

Record Mirror

Largest selling colour pop weekly newspaper
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HAPPY BIRTHDAY ELVIS!

WHAT does a pop idol need to keep him in that happy position for 10 long years — 10 years of ever-changing, short-lived phases of trad, beat and R & B — whatever that is? What keeps the kids screaming at one solo artiste through times when everyone else without a Liverpudlian accent is right out, or anyone not strumming, drum-thumping, or bawling down a mike with a long haired group is automatically grass-widowed? And a not-very-young person at that — compared to the usual soft-cheeked idols, that is. Not-so-fortunate rivals of Mr. Presley mutter luck — and they're right, Elvis is lucky — he was born at just the right time to have the qualities of character you need to get in this business, and stay in it.

HIS SIGN

This January 8, Elvis will have pushed 30, if you'll pardon me rubbing it in, which means he was born under the sign of Capricorn, falling under the rulership of the planet Saturn. Thus one of his most dominant characteristics, his driving force, is ambition. In the days before "Elvis" became a household word, it was always El who would take his demos round and force DJs to listen to them, El who talked agents into giving his work, and El who pushed the rest of the group on when things didn't seem to be going too well. Nowadays, he's happy to leave all this side of his career to his manager, Colonel Tom Parker, because like those born at this particular period, Elvis works better in co-operation with another. But in the beginning, it was the qualities of

industriousness and sheer dogged persistence that started him off on the route to the top.

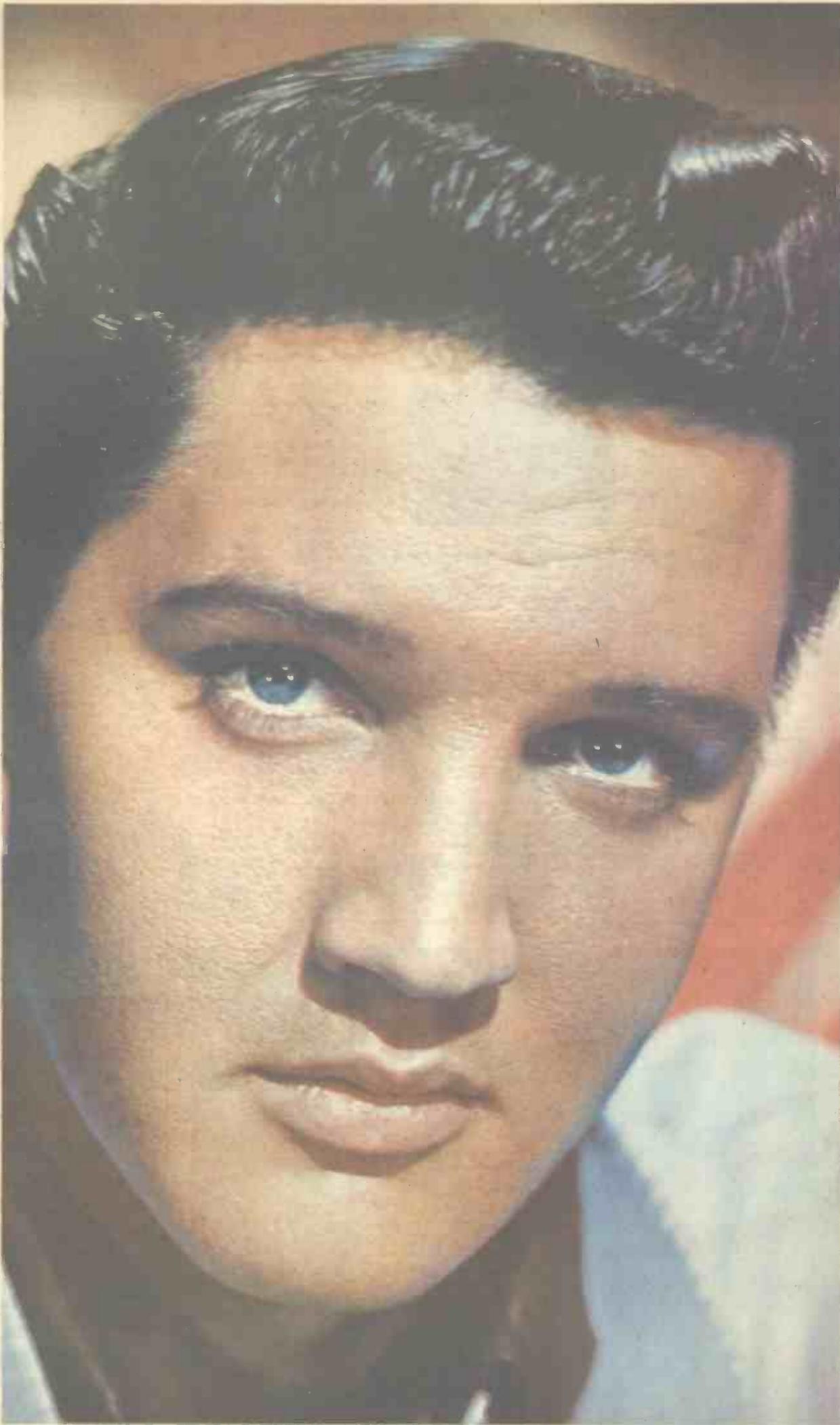
by
CHRISTINE OSBOURNE

People born under the sign of Capricorn are noticeable by their immense power of concentration and meticulous attention to detail. Anyone who has ever worked in the recording studios with Elvis will tell you how he keeps at it till he feels the sound is completely right. Before he even goes into the studio, Elvis knows exactly the result he wants and works till he gets it — which shows another characteristic of strength in his own convictions.

In fact, everyone else working on the session is exhausted long before Elvis, but there is never any ill-feeling about over-working! Elvis has the ability to handle others with tact, and the charm we see displayed so frequently on screen.

You will have noticed that the number of films Presley turns out per year, far exceeds the usual number from a singer-cum-actor. But people born under the sign of Capricorn, tend to concentrate on one line of their talents at a time and perfecting that before trying anything new. It's my bet that Elvis is out to improve his acting ability — probably

Continued on page 9.



ELVIS—a fine shot of the most popular—and best selling—solo singer in the world.



James Tamplin

IS THERE TIME?

COLUMBIA DB7438



YOUR PAGE

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

1964's flashes-in-the-pan



MILLIE



LULU

CLIFF A BORE?

YOU say that Cliff Richard is Britain's most successful solo artiste. Record-wise, that may be true. But entertainment-wise, he is just an over-publicised bore. Success means being able to entertain people of all ages, not just record buyers. That puts artistes like Tommy Steele, Frank Ifield and Matt Monro streets ahead of Cliff... they can secure top bookings in cabaret, revue, TV and variety without prestige of a hit record. The Cliff "success story" is becoming monotonous. — Mrs. M. Creswick, 238 Peter Street, Sheffield.

James Craig: Ho-hum... away we go again!

MY AWARDS

AN uneventful holiday period for me, so I looked through my file of old Record Mirrors. Here are my own special awards for the year. Best male newcomer on the singing scene: Alvin

Robinson... his "Something You Got" was great, so was "Fever." Female newcomer: Betty Everett, for four fine releases and that great duet with Jerry Butler; Best Record: couldn't separate Betty's "You're No Good" and "How Glad I Am" by Nancy Wilson; Most deserving hit: "One Way Love," Cliff Bennett and the Rebel Rousers, dynamite on stage; Worst hit record: "Juliet," by the Four Pennies, a lot of nothing; but the Worst non-hit was "Blowin' in The Wind," by Marianne Faithfull — hadn't she ever heard the Bob Dylan and Peter, Paul and Mary versions? — Bob Dylan gets my award for the best "live" show and Jimmy Reed for the most boring "live" show. Most inconsistent Record Quality title goes to Chuck Berry, whose releases since "Nadine" have been very unimaginative; Best Various Artistes' album: "Sound of R and B Hits" on State-side. And here's to a continuation of the general high standard of British artistes' live shows and a return to a normal balanced hit parade of a few years' back, not all beat or all ballads. — Mick Lavalette, 16 Princes Avenue, Kingsbury, London, N.W.9.

1964 is just over and looking back, it has been another year of one-hit-wonders; those flashes in the pan, who soar into the upper reaches of the charts with their first disc never to return again, except perhaps around the forty mark. Examples taken from the 1964 points table reveals this with artistes such as Peter and Gordon, Applejacks, Millie, Honeycombs, Mojos and the Barron-Knights not to mention an endless list of others; Lulu, the Dixie Cups, Bern Elliott...

It would thus seem that the bright lights of the pop-world seldom last for more than a very small percentage (just think of how many records are issued each week). If you look at the top 20 of five years back how many names do we see in the top 50 or even remember today? Answer: two, Cliff and Adam.

And of the stars in the charts today, I wonder how many of them will soon disappear. For a start take Herman's Hermits: one at number one and a typical pathetic follow-up which in its sixth week hovers around the twenties to thirties.

Unreasonable, those faithful but unconsciously fickle and fleeting fans will cry out but soon there'll be another idol on which they'll lavish adoration—Bing Crosby, Bill Haley, Elvis, Beatles, Rolling Stones; an everchanging cycle. — Peter G. Knipe, 27 Farrar Lane, Adel, Leeds 16.

JAMES CRAIG—I've a feeling that many of the names Peter Knipe mentions will see plenty of action in 1965...

