

Record Mirror

Largest selling colour pop weekly newspaper 6d.
No. 252 Every Thursday. Week ending Jan. 8, 1966

INSIDE:
Elvis' birthday special — some exclusive details of his early life and pictures from his latest films



WATCH FOR THE CARDINALS

IN THE NEW YEAR RELEASES



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

'STOP PROTESTING AGAINST PROTEST SONGS-MOST OF WHAT THEY SAY IS TRUE ANYWAY'... SAYS AN RM READER



DEAR Scott Walker: in a recent article you say "We're not good looking—we're all skinny and strange." Well, you must look in a mirror with your eyes closed. You are the best-looking boys in show business... there's no other group where ALL the members are so fabulous. As for John and Gary wanting to go back to America, well I hope they don't. We may only get to see you once in a while and England will have lost the world's greatest group.—Sylvia Anderson, 8 Oak Road, Ripon, Yorkshire.

SENSATIONAL NEW SINGLES

LEN BARRY

Like a baby

45 rpm record



05949

NOEL HARRISON

A young girl of sixteen

45 rpm record



F 12314

THE MAJORITY

We kiss in the shadow

45 rpm record



F 12313

LINDA FLAVELL

The trouble with me is you

45 rpm record



F 12312

JACK JONES

Love bug

45 rpm record



HLR 10012

THE KNICKERBOCKERS

Lies

45 rpm record



HLH 10013

THE VOGUES

Five o'clock world

45 rpm record



HLU 10014

O. V. WRIGHT

Poor boy

45 rpm record



V-P 9255

JUNIOR PARKER

These kind of blues

45 rpm record



V-P 9256

ROY HEAD

Apple of my eye

45 rpm record



V-P 9254

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

BEATLES DOWN?

I'M thoroughly disgusted. The Beatles at number one again! I wonder how many people order their stuff without hearing the records. They are deteriorating rapidly, unlike such people as Anita Harris and the Zombies who improve, are very popular and yet seem to get nowhere. And don't you think "Day Tripper" is a lot like "What You're Doing," from "Beatles For Sale" LP. — Susan M. Robey, 19 Hessary View, Saltash, Cornwall.

DUANE PROBLEM

LOOKING through the charts, I find a marked lack of instrumental records. Though deejays may be partly at fault, I think the artists are largely to blame. Their styles seem completely out of touch with current trends. An artist in question is Duane Eddy, still the greatest. His early hits featured simple arrangements and a simple group line-up and his trademark is the driving guitar. But now he goes in for complicated arrangements and so many musicians that his own guitar becomes inaudible. That the Shads and their three guitar line-up and set in the charts with absolute tripe like "War Lord" proves there is still an instrumental market. Come on, Duane, let's have more of that twangy Gretsch guitar like "Rebel Rouser" etc. and less of this big band stuff. — Peter Henderson, 30 Avenue, Newport, Shropshire.

BLUE CAP ROCK

I RECENTLY heard from Dickie "Be-Bop" Harrell, drummer of Gene Vincent's original Blue Caps, asking if rock fans would like to see the Blue Caps in action for the first time in Britain. I would like all the rock fanatics who still remember the atmosphere these cats helped to create back in the frantic fifties to drop a line to Brian Matthew at the B.B.C. to show their support. Come on rock purists, stop spouting and let's get something done to prove that rock 'n' roll lives. — Vincent L. Lewis, 12 Crumington Road, Great Barr, Birmingham, 22a.

James Craig: "We've had a letter, too, from Dickie — full of interesting chit-chat we'll be publishing a story from it ere long."

SINATRA WEEK
17th-23rd JANUARY

DOES reader B. M. Simpson think that scooters, motor bikes, records and clothes are all that matter in life? Certainly as far as these things go, we have never had it so good. But material possessions are no substitute for love to one's fellow human beings. We've never had it so bad where the things that matter are concerned... happiness, sincerity, security etc. All of us are deeply indebted to those who won the second world war for us and we can best show our gratitude by preventing a third one. Stop protesting against protest songs and listen to what they say. Most of it is true. — Stewart Barter, 51 Marden Road, West Croydon, Surrey.

