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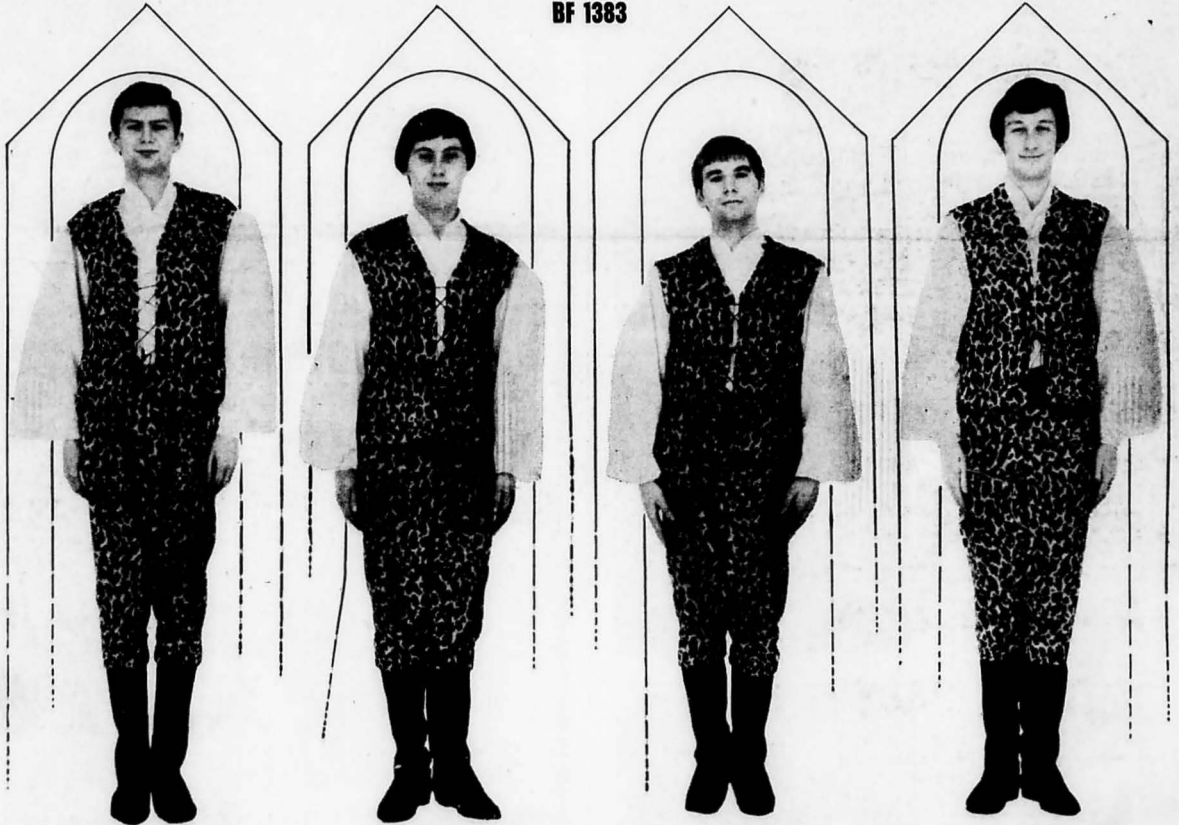
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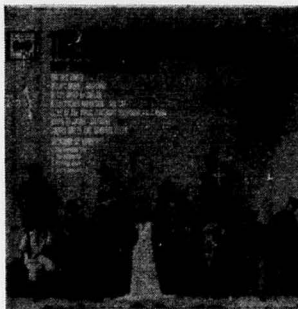
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DEREK JOHNSON listens to **STONES'** **NEXT** **ALBUM**



PRINCIPAL aim of the Rolling Stones and their recording manager, Andrew Oldham, when they cut their second LP was to ensure that they created a totally different sound on each track. Well, I've just had a precur of it and they've certainly succeeded!

They also wanted to make each track worthy of release as a single. Not that they intend drawing up the LP for forthcoming singles releases—they merely wanted that standard of output. Not achieved however—but only because some tracks are too long for singles!

Simply entitled "The Rolling Stones No. 2", the disc will be in the shops at the end of next week. In a fortnight or so it may replace "Beetles For Sale" at the top of the LP Chart and figure in the Top Thirty list as well.

The 12 tracks were recorded over a period spanning about eight months—in Hollywood, Chicago and London. Here they are, one by one.

EVERYBODY NEEDS SOMEBODY TO LOVE is a bouncy finger-snapper with background handclaps, and a driving, forceful rhythm. Crashing cymbals complete the tremendously full-sounding backing, and the other boys inject a few vocal harmonies to support Mick Jagger's solo. With road manager Ian Stewart on piano, this old Solomon Burke speciality was recorded in Hollywood. Lasts a full five minutes!

DOWN HOME GIRL is another lengthy track, given to the Stones by the famous Lieber-Stoller team. It's a pounding, strutting, mid-tempo offering with a plaintive feel, and an arresting lyric. Backing includes two bass guitars to supply a f-tier sound. American Jack Nitzsche on piano, and an effective harmonica fade-out. Cut in Hollywood.

YOU CAN'T CATCH ME is the Chuck Berry number, waxed in London. The boys swing into their familiar fast shake-shuffle beat, with maracas prominent, while Mick goes to town

convincingly on the vocal. And there's a great twangy guitar interlude, too.

TIME IS ON MY SIDE is a newly-recorded version of the U.S. hit, made in Chicago during the boys' last trip. The tempo is rockabilly, but the treatment is too shuffling and raucous to qualify for that category! The boys harmonise the title phrase, while Mick extemporises on the melody line. Ian Stewart on organ, plus rattling tambourine.

WHAT A SHAME is the 'B' side of the Stones' current American single, and was written by Mick and Keith. Set at a jaunty pace, with an absorbing guitar figure behind the vocal, and a shimmering, reverberating solo. There's also an harmonica solo, and a lengthy instrumental passage to close. Recorded in Chicago.

GROWN UP WOMAN is another Mick-Keith composition, cut in London seven months ago. A medium-pace with a thumping, stamping beat, it features the lads chanting behind Mick in the first chorus—then a long harmonica passage.

DOWN THE ROAD APEACE is a standard boogie item, and the Stones switch to the idiom for their interpretation. Mick appears to be having a ball in the vocal. Ian Stewart is strongly featured on piano, and the whole track moves like mad. Recorded in Chicago during the first visit.

UNDER THE BOARDWALK is the former Differs hit, and showcases the Stones as you won't have heard them before. This is a rockabilly in shuffle rhythm, with Mick indulging in falsetto in places—aided by humming and some harmonising from the boys. Tantalising and melodic, with harmonica chords, Charlie on castanets, and Bill on bells! Recorded in London four months ago.

I CAN'T BE SATISFIED is a long track, with substantial instrumental breaks, and with heavy echo effect. Maintaining a snappy pace, with shuddering twangs and fascinating falsetto harmonies behind Mick, it was cut on the first trip to Chicago.

PAIN IN MY HEART is a wistful ballad, with a pounding, shattering beat to carry it along. Mick's in particularly expressive voice on the track, but the most intriguing feature is Jack Nitzsche playing his Nitzschphone, an amplified child's piano, in the background. A Hollywood waxing.

OFF THE HOOK is, of course, the 'B' side of "Little Red Rooster" and will need no introduction from me. Recorded in London.

SUZIE-Q opens to throbbing drums and handclaps which are sustained throughout. A dynamic track, this—and a suitably sounding finale. It's repetitive to the point of insistence, and the volume of sound is quite breathtaking. This one was cut in London six months ago.

Yes, a great LP, and well worth delving into your savings—or utilising that Christmas record token.

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MY SON, P.J. PROBY

Star's mother speaks to CHRIS HUTCHINS



P.J. PROBY and his mother, Mrs. MARGARET PROBY, put their heads together during her London stay. P.J. looks pleased she came over to see him—if only for a short stay.

MRS. MARGARET SMITH got off the airliner which had the **trajm** waiting for her son. It took customs officials a full five minutes to convince her that he wasn't allowed to come out from the passenger building and meet her there.

She was finally persuaded to get on the runway bus, which took her to the customs hall outside where her son James Marcus was waiting.