GOOD REASON

MENTION has been made of the fanaticism of Elvis Presley fans but there are reasons for our unique loyalty. Behind the publicity ballyhoo, the press speculation and the pure fiction, Elvis has quietly and responsibly gone about his business of singer and actor (and, significantly, Army conscript, too), tolerant of criticism, modest of praise, content to stand or fall on his own merits without toadying his public or disparaging his competitors. In the reservoirs of loyalty, these things count. — Margaret Mason, Linda Maxwell, Brenda Sandford, Members of the Elvis Presley Fan Club of Great Britain, etc.

CONSPIRACY

A PROTEST letter. Is there a conspiracy of silence about Helen Shapiro? She made a wonderful tour of Poland in October but nobody wrote about it. If I wasn't a member of her fan club, I'd be justified in thinking that Miss Shapiro had given up singing. I don't wish to downgrade stars like Cilla and Dusty, who deserve to get on well, but when Helen has a fabulous tour playing to 18,000 people in Warsaw alone, as well as being the first British pop star to appear behind the Iron Curtain, something should be said on her behalf. — Peter Swindell, 18 Beech Avenue, Eastcote, Ruislip Middlesex.

Says James Craig: 'Twas reported in the Record Mirror, as a matter of fact! But we're always glad to give credit to the talented Helen.

STONES' BAN

DOES the BBC still say there is no ban on the Rolling Stones? The "Pick of the Pops" missed out "Little Red Rooster"—a topper in all the charts. Looks like a ban to me. Secondly, isn't it odd that a whole service can be devoted to classical music whereas the present Saturday afternoon pop programme is to be shortened to cram in "Top Gear." Recently the BBC was "going to become a serious pop challenger to Radio Luxembourg." Not for me! — Douglas Tankard, 7 Leeds Road, Cutsyke, Castleford, Yorks.

CONSISTENT

DURING 1965, the Everly Brothers celebrate ten years of recording, having made their first records for the U.S. Columbia label in 1955. It is also interesting to note that since 1957 when their records were first released in Britain, only two, "Ain't That Lovin' You Baby" and "You're the One I Love" have failed to make the Top Fifty. Very few artistes can boast such a consistent record. — D. Blackmore, Ebearn House, Nettleham, near Lincoln.

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'Pretty Paper' man is real!

THE man who sits alone while "Downtown shoppers hustle by him" in Roy Orbison's latest top ten disc "Pretty Paper" actually exists—in Roy's hometown, Nashville, Tennessee. For many years now he has sat outside one of the city's largest department stores on Sixth Avenue alternately selling small items like ribbons and matches or accompanying himself on a guitar.

He is a sight few people who have been to Nashville—Music City as it is called—miss. And it is not the first time he has been featured in a song: another Nashville resident C. & W. singer Faron Young mentions him in "Saturday Night."

This is just one more of the fascinating stories that have come out of Music City—which I started telling you about in the Christmas number of "Record Mirror."

The lonely little street seller frequently sings blues numbers—and it was because of him that I started making enquiries about

says
PETER HAINING

Rhythm and Blues in Nashville. And it wasn't long before I discovered I'd struck a rich vein of material. For several of Music City's a and r men were the first people to record singers like Muddy Waters and Howlin' Wolf in the fields and small settlements of the South. And the men they taped all those years ago are the self-same men who are now riding the crest of a popularity wave in England.

OWN LABEL

Most famous of the A and R men was Sam Phillips, boss of Sun Records who discovered Elvis Presley, Carl Perkins, Jerry Lee Lewis and "The Big O" Roy Orbison. He was interested in the music of the coloured people from a very early age and when he launched his own label some of the first releases were primitive country blues and urban blues by—among others—Muddy Waters, Jackie Brenston, B. B. King, Howlin' Wolf and Roscoe Gordon.

"At that time they were a commercial flop," says Phillips. "You couldn't make peanuts with an R and B disc."

However, Sam felt that one day the music would appeal to a vast public and in the meantime he attempted to fuse the primitive music with the more commercial C & W style. The result was "Rockabilly"—which carried Elvis, Jerry Lee and Carl Perkins to international fame.

Now R & B has come into its own. "Mighty glad to see it so," says Sam. "Only wish I still had those early masters of Howlin' Wolf and Muddy Waters."

CONTRACT

The man who bought Elvis's contract from Sam for \$40,000 in 1955, Steve Sholes of R.C.A., also got his feet on the pop music ladder recording jazz and R & B.

As a young man he tramped across country pointing his microphone in the direction of vibrant singers like "Big Boy" Crudup and Lil Green. He was also the first a and r man to appreciate the talents of Sonny Boy Williamson and Tampa Red—now both household words in R & B circles.

Later in the 1930's Sholes waxed such jazz immortals as Sidney Bechet, James Johnson, Mezz Mezrow and Jelly Roll Morton. There were many others, too, and whenever Steve starts reminiscing the R.C.A. studios in Nashville seem to become haunted with the ghosts of great Negro artists.

Steve considers one of his best discoveries was guitarist Chet Atkins—now R.C.A.'s a and r man. "I heard Chet playing on a title called "Canned Heat" back in 1947 and his finger work immediately impressed me.



FRANK SINATRA and ELVIS PRESLEY. A meeting of the two greatest popular singers in the world recently when they appeared in a TV variety show in Nashville. Pic courtesy Tennessee Library.

"Anybody who can play like that, I thought, knows music. So I signed him up and we've gone from strength to strength ever since," he says.

Chet has, of course, repaid the debt he owes Steve many times over. Apart from finding The Jordanaires, The Anita Kerr singers and the late Jim Reeves for the R.C.A. label, he has also contributed his own guitar records which have made him famous wherever discs are spun and appreciated.

On the subject of movies, I learned in Music City that comedian Bob Hope is interested in doing the life story of El—no wait for it, not Elvis—but Elvis's manager Colonel Tom Parker: with himself in the lead role! Bob went to Music City recently to get some of the atmosphere and meet the other artists that the Colonel put on the road to fame before Elvis came along—including Eddy Arnold and Hank Snow.

CUTTINGS

Just as a matter of interest I went to the "Nashville Tennessean" offices to get them to turn up the first press cuttings on Elvis.

On October 23, 1954—the first we could find—the paper mentioned briefly: "Elvis Presley who bowed into the pro ranks just two months ago, appeared on the "Grand Ole Opry" show last night."

A month later, the world-beater to be merited a little more space: "Elvis Presley, 19-year-old comer in the C & W (!) field made such a hit on KWKH's "Hayride" last night that he has been made a regular member of the popular weekly programme."

For nine months the paper hadn't a word to say about the

young Presley—but then in August 1955 things changed with a vengeance. Instead of two-line fillers, Elvis was front page leads.

A typical story of that month appeared on the 13th: "Elvis Presley created pandemonium among the teenage fans at Jacksonville, Florida, and before he

age she had become well known all over Nashville because of her delight in singing to anybody, anywhere.

In February 1956 she was given the opportunity of appearing on the Red Foley TV show—and took it with both her tiny hands. She sang the rousing tune "Jambalaya" and was an overnight sensation.

Her career from that date is common knowledge—but it is nice to recall through the picture with this article just how young Brenda was when she made her first record (That's it—the Decca waxing of "Jambalaya" backed with "Bigelow"—which she is holding) and how far she's come since.

Both Gene Vincent and Carl Perkins—very big on the one-night stand circuits in this country—have Nashville backgrounds.

INSPIRATION

Gene cut his first discs in Music City and Carl—whose home is at 815, 16th Avenue South, Nashville—thanks the town's snappy dressers for giving him the inspiration to write "Blue Suede Shoes" (which sold over two million copies) and "Sister Twister."

But for all these famous names who have stood the test of time, there are dozens of artists in Nashville who have not—and probably will not—make the grade. But the local record companies search on in the style of Sam Phillips of Sun Records hoping to find another Presley.

And perhaps it won't be very long before they do. A new "Sound" is just around the corner, I'm sure—and the chances are it will come from America. We'll just have to wait and see . . .



CHET ATKINS



BRENDA LEE—seen here holding her very first disc "Jambalaya".

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'BEAT ROOM' OUT! 'GADZOOKS' IN

"BEAT ROOM," BBC-2's weekly pop programme is being scrapped at the end of this month. It is to be replaced by a completely new show now being planned by "Beat Room" producer Barry Langford.

This week Langford revealed exclusively to RM's Barry May that "Beat Room" had been going for seven months now, and could continue for another three or four.

"But we like to feel that we are ahead of the trends so this new programme will be a revue of pop entertainment: I've always had this feeling that pop entertainers can do more than just make hit records and in this show, which will run for thirty minutes, they will appear in sketches, comedy routines, and dances. Two-thirds of the programme will be live, and a third mimed to discs" he added.

For a title, Langford has gone back 300 years. "I racked my brain for weeks and as fast as an idea came up it was dated almost immediately. But I figured that there's a word used three centuries ago that still has a meaning."

The new title is "Gadzooks (It's All Happening)".

"Gadzooks" with three "o's" emphasises Langford.

It will be a very fast show promises Langford "comparable to some of Jack Good's work."

Each weekly programme, which will be televised from 7 p.m. until 7.30 p.m. will be presented live from the BBC's Television Theatre at Shepherds Bush, with a dancing audience of 40 and a seated audience of 450.

There will be no pre-conceived format and producer Langford expects to spend a month getting the show into its routine.