GO SOLO

MY brother and I have been Elvis fans for five years and have just got our ninth LP, "Elvis For Everyone." On listening to one of our favourite tracks, "You Changed My Heart" and listening to the fabulous Jordanaires, we thought what a good idea it would be if the Jordanaires themselves made a record now. I could set to number one. — Susan Norrie, 18 The Crescent, East Garforth, near Leeds, Yorks.

PHILLES MIX-UP

PLEASE tell me if I'm going mad. On the "B" side of "Home Of The Brave" by Bonnie and the Treasures is a number called "Our Song." It's the SAME recording as on the "A" side of the Bob B. Soxx and Blue Jeans' disc "Why Do Lovers Break Each Other's Heart"... only it's called "Dr. Kaplan's Office." The Bonnie version is written, so it says, by someone called Ripelli, whereas the Soxx one is by Spector. One solution could be this. Though on "Home," the American label is Phi-Dan, it may be the same as "Why Do Lovers" which is on Spector's Philles label. I'm pretty sure about this. The sound on "Home" is identical to that of the great Spector... if so, why put the same song out twice. And another thing: why is the latest by the Rhythms Brothers ("Ebb Tide") credited to them both when, in fact, both sides are sung by only one of them — Michael Jones, Manor of Bermondsey, 366 Rotherhithe New Road, Bermondsey, S.E.16.

THE MANFREDS

MAY I take this opportunity of thanking the most original blues singer in the world for R and B compositions... which stars like Marvin Gaye, Bobby Porter and Lenny Welch have so pathetically copied. I mean, of course, Paul Jones. They must be his original for I've never heard him give credit to anybody else. Also can I thank that fine rock pianist Manfred Mann, surely destined to become one of the all-time greats, following in the footsteps of such giants as Charlie Kunz, Mrs. Mills and Liberace. Happy New Year to Manfred (Mr. Piano) Mann and Paul (Daddy) Jones. — John Evans, 20 Bryn Eitha, Pen-Y-Cae, Wrexham, Denbs.

THANKS!

PLEASE would you thank all the stars for me and I'm sure on behalf of all the fans for the pleasure they have brought to us with their singing and playing over the past year. A great big thank-you specially to the Walker Brothers, three nice boys, Cadole, 20 Elm Road, New Malden, Surrey.

LOYAL FANS

RICHARD GREEN poses: "Could this be the beginning of the record end of Jim Reeves?" Most definitely NOT. Must be admitted that Jim had a phenomenal year in 1964 due partly to a big hit "I Love You Because" before his death and a sudden upsurge of sales afterwards, reasons for which I don't think anyone could fully explain. The record company must have known that fantastic run just couldn't continue for ever so while the public demand was high, the releases were plenty. Now releases are fewer but out of the many thousands of "casual" fans who bought records just after his death has sprung a hard core of loyal fans who will continue to buy his discs. An artist can be popular and sell records without always being in the top ten. Fans of Jim will prove me right — David A. Bussey, 9 Kingsley Drive, Harrogate, Yorks.

Record Mirror

EVERY THURSDAY

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



DEE DEE WARWICK

'Dionne encouraged me to go solo' says Dee Dee

TWO sisters used to do the backing tracks on other people's records. Then one of them made her own discs and became a star. Her name was Dionne Warwick.

"I think through her encouragement and success, I went solo," said sister Dee Dee Warwick in London. "Dionne built a big reputation and I guess I wanted to do the same thing for myself."

Twenty-two-year-old Dee Dee described her stage routine as "more of a cabaret act." She enlarged: "My act is the same whether it's for an older or a younger audience. I sing the pop songs, but I do them in a more moody way."

Dee Dee has been singing gospel songs with her family "since I was a tot" and every once in a while she likes to include that type of song in her act.