But the next surprise was for James himself as his mother walked straight past, not recognising him. He called out: "Mother?" Mrs. Smith turned around, a honest expression on her face, and said: "Jimbo, what have you done to your hair?"

You see, to Britain, P.J. Proby may be the most promising star on the horizon. But to his mother he is still Jimbo, the boy she raised in Houston, Texas, and for whose welfare she is very much concerned.

In the little Chelsea house P.J. has leased, his mother spent her first Christmas in Britain on a flying visit to be with her son. And it was there that she told me: "I don't mind him growing his hair long and I quite liked the way I saw it in the newspaper pictures, tied in a bow at the back; but I hate it all hanging down long. He looks not like some body out of the Bible."

Temperament

Hair obviously not being Mrs. Smith's favourite subject of the moment, I asked her about the temperament which made her son famous almost before his throbbing tonsils.

"I suppose he's always been temperamental. Always has a determination to go his own way whether it was right or wrong. When he was a lad if he didn't get his own way at home he'd storm up to his room and slam the door behind him. His father would call him down and give him a spanking, but he'd go back and slam the door again... and get another spanking."

"So when he decided to go into show business instead of going on to college as we wanted him to, we just knew there was no point in arguing. Off he went to Hollywood to seek his fame and fortune, although he knew his father and I

were never keen on it. "He's our only child you understand. And show business being as tough as it is I would have preferred to have chosen something a little easier—if only for the sake of his health."

He used to come home regularly and I would fly to Hollywood three or four times a year to see him—we have always been very attached you understand.

"I only heard a week before he left that Jimbo was coming to

England. He had got lazy in Hollywood. Assigned as a regular writer to Liberty magazine he drew a steady income whether he worked or not. And the West Coast beaches were far too tempting to allow him to get on with much work."

Girls

"So in a way I was glad that he was moving to England where I knew he wouldn't have things quite so easy. Admittedly I was a little worried after all he's always been well fixed as we say back home, and I was just a bit anxious about him having to fend for himself. But he's made it just as I knew in my heart of hearts he would."

He has written to me regularly, and sent over all his British Press cuttings, which I have put in a big

leather scrap book. I'm having his initials stamped in gold on it. "I must admit that I came to Britain with the intention of begging Jim to come back home. But I guess he is happy and I'm not even going to tell him what I had in mind."

"Yes, Jim is afraid of girls but I guess he has never told anybody why. He had a very bitter experience with his first puppy love—I call it that although he says that it was the real thing. It was a girl called Marianne—that name always sends a shudder through him. His wife's name was Marianne, too. He never really got over the disappointment of that first romance."

"But I guess he has a new life in front of him now—he's going to be a big star, the biggest. He's a real entertainer and a very real, warm hearted person."

LPs by Allen Evans and Ian Dove

WAYNE POSTANA AND MIMBENBENS (Postana). A dozen beauty tunes, with lyrics you can hear easily and some are worth hearing, too. Keep Your Hands Off My Baby, I'm Gonna Be A Wheel Someday and she's Got The Power go well. Honour isn't forgotten on this fast-paced LP, with Jaguar And Thunderbird, and Cupid And Bobbers. My favourite track? The Girl Can't Help It, a wild one. Great debut album from Wayne, Eric, Bob and Rick. Jack Haverstock did a good sounder job, too.

BIN BEIDERBECKE The Bare Bix (Oolumbia) is a gem. A collection of largely orchestral pieces, with solos by Bix Beiderbecke, a white-crowned player whose influence is still large. Nothing arrangement has been left out—it's like the Temperance Seven with heart and presents an authentic picture of the commercial music, with jazz overtones, of the '20s.

SONNY STEIT Side Flats (Atlantic). Capriciousness, a stream of alto saxet stoney riffs playing the music of the late Charlie Parker. Still, a modernist of stature, both imitates and adds to the music of the great figure of modern jazz.

TUBBY HAYES Tubbs Tubs (Fantasy). Our premier modern jazz player with the flag with a round-the-world trip with music that isn't a gimmick. And the arrangements and musicians are all British by God, shows the natives we can still do it.

Life - Lines of VAL DOONIGAN

Real name: Michael Valentine Doonigan.
Birthdate: February 5, 1929.
Birthplace: Waterford, Eire.
Personal points: 6ft.; 11st. 2lb.; hazel eyes and fair hair.
Parents names: John and Mary Agnes.
Brothers, sisters: Ned, Nellie, Nancy, Lar, John and Una.
Wife: Lyonicia Rice (formerly cabaret artist).
Children: None.
Present home: London.
Instruments played: Guitar, bass, drums.
Where educated: Waterford De La Salle College.
Musical education: Self-taught.
Age entered show business: 19.
First public appearance: Summer season, 1948, at Courtown Harbour, Co. Wicklow.
Biggest break in career: "Sunday Night At The London Palladium", May, 1964.
Biggest disappointment: "I make a point of forgetting them."
TV debut: "Beauty Boys" in 1957.
Radio debut: Sponsored programme on Radio Eireann in 1950.
His radio series: BBC Light's "Your Date With Val"—for three years!
First important public appearance: Carnaby Theatre, Dublin.
London theatre or cabaret dates: Quaglines, London Palladium, Jack Of Clubs, Astor, etc.



Current hit and latest release: "Walk Talk".
EPs: "Val Doonigan", in Albums; "The 13 Lucky Shades Of Val Doonigan".
Present disc label: Decca.
Recording manager: Dick Rowe.
Personal manager: Evelyn Taylor.
Musical director: Ken Woodman.
Compositions: "Slack Chick," "It Must Be You," "Travelling Home." "Today Is Gonna Be My Lucky Day," and numerous adaptations of traditional tunes.

Biggest influence on career: Folk music.
Former occupation: Steel worker.
Hobby: Golf.
Favourite colour: Blue.
Favourite food: Steak barbecue.
Favourite drink: Tea.
Favourite clothes: Casual.
Favourite singers: Eddie Arnold, Gordon McRae, Nancy Wilson, Jim Reeves.
Favourite actors/actresses: Alfred Lynch, Carolyn Jones, Dick Van Dyke, Lee Remick.
Favourite instrumentalists: Chet Atkins, Segovia.
Favourite composers: Jimmy Van Heusen, Matt Dennis.
Favourite groups: Searchers, Shadows.
Cart Corsair GT.
Miscellaneous likes: People who don't make a fuss, time off.
Miscellaneous dislikes: Hotel tea-pots with hot handles.
Best friend: Haven't thought about it.
Most thrilling experience: Being successful after years of hard work.
Tastes in music: Everything but Trad jazz.
Forthcoming disc project: "Special Compositions".
Personal ambition: To always be as happy as I am now.
Professional ambition: To always be as successful as I am now.

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SOUNDS INCORPORATED PROBY

CROYDON, A.B.C.	Fri., Jan. 29th,	6.45 & 9.00	BRISTOL, Colston Hall	Fri., Feb. 5th,	6.20 & 8.45	HULL, A.B.C.	Sun., Feb. 14th,	5.15 & 7.45
WALTHAMSTOW, Granada	Sat., Jan. 30th,	6.30 & 9.00	CARDIFF, Capitol	Sat., Feb. 6th,	6.00 & 8.30	HARROW, A.B.C.	Tue., Feb. 16th,	6.30 & 8.45
LUTON, A.B.C.	Sun., Jan. 31st,	5.15 & 7.45	SOUTHAMPTON, A.B.C.	Sun., Feb. 7th,	5.15 & 7.45	CAMBRIDGE, A.B.C.	Wed., Feb. 17th,	6.15 & 8.30
NORTHAMPTON, A.B.C.	Mon., Feb. 1st,	6.30 & 8.45	ARDWICK, A.B.C.	Tue., Feb. 9th,	6.30 & 8.45	CHESTER, A.B.C.	Thur., Feb. 18th,	6.15 & 8.30
GLOUCESTER, A.B.C.	Tue., Feb. 2nd,	6.15 & 8.30	WIGAN, A.B.C.	Wed., Feb. 10th,	6.20 & 8.35	SHEFFIELD, City Hall	Fri., Feb. 19th,	6.20 & 8.50
EXETER, A.B.C.	Wed., Feb. 3rd,	6.15 & 8.30	NEWCASTLE, City Hall	Thur., Feb. 11th,	6.30 & 8.40	LINCOLN, A.B.C.	Sat., Feb. 20th,	6.15 & 8.30
PLYMOUTH, A.B.C.	Thur., Feb. 4th,	6.15 & 8.30	EDINBURGH, A.B.C.	Fri., Feb. 12th,	6.30 & 8.50	LIVERPOOL, Empire	Sun., Feb. 21st,	5.40 & 8.00
			STOCKTON, A.B.C.	Sat., Feb. 13th,	6.15 & 8.30			

DRIVEN BY THE MANFREDS

HERE'S an unexpected switch by the Manfred Mann group (right), who abandon "Do Wah Diddy" and "Sha La La" frenzy in favour of a captivating and lilting rockaballad "Come Tomorrow" (HMV). It's vocal throughout, with Paul Jones in excellent voice, handling the well-conceived lyric expressively, then belting as the rhythm develops towards the climax.