The first programme goes out on February 1, and already booked are The Animals. Singer Christine Holmes will be a joint commere on the show, and pianist Peter Cook, formerly organist with Wayne Gibson's Dynamic Sounds will have a permanent residency.



THE SOUTHBEATS

More packed audiences, and more winning groups at the Record Mirror's All-Britain Beat Contest held at Wimbledon Palais every Sunday night. Latest winners were the Barracudas from North-West London on December 27, 1964, who scored 222 votes. Tying for second place with 147 votes were the Minute Men from London, and Croydon group The Vampires. This week's winners were the Southbeats from Boxnor (156 votes) and the Objects from Sanderstead (136 votes). Both groups will play in the semi-final next month. Other groups wishing to enter should contact Stuart Weller Promotions at 3 Old Price Street, S.W.1.

GEORGIE FAME FOR MOTOWN REVUE?

GEORGIE FAME and the Blue Flames may be one of the few British acts to appear on the Tamla-Motown package tour when the Detroit singers and groups arrive here in March.



THE KINKS: celebrating Ray Davies' 21st birthday.

Negotiations are taking place at the moment for hitmaker Georgie and his band of musicians to play alongside The Supremes, The Miracles, The Temptations, Martha and the Vandellas, Contours, Marvelettes, Marvin Gaye and others who will be here, although no dates have yet been set.

Talks are also on for Georgie to tour Australia for three weeks in May.

With so many previous records that have not made the Top 20, Georgie is not overcome by long-awaited chart recognition. But he still feels he needs a break after his recent hectic television and radio schedule.

So at the end of next week, he will fly with his manager Rik Gunnell to spend a week skiing in Austria.

But before he leaves, the group have personal appearances to make, starting with a recording of "Beat Boom" tonight (Thursday) for transmission next Monday. Tomorrow, the group are at Wimbledon Palais and on Saturday appear at Chelmsford Corn Exchange. Sunday's engagement is at the Blue Moon, Hayes, and on Monday they travel to the Adelphi, West Bromwich. "The Beat Show" on BBC Radio from Manchester is set for Tuesday, followed by sessions at Wolverhampton Civic Hall (13), Bath Spa Hall (14), Leyton Baths (15).

When Georgie returns from his brief winter sports holiday, he will rejoin his group for dates at: Eltham Baths (25), before cutting a new single on the 26th. Northants is set for the 27th and "Top Of The Pops" on the 28th. Other bookings for the rest of January are the Plaza, Guildford (29), Ricky Tick, Windsor (30), and Pigalle, W.1. (31).

February's bookings start with a date at Wembley Town Hall on the first, and then two days in Holland for TV appearances on the 2nd and 3rd. Three engagements are set for Friday, February 5 — the Joe Loss Pop Show on radio, the Manor House, London, and the all-nighter session at the Flamingo, Soho. On February 6 Georgie is at Holborn Central School of Art. Other dates are Wallington Public Hall (9), BBC TV's Crackerjack (10), Kidderminster Town Hall (11), Borehamwood Lynx Club and Battersea College of Technology all-nighter (12), Cambridge Corn Exchange (13), Pigalle, W.1. (14), Bristol Corn Exchange (17), Portsmouth Rendezvous Club (18), "Ready Steady Go" (19), Chelsea College of Art (20), Maidstone Royal Star Ballroom (21), Saturday Club recording (23), Luton Majestic Ballroom (25), Leeds (26), Birmingham Adelphi Ballroom (27), "Thank Your Lucky Stars" tele-recording (28).



A YEAR-TO-YEAR rave up. It started a couple of hours before midnight on Thursday, December 31st, 1964, and ended in the early hours of Friday, January 1st, 1965.

to make appearances on both channels.

But before they left the BBC, they found time to celebrate Ray Davies' 21st birthday that day with a bottle of champers, poured into BBC-type cardboard cups. Also on the BBC's "Beat In The New" were P. J. Proby, Julie Rogers, The Rockin' Berries, The Merseybeats, The Long and the Short, The Graham Bond Organization, Christine Holmes, Ray Singer and Peter and the Headlines.

Some floated between the two big ones, at Rediffusion's "Ready, Steady, Go" studio in Kingsway, and the BBC's "Beat Room" studio at White City. Both had "see the New-Year-In" programmes packed with pop stars.

When the Kinks went down to RSG they met up with Manfred Mann, Kenny Lynch, the Dave Clark Five, Susan Maughan, the Animals, Freddie and the Dreamers and Dusty Springfield, seen in this picture rehearsing her dance routine with Peppi.

The Kinks, booked for both shows, were among those who raced through the West End of London from one studio to another.

New singles from Animals and Supremes

The Animals, Val Doonican, The Supremes, Little Richard, Paul Anka, the Kingston Trio, and James Brown and his Famous Flames are among the artistes who have new singles out on January 15.

As revealed here last week, there are also new discs out by Julie Grant, the Migil Five, the Kinks, and Dean Martin, on the same day.

The Animals' newie is "Don't Let Me Be Misunderstood," backed by an Eric Burdon-Alan Price original, "Club A Gogo." Titles on Val Doonican's follow-up to "Walk Tall" is "The Special Years." The coupling is titled "Travelling Home." The Supremes will attempt a hat trick as they did in America with "Come See About Me," coupled with "Always In My Heart." There are gospel overtones in the titles of Little Richard's new disc—"There'll Be Peace In The Valley For Me" and "Joy, Joy, Joy."

Paul Anka's new release is "To Wait For Love," coupled with "Behind My Smile." "I'm Going Home" is the first "A" side by the Kingston Trio on the Brunswick label since they left Capitol. Flip is titled "Little Play Soldiers." The new James Brown single is "Have Mercy Baby" coupled with "Just Won't Do Right."

There are also new singles by The Who?, the British R&B group who last year changed their name to the High Numbers with an unsuccessful disc, now returning to the disc scene with "I Can't Explain" coupled with "Bald Headed Woman." Ted Heath and his orchestra play "Bombay Duckling," the theme from the BBC's "Kipling" TV series, coupled with "A Spoonful Of Sugar" from the Mary Poppins' musical. Both "A" and "B" sides are originals written by the group on the new Rustiks' single: "Not The Loving Kind" and "Can't You See." Billy Fury's backing group, The Gamblers, play "Now I'm Alone" and "Find Out What's Happening." The Tornados do an instrumental version of "Granada" coupled with a Joe Meek original, "Rakunbone-man."

Former drummer with Joe Brown's Bruvvers, and now an independent record producer, Bobby Graham appears on disc with a very beaty "Skin Deep" coupled with "Zoom Widge Wak."

PROBY BOOKED FOR 2 TYLS

P. J. Proby has been booked for two appearances on ABC-TV's "Thank Your Lucky Stars."

The first is set for next week (January 16) when he replaces Billy Fury (hospitalized) and the second is on February 20.

Also on the earlier programmes will be Manfred Mann, The Rockin' Berries, The Primitives, Sandra Barry, The Moody Blues, and James Tamin.

The January 23 programme will be another "Lucky Stars Special," highlighting Cilla Black, who will

sing four numbers. Also on the show are Paul Anka, Del Shannon, The Swinging Blue Jeans, and The Hollies.

The Rolling Stones are set for January 30, with Wayne Fontana and the Mindbenders, Cliff Bennett and the Rebel Rousers.

The Animals, Mark Wynter, and the Capitol Showband have been added to the bill on February 6, which already has Billy J. Kramer and the Dakotas. Just Four Men are set for February 13 and Roy Orbison on February 27.

CLIMBING UP THE CHARTS JIM REEVES



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These are just some of the comments made to me by the Rolling Stones about their new LP, to be issued on the 15th. It's entitled, simply enough, "The Rolling Stones No. 2" and like the first smasheroo it features a grainy cover colour pic of the boys, with no title on the front cover.

But it's inside the sleeve that's important. It's full of rollingsone music, raw and gutsy, that'll make all who like them, love them, or worship them, be glad they waited just a little longer for this package.

Here's a track-by-track run through, so you can pretend to your friends that you've already heard it. Side one, track one.

"Everyone Needs Somebody To Love" features a constant blues beat running through the backing, and starts off with Mick saying " . . . I'm so glad to be here . . ." After some more talking he bursts out with a gospel-tinged fastish number, which slowly builds up to a tremendous climax, and then drives on and on with the Stones showing just what new tricks they have up their flared sleeves. A good warmer-upper, and good value with four and a half minutes playing time. Song was a recent American flop for rock 'n' soul star Solomon Burke, and recorded at the RCA studios in Hollywood.

"Down Home Girl" another Hollywood recording was penned by Jerry Leiber, ace stateside tune-smith, and it's one of the boys' favourite tracks on the album. A full three minutes this one, and there's a steady, almost staccato beat on the medium pace blues item, and a long wailing harmonica break mid-way. Jack Nitzsche on piano here, but Mick's vocal tends to be dominant on the simple easy-to-remember tune. Lyrics mean something too.

U.S. HIT

"You Can't Catch Me" is of course a Chuck Berry song—appropriately enough it's about automobiles, and starts off with some interesting jangling guitar work which develops into a steady rock beat. There's plenty of other instrumental under-tones on this one, and the jangling guitar intrudes for an instrumental break. Danceable in the extreme, and a contrast to the two songs sandwiching it. Recorded at Regent Sound, London.