"Dionne and I were doing 'Hullabaloo' once and we sang 'Children Go Where I Send Me'," she told me. "That's about my favourite gospel number. Really, they go down very well with the audiences and sometimes they wave and sing along with us."

The big break came accidentally for Dee Dee. She had just graduated when one of the Drinkard Singers fell ill and was unable to work as a background singer on a recording session. The Singers had been formed by her mother, and they asked Dee Dee to fill in.

"Dionne and I substituted, and since then I've had so much work, I can hardly find time to do anything else. Making my own records, though, gives me a great kick and a sense of fulfillment," Dee Dee said.

RICHARD GREEN

THE SOUND OF ENTERTAINMENT ON CBS RECORDS

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(s) 52603



BILLY JOE ROYAL

I've Got to Be Somebody
c/w You Make Me Feel Like a Man
201983



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and THE KENNY EVERETT SHOW
on Saturdays at 9.30 p.m.

TRAD'S BACK

**But this time
it's South
American
style,
courtesy Herb
Alpert & Co.**



HERB ALPERT in the centre of the TIJUANA BRASS looks pretty pleased with himself. But then who can blame him—both sides of his new American single "Zorba The Greek" and "Tijuana Taxi".

SOMETHING's stirring down in the pop jungle. After The Beatles and the British group Thing, after Dylan and Donovan and Baez and the folk Thing, we now have — blowing towards us from America — a new, though still comfortably familiar, sound: Ameriachi.

It's the blend of good old brassy Dixieland with Latin American rhythms that is bringing a fortune to Herb Alpert and the Tijuana Brass as well as helping to bring about a temporary truce in that ever-violent slanging match between young and older generations. For the Alpert sound on such tunes as "Whipped Cream," "A Taste Of Honey" and (currently in the British charts) "Spanish Flea" seems to be appealing to almost everybody prepared to cock an ear towards pop. It's exciting and beaty enough to delight youngsters and yet mellow and musical enough to appeal to a fairly high proportion of those whose tastes were formed in those far off days when Glenn Miller and Harry James were stars of pop.

In the instrumental category The Tijuana Brass are undoubtedly the biggest-selling disc artistes in USA — and it is possible that 1966 will see the band entrenched as the hottest pop attraction of any sort. Admittedly, a seven-piece band without vocalists will have its work cut out to rival the popularity of such as The Beatles,

The Rolling Stones, Herman's Hermits and Elvis Presley. But, as we all know, stranger things have happened and already Herb has had chart toppers in both singles and LPs. This is by no means just an American phenomenon: the Brass have sold so well in Mexico, Canada, Australia and the Far East that a concert tour is being lined up. So far, there's no word about a British tour but I'd say it's more than likely we'll be hearing the band in the flesh before the year is out. Disc sales, on the Pye label, are steadily increasing — and there's certainly no shortage of radio plugs, both BBC and "pirate."

Trumpeter Herb arrived at his successful formula while experimenting with sounds in his Los Angeles garage. He was working on a number called "Twinkle Star" and

decided to insert some traditional bullfight music into the arrangement. "Twinkle Star," by the time Herb was through altering it, turned into "The Lonely Bull" and sold a million throughout the world. The flipside, "Acapulco 1922," later took the disc BACK to the top of the American charts. "Mexican Shuffle" and other hits followed and just two years ago a permanent band was assembled for concerts (up till then the sound had been made by studio musicians).

With those vibrant Latin rhythms and that fat Dixieland sound, plus the fact that Mr. Alpert is an exceptionally good-looking young man, it sounds very much as though the Tijuana Brass are setting a new, and unusually interesting, trend for South American tinged trad.

DAVID GRIFFITHS

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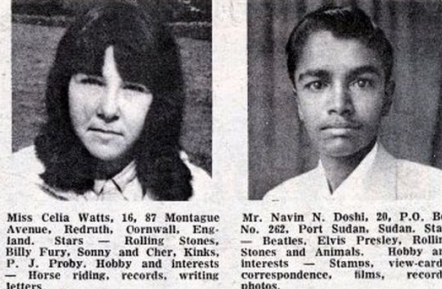
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David Edwards, 17, 11 St. Mary's Way, Aldridge, Staffs. Stars — Beatles, Roy Orbison, Cliff Richards. Hobby and interests — Wrestling, speedway, swimming.