A haunting guitar figure runs behind Paul, and there's subdued organ to enhance the quality of sound. All things considered, a most attractive disc—and I see no reason why it shouldn't do very well.

"What Did I Do Wrong" is another slowie, but this is bluesy and soulful, in the traditional 12-bar pattern—like "Little Red Rooster" (for instance), though this one is slightly more beaty.

MARY WELLS

Blas, finger-snaps and tambourine support Mary Wells at the outset of "Ain't It The Truth" (Stateside), but it soon breaks into the bouncy and infectious mid-tempo beat with which we associate this fine artist.

She gives a relaxed, yet soulful stamp added by handclaps and a soul-influenced chanting group—a typical contrast from this disc. Mary adds her more provocative approach for the toe-tapping rockaballad "Send Me For Granted," with trombone obligato.

POTTED POPS

ANDY WILLIAMS (CBS) presents recording No. 5 of the "Dear Best" title theme, and it's one of the best. An impeccable, artistic treatment. But you pay for money, and you take your choice! "Pizzicato Dances" is a haunting group in a colorful setting of "I Could Have Striked All Night."

JOE TEX (Atlantic) offers an unusual beat-beat with a country flavour and a moral in the lyric, "Hold What You've Got," which features a monologue, trumpet, congas and organ. "Fresh Out of Tears" is a standard vocal in the standard sound.

NORRIE PALMOR ORCH. (Columbia) play incidental music from two of the production numbers from the "Aladdin," piano, written by the Shadys, "Dance Of The Warriors," "Dragon Dance," "Scintillating and Funny." Strange material for a single, but a good moment of the show.

CHARLIE RICH (RCA) warbles a jaunty, peevish country ditty "Too Many Teardrops." The wistful, plaintive lyric is embellished by girl group and strings. "It's All Over Now" has no connection with the Stones' hit—it's another swaying c-and-w ballad.

KEN THORNE ORCH. (HMV) plays the martial and stirring theme from TV's "Rogues To Riches." Sounds like a military band with strings, and won't have the same impact as "Legion's Last Patrol." The dramatic "EZ Theme" has reverberating guitar taking the main melodic line.

DIXIES (Parlophone) set a frenzied pace for the violent dynamic shaker "Love Made A Fool." Unusual vocal with handclaps. Great for dancing, but made to offer in the way of a new sound. Fats Domino's mid-tempo "Valley Of Tears" is a solo-voice showcase with organ.

BIZ OTTOLANI ORCH. (MGM) plays the jaunty theme from the "Yellow Rolls Royce" movie, picked out by clavichord and taken up by strings in keeping with the film's light-hearted mood. "Kissin'" is the romantic love theme from the picture. Such are critical compositions.

Singles by DEREK JOHNSON

JIM DALE

Former hit parader Jim Dale pops up with a happy-go-lucky lilter with a delicious Latin flavour—in fact, "Tomorrow" (Columbia) is adapted from the Italian. It has sparkle, gaiety and exuberance—plus a sing-along chorus, and a pleasant personality performance from Jim. Jim gives an appealing rendition of his self-penned orthodox swinger "I'm O.K." but he doesn't really excel at composing!

FOUR TOPS

Latest from the Tamla-Motown stable is a Holland-Dozier number "Without You, One Year Later" (Sire), featuring the Four Tops. A bounding mid-tempo offering with a particularly full sound due to the organ, which is possibly over-recorded.

Mainly a showcase for the lead singer (ranked) with belaboured chanting, this group is reminiscent of the Miracles. A trail wall of sound on this, but also soul and beat. The heartfelt and wistful beat-ballad "Love Has Gone" has a similar vocal pattern, but with added strings and concerto-type piano.

JOHNNY THUNDER

One of the best discs Johnny Thunder has made, "Send Her To Me," has a tremendous all-embracing shuffle rhythm, with a sing-along chorus, chanting group, brass and twang. The rhythm is hard to describe—somewhere between a shake and a lunge, I'd say. But there's a great developing sound. Johnny's visit to this country will doubtless assist his chances.

"Everybody Likes To Dance With Johnny," says the flip—and you'll want to, after hearing this instant hit. Noticeable lack of tune, though. On Stateside.

CHRISTY MINSTRELS

To tie in with their Palladium TV appearance this Sunday, CBS releases the New Christy Minstrels' "Down The Road I Go." It's in their familiar folkie style—a sort of polished hootenanny!—with acoustic guitars in support. Bouncy, bubbling, finger-tapping and thoroughly contagious.

"Gotta Get A Com'!" opens to rhythmic hand-clapping, then breaks into a spirited Broadway, with banjo well to the fore. A hot of fun.

TONY RIVERS

The concise and pointed title "She" actually proves to be a throbbing, driving shaker—with Tony Rivers' vocal supported by harmonic chanting and handclapping from the Castaways. The foot taps automatically to the irresistible title, and the lyrics are info-



Manfred Mann group (right), who abandon "Do Wah Diddy" and "Sha La La" frenzy in favour of a captivating and lilting rockaballad "Come Tomorrow" (HMV). It's vocal throughout, with Paul Jones in excellent voice, handling the well-conceived lyric expressively, then belting as the rhythm develops towards the climax.

tionally handled by Tony. "Till We Get Home" is an excursion into surfing. A largely ensemble vocal, trying to simulate the Beach Boys' sound, and nearly succeeding. Columbia.

JACKIE LYNTON

A quelling, rumbling, thumping lark—with maracas, strings and organ helping to build to a shattering crescendo and Jackie Lynton soulfully handling the r-and-b inspired vocal. Sounds good, doesn't it!

And indeed, the overall effect is good, because the performance makes it an eye-catching single. Only trouble is the lyric is the old mungy rhyme "Three Blind Mice," which seems totally out of character in this setting. Delicate guitar and shuffle rhythm lead into "Corrina, Corrina." Again, the backing builds strongly. Jackie handles it sensitively, and I like this side better. On Decca.

GEORGE MARTIN

An instrumental number from the film "Ferry Cross The Mersey" was written by Parlophone chief George Martin, and is played by his orchestra. Titled "All Quiet On The Mersey Front," it has a dramatic scene-setting opening, then develops into a guitar theme with rhythm and strings in support. Sounds much like the shadows with added strings!

Another Martin composition is more in the nature of mood music, with an unobtrusive beat. It's not in the film—In fact, it's "Out Of The Picture."

BEAU BRUMMELL

A name to watch — that's Beau Brummell Esq. A tall, good-looking lad, he dresses in Regency costume and models himself upon the famous

fashion-leader of the 19th century. His Noble Men have equally successful affairs. I've seen 'em work—and the effect they have upon the girls!

I'm not sure whether Beau's self-penned "I Know, Know, Know" will be the disc to do it, but I'm certain he will register before long. It's a wild raucous shaker with wailing harmonica and background handclaps, and a swaggy interlude. Beau grooves in full Presley-Freedy tradition! Up-tempo "Shoppin' Around" has a heavier, more plodding beat, but it's still a great rhythm for dancing. Columbia label.