"Time Is On My Side" was the song which made the top five for Stones in the States. But this ISN'T the same recording. This is an improved version. As Mick said, "We cut the first version in Britain at Regent Sound, and we didn't take too much time over it. But after we thought that we'd try to improve it for the British market so we re-cut it at the Chess studios in Chicago for this album." The song itself is a plaintive gospel-

**RM SPECIAL by
NORMAN
JOPLING**

tinged slowie, with a powerful moving quality about it. Very clever vocal backing from the rest of the Stones—effective—and it builds to a pounding climax, a sort of controlled wildness. Mick talks a bit in the middle but this is almost drowned out by that jangling guitar which creeps in from the last track, probably for the better. One of the best tracks on the album, an Irma Thomas original.

"What A Shame" is the flip of their new American hit "Heart Of Stone," which isn't on this album. Penned by Mick & Keith, this one is a medium-fast song, with a Howlin' Wolf type guitar sound, making a very commercial riff running through the length and breadth of the song. Powerful, tuneful, and gutsy and great to dance to, with a longish instrumental bit, a bit confused sounding, at the close. Recorded by Chess, Chicago.

"Grown Up Wrong" is the last on the top side of the LP, and it has a charming, almost nursery rhyme quality about the tune. Mick gets more vocal support, and the fast-ish song has a pounding beat. Very interesting lyric on a somewhat way-out song. Recorded in London.

"Down The Road Apiece" is the title of the second side opener, and it's another Chuck Berry number. Fast, with crashing guitar sounds and a solid rock beat. Tune is catchy, the lyric is commercial and there's almost a pure rock sound about the completed item. Seem to be more instrumental work too on this one. Recorded at Chess.

"Under The Boardwalk" was a recent hit here for the Drifters and the Stones give the song a very similar treatment. Small changes

here and there, but on the whole you wouldn't think this was the Rolling Stones. A medium pace moving number, with a gentle almost folksy quality about it. This one took the longest time to cut, incidentally, in London.

"I Can't Be Satisfied" is a routine R & B number, with a raw vocal from Mick, and some echo helping things along. The intro to this one has a Hawaiian touch about it, and although this isn't one of the best on the album it's a listenable track. Cut at Chess.

EMOTIONAL

"Pain In My Heart" is a slow heavy blues ballad, with some great emotional singing from Mick. The minimum of backing is used here, and the slow fierce vocal, the deep quality, and the care that went into this performance makes this one of the best tracks. A hit some time ago for America's Otis Redding, and cut in Hollywood.

Off The Hook, flip of "Little Red Rooster" needs no description, except to say that it certainly isn't out of place sound-wise. A pity this couldn't have been one of the unreleased sides on the US album though. This was recorded in London, as was the next number.

"Suzie-Q" is the old Dale Hawkins number, and features a steady, compulsive driving guitar sound all the way through. Mick sings the lyrics exceptionally well, to a background of hand-clapping. In fact the vocal work on this is as good, or better than on the original, and the vet rock song makes a fine ending to an album which will provide a great many people with a great deal of entertainment. And rightly so too.



Stones their new album

THE ROLLING STONES: a picture taken in America by top photographer Peter Caine.



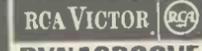
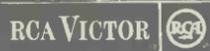
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THE DEATH RACE

by DAVID GRIFFITHS

HOW do you feel about death? In pop music, I mean. Death is inevitable for all of us, that's certain. But there's a great deal of uncertainty in the record industry about what is suitable subject-matter for entertainment songs.

Twinkle is currently doing nicely in the charts with a morbid ditty she wrote herself about "Terry." She was untrue to him on the night he rode off to his doom on — of course — a motor bike. She asks him to wait for her at the gates of Heaven. Childish? Nauseating? Perhaps — but undoubtedly profitable. All the same, that commercial showcase Rediffusion's "Ready Steady Go" decided that the song was in bad taste and banned it from the show. But Twinkle mimes it on BBC's "Top Of The Pops" which is, clearly, less squeamish or less tasteful.



TWINKLE

But it is the BBC which has in effect banned a similar disc by announcing that it's up to the discretion of producers whether or not they play it (and producers are a discreet lot able to take the official hint). So the Shangri-Las' "Leader Of The Pack" (all about a motor bike rider who drives to his doom) will not be heard at all on television in this country because ITV has banned it too. Bookings for the girls to appear on "Thank Your Lucky Stars," "Ready, Steady, Go" and "The Eamonn Andrews Show" have been cancelled. The Shangri-Las are staying in America, where their disc has been a top seller.

Television plays and films, books and newspapers (which positively thrive on the public's appetite for reading about disaster). To ban death from discs alone would be ridiculously inconsistent. There's a market for morbidity and so there will always be commercial interests ready to cater for the taste, just as they do with sex and romance and comedy.

But what sort of mentality is it that buys such songs? No use arguing that it's the tune, the arrangement and the singing style that appeals; there are very many well-produced songs that get nowhere and do not deal in violent tragedy.

Death, then, is actually entertaining to some disc fans. They get a kick out of hearing about others kicking the bucket. In some cases, weak minds may be inspired by death discs to imitate them, getting pathetic satisfaction from "heroism" and the thought that "you'll be sorry when I'm dead." Perhaps such wretches are better out of this world.

Is it possible to be a perfectly healthy-minded teenager and a customer for the pop-merchants of death? If the answer is No then there must be an awful lot of sick kids around, including in this country judging from the sales of "Terry" (whose author recently received an admiring note from the ex-Prime Minister).

If the answer is Yes then where, if anywhere, should the line be drawn in pop records? How would you feel about dancing at a merry party to a song about Congo massacres or flood and hurricane disasters? Do you see anything macabre about kids shuffling about to the beaty rhythm of a death disc on television?

Well, how do you feel?

COMMON

America, where violent death is a good deal more common than here, is much more partial to death discs. A couple of months ago there was a really choice specimen at number 1: J. Frank Wilson and the Cavaliers' "Last Kiss" concerned a girl dying in a car crash. Lovelorn Frank sang that he managed to slip her a last kiss as warm blood oozed from her mouth. He looks forward to joining her later in Heaven. While the disc was in the charts (a distinction it did not achieve here) Wilson and his manager were involved in a car crash.

No, it wasn't a publicity stunt or the ultimate in sick jokes. The manager was killed. No doubt he's waiting in Heaven to collect his percentage when Frank, in due time, arrives at those gates.

Should such records be banned? I can't think of any logical reason why they should be. Death is dramatic. It is a prominent ingredient of such entertainments as

ANGELIC FREDDIE!

"AULD Lang Syne", they sing behind Freddie Garrity's plaintive vocal lead on "I Understand" . . . an angelic sort of vocal, which explains the halo round every-ready Freddie's black nut-thatch! Currently, our Fred's in the Beatle Christmas Show at Hammersmith. There was a rumour that he was thinking of giving up the clowning around lark. But there's no evidence of that at Hammersmith . . . the wee bespectacled one has been whipping up a comic storm, both backstage and in the spotlight.

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THE SHANGRI-LAS—motor-bike noises, plenty of screaming and a death type lyric which put it on the list of "restricted" discs by the BBC. Could it follow Twinkle's "Terry" into the best sellers?



J. FRANK WILSON & THE CAVALIERS—they hit the top spot in the States a few months back with their "Last Kiss"—a morbid death-disc.



New Nems folk names

IT was to have been just a one-shot record date. The nine-strong Christy Minstrels' folk-song team, here in Britain this Friday, went on . . . and on . . . and on! I mean: like they've sold around 3,000,000 LP's and 6,000,000 singles and earn an estimated 1,500,000 dollars a year and sundry other staggering financial facts.

Group arrive here under the promotional guidance of Brian Epstein . . . the first American act he has represented in Britain. They are certainly not short of work here. The seven boys and two girls have a Palladium TV show, a couple of half-hour shows for BBC radio, plus four more for Southern TV. The American Ambassador himself greeted the group on their arrival.

PERMANENT

The new Christy Minstrels were founded by Randy Sparks, 30, who put them on a permanent basis, deciding that the pattern would be the Minstrel troupe formed in 1842 by Edwin "Pops" Christy . . . but without the

corny humour and the black face routine. The new outfit went the proverbial bomb. And the ultimate honour was being invited by President Johnson to present their own sort of hootenanny at a White House banquet for President Sagni

of Italy. Said Signor Sagni: "This is a kind of music which Europe should know more about."

On their Palladium appearance, the Minstrels will sing their lively new recording of "Down The Road I Go", which is a pretty typical

example of their zestful approach.

The New Christy Minstrels, then, are doing very nicely indeed. Only trouble is that my typewriter is running out of "naughts" in chatting on about their fantastic sales figures.