Ann-Britt Hemmingsson, 16, Riddhusatan, 17 Östersund, Sweden. Stars — Bobby Rydell, Rolling Stones, Pinye, Orbison. Hobby and interests — Pop, jazz, books, sports.

Shiels, A. W., 22, 75B Singar Nagar, Lucknow, India. Stars — Jim Reeves, Cliff Richards, Beatles. Hobby and interests — Stamps, coins, pen-pals.



Alan Smart, 18, 15 Second Avenue, Windybank Estate, High-town, Livesedge, Yorkshire, Stars — Rolling Stones, Ronettes, Dusty Springfield. Hobby and interests — Collecting records, cycling, girls, records of the Tania — Motown artists, reading R.M.

Margote Jenkins, 18, Top Flat, 766 Shettleston Road, Glasgow, E.2. Stars — Lightning Hopkins, Fats Domino, Muddy Waters. Hobby and interests — Singing R. & B., buying clothes, reading, classics and reading R.M.



Pietr Marynowski, 19, Wroctaw, Poland. Stars—Rolling Stones, The Shadows, The Kinks, The Beatles, The Animals. Hobby and interests — Motor bike, exchange of records, music, song, swimming.

Mr. Michael Miller, 19, 26 Whitteford Road, Little Shelford, Cambridge, Stars—Elvis, Roy Orbison, Del Shannon, Frank Field, The Beatles, Stones, Hollies. Hobby and interests—Pen-pals, pop music, films.

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17th-23rd JANUARY

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NEXT WEEK IN RECORD MIRROR FRANK SINATRA SUPPLEMENT

viewed by Norman Jopling and Peter Jones new singles reviewed

JOHN DANKWORTH ORCHESTRA: Sands of the Kalahari; Night Thoughts (Fontana F 643). From the film of the same name comes this atmospheric, haunting instrumental. It builds up and up without becoming overpowering and the general idea stays with you after the record has finished. Good stuff all round. ★ ★ ★

LINDA FLAVELL: And The Trouble With Me Is You; Over & Over (Decca F 12312). Linda sounds like Sonny Bono before his voice broke and this is a very virtuosic beat number which is extremely commercial. Could well be a hit, in fact we almost gave this a tip. ★ ★ ★

JIMMY CLIFF: Proud & Passion; Call On Me (Fontana F 641). This has quite a soulful feel actually and it has a grow-on-you appeal. Not really top ten material but it's enough to make Jimmy's name into something to be reckoned with. Soft blues ballad a la Joe Tex. ★ ★ ★

THE MAJORITY: We Kiss In A Shadow; Ring The Bells (Decca F 12313). The Rodgers-Hammerstein song from 'The King & I' is given a multi-voiced beat ballad treatment by the team who still keep touches of drama along the line. Not as bad as some. ★ ★ ★

THE KNICKERBOCKERS: Lies; The Coming Generation (London H.L.H. 10015). This is just like the Beatles—in fact this group probably wear Beatle wigs. Typical Beatle song with clanging guitars and touches of falsetto in parts. ★ ★ ★

THE ORGANISERS: Lonesome Road; The Organiser (Pye 7N 17022). Organ and strings on this one, which does tend to carry on a bit. But it's pretty relaxing anyway and the organ carries the tune well. ★ ★ ★

O. V. WRIGHT: Poor Boy; I'm In Your Corner (Vocalion VY 9255). With a strong reputation, Mr. Wright has a commercial little blues-tinged number here with good piano work. His vocals are very good and this should show in our R & B chart. ★ ★ ★

JAMES GALT: With My Baby; A Most Unusual Feeling (Pye 7N 17021). Quite a well performed beat ballad here, with James singing softly but compellingly. A wee bit on the dated side though. ★ ★ ★