ROLF HARRIS

The novelty string-in-song "Five Young Apprentices" (Columbia) relates how they disappeared one by one—and then there were four," etc. It's told in the infectious personality style of Rolf Harris, aided by a martial beat in the verses and a rhythmic chorus. Self-penned, it's gay and amusing, but doesn't have the impact of some of his other material.

The job-in-and-ang ditty "The Court of King Caractacus" has accordion, wobble-board, and a group singing by itself. Very catchy, if you like tongue-twisters! Would probably have made the better "A" side.

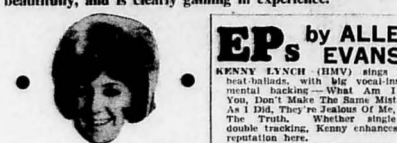
RONNIE HILTON

A double-A release from HMV's Ronnie Hilton has "Windmill In Old Amsterdam" on one side—a sixy, buff old-fashioned waltz in modern dress, with girl group, clavichord and gimmick effects.

The lyric, telling of a mouse who wears cloes, is of special appeal to children. The other side is version number four of the title song from "Dear Heart." All the recordings of this song have merit and charm—this one is competent and polished, but might get lost in the rank!

CILLA IS BACK IN CRACKING FORM!

AFTER a lengthy delay, Cilla Black returns in cracking form with the hauntingly melodic "You've Lost That Lovin' Feeling." Opening as a softly soothing rockaballad, it explodes into a big better with girl group and a thundering accompaniment—then subsides and erupts alternately. Cilla handles it beautifully, and is clearly gaining in experience.



CILLA BLACK

I reviewed the original by the Righteous Brothers last week. This is a clearer and more distinct recording (though perhaps not quite so earthy), and is not so drenched in the Spector sound.

A hit, match! Lush strings lead into a gentler, less complex rockaballad "Is It Love," from "Ferry Cross The Mersey." It's on Parlophone.

PEPPI

"The Skip," as you might imagine, is a new dance. Basically, it's a twist-shake with a heavy beat, emphasized by strident, rasping saxes. It was evolved by singer-dancer Peppi, and is performed by him on Decca.

There's a strong commercial angle to the lyric, freely adapted from "Skip To My-Lo" and involving such names as Dusty, Cilla, Billy J, and Sandie. Still skipping on the flip in "Do The Skip." Similar beat and vocal group backing, but not such a commercially appealing lyric here.

EPs by ALLEN EVANS

KENNY FENCH (HMV) sings four beat-ballads, with big vocal-instrumental backing—What Am I To You, Don't Make The Same Mistake As I Did, They're Jealous Of Me, and The Truth. Whether single or double tracking, Kenny enhances his reputation here.

MATT MONRO (Parlophone). Added to his big hit, Walk Away, Matt sings three other fine ballads—Around The World, Fool's Rush In, and Walk Into The Dawn. More proof that Monro deserves his international reputation as one of the world's best singers.

KEELY SMITH (Capitol) combines with Nelson Riddle to make many of I Wish You Love, Imagination, There Will Never Be Another You, and It's Magic.

DAVE CLARK FIVE (Columbia) call this EP "The Bits Of . . ." which offers Glad All Over, Bits And Pieces, Thinking Of You Baby, and Can't You See She's Mine. A real leader! And stomper.

FRANK IFIELD (Columbia) can't get wrong with the four songs here—Oh Lonesome Me, I've Got A Hole In My Pocket, Summer Is Over, and the Peep-Holly number True Love Ways. SHADYS (Columbia) offer No. 2 of their "Dance With . . ." series which features a Fandango, Blue Sandwax, The Lonely Bull, and That's The Way It Goes. MICHAEL HOLLADAY (Columbia) is heard in "Memories Of Mike," four of the songs he helped make famous—Four Walls, Careless Hand, Dearest, and Between Hello And Goodbye—covering the years 1967-70.

Radio Luxembourg Showcase

Radio Luxembourg 209, medium wave 49.36m, short wave EVERY SATURDAY AT 8.30pm

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 - BENNY GOODMAN and his Orchestra Hello Benny! CAPITOL 12157 (MONO)
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The Blackwells
Why don't you love me

COLUMBIA DB7112

Jim Dale
Forget tomorrow

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The George Martin Orchestra
All quiet on the Mersey front

PARLOPHONE R5222

The Marvelettes
Too many fish in the sea

STATESIDE SS509

Matt Monro
For mama

PARLOPHONE R5225

Del Shannon
Keep searchin'
(We'll follow the sun)

STATESIDE SS509

Tommy Roe
and The Roemans
Little Miss Heartbreak

H.M.V. POP1362



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NME TOP THIRTY

(Wednesday, January 6, 1965)

- Last This Week
- 1 1 1 FEEL FINE Beatles (Parlophone)
 - 5 2 YEH, YEH Georgie Fame (Columbia)
 - 2 3 DOWNTOWN Petula Clark (Pye)
 - 4 4 SOMEWHERE P.J. Proby (Liberty)
 - 3 5 WALK TALL Val Doonican (Decca)
 - 11 6 GIRL DON'T COME Sandie Shaw (Pye)
 - 7 7 I COULD EASILY FALL Cliff Richard (Columbia)
 - 9 8 FERRY Twinkle (Decca)
 - 19 9 GO NOW Moody Blues (Decca)
 - 8 10 NO ARMS CAN EVER HOLD YOU Bachelors (Decca)
 - 6 11 I'M GONNA BE STRONG Adam Faith (Parlophone)
 - 10 12 I UNDERSTAND Freddie and the Dreamers (Columbia)
 - 20 13 FERRY CROSS THE MERSEY Gerry and the Pacemakers (Columbia)
 - 14 14 WHAT HAVE THEY DONE TO THE RAIN Searchers (Pye)
 - 12 15 LITTLE RED ROOSTER Rolling Stones (Decca)
 - 24 16 CAST YOUR FATE TO THE WIND Sounds Orchestral (Piccadilly)
 - 16 17 GENIE WITH THE LIGHT BROWN LAMP Shadows (Columbia)
 - 17 18 MESSAGE TO MARTHA Adam Faith (Parlophone)
 - 15 19 PRETTY PAPER Roy Orbison (London)
 - 20 I'M LOST WITHOUT YOU Billy Fury (Decca)
 - 22 21 LIKE A CHILD Julie Rogers (Mercury)
 - 18 22 THERE'S A HEARTACHE FOLLOWING ME Jim Reeves (RCA)
 - 23 BABY PLEASE DON'T GO Them (Decca)
 - 24 24 BEATLES FOR SALE (LP) Beatles (Parlophone)
 - 13 25 BLUE CHRISTMAS Elvis Presley (RCA)
 - 26 26 ALL DAY AND ALL OF THE NIGHT Kinks (Pye)
 - 27 27 BABY LOVE Supremes (Stateside)
 - 30 28 ET MEME Francoise Hardy (Pye)
 - 29 GOIN' OUT OF MY HEAD Doodle West (Decca)
 - 30 GOIN' OUT OF MY HEAD Little Anthony & Imperials (United Artists)

BEST SELLING POP RECORDS IN U.S.

by courtesy of "Billboard" (Tuesday, January 5, 1965)

- Last This Week
- 1 1 1 FEEL FINE Beatles
 - 2 2 COME SEE ABOUT ME Supremes
 - 3 3 MR. LONELY Bobby Vinton
 - 5 4 LOVE POTION NUMBER NINE Searchers
 - 12 5 DOWNTOWN Petula Clark
 - 6 6 GOIN' OUT OF MY HEAD Little Anthony & the Imperials
 - 8 7 AMEN Impressions
 - 9 8 THE JERK Larks
 - 14 9 YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers
 - 10 10 THE WEDDING Julie Rogers
 - 4 11 SHE'S A WOMAN Beatles
 - 13 12 SHA LA LA Manfred Mann
 - 15 13 KEEP SEARCHIN' Del Shannon
 - 17 14 ANY WAY YOU WANT IT Dave Clark Five
 - 19 15 HOW SWEET IT IS Marvin Gaye
 - 7 16 SHE'S NOT THERE Zombies
 - 18 17 WILLOW WEEP FOR ME Chad & Jeremy
 - 16 18 MY LOVE FORGIVE ME Robert Goulet
 - 19 LEADER OF THE LAUNDROMAT Detergents
 - 11 20 RINGO Lorne Greene