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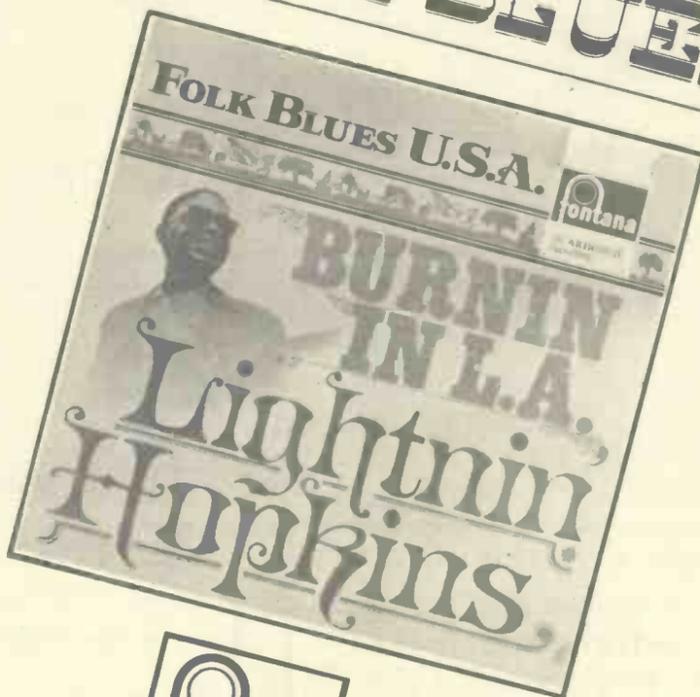
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singles reviewed by Norman Jopling and Peter Jones new singles reviewed by Norman Jopling and Peter Jones new singles reviewed

SINGLES IN BRIEF

MILVA: I'll Set My Love To Music; Come Sempre (Oriole CB 1952). Straightforward ballad treatment by a clear-voiced girl singer. Some holds reminiscences of the sort of thing that Vera Lynn does so well. Clearly enunciated; liltily presented.

KENNY LITTLE AND THE LITTLE PEOPLE: A Shot In The Dark; Never On Sunday (United Artists UP 1074). Trad-type work-over of a likeable little tune. Touch of the Kenny Ball approach in parts, but a swifty item with fair originality too. Good solo spells; all-in ensemble.

Continued from page 1.

due to the knocking most of his films have taken from the critics.

Blessed with a stable personality and a good sense of proportion, he is thrifty and runs his life on well-disciplined lines — never allowing his slight inborn moodiness to show outwardly and interfere with his natural good manners. But loyalty is about the most dominating factor in his make-up. He has implicit loyalty in all those who have anything to do with the handling of his career, and to his parents — initially he only tried to make it in the pop business because they bought him his first guitar and encouraged him.

And he is loyal to his friends. Hollywood starlets who didn't treat Elvis as an upstart in the film world. were repaid often by parts in his films. He often wonders why he is so big, but he never forgets his position, or that he is often held up as an example. And he is always willing to help others on the way up to the top. Which is probably another reason why he has been there so long himself.

GEORGE MARTIN ORCHESTRA: All Quiet On The Mersey Front; Out Of The Picture (Parlophone R5222). Two self-penned themes from the Beatle recording manager and his big orchestra. Plenty of tonal qualities all the way; and some very good arrangement ideas.

THE RIGHTEOUS BROTHERS: You've Lost That Lovin' Feelin'; There's A Woman (London HLU 9943). The brothers really whip up a bluesy storm and manage to sound like a massed choir in parts. Not necessarily widely commercial, but a darned good record.

BERN ELLIOTT: Guess Who; Make It Easy On Yourself (Decca F 12051) A Geoff Stevens' song, and a quietly-effective one, for Bern, who really does sing well. He has a slightly husky quality, mood phrasing passages, a string-laden backing and a genuine "feel." Better, we feel, than his old group discs.



MARY WELLS
—a top fifty tip

BEAU BRUMMELL ESQUIRE AND THE NOBLE MEN: I Know, Know, Know; Shoppin' Around (Columbia DB 7447). Athletic extrovert, new to the scene, on a highly-publicised debut. Has the right beat and approach, but there's more than a touch of the Elvis Presley about Beau's vocal styling. Great heavy beat. This could click . . . big!

PAUL REVERE AND THE RAIDERS: Like Long Hair; Sharon (Sue WI 344). Heavy, concert-type, piano intro . . . and it keeps on. Ponderously beat-laden, with zam-whang guitar mid-way, this isn't a bad effort. Should set a fair juke-box show, too. Rather unusual, this.

RON GRAINER AND HIS ORCHESTRA: Not So Much A Programme, More Way Of Life; Ascot Gavotte (HMV Pop 1366). Theme from the telly-series written by Ron, Ned Sherrin and Caryl Brahms. Should pick up sales, mainly for the perkiness of the orchestral sound, but not really a chart likely.

THE BLACK KNIGHTS: I Gotta Woman; Angel Of Love (Columbia DB 7443). Yet another item from the Gerry Marsden "Ferry 'Cross The Mersey" movie. The black ones dress it up beatily and commercially, without really doing anything new. Could prove quite a party item though.

THE MARVELETTES: Too Many Fish In The Sea; A Need For Love (Stateside SS 369). With the Tamla sound building weekly (NOT weakly) this one is obviously likely to make the grade. Group is in sparkling form on a fast-paced number with a compelling arrangement and treatment. Lead voice is just Marvete-like marvellous.

JOHNNY THUNDER: Send Her To Me; Everybody Likes To Dance With Johnny (Stateside SS 370). Coloured star tries desperately hard on this slightly-weird number, with a girlie choir chuntering away behind him. Fairly exciting, but not tremendously saleable here, we'd say.

ROLF HARRIS: The Five Young Apprentices; The Court of King Caractacus (Columbia DB 7450). Aussie Rolf is always likely to break into the charts. This self-penned top side is a lively and surprise-laden snatch of good humour and personality. A Johnny Scott backing helps a lot. Flip is worth a few spins, too.

THE TYMES: Here She Comes; Malibu (Cameo-Parkway P924). Highly worthy-of-a-listen group on a stride-along with a good commercial approach in a Tamla style. Hand-claps, answering vocal bits, good beat, slightly (but effective) jerky construction. Lots of you'll die, this.

JAMES TAMLIN: Is There Time; Main Line Central Station (Columbia DB 7438). Highly-praised new talent — lots of money being spent on this one. Top side is faintly disappointing in that his personality doesn't really come through, but the promise is definitely there. A mid-tempo-beater. Could be that the flip will garner just as much appreciation.



MANFRED MANN



CILLA BLACK

Slow moody Manfreds

MARY WELLS

Ain't It The Truth; Stop Takin' Me For Granted (Stateside SS 372).

FINGER-SNAPPING opening, slow-paced, then those unmistakable Tones take over, hovering and fluttering through a fine song. Choral phrases behind Mary's voice and a generally soulful but dynamic attitude all the way. May not be her biggest hit yet, but it's good enough for a mid-chart position. It may lack continuity after half-way, but Mary's voice bridges the gap. Flip is breathlessly delivered with some positively exquisite phrasing. A good song, this. Well-produced.
TOP FIFTY TIP.

THE OLYMPICS: The Bounce; Fireworks (Sue WI 3488). A plenty-happening bluesy item, with a disjointed tendency, but a good danceable sort of beat. Slightly messy, though, in parts. The beat saves it.

JOE TEX: Hold What You've Got; Fresh Out Of Tears (Atlantic 4015). Two self-penned quieties from Joe — top side is doing well in the States. A stylish, blues-orientated, song with some falsetto touches of startling suddenness. Weird in a way; but also commercial.

THE RIOT SQUAD: Anytime; Jump (Pye 15752). Yeah, RIOT Squad is about the right title. Group chuck everything in on a bouncy beater, cymbal-pushed in tempo and a lead voice that sounds good. Nice fat reedy sound behind him. Watch this one closely.

MANFRED MANN

Come Tomorrow; What Did I Do Wrong? (HMV Pop 1381).

SPLIT decision on this one. It'll be a hit, of course, but is it as good as the other Mann biggies? Paul Jones does a nice job on the lead vocal and the pressure, gently laid on, is maintained behind him. Nice atmosphere to this song, with Paul fair crackling on the "feel" mid-way. May be more in the true idiom of the Mann music—but will it be more commercial than the others? More professional atmospherics on the flip, good guitar, excellent vocal work. But slightly over-prolonged.
TOP FIFTY TIP.

RONNIE HILTON

Windmill In Old Amsterdam; Dear Heart (HMV Pop 1378).

RONNIE may lose out on the "Dear Heart" scene, because it's getting very cluttered up. But this is a double-A release from EMI and the flip, written by Ted Dicks and Myles Rudge, is a wonderful novelty . . . one which has already won many spins on radio. Helped by this plugging, we'd say Ronnie could easily hit the charts in a big way. Nicely arranged, with the Mike Sammes' singers polished as ever, Ronnie gets the humour of the situation across well. And, as a value-for-money flip, his version of the pleasant "Dear Heart" is up-to-standard, too.
TOP FIFTY TIP.