JOE LOSS ORCH: Thunderbirds; The Avengers (HMV Pop 1590). Two telly-themes dressed up big-style and punched home with commended professionalism. ★ ★ ★

THE IMPRESSIONS: You've Been Cheatin'; Just One Kiss From You (HMV Pop 1498). Good lead vocal on this pacy beat-ballad, with full string section added. Typical Impressionistic treatment but not really outstanding enough. ★ ★ ★

SHIRLEY BASSEY: The Liquidator; Sunshine (Columbia DB 7811). Marvellous big arrangement of a knock-out dramatic theme. Shirley giving of her considerable best. Could easily be a hit, this touch of the emotions. ★ ★ ★

ROLF HARRIS: Big Dog; Jake The Peg (Columbia DB 7803). Self-penned touch of comedy about a panting, slavering big dog, with fair laughs and a catchy theme. One to watch. ★ ★ ★

GRAY LEWIS AND THE PLAYBOYS: She's Just My Style; I Won't Make That Mistake Again (Liberty 55846). Snuff Garrett production and perhaps Gary's best yet. Very clever, bass-dominated, arrangement and the group vocal registers strongly. A definite chance for the charts. ★ ★ ★

PAUL REVERE AND THE RAIDERS: Just Like Me; B.F.D.R.F. Blues (CBS 202027). Standard sort of American beat-group number with few surprises but a persistent beat. ★ ★ ★

BARRA STREISAND: Second Hand Rose; He Touches Me (CBS 202025). Couple of stylish LP tracks from the talent-top-side is being regularly boosted on Radio London—so could click. Bit dated in arrangement. ★ ★ ★

RAY CHARLES: Cryin' Time; When My Dream Boat Comes Home (HMV Pop 1592). Buck Owens' songs given the full treatment by Ray, choir, orchestra, and a fair measure of bluesy content. Nice song—but the flip item is also commended, an oddie. ★ ★ ★

RONNY AND THE DAYTONA: Sandy; Sandy (Stateside SS 484). Vocal treatment of a teen-slanted ballad on the top-side... instrumental version on the flip. Both are listenable. ★ ★ ★

JAMES GOBBY-FREEMAN: The Duck; Cross My Heart (Pye Int. 25347). Dandy, well-performed and with enough catchiness to make chart inroads. A builder and a hit in the States for Jackie Lee. ★ ★ ★

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PLACES & PLACES

DAVE DEE, DOZY, BEAKY, MICK AND TICH

January 10—Birmingham Plaza, 11—Anderov Youth Centre, 14—Wimbledon Palas, 15—Redruth Flamingo, 17—Bridgewater Town Hall, 18—Malvern Winter Gardens, 19—Bristol Corn Exchange, 20—Kidderminster Town Hall, 21—Penzance Winter Gardens, 22—Torquay 400, 23—Stoke Golden Torch, 24—Manchester Oasis.

LEE DORSEY

January 14—Rediffusion's "Ready Steady Go", Marylebone In Place and London Roaring 20's, 16—Manchester, 19—Bromley Court Hotel and Kensington Cromwellian, 20—Granada's "Scene At 6.30", 21—Harrow Fender and Bishopgate New All Star, 22—Birmingham, 23—Nottingham, 24—Edmonton Cocks Ferry Inn, 26—TWW's "Now", 28—London Carnaby Hive, 30—BBC's "Stramash", 31—Soho Flamingo.

DRIFTERS

January 14—Hartlesden 32 and Paddington, 15—Manchester, 16—Birmingham, 19—TWW's "Now", 21—Golders Green, 22—Wembley Starlite, 23—Bishopgate New All Star, 24—Wolverhampton, 25—Harrow, 26—Southampton, 27—Portsmouth, 29—Manchester, 30—BBC's "Stramash".

EXCITERS

January 7—Rediffusion's "Ready Steady Go", Soho Flamingo, Marylebone In Place, 8—Manchester, 9—Birmingham, 11—Harrow and Mayfair Scotch, 12—TWW's "Now", 13—Kensington Cromwellian, 14—Manchester and Granada's "Scene At 6.30", 15—Manchester, 16—Bishopgate New All Star, 18—Harrow, 21—Hitchin, 22—Manchester, 23—BBC's "Stramash".