BEST SELLING LP'S IN BRITAIN

(Wednesday, January 6, 1965)

- Last This Week
- 1 1 BEATLES FOR SALE Beatles (Parlophone)
 - 5 2 LUCKY 13 SHADES OF VAL DOONICAN Val Doonican (Decca)
 - 3 3 THE BACHELORS PLUS 16 GREAT SONGS Bachelors (Decca)
 - 4 4 A HARD DAY'S NIGHT Beatles (Parlophone)
 - 10 5 THE ROLLING STONES Rolling Stones (Decca)
 - 7 6 OH, PRETTY WOMAN Roy Orbison (London)
 - 8 7 ALADDIN AND HIS WONDERFUL LAMP Cliff Richard (Columbia)
 - 6 8 MOONLIGHT AND ROSES Jim Reeves (RCA)
 - 9 THE ANIMALS Animals (Columbia)
 - 10 FAME AT LAST Georgie Fame (Columbia)

(Sheet Music Chart on page 9)

NEW ON SALE TODAY

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Guess who **DECCA**

THREE BLIND MICE F 12052
Jackie Lynton **DECCA**

INVISIBLE TEARS F 12054
Elaine & Derek **DECCA**

THE SKIP F 12055
Peppi **DECCA**

STOP RCA 1432
Les Surfs **RAVIA POP**

TOO MANY TEARDROPS RCA 1433
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HOLD WHAT YOU'VE GOT AT 4015
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Singles from Faith, Kramer and Supremes

A NEW record by the Supremes is issued next week; Billy J. Kramer's first in five months and a new one from Millie are released the following week. Among releases set for January 29 are discs by Adam Faith and the Zombies.

The Supremes—still in the NME Chart with "Baby Love"—bid for new success with "Come See About Me" on Stalsette. Another release next Friday is Little Richard's "There'll Be Peace In The Valley For Me," a ballad once recorded by Elvis Presley.

Kramer's single, specially written by Clive Westlake, Kenny Lynch and Bill Giant, is titled "It's Gotta Last Forever" (Parlophone, January 22).

Another TV booking for Tony is ABC's "Eamonn Andrews Show" on February 12.

EX-SEARCHER TONY COVERS THEIR HIT

EX-SEARCHER Tony Jackson's next record will include "Love Potion No. 9"—the Searchers' current American hit. "Whether this will be the top side of the disc which is scheduled for release on February 12, the same day as Jackson appears on Rediffusion's "Ready, Steady, Go!"

Another TV booking for Tony is ABC's "Eamonn Andrews Show" on February 12.

Proby gets 'Lucky' s' double

Proby has been booked for two appearances on "Your Lucky Stars." Adam Faith, Hollies have also been signed for this series.

Proby steps into the show on Saturday, January 16, replacing Billy Fury, who has been unwell. Newcomer James Tamlin is another booking for this date.

The Hollies and American visitor Jimmy Radcliffe are added to the January 23 bill, and Sandra Browne to the following week (30th).

New February bookings include the Animals, Mark Wynter and the Capitol Show Band (6th); Adam Faith and the Roulettes, and Just Four Men (13th).

Proby returns to the show on February 20, to feature his follow-up to "Somewhere."

ABC-TV's "Big Night Out" returns for another Saturday night run on February 13, immediately following the Bachelors' three-week series.

Del Shannon, who, as reported last week, arrives in London next Wednesday, has two new TV dates and three extra BBC Light Programme bookings.

He appears on BBC-TV's "Top Of The Pops" (Thursday) and Rediffusion's "Ready, Steady, Go!" (Friday), and will be heard on ABC Light's "Pop Record" (17th), and "Pop Fun" (19th).

ANIMALS ON

Marionettes, the Symbols, Beau Brummell, and the Sorrows.

The Animals top the bill on January 29 with Rhythm and Blues Inc., Rick and Sandy, and The Who. Adam Faith, Mae Mercer and The Art Woods are set for February 5.

Ros Orberry stars on February 19. Betty Everett is a late addition to tonight's show (Friday).

Dusty on 'Jury'

Dusty Springfield has been booked for BBC-TV's "Juke Box Jury" (tomorrow (Saturday)). She is joined by Peter Murray, Peggy Mount and American actor David Healy.

The January 16 panel consists of Katie Boyle, Maureen Cleaver, Rupert Davies and Richard Wattis.

Ballroom fun for DUSTY SPRINGFIELD and SANDEE SHAW (who lent her dark glasses to a ballroom so it could be incongruous), and a dance lesson from MICK JAGGER (right) and PATRICK KERF (during the "Ready, Steady, Go!" New Year's Eve party, Napier Russell pictures).

Fame on 'Crackerjack'

George Fame will guest in BBC-TV's "Crackerjack" on February 5. Booked for the programme this month are Wayne Fontana and the Mindbenders (next Friday) and Gerry and the Pacemakers (22nd).

ON U.S. CHART FRONT

Zombies' second entry: Beatles still top

THE Zombies—one of the British groups to cancel a tour of America following the U.S. Government ruling curtailing British groups touring the States—have a new entry in next week's "Cashbox" Top 100. Their "Tell Her No" enters at No. 62, cables Nat Hentoff.

The Beatles' "I Feel Fine" remains at No. 1 and "She's A Woman" stays at No. 8.

Records going up—this week's positions in brackets—above the Searchers' "Love Potion Number Nine" 3 (4), Petula Clark's "Downtown" 4 (12), Manfred Mann's "Sha La La" 16 (18), Gerry and the Pacemakers' "I'll Be There" 19 (28), Chad Stewart and Jeremy Clyde's "Willow Weep For Me" 22 (23), the Kinks' "All Day And All Of The Night" 28 (59), Honeycombs' "I Can't Stop" 45 (55), Rolling Stones' "Heart Of Stone" 50 (38).

Ronnie with Read

Ronnie Carroll has been booked for the "AI Read Show" at Scarborough Futurist next summer. The show will probably open on June 18. Mark Wynter was originally set for this production, but as reported a fortnight ago, he has been switched to Blackpool ABC where he appears with Morteccabe and Wise.

Clinton Ford and the Barry Sisters will join Harry Worth's summer show at Scarborough Floral Hall.

Bachelors' "No Arms Can Ever Hold Yours" 53 (69), and Peter and Gordon's "I Go To Pieces" 67 (81).

Going down are the Dave Clark Five's "Any Way You Want It" 11 (10), Julie Rogers' "The Wedding" 18 (19), Matt Monro's "Walk Away" 23 (24), Zombies' "She's Not There" 26 (20), Marianne Faithfull's "A Tear Goo 'Em" 31 (30), Animals' "Boom Boom" 41 (35), Herman's Hermits' "I'm Into Something Good" 56 (39), and Bullbulloose "I'm Gonna Love You Too" 70 (50).

The Beatles' latest American album "Beatles '65"—issued here last month as "Beatles For Sale"—soars from No. 98 to No. 1 in this week's Top 150 album chart published by "Billboard." The group currently has six other albums in the charts.

Freddie to California

FREDDIE and the Dreamers fly to America on February 11 to record an appearance in Dick Clark's TV spectacular in Los Angeles four days later. En route to the West Coast, Freddie expects to make personal appearances in New York.

The group may be guest in Jack Good's "Shindig" series for the second time. Their first guest spot was recorded, and is being screened in the States on February 3.

Freddie and the boys then fly to Singapore, for a seven-day sequence of cabaret and concerts commencing February 27. Their Australasian tour opens in New Zealand on March 8.

Val Doonican's BBC-TV Series

VAL DOONICAN is to star in a BBC-1 series, starting in mid-February. The show, to be screened from Manchester, will also feature the Northern Dance Orchestra.

First recording for the TV series, tentatively titled "Request Time With Val Doonican," at the end of this month, but precise transmission dates have not yet been set.

Doonican will headline a concert for the first time at Leicester De Montfort on January 31. He may later undertake a one-nighter tour.

Latest radio booking for Val is the Light Programme's "Parade Of The Pops" on Wednesday, January 20.

BART ALBUM

JONEL BART is to record an LP album, mainly of songs from his musicals "Oliver!", "Maggie May" and "Fings Ain't What They Used To Be."