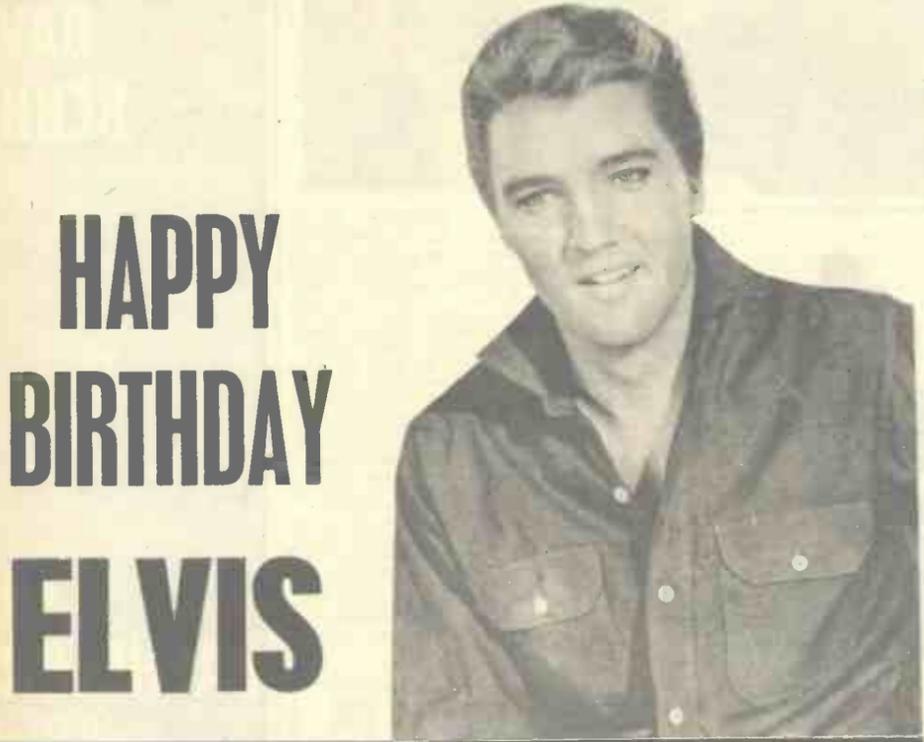
CILLA BLACK

You've Lost That Lovin' Feelin'; Is It Love (Parlophone R 5225).

CILLA has a little opposition on this one, but she'll make the top anyway. A throaty, breathy quality in her delivery early on and then a sudden blast of typical Black magic. A finely dramatic backing with bluesy content by Johnny Scott, full of climatic moments. Not the most easy-to-remember song from Cilla but a darned good performance on a quality number. Should hit the charts with a sound approximating "whoosh." Flip is by Cilla's road manager, Bobby Willis and is from the "Ferry 'Cross The Mersey" movie. A nicely-paced ballad with good lyrics.
TOP FIFTY TIP.

DAVE CLARK FIVE: Everybody Knows; Say You Want Me (Columbia DB 7453).

DAVE wrote this top side with Lenny Davidson and it seems a good bet to do nicely here—it's already a hit in the States. It lacks the really thumping power-drill beat but rides along well at an easy-to-take tempo. Dave may have slipped slightly here recently but this is clearly commercial. Some very interesting sax sections throughout. Same writers for the flip-side, which is pacier and rather compelling . . . but without losing the usual Clark trademarks. It fair thumps along all the way.
TOP FIFTY TIP.



HAPPY BIRTHDAY ELVIS

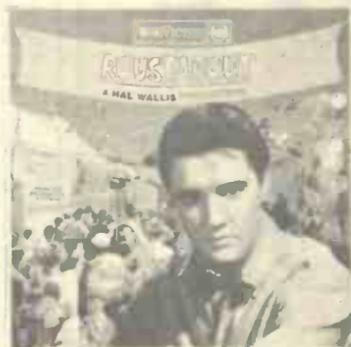
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12" stereo or mono LP



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JAMES BROWN

SUE WI-360

2 LIKE LONG HAIR
PAUL REVERE & THE RAIDERS

SUE WI-344

3 OH! MOM (TEACH ME HOW TO UNCLE WILLIE)
THE DAYLIGHTERS

SUE WI-343

4 THE BOUNCE
THE OLYMPICS

SUE WI-348

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RCA Victor Records product of the The Decca Record Company Limited
Decca House, Albert Embankment, London SE1



PETER JONES'S NEW FACES



THEY'RE NOT SAD

SEND the Sorrows to Coventry and they won't mind at all. It's actually their home town. And, incidentally, the five lads have nothing to be sorrowful about, following their debut disc, "I Don't Wanna Be Free," on Pye Piccadilly. Big sound. Big beat. The quintet have been together only since March, 1964. But they were individually with other groups earlier. The mates line up: Philip "Pip" Whitcher, lead guitar, 21, motor-racing fan and future restaurant-owner; Philip Packham, bass, 19, young gent who started at 13 with a group, the Vampires; Bruce Finley, drummer, 20, member of a pipe band at 15, former bus conductor; Wez Price, rhythm guitarist, 19, started on banjo at 11, one-time aircraft-factory worker; Don Maughn, singer, 23, formerly a group manager who stood in one night for the vocalist . . . and founder member with Pip of the Sorrows. Don, by the way, says he'd like to own a 36-bed-roomed house with a swimming pool. Agent Drew Harvey really hauled them out of a bad spot in their career, sent them to Germany for a month . . . then got them their Pye contract on their return. They swing. Nothing sad about the Sorrows.

JUST call him Beau Brummell Esquire . . . actually you'll have to take his word for it, because he won't let on what his real name is. He's public-school educated, is 22, a tall good-looker, and a Gold Medallist for athletics back home in his native South Africa. He also captained his school teams at rugby, cricket, swimming and boxing. A classy dresser is Beau. In fact, the clothing industry are after him to model clothes. He can sing, too. For verification, hearken to his "I Know, Know, Know," debut disc on the Columbia label. Touches of the Elvis Presley, but a distinctive voice for all that. His group: The Noblemen, who agree with Beau about dress-sense and turn out on stage positively, absolutely, definitely, sartorially, elegant. Group features lead and bass guitars, drums, organ, honking tenor sax. They explode on stage, musically speaking. And I think they have a very bright 1965 image. When they hit it big, don't bother to congratulate me. "I Know, Know, Know . . ."



DON'T MAKE ME (fall in love with you) BABBITY BLUE

F 12053



WALK RIGHT BACK MARK AND JOHN

F 12044

DECCA

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



THE BEATLES LITTLE BOY

F12022

DECCA

GO NOW

The Decca Record Company Ltd Decca House Albert Embankment London SE1

IT really all started in one of the world's largest advertising agencies. Mike, 20, was in the art department. Tim and Adam, both 21, were training to be account executives. Now Adam, Mike and Tim (in that order) are on record for Decca, featuring the Les Reed-Barry Mason song "Little Boy." They say: "When we were working we found the restaurants in the West End of London too full at lunch-times, and anyway we weren't earning much cash. So we spent an hour a day with a few sandwiches in the office, toying around with guitars and banjos. Seemed to go well, so we started getting our music down on tape." Their mates encouraged them to send the finished product to Decca and up came a disc contract. All public-schoolboys, Tim has been an actor in TV plays and Mike and Adam are keen painters. Now Tim spare-times on squash; Adam likes judo and fencing; Mike is a go-kart fan.

A LOOK AT THE U.S. CHARTS

FAST rising hits include—
"Paper Tiger" — Sue Thompson; "Jolly Green Giant" — Kingsmen; "Voice Your Choice" — Radiants; "Shake"—Sam Cooke; "Heart Of Stone" — Rolling Stones; "Use Your Head" — Mary Wells; "I Go To Pieces"—Peter & Gordon; "This Diamond Ring"—Gary Lewis; "I Found A Love, Oh What A Love" — Jo-Ann & Troy.
New US releases include—
"Thanks A Lot" — Brenda Lee; "Tell Her No"—Zombies; "Hello Pretty Girl"—Ronnie Dove; "Hey-O-Daddy-O" — Newbeats; "The Zoo" — Mickle Lee Lane; "Break His Heart For Me"—Jimmy Gilmer; "The Mess Around" — Bobby Freeman; "I'm Over You"—Jan Bradley; "Somewhere" — P. J. Proby; "I'm Going Home"—Kingston Trio; "Coming On Too Strong"—Wayne Newton; "Baby What's Wrong"—Johnny Mae Matthews; "Married Man"—Richard Burton; "Somebody Told It"—Huey 'Piano' Smith; "Hey, Good Lookin'"—Bo Diddley. N.J.

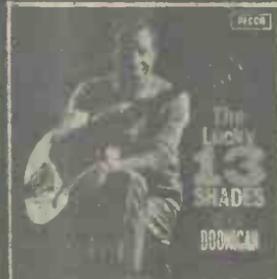
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DAVE BERRY



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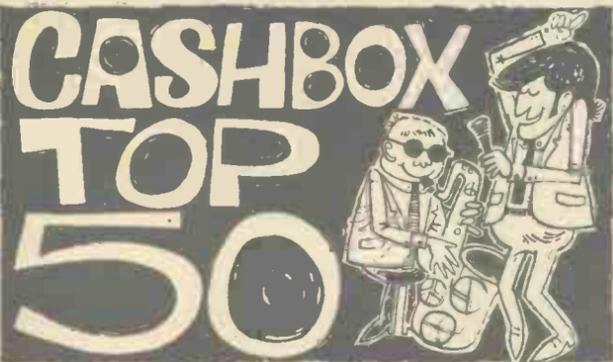