SMALL FACES

January 12—Bristol Corn Exchange, 15—Worthing Pavilion, 16—Gravesend Co-op Hall, 17—Chatham Town Hall, 19—Southampton, 20—Kidderminster, 21—Shepherds Bush Goldhawk, 22—Hackney and Stratford, 23—Sidcup and Watford.

HOLLIES

January 10—Chatham Town Hall, 12—Sheffield University, 15—Ramsgate Coronation, 16—Hassocks Downs, 17—Bath Pavilion, 18—High Wycombe Town Hall, 19—Stevenage Locarno, 21—Harronate Royal Hall, 22—Grantham Drill Hall, 27—Cherterfield Top Bank, 28—Manchester Princess and Domino, 29—Buxton Pavilion.

NASHVILLE TEENS

January 10—Bath Pavilion, 14—Newcastle, 15—Kingston Coronation Hall, 18—Rediffusion's "Five O'Clock Funnare", 19—Southampton, 20—Cheltenham Blue Moon, 21—Rediffusion's "Ready Steady Go", 24—Chatham Town Hall, 26—Cardiff Top Rank, 27—Connahs Quay Civic Hall, 28—Leeds University, 29—Folkestone.

UNIT FOUR PLUS TWO

January 11—Morecambe Winter Gardens, 13—Birmingham Kingfisher, 14—Newport Arthur Adams College, 15—Prestatry Royal Lido, 28—Cardiff University, 21—Shrewsbury Music Hall, 22—Manchester University, 29—Bristol.

NINA & FREDERICK SAVOY SEASON

Nina and Frederick begin a four-week season at London's Savoy Hotel on March 7. They will also be appearing for a week each at Newcastle Dolce Vita (from February 20) and Stockton Tito's (from March 27).
Nina recently gave birth to a baby girl—Anne Marie Elle. It is their third child.

HOLLIES ABROAD

The Hollies and Lulu and the Luvvers begin a 12-day series of concerts in Poland on March 6. On January 31, the Hollies open for four days at Iceland's Reykjavik University Theatre. This week, they put the finishing touches to an EP in French and will fly to Paris towards the end of February for promotional work. They go abroad again on May 28 for two weeks of open-air concerts in Sweden.

New Look, New Sound from PINKERTON'S (Assorted) COLOURS



MIRROR MIRROR on the wall



Management: Reg Calvert A & R: Tony Clarke Sole Representation: King's Agency (Variety) Ltd. TEM 6303 P.R.: INTERPOP Pub. Ltd. MUS: 0692

PROBY - BACK TO STATES FOR TOUR

P. J. PROBY will spend six weeks in his native America in April and May for extensive promotional work. This trip follows visits to many European countries.

On January 23, he spends a week in San Remo for the song festival and on March 31 leaves England for a four-week concert and TV tour of Holland, Germany, Belgium, Sweden and Italy.

He has a series of week-long cabaret engagements lined up in this country, kicking off at Manchester Mr. Smith's on February 7. The others are Newcastle Dolce Vita (14), Hanley Mr. Smith's (21), Stockton Tito's (24) and Catford Mr. Smith's (March 14).

Proby is currently rehearsing his cabaret act which is being produced for him by Buddy Bregman who was recently appointed head of light entertainment for Rediffusion. He follows up by starting work on his film "The World Of P. J. Proby."

Two songs are being specially written for the film and to form both sides of a new single. In late January or early next month, Liberty will release another album, "P. J. Proby In Town."

Fortunes—to meet M.P.

The Fortunes are likely to meet their MP upon their return from America to complain about the way in which they were treated regarding visas to perform in the States.