He is making the LP at the invitation of American recording manager Bob Crew, who arrives in London next month with his own arrangers to complete the project.

Disc negotiations for the album's release are not yet complete.

Peter and Gordon off to South Africa

PETER and Gordon were leaving London yesterday for a South African tour amid harsh criticism from the Musicians' Union.

They will play to some segregated audiences. Dinky Springfield had to leave the country for refusing to do so last month.

Musicians' Union assistant secretary John Hume said that the MU instructed its members not to play in South Africa because of its racial discrimination policies.

All next week Peter and Gordon will be appearing in Cape Town, where it is likely that they will be unable to play to mixed audiences at all.

Spring tours for groups

The Searchers will headline a spring tour. Their agent, Tito Burns, announced this week that he is setting up a schedule of dates for the group starting on March 1 of next month.

Agent Danny Betesh is also considering a spring tour which would be headlined by Herman's Hermits and Wayne Fontana.

Mantovani to tour Britain

MANTOVANI and his Orchestra will make a short tour of Britain in March, prior to a 10-week tour of America later in the year.

The British tour begins at Coventry Theatre on March 21, and continues at Westfield Auditorium (23rd), Grosvenor Gardens (24th), Plymouth Guildhall (25th), Bournemouth Winter Gardens (26th), London's Festival Hall (27th) and Eastbourne's New Congress Theatre (28th).

The orchestra leave for America on September 15, to start their tour there on September 20.

GROUPS ON LOSS SHOW

Manfred Mann, the Honeycombs and Rockin' Berries have been booked for a seven-day sequence of cabaret and concerts commencing February 27. They will take part in a new weekly feature, "On The Beat Scene."

Mann guests in today's show (8th), followed by the Honeycombs (15th), Canadian group, The Travellers (22nd), and the Berries (29th).

Popsters in play

Susan Maughan, Jess Conrad and Christine Holmes have acting and singing roles in a BBC-2 musical, "Who Is Mary Morrison?", screened next Saturday (January 16).

TREMELOES EP

A new Brian Poole and the Tremeloes EP, with the Rolling Stones' U.S. hit "Time Is On My Side" as the title track, will be issued by Decca on February 19.

Moodie for Marquee

The Moody Blues will now not play at the Casino on February 1. Instead, they are set for London's Marquee. Another new February date for the group is Scarborough Town Hall on February 24.

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AND HIS NOBLE KEN
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COLUMBIA DB1417

DON CHARLES
FORGETTING ME, LOVING HIM
R.M.V. POP122

RAY CHARLES
MAKIN' WHOOPIE
R.M.V. POP133

THE DAVE CLARK FIVE
EVERYBODY KNOWS
COLUMBIA DB1433

JOHNNY DESMOND
RIO CONCHOS
(from film of same name)
STATESIDE SS373

THE DIXIES
LOVE MADE A FOOL
PARLOPHONE RB373

FOUR TOPS
WITHOUT THE ONE YOU LOVE
(life's not worth while)
STATESIDE SS371

ROLF HARRIS
THE FIVE YOUNG APPRENTICES
COLUMBIA DB1410

THE KUBAS
MAGIC POTION
COLUMBIA DB1451

KENNY AND THE WRANGLERS
SOMEBODY HELP ME
(from film 'Be My Guest')
PARLOPHONE RB324

MANFRED MANN
Vocal: Paul Jones
COME TOMORROW
R.M.V. POP1381

JOHNNY THUNDER
SEND HER TO ME
STATESIDE SS370

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The Great Freddie Mercury (left) David Byrne (middle) Albert Hammond (right) - London - E.C.

'HE'S A GOOD NUT' ★ HE CLOWNS OFF-STAGE TOO'

"FREDDIE as a person? Well, he's a good lad. 'Cept early in the morning. Awful he is in the morning! But so is everybody." Derek Quinn, lead guitarist with Freddie's Dreamers was talking about "the good lad" backstage at the Hammersmith Odeon where they are in the Beatles' Christmas Show.

Derek is the Dreamer with the fair hair and those dark glasses. He's known Freddie getting on for three and a half years. Of those times he says: "It's all been a long laugh, one heck of a long laugh.

"Anybody meeting Freddie for the first time," says Derek, "is in for a shock. Maybe for the first minute he might even talk sensibly, coherently—then he's off. He begins talking about hundreds of different subjects, starts his jumping bit and then runs round the room again and again. He's a good nut.

"Is he ever serious? You must be joking! Though he does get serious when we are working out new acts. He's something of a perfectionist. And sometimes when he's very tired, then he stops smiling and joking, but that's very rare.

"The only time I've ever seen him lose his temper was once after a show. Nothing had gone right."

"There was a great battle of words, then we went over the act again, roused out the faults and at the time the next show came round everything was fine. That was about the only time that I've seen him angry, but like I said he's a perfectionist."

"The odd thing about Freddie," says Derek, "is that he'll be clowning about on stage, then he'll come off and I can give you a few instances of that.

Spin

"There was the time when we were coming down the M1 in our van. We were going quite fast. Everybody was tired. Freddie was asleep. For some reason we had to brake and the van suddenly went into a tight spin. The tyres were screaming, so were we. On about the second spin Freddie very slowly woke up, stretched and between the yawns said: 'Oh! What's happening? Are we here yet?' 'No,' everybody said. 'We're in a spin. We think we might crash.' 'Oh,' said Freddie and went back to sleep again. 'That actually happened, and to



DREAMERS talk about FREDDIE

this day he never realised just what was happening and how close we came to piling up. "There was another occasion when we were flying to Ireland. With us was our personal manager Jim O'Farrell. Now one thing Jim hates flying. He loathes it. Jim was huddled up in his seat and he looked out of the window and saw the wing would be following it and Jim got white and whiter. In the end we got there safely and the crack

to CORDELL MARKS

"By this time Jim was sweating. He looked real tough and all the time Freddie kept on about how the wing would soon fall off and how we would be following it and Jim got whiter and whiter. In the end we got there safely and the crack

turned out to be just a ripple of paint. But it's made Jim ever more set against flying now.

"The point I'm making is that Freddie is a perpetual clown. He's just the boy for parties. The place will swing. He's the biggest swinger of all time.

"There's one time when he calms down. That's when it's with his baby daughter Jackie. He goes sort of daff quiet then. Like a wound down clown. He plays with her, makes her laugh, but doesn't go too crazy. She adores him.

"You know, Freddie was a laugh even in the early days. I lived quite near him and every time I met him he had a different joke. There was the time he was a shoe salesman and I'd bump into him and he'd always be surrounded by shoes. He never seemed to sell any of them. 'I don't like to part with them,' he'd laugh, and the next week he'd have another job.

"When he was a milkman everybody used to chat and joke with him for hours while he was doing

FREDDIE (centre) with the DREAMERS (l. to r.): ROY CREWSON, DEREK QUINN, BERNIE DWYER and PETE BIRRELL.

his round, so he always finished long after all the other milkmen.

"Things have changed now, of course. He's got this bungalow in it's own grounds and when he wants to he goes off and plays golf. He really likes playing golf.

"And you should see his car. When he was a milkman he never dreamed there would be a Jaguar outside his house. But there it is. He used to have an 'E' type but that seemed accident prone. Cars go into the back of it, lorries into the front and this is just when it's parked. So he sold that and now he's got a '34' Jaguar instead and so far it hasn't even got a scratch.

"I suppose looking back on the three and a half years I've known him so much has changed. But Freddie is still the same. He's a perpetual clown. He's a good nut."

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From YOU to US

LESLIE GAYLOR (Newport, Isle of Wight): After reading the Alley Cat's 'Cat's Whiskers' (NME last week), I came to the conclusion that he ignored unparalleled achievements in favour of those of much lesser stature. In July, 1964, a sales figure of more than 250 million was announced for Bing Crosby discs—a total more than twice that of any other artist. Does the Alley Cat turn a blind eye to the fact that Bing looms like a colossus in the disc business?

A. JOHANSEN (Hansand, Norway): I agree with Cynthia Thomas ("From You To Us") that too many groups use the guitar. But don't say that all guitar music sounds noisy. Compare Dave Clark's "Any Way You Want It" with the Shadows' "Midnight."