LK 4614 12" mono LP

DECCA

The Decca Record Company Ltd
Decca House
Albert Embankment London SE1

RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- | | |
|---|--|
| 1 I FEEL FINE*
1 (6) Beatles (Capitol) | 27 RINGO*
12 (10) Lorne Green (RCA) |
| 2 COME SEE ABOUT ME
3 (8) Supremes (Motown) | 28 I'LL BE THERE
37 (2) Gerry & The Pacemakers (Laurie) |
| 3 MR. LONELY*
2 (10) Bobby Vinton (Epic) | 29 MOUNTAIN OF LOVE*
13 (9) Johnny Rivers (Imperial) |
| 4 LOVE POTION No. 9*
7 (5) Searchers (Kapp) | 30 AS TEARS GO BY*
32 (6) Marianne Faithfull (London) |
| 5 GOIN' OUT OF MY HEAD*
5 (8) Little Anthony and the Imperials (DCP) | 31 WILD ONE
35 (4) Martha and the Vandellas (Gordy) |
| 6 THE JERK*
6 (8) The Larks (Money) | 32 YOU'RE NOBODY TILL SOMEBODY LOVES YOU
43 (2) Dean Martin (Reprise) |
| 7 YOU'VE LOST THAT LOVIN' FEELING*
22 (2) Righteous Bros. (Philles) | 33 ONE MORE TIME
34 (4) Ray Charles Singers (Command) |
| 8 SHE'S A WOMAN*
8 (5) Beatles (Capitol) | 34 DO-WACKA-DO
36 (4) Roger Miller (Smash) |
| 9 THE WEDDING*
11 (6) Julie Rogers (Mercury) | 35 BOOM BOOM*
40 (3) Animals (MGM) |
| 10 ANY WAY YOU WANT IT*
10 (7) Dave Clark Five (Epic) | 36 PROMISED LAND*
42 (3) Chuck Berry (Chess) |
| 11 LEADER OF THE LAUNDROMAT
14 (4) Detergents (Roulette) | 37 LOVIN' PLACE
41 (3) Gale Garnett (RCA) |
| 12 DOWNTOWN*
31 (2) Petula Clark (Warner Bros.) | 38 SHE UNDERSTANDS ME*
29 (7) Johnny Tillotson (MGM) |
| 13 AMEN
9 (6) Impressions (ABC) | 39 I'M INTO SOMETHING GOOD*
20 (10) Herman's Hermits (MGM) |
| 14 HOW SWEET IT IS*
15 (5) Marvin Gaye (Tamla) | 40 HAWAII TATTOO*
44 (2) The Walkies (Kapp) |
| 15 KEEP SEARCHIN*
21 (5) Del Shannon (Amy) | 41 WHAT NOW
45 (3) Gene Chandler (Constellation) |
| 16 MY LOVE FORGIVE ME*
16 (9) Robert Goulet (Columbia) | 42 DANCE, DANCE, DANCE*
28 (8) Beach Boys (Capitol) |
| 17 HOLD WHAT YOU'VE GOT*
25 (3) Joe Tex (Dial) | 43 OH NO, NOT MY BABY*
38 (8) Maxine Brown (Wand) |
| 18 SHA LA LA*
17 (7) Manfred Mann (Ascot) | 44 MAKIN' WHOOPEE
(1) Ray Charles (ABC) |
| 19 DEAR HEART*
19 (6) Andy Williams (Columbia) & Jack Jones (Kapp) | 45 GIVE HIM A GREAT BIG KISS
(1) Shangri-Las (Red Bird) |
| 20 SHE'S NOT THERE*
4 (12) Zombies (Parrot) | 46 TIME IS ON MY SIDE
18 (12) Rolling Stones (London) |
| 21 TOO MANY FISH IN THE SEA*
23 (7) Marvelettes (Tamla) | 47 THE 81*
39 (4) Candy/Kisses (Cameo) |
| 22 THOU SHALT NOT STEAL*
24 (4) Dick & Dee Dee (Warner Bros.) | 48 HAVE YOU LOOKED INTO YOUR HEART
50 (3) Jerry Vale (Columbia) |
| 23 WILLOW WEEP FOR ME*
26 (5) Chad & Jeremy (World Artists) | 49 MY LOVE (ROSES ARE RED)
46 (2) You Know Who Group (4 Corners) |
| 24 WALK AWAY*
27 (4) Matt Monro (Liberty) | 50 I'M GONNA LOVE YOU TOO*
(1) Hullabaloo (Roulette) |
| 25 DON'T FORGET I STILL LOVE YOU*
33 (4) Bobbi Martin (Coral) | |
| 26 THE NAME GAME
49 (2) Shirley Ellis (Congress) | |

* An asterisk denotes record released in Britain.

TOP TWENTY 5 YEARS AGO

- | | |
|---|---|
| 1 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR
(1) Emile Ford | 11 WHY
(-) Anthony Newley |
| 2 WHAT DO YOU WANT
(2) Adam Faith | 12 BE MY GUEST
(16) Fats Domino |
| 3 OH, CAROL
(3) Neil Sedaka | 13 SOME KINDA EARTHQUAKE
(10) Duane Eddy |
| 4 STARRY EYED
(14) Michael Holliday | 14 TRAVELLIN' LIGHT
(9) Cliff Richard |
| 5 JOHNNY STACCATO
(5) Elmer Bernstein | 15 RAWHIDE
(11) Frankie Laine |
| 6 LITTLE WHITE BULL
(6) Tommy Steele | 16 TEEN BEAT
(15) Sandy Nelson |
| 7 SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT
(4) Avons | 17 AMONG MY SOUVENIRS
(16) Connie Francis |
| 8 BAD BOY
(6) Marty Wilde | 18 IN THE MOOD
(-) Ernie Fields |
| 9 WAY DOWN YONDER
(20) Freddie Cannon | 19 TOO GOOD
(19) Little Tony |
| 10 REVELLE ROCK
(8) Johnny & The Hurricanes | 20 RED RIVER ROCK
(12) Johnny & The Hurricanes |

BRITAIN'S TOP EPs

- | | |
|--|--|
| 1 A HARD DAY'S NIGHT
(2) The Beatles (Parlophone) | 11 A HARD DAY'S NIGHT VOL. 2
(-) Beatles (Parlophone) |
| 2 FIVE BY FIVE
(3) The Rolling Stones (Decca) | 12 THE ANIMALS IS HERE
(-) Animals (Columbia) |
| 3 KINKSIZE SESSION
(4) Kinks (Pye) | 13 THE SEARCHERS PLAY THE SYSTEM
(12) Searchers (Pye) |
| 4 BACHELORS HITS
(1) The Bachelors (Decca) | 14 RHYTHM 'N' GREENS
(8) The Shadows (Columbia) |
| 5 GROOVIN' WITH MANFRED MANN
(5) Manfred Mann (HMV) | 15 WELCOME TO MY WORLD
(14) Jim Reeves (RCA) |
| 6 IT'S OVER
(6) Roy Orbison (London) | 16 P. J. PROBY
(-) P. J. Proby (Liberty) |
| 7 UM! UM! UM! UM!
(9) Wayne Fontana (Fontana) | 17 PETER, PAUL & MARY
(7) Peter, Paul & Mary (Warner Bros.) |
| 8 LONG, TALL SALLY
(10) The Beatles (Parlophone) | 18 FROM THE HEART
(13) Jim Reeves (RCA Victor) |
| 9 OH PRETTY WOMAN
(-) Roy Orbison (London) | 19 THE ROLLING STONES
(11) The Rolling Stones (Decca) |
| 10 THE PRETTY THINGS
(16) Pretty Things (Fontana) | 20 DUSTY
(15) Dusty Springfield (Philips) |

BRITAIN'S TOP LPs

- | | |
|---|---|
| 1 BEATLES FOR SALE
(1) Beatles (Parlophone) | 11 MOONLIGHT AND ROSES
(12) Jim Reeves (RCA Victor) |
| 2 THE BACHELORS & 16 GREAT SONGS
(2) The Bachelors (Decca) | 12 FIVE FACES OF MANFRED MANN
(14) Manfred Mann (HMV) |
| 3 THE ROLLING STONES
(3) The Rolling Stones (Decca) | 13 TWELVE SONGS OF CHRISTMAS
(4) Jim Reeves (RCA) |
| 4 KINKS
(9) Kinks (Pye) | 14 ALADDIN
(-) Cliff Richard & The Shadows (Columbia) |
| 5 OH, PRETTY WOMAN
(8) Roy Orbison (London) | 15 ROUSTABOUT
(-) Elvis Presley (RCA Victor) |
| 6 A HARD DAY'S NIGHT
(5) The Beatles (Parlophone) | 16 SOUTH PACIFIC
(-) Sound Track (RCA Victor) |
| 7 LUCKY 13 SHADES OF VAL DOONICAN ARE RED
(7) Val Doonican (Decca) | 17 A GIRL CALLED DUSTY
(-) Dusty Springfield (Philips) |
| 8 WEST SIDE STORY
(11) Sound Track (CBS) | 18 FREEWHEELIN'
(-) Bob Dylan (CBS) |
| 9 SPOTLIGHT ON BLACK & WHITE MINSTRELS
(6) George Mitchell Black & White Minstrels (HMV) | 19 MEET THE SUPREMES
(18) The Supremes (Stateside) |
| 10 THE ANIMALS
(10) The Animals (Columbia) | 20 MY FAIR LADY
(19) Sound Track (CBS) |

A blue dot denotes new entry.