Their departure was held up pending the issuing of visas, but eventually an HI permit was issued. In America, it was revoked on Christmas Day and nine scheduled TV appearances had to be cancelled. They had already taped another. The RM was told that the Fortunes may ask their MP to raise a question in the House of Commons on the procedure surrounding visas for British groups in America.

Unit Four Plus Two's next single will be another Moeller-Parker composition titled "This One Thing." No release date is set so far.

New discs from Roy, Ryans, Adam & Toys

ROY ORBISON tries for his first hit of 1966 with the part self-penned "Breakin' Up Is Breakin' My Heart". It is released by London on January 14. Out the same day is "This Precious Time" by the Kings of protest—Barry McGuire (RCA).

Paul and Barry Ryan's follow-up to the Nashville Teens sing "The Hard Way" is issued by Stateside. On Parlophone, Adam Faith sings himself "Beyond The Hill".

Other January 14 releases include: Columbia—Percy and Ann's "Some Do Some Don't"; Helen Shapiro's "Forget About The Bad Things"; Bobby Vinton's "Satin Pillow"; Mark Leteman's "Forbidden Fruit"; Donald Peers' "Put Your Head On My Shoulder"; and Jennifer Lewis and Angela Strange's "I've Heard It All Before." Parlophone — Mrs. Mills' "Newshov" and Tony Rivers' "Nowhere Man."

HMV — Swinging Blue Jeans' "Don't Make Me Over" and Ray Charles' "Crying Time." United Artists — Bobby Goldsboro's "Broomstick Cowboy." Capitol — Gloria Jones' "Heartbeat." Liberty — Gary Lewis' "She's Just My Style." MCA — Hank Williams Junior's "You're Running My Life." Stateside—Ronnie and the Daytonas' "Sandy." Tania-Mo-town—Stevie Wonder's "Up Tight (Everything's Alright)." Decca — Larry Pace Orchestra's "Waltzing To Jazz." RCA — Hank Mancini's "Moment To Moment." Atlantic—Drifters' "We Gotta Sing" and Booker T and the MGs' "Be My Lady." Fontana—Escorts' "Let It Be Me." Little Richard's "I Don't Know What You've Got But It's Got Me" and Sounds of Les and Barry's "Louie Girl." Mercury — Julie Rogers' "Another Year Another Love Another Heartache" and the Profile's "Go To Find A Way." Philips—Serenity Singers' "Plastic."

Pye—David Bowie's "Can't Help Thinking About Me," the Capitols' "Honey and Wine," the Truth's "Girl." Piccadilly — John Schroeder Orchestra's "Hungry For Love." Pye International—Turtles' "Let Me Be." Lovin' Spoonful's "You Didn't Have To Be So Nice." Baja Marimba Band's "For Animals Only" and Les Baxter's "Warner Brothers — Allan Sherman's "It's A Most Unusual Day (It's A Most Unusual Play)." Dot — Billy Vaughn's "Michelle."

Donovan's new single is set for January 21 release by Pye and includes organ, harpsichord, amplified guitar and Indian instruments sitar and tabla in the backing. The titles are "For John and Paul" (a tribute to Lennon and McCartney) and "Sunny South Ken." The "A" side has not been decided yet.

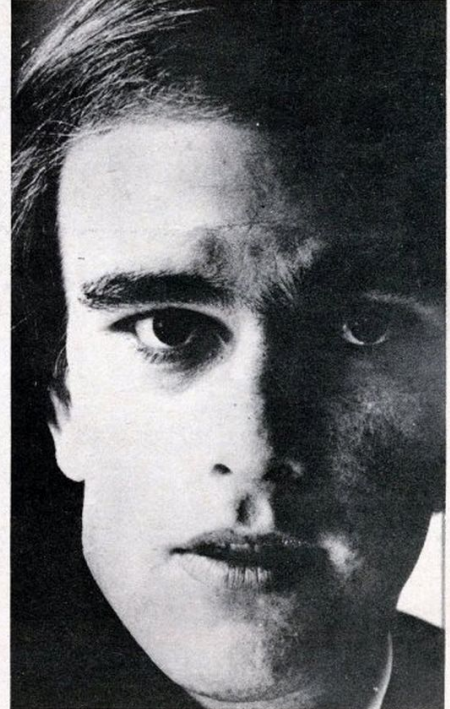
Donovan waxes Beatle Tribute

The Rediffusion spectacular "The Man Donovan" is screened on January 19 for an hour. On January 22, he guests on Southern's "My Kind Of Folk."