G. JORJA (London, E.C.1): Much as I admire the great Gene Pitney, why do they persist in that awful American habit of having past and present singles on LP's? For instance, "Love Can Break A Heart"

last chart of his single titles on the 12 tracks.

MARK JEFFREY (Cornwall): As a new fan of Elvis Presley, I was delighted to read all the facts in the first of your '30 Years Of Elvis' features last week. Any Elvis fan would appreciate this very much.

SALLY COATES (Birmingham, 31): I see the Alley Cat blamed Connie Francis for the decrease in sales for the MGM label in America. Aren't any other artists on MGM, then? Why blame Connie?

M. BEAN (Peterborough, Northants): The reader who suggested that Buddy Holly's discs needed a change of backing to "sound better" and more up to date should listen to such original Holly recordings as "Peggy Sue" or "Rock Me My Baby," songs worthily backed by the Crickets in the 1957-58 period. These discs are more up to date than the Presley-Jordaniana efforts of the same period without a dubbed modern backing.

GERGE FRANKOM (London, N.W.2): During the so-called boom in rhythm-and-blues music, two names seem to have been forgotten: Fats Domino and Bo Diddley. For some reason Fats has never made it when many of lesser talent got into the charts. Perhaps a British visit would help. But Bo Diddley, after British visits, seemed all set to get a hit. But now everybody ignores this fine artist.

JOHN MARTIN (Lowestoft): Why do pop stars think they have to go into pantomime at Christmas time? Most of them are inept at acting and seem to come alive only during the usual "cabaret" routine when they perform their hit numbers. As far as I can see, only two stars really shine in pantomime—Cliff Richard and Lonnie Donegan. Maybe that's because they both have taken the trouble to learn the rudiments of acting.

NAT HENTOFF'S American Airmail

BING CROSBY recently praised the Beatles, although he added: "I don't think they're very good on their guitars." Comparing the Beatles with several other British rock groups who have visited here, Crosby said of the latter: "They're not too attractive to look at." The Beatles have the best image.

- The Lena Horne TV special, taped in England with the Jack Parnesh orchestra, has now been shown in New York. The reviews were all enthusiastic.
- While in New York, Judy Garland will record an album in Carnegie Hall before an invited audience.
- Louis Armstrong interrupted his tour of Japan to play a pianist for a Texas millionaire who was giving a coming-out party for his two daughters. The millionaire paid for the plane, Japan-pass-fares and gave Louis one of the highest fees Armstrong has ever received.
- Ann-Margret has been signed for "Made In Paris" musical, to be produced by Joe Pasternak.
- Jillie Andrews has an NBC-TV special, "Jillie Andrews," with a possible series to follow.
- Frank Sinatra celebrated his recent birthday at a quiet party in his honour, with his children and their mother. Among the invited guests were the Dean Martin and the Yul Brynner.
- RCA-Victor is beginning a huge promotion campaign for a new, young, pop singer, Frankie Houndis. His big single so far has been "Bewitched."
- According to reports here, "Quasimodo" is based on a Gregorian chant. Instead of an orchestra, just an organ and a vocal choir will be used. Hart also intends to utilize opera singers in the cast.
- Jillie Andrews is slated for the lead in the film, "Hawaii." Her fee will be \$700,000.
- Nanny Davis would like to follow "Golden Day" with a film biography of Lionel Hampton.
- Julie Stone and Vip Harbach are collaborating in a Broadway musical version of Arnold Bennett's play, "The Great Adventure."
- Johnnie Cochran is making a satire on the British press and legal profession.
- Nat Cole received columnist Dorothy Kilgallen has predicted that Broadway's "Half A Sixpence," starring Tommy Steele.
- Nat Cole received thousands of Christmas cards from his friends. And one of the visitors to his hospital room was Frank Sinatra.
- Eddie "Lockjaw" Davis (tearful) and Al Grey (troubled) back in the Coast Basin band.
- Lisa Minelli has won her first starring role in a Broadway musical "Flora, The Red Menace."
- Tommy Steele makes his Broadway debut in March in the play "Duster." Note that Frank Sinatra's son-in-law has already shown on TV and it seems that he is an actor of unusual potential.

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PART TWO OF

30 Years of Elvis

THE great question at the start of 1960 was—could Elvis regain his former film popularity after two years in the U.S. Army? We know now he did—and more—as his second part of Elvis' story, written to remind him of past glories, recalls.

January 8, 1959: You are now Specialist Fourth Class (Corporal) Elvis Presley, which means you drive a jeep for 14 1/2 months for Platoon Sergeant Billy Wilson at Bad Nauheim, Germany. You say the Army so far has been a good experience.

"Frankly I was expecting trouble from the other guys when I went in," you tell reporters. "But when they found out I was not pulling any stuff and I was not going to be different than anybody else, we got along fine. I haven't had a fight, or anything near a fight, with anyone in the Army."

The Army doesn't ask you to entertain—just to be a soldier. But you do sing... to your fellow soldiers on unannounced. What songs? "The Like Songs such as 'I'll Take You Home Again Kathleen.'" you say.

Meanwhile, you lose no popularity. Towards the end of the year, producer Hal Wallis flies to Germany to discuss your career after Army service. He says: "Elvis can be a top actor. Now Elvis is a new man. He has lost his address and about 12 lb. in weight. He's tougher, harder and leaner." Hal Wallis promises a "new look Elvis" when you get demobbed, with three pictures already lined up. You say: "No, I don't want to re-enlist in the Army."

In June you're tragically struck. You were taken ill very suddenly. Your father, Vernon Presley says: "His throat is completely closed up and he must not speak—let alone sing. He has an abscessed tonsil." Army surgeons considered whether to remove the Presley tonsils—but decided against it. Millions of fans breathe the main with relief: "You recover and make a trip to Paris when you give a very private performance to the kitchen staff, sweepers-up and the like. You sing 'I'll Be Home for Christmas' that year was spent in Bad Nauheim, with crowds of fans from all over Europe camping outside. Including one 50-year-old matron who drew attention to herself by hula-dancing (the big craze then)!

Your disc career still had not suffered through your Army service. In 1959 you had "One Night" (No. 1), "A Fool Such As I" (No. 1) and "The King Of Love" (No. 4).

January 8, 1960: The year began with promotion: to acting sergeant in charge of a thirteen reconnaissance patrol in Germany. "He's earned the job," says your platoon commander, Lt. Richard Gaffney. "We needed a good man."

In March, just before you were due to fly home you held a Press conference and said: "I won't give sideburns again, and I will live with more content in future."

About your music you stated: "My attitude to rock 'n' roll hasn't changed one bit and I think it would be a mistake for me to change my style." More British singers are placed on your personal-preference list: Cliff Richard, Marty Wilde and Tommy Steele. You told this to Derek Johnson, who flew to represent SME at the conference.

The military paid tribute to your Army service: "An exceptionally high standard which any other man coming into the Army will, and exceedingly difficult to follow," said your base commander.

On March 2, 1960, you flew home from Frankfurt, touching down for the only time in your life in Great Britain. It was a brief visit—You were demobbed from the Army on Britain. It was a brief visit—You were demobbed from the Army on



ELVIS as he appears in his next film, "Girl Happy," with Shelley Fabares and Gary Crosby.

ling aboard your private railroad car, you were home in Memphis. But you rested only a few days before picking up the threads of your career. You went to Nashville in the middle of March and got together some of the old faces: Floyd Cramer, on piano; Scotty Moore, guitar; D. J. Fontana, drums; the Jordanaires group, with Chet Atkins overseeing it all. You were back in action!

Then you said: "After two years it was so strange at first but after singing for a couple of hours, it all came natural again. Rock 'n' roll



ELVIS lets rip during one of his few personal appearances—at the Ellis Auditorium, Memphis, on February 25, 1961—Elvis Presley Day in the city. Elvis sang to adoration.

By IAN DOVE

has to be natural. The audience can tell if it's faked."

You came out of that studio eleven hours later!

The Operation First Disc started the tape was sent to New York on a Monday and by Friday all America was buying the first post-Army Elvis disc—"Stuck On You." In the S.M.E. Chart, it entered at No. 3 straight away.

