8) Martha and the Vandellas (Stateside) |
| 23 HE'S IN TOWN
13 (10) Rockin' Berries (Pye) | 49 TWELFTH OF NEVER
41 (11) Cliff Richard (Columbia) |
| 24 UM, UM, UM, UM, UM, UM
10 (11) Wayne Fontana (Fontana) | 50 (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME
42 (11) Sandie Shaw (Pye) |
| 25 TOKYO MELODY
15 (8) Helmut Zacharias Orch. (Polydor) | |
| 26 YEH, YEH
(1) Georgie Fame (Columbia) | |

GREAT L.P.s & E.P.s FROM



KINKSIZE SESSION
NEP 24200
E.P.

THE SEARCHERS PLAY THE SYSTEM
NEP 24201
E.P.

THE SEARCHERS
NPL 18108
L.P.

BRUCE FORSYTH
NPL 18107
L.P.

WOODY ALLEN
NSPL 83023 (Stereo)
L.P.

• LATEST RELEASE • OLE! • AVAILABLE ON EMI

PRODUCED BY GLOBAL RECORDS

SOUNDS OF CHRISTMAS

BY
JOHNNY
MATHIS