NATIONAL CHART COMPILED BY THE RECORD RETAILER

- | | |
|--|---|
| 1 I FEEL FINE
1 (6) The Beatles (Parlophone) | 26 RINGO
30 (2) Lorne Green (RCA) |
| 2 YEH, YEH
7 (4) Georgie Fame (Columbia) | 27 BABY I NEED YOUR LOVIN'
28 (7) Fourmost (Parlophone) |
| 4 DOWNTOWN
2 (9) Petula Clark (Pye) | 28 LOSING YOU
29 (12) Dusty Springfield (Philips) |
| 3 TERRY
10 (7) Twinkle (Decca) | 29 UM, UM, UM, UM, UM, UM
36 (14) Wayne Fontana (Fontana) |
| 5 WALK TALL
3 (13) Val Doonican (Decca) | 30 SHOW ME GIRL
32 (8) Herman's Hermits (Columbia) |
| 6 I'M GONNA BE STRONG
4 (9) Gene Pitney (Stateside) | 31 MARCH OF THE MODS
(6) Joe Loss (HMV) |
| 7 GIRL DON'T COME
11 (5) Sandie Shaw (Pye) | 32 HE'S IN TOWN
31 (13) Rockin' Berries (Pye) |
| 8 SOMEWHERE
9 (5) P. J. Proby (Liberty) | 33 TOKYO MELODY
37 (10) Helmut Zacharias Orch. (Polydor) |
| 9 I COULD EASILY FALL
6 (5) Cliff Richard (Columbia) | 34 SO DEEP IS THE NIGHT
33 (7) Ken Dodd (Columbia) |
| 10 GO NOW!
19 (5) Moodyblues (Decca) | 35 THE WEDDING
33 (28) Julie Rogers (Mercury) |
| 11 NO ARMS COULD EVER HOLD YOU
3 (6) The Bachelors (Decca) | 36 MAMA
23 (3) Matt Monro (Parlophone) |
| 12 I UNDERSTAND
5 (10) Freddie & The Dreamers (Columbia) | 37 THREE BELLS
41 (2) Brian Poole & the Tremeloes (Decca) |
| 13 WHAT HAVE THEY DONE TO THE RAIN
16 (6) The Searchers (Pye) | 38 BLACK GIRL
47 (11) Four Pennies (Philips) |
| 14 FERRY 'CROSS THE MERSEY
22 (4) Gerry and the Pacemakers (Columbia) | 39 BABY PLEASE DON'T GO
(1) Them (Decca) |
| 15 MESSAGE TO MARTHA
12 (7) Adam Faith (Parlophone) | 40 TRIBUTE TO JIM REEVES
43 (5) Larry Cunningham & The Mighty Avons (King) |
| 16 LITTLE RED ROOSTER
14 (8) The Rolling Stones (Decca) | 41 ET MEME
35 (2) Francoise Hardy (Pye) |
| 17 CAST YOUR FATE TO THE WINDS
17 (6) Sounds Orchestral (Piccadilly) | 42 GONE, GONE, GONE
(5) Everly Brothers (Warner Bros.) |
| 18 THERE'S A HEARTACHE FOLLOWING ME
21 (10) Jim Reeves (RCA) | 43 CHRISTMAS WILL BE JUST ANOTHER LONELY DAY
25 (5) Brenda Lee (Brunswick) |
| 19 ALL DAY AND ALL OF THE NIGHT
26 (11) The Kinks (Pye) | 44 OH PRETTY WOMAN
48 (17) Roy Orbison (London) |
| 20 GENIE WITH THE LIGHT BROWN LAMP
24 (6) The Shadows | 45 A STARRY NIGHT
34 (3) The Joy Strings (Regal-Zonophone) |
| 21 BABY LOVE
18 (12) Supremes (Stateside) | 46 ELIZABETHAN SERENADE
39 (3) The Kallman Singers (Polydor) |
| 22 PRETTY PAPER
13 (8) Roy Orbison (London) | 47 I WON'T FORGET YOU
(27) Jim Reeves (RCA Victor) |
| 23 WALK AWAY
27 (17) Matt Monro (Parlophone) | 48 I'LL NEVER FIND ANOTHER YOU
(1) Seekers (Columbia) |
| 24 BLUE CHRISTMAS
15 (6) Elvis Presley (RCA Victor) | 49 CHOC-ICE
40 (3) The Long and the Short (Decca) |
| 25 LIKE A CHILD
20 (5) Julie Rogers (Mercury) | 50 LET THE SUNSHINE IN
(1) Peddlers (Philips) |

THE SHANGRI-LAS
Leader Of The Pack

RB10 014



THE ROCKIN' BERRIES
What In The World's
Come Over You?

PICCADILLY

7N 35217



7N 15750

CHUCK BERRY
Promised Land

7N 25285



SUE THOMPSON
Paper Tiger



45-1284

DICKIE ROCK & THE MIAMI SHOWBAND
Round & Around



C 336

A STUDY IN PROBY



ELKIE BROOKS talks about some behind-the-scenes incidents on the Beatles Christmas show.

'THEY TOLD ME TO LOOK MORE FEMININE' says ELKIE BROOKS

A SLEEPY HELLO!
It's all getting to be a bit much. I'm eating, drinking and sleeping in fair old quantities but I still seem to be losing weight. Here are a few of the reasons:

Spent the early hours of New Year's Day at Annie's Room, the great niterie recently opened in London by the great Annie Ross. It's a wonderful, swinging place and Miss Ross got me so stoned that, before I knew what was happening, I found myself singing in front of the band. I sang about six blues all rolled into one.

HAPPY

The sketches in The Beatles' Christmas Show seem to be getting funnier and funnier—as far as we're concerned, anyway. Can't speak for the audiences but they sound happy enough. At first, I wore jeans, which were convenient for chasing Paul McCartney around the stage. But the producer told me I had to look more feminine so now I'm wearing a skirt and high heeled shoes. I've already broken one heel and I keep laddering my nylons through tripping over the cheesewire that's used to drag a lump of wood off-stage!

Backstage continues to be riotous. The Animals dropped round a few days ago, bringing lots of drinks with them. Another night my brother came along with Mick Green of The Dakotas. With all this celebrating going on I have to be careful. Sometimes I get so relaxed that I go on-stage over-confident, which is a mistake. Other times, I decide to cool

it, and find myself dead nervous instead. It's tricky to find the happy medium.

I've got an electric piano in my dressing room but I haven't got it wired up, so it's a very quiet keyboard. Not much use when the Yardbirds are whooping it up in the dressing room above and the Beatles are having a permanent floating ball below. Still, I'm learning a lot about piano playing through hanging around with the pianists and organists in the show. They're incredibly kind and patient and show me chords and phrases. This is the most educational job I've ever had. The Mike Cotton band—a fantastic accompanying outfit—is always jamming away. They never want to stop and are often told to cut it out because customers are coming into the hall for the start of the show!

MARVELLOUS

Best new friend I've made on the show is Freddie. Biggest surprise has been Ringo. I've never really heard him before because you can't judge from television and at concerts there's always such a din that even the drums get drowned out. But now I've heard him rehearsing I'm sorry I used not to rate him. He's a marvellous drummer, always got something interesting going.

I was hoping somebody in the show would fancy me enough to give me a Christmas present but—no luck. I guess those boys didn't want me to get the wrong impression and start getting all romantic!



★ ★ ★ ★ ★ ★ ★ ★ ★ ★



New Rolling Stones single, to be recorded on the 10th and 11th of this month (January)
Auntie BBC did not send cards this Yuletide . . . So many manoeuvrings within the groups these days it's getting difficult to keep an up-to-date picture file . . . Bobby Jameson's 19-year-old blonde girl friend flew from Hollywood to London for Christmas . . . Manfreds' guest Joe Loss Pop Show tomorrow (Friday) . . . Alan Freeman's "Pick Of The Pops" went back to old time of 4 pm on Sunday "at public request" . . . Jimmy Savile's letter of acceptance as president of Applejacks' Fan club states: "Hits han honour."

Jelly Bables still fly through the air at Beatles' concerts . . . Bachelors assured of air-time now . . . Rockin' Berries and Julie Grant on first of new late-morning radio series. "Delaney's Delight" starting next Tuesday . . . New Stones' release in America is "Heart Of Stone" . . . Eddie Fisher signed three year deal with Dot for five albums and eight singles a year . . . Brenda Lee cut "The Crying Game" as her next "B" side.
American guitarist Les Paul

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

So many beat boom flops that Norman Jopling is thinking of re-opening his "Fallen Idols" column . . . Dave Berry must be the most sinister looking pop singer . . . has anyone ever heard of "The Clouds" by the Spacemen, top U.S. R & B disc five years back? . . . Mary Wells big American label change doesn't make any difference here, she stays on Stateside

Are Adam Faith and Sandie Shaw waiting with bated breath for next Lou Johnson disc? . . . American ads state P. J. Proby to be 'England's hottest singer,' and his new hit to be 'world's hottest single!' . . . Impressions "Amen" may be top R & B single in the States but it doesn't look like it'll be issued here . . . Brenda Lee's "Xmas Will Be Just" single reminds the Face of Buddy Holly's "Rainin' In My Heart" . . . perhaps Alan Freeman & David Jacobs would have done better to listen more closely to "The Crusher" — they might—perhaps might—have seen the point of this wrestling record.

Elvis Presley's Christmas present to his adopted city Memphis, Tennessee—68,000 dollars

P. J. PROBY—there's a load of controversy going on about his "unusual" treatment of the song from "West Side Story." But nevertheless the number is shooting up the charts and shows that his popularity has certainly not decreased, despite adverse publicity. Which goes to show that any publicity is a lot better than no publicity. Proby wants a disc career as big as that of Elvis & all the Beatles—he's determined to fight for it, and considers himself innocent of all adverse accusations. And whatever anyone thinks or says about him, one thing is clear. He's one of the most colourful characters on the whole scene (RM Pic)

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

to charities . . . To the question "Are you a mod or a rocker?" Marianne Faithfull told Dutch journalists: "I'm not a mod or a rocker. I'm just Marianne Faithfull"



CILLA BLACK

YOU'VE LOST THAT LOVIN' FEELIN'

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