But you had no time to relax and consider this feat. In April your first LP since the Army was released, and your first in Stereo too. And then you left with your father to go to Hollywood to make a new movie—"GI Blues" for Hal Wallis and Paramount. It was a film with Juliet Prowse also starring, based loosely on your Army career.

Remember what Juliet Prowse said about you: "When I first heard I was going to do a film with Elvis Presley I thought, 'Oh, my God—the rock 'n' roll, the sideburns.' But when I met him, it was different. Here's an example of a boy who's been torn apart by people who don't know him. People assume, because of his stage act, that he's an exhibitionist in private life. He's not. Of course, he is a man!"

Television also claimed you. You did a TV Spectacular with Frank Sinatra, Strange that British fans have never seen the neither BBC nor the ITV companies thought it worth while!

Your disc career was occasional, even by your own standard. "Stuck On You" earned a gold disc and went to No. 2. "Moss of Blues" (No. 3), "The Bridge" (No. 4), "My Best Friend" (No. 4), "It's Now Or Never" (No. 1).

"It's Now Or Never" created the excitement. It established itself as the fastest selling single of all time, going to No. 1 in its first week of release. On December 13—not an unlucky day for you at all—it passed the million for British sales alone, just six weeks after release.

January 8, 1961: Fans were asking: when are you going to appear live, on stage? And you answered them in a dramatic fashion by staging a charity show at your hometown, Memphis. It was named Elvis Presley Day and you even bought a ticket yourself to swell receipts! Part of the money went to the 12th Presley Youth Centre in Tupelo, Mississippi where you were born. You were concentrating your own poor upbringing.

The programme given you that day there were two surprises: a plague you received for selling 76 million

dices and the news that your current single, "Surrender" had sold a million!

British disc jockey Jimmy Bayliff arrived in Hollywood to present you with your Gold Disc for British sales of "Now Or Never." And "Flaming Star" was released. "Elvis, really acts," said the critics. You followed your Memphis concert with another charity affair, this time in Hawaii and said you had to do 11 films between now and 1965.

Charles O'Connor, dance director, came back from filming "Blue Hawaii" and said: "Elvis considers himself a horrid singer." Further information from O'Connor revealed that you considered Bill Kenny, lead singer with the Ink Spots a big influence. At this time you were

WHO'S WHERE (Week commencing January 11, 1965)

CLIFF RICHARD, SHADOWS London Palladium

BEATLES, FREDDIE & DREAMERS, YAKKIBIBBS Hammersmith Odeon

BLACK & WHITE, MINSTREL SHOW Victoria Palace

GERRY & PACEMAKERS, HOLLES, FOLBERT, CHIEF BENNETT, TOMMY QUICKLY Glasgow Odeon

MARK VAUGHAN Southampton Grandmont

FRANKIE VAUGHAN, JIMMY YARWOOD Liverpool Empire

BONNIE CARROLL, Glastonbury Glee Club

BABE RALPH HERMAN'S HERMITS Chester Playliff

SIX-NIGHTERS (From Friday, January 8, 1965)

CLIFF BERRY (Friday, Liverpool Odeon; Saturday, Finsbury Park Astoria; Sunday, Manchester Odeon; Monday, Stratford Gaiety; Tuesday, Huddersfield; Wednesday, Leicester Odeon; Thursday, Cardiff Capitol)

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TAIL-PIECES BY THE ALLEY CAT

FOR John Lennon and Paul McCartney, "Hard Day's Night" may win them Academy Award nomination... Jim Reeves tops Irish 1964 Points Table, then Bachelors, Beatles and Dickie Rock! Singing at President Johnson's Inauguration Gala: Harry Belafonte, Bobby Darin... Frank Sinatra gifted Trini Lopez with £2,000 stereo set... Rolling Stones turned down Jimmy Savile film offer... Norman Newell's New Year's Eve party guests included Sir Joseph Lockwood, Paul McCartney, Jane Asher, George Harrison, Patti Boyd, Shirley Bassey, Kathy Kirby, Rex Harrison, Rachel Roberts and George Martin... On Sunday Mark Wynter recorded song brought from U.S. by Andrew O'Donoghue... "Playbeat" theme, by Manfred Mann, composer is Mike Vickers... Chari hat-trick



It's great to be 21! Celebrating on the same day—December 31—were Kink PETER DINKLAGE, helped by the "Beat Room" girls, in the top picture; and below, in the same show, "21 in The New," Rockin' PETER ROY AUSTIN is aided in his 21st festivities by the Baker Twins and the other Berries.

Sammy Davis may plunk in next film... Jimmy Savile's speech highlighted Dick James' lunch for Beatles... Norman Newell escorted Shirley Bassey to "Yellow Rolls-Royce" opening... In next Carroll Baker film, Paul Anka sings title song... Your Alley Cat's engagement congratulations to: Gerry Marsden, Pauline Bevan; Pacemakers' road manager Les Hurst-Marion Anderson.

RECORD OF THE WEEK

THE SHANGRI-LAS

LEADER OF THE PACK

RB10 014

for new George Burns TV series... Ed Sullivan has offered Johnny Rivers live appearances... Former "Miss America" Mary Ann Mobley should please Elvis Presley in "Girl Happy" film... Colin Bailey (once a drummer with Winifred Atwell) now playing in George Shearing's quintet... From Fontana, Valerie Masters has switched to Joe Meek's independent company.

HELEN'S SINGING HIT IN HER 'ALADDIN'

IN her solo appearances during the Hull New theatre's "Aladdin," Helen Shapiro made a big hit. The 18-year-old singer, dressed in a glittering costume and lights, sang her latest, "I Wish I'd Never Loved You." She followed it up with "Shall" and "You Can't Do This." These songs came after a medley of old hits.

In the leading role, Helen made a lively Aladdin, but her speaking voice was not too good. However, she is improving each night.

Johnny Whitmore and the Treblemains provided the backing and also featured a very instrumental of their own.

Johnny said later that the management insisted on the group using the theatre microphones. This was to quieten the show, mainly for the benefit of the older people in the audience.

The show goes on for another four weeks. R.G.M.

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Gordon Waller moan about America: "If you're not Beatles, you get no police protection..."
Romance for Hollies drummer Bobby Elliott, with fellow group member Tony Hicks' sister... Pat Boone turned down work to stay home New Year's Eve... Barry and George ("Hard Day's Night") Martin for Academy Award nomination... Bobby Darin write theme

"False!" says Sandie
WHAT does the pop business look like from the top of the charts? "It's all false," says Sandie Shaw. "Everybody puts on a false front," and she tells Alan Freeman: "You seem to make yourself a false person. Everybody does." "Me a top singer? My voice is husky, I'm tall and skinny and not like all the big buxom ones." "My greatest wish right now is for me to fall in love with someone who loved me."

Never has a star talked so frankly—and it's all in "Have," the exciting colour magazine that puts you ahead. Also in "Have"—out now—first-time story and never-before-seen colour pictures of Beatles John and George on a romantic South Sea holiday with Cynthia and Paul... how the Stones see themselves in pictures they've picked for you... Cathy McGowan picks her top boys for 1965... plus sparkling colour pin-ups of 20 chart-toppers! Go, go, go for "Have"—out now!

Christy Minstrels here

HERE in Britain for a short visit are the teen-strong, all-playing, all-singing New Christy Minstrels. They arrived this Thursday, and the highlight of their visit is a London Palladium TV appearance on Sunday.

The Christy Minstrels were originally formed for a record date but decided to stick together. The result was earning around one and a half million dollars a year with their folk singing and selling three million albums and six million singles. Their big U.S. hit was "Green Green."

Recently they were sold by group founder, 30-year-old Randy Sparks for two and a half million dollars to their present managers, George Greff and Bryan Gerris.

The Christy Minstrels are the first American act to appear in Britain presented by Brian Epstein.

<p>THE TYMES Here She Comes DUKE ELLINGTON A Spoonful Of Sugar SANDRA BARRY We Were Lovers BARBARA ANN You've Lost That Lovin' Feeling</p>	<p>THE TONY HATCH ORCHESTRA Crossroads THE RIOT SQUAD Anytime PAT BOONE Goodbye Charlie THE SORROWS I Don't Wanna Be Free</p>
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