Honeycombs in Rome

The Honeycombs spend a month at Rome's Piper Club from January 15. While there, they will record six titles in Italian, including some of their British hits.

GUESS WHO CORNER . . .



Here's a picture—but a picture with a difference. A picture which needs deciphering . . . and if you happen to be a good decipherer (!) you could win an autographed LP plus a surprise gift.
It's a composite picture of a WHOLE GROUP. A group who have had a number one record in the States, plus a couple of major biggies in Britain. They ARE British, by the way. What's been done with this picture is this: the eyes and brows have been taken from one member of the group; the hair and forehead from another; the mouth from another; the nose from another; the chin from another. So you know already that it's a five-strong group.
What YOU have to do is this. First: name the group concerned. Then try and put names to the different parts as outlined above. The boys concerned will make a special-dedication record for the reader who gets the answers either dead right or near-enough right.
Let's just try and give you a couple of carefully-veiled hints. One of the boys has written an LP track for a certain blonde singer; the last letter of all is a help; and what is the opposite of black? Answers to Peter Jones, Record Mirror, 116 Shaftesbury Avenue, W.1.

MATT -TO U.S. IN APRIL

Matt Monro—who recently played to 24,000 people in Manila — returns to America on April 3 for twelve weeks. He plays dates in San Francisco, New Orleans, Los Angeles and New York.
He arrives in Britain on January 12 and begins cabaret engagements, each a week long, on February 12 at Glasgow's Chevalier. Then he plays Stockton Fiesta (14) and Manchester Mr. Smith's (14) and Matt's forthcoming radio appearances include "Peter Murray Show" (January 15), "Pop Inn" (18), "Parade Of The Pops" (19) and "Saturday Club" (29).

Gilla-T.V. spectacular

An hour-long spectacular built around Gilla Black is being filmed when her pantomime ends at Wimbledon next month. It is hoped to sell the show to one of the TV companies.

She appears on "Not Only But Also" on January 15 singing with Dudley Moore and the trio. On the same day, she guests on "Saturday Club." Her other TV dates include "Lucky Stars" (January 8) and "Eamonn Andrews Show" (30).

MOODIES U.S. DISC

Brian Epstein flew to America on Tuesday to visit the Moody Blues and negotiate business deals. The Moodies are having two tracks from their British LP re-leased as a single in the U.S. — "Stop" and "Bye Bye Bird."
Before they return home on January 17, the Moodies will record six TV shows in Los Angeles after their season at Brooklyn Fox Theatre.

SINATRA WEEK 17th-23rd JANUARY

Sinatra anniversary week

Two Frank Sinatra singles, two of his LPs and an EP by the singer are issued next week (January 14) to mark his 25th year as a recording artiste.
The Reprise singles are "It Was A Very Good Year"/"Moment To Moment" and "There Are Such Things"/"I'll Never Smile Again (Until I Smile At You)".
"A Man And His Music" and "My Kind Of Broadway" are the LP titles and the EP is "Once Upon A Time." An album by Frank Sinatra Junior titled "Young Love For Sale" is released at the same time. There is also a single by Nancy Sinatra — "These Boots Times."

The Hit Version of the LENNON/McCARTNEY Composition

MICHELLE by the Overlanders



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HAPPY BIRTHDAY DEAR

If you are eighteen now, you'd have only been about ten when ELVIS Presley first erupted magnificently on the popular music scene. Born January 8, 1935, in Tupelo, Mississippi, Elvis has flailed amiably through the business through more than a decade . . . and if SOME people are going off him (notably talk-happy current stars) then he's still got a most massive world-wide following.

His most recent achievements are well-publicised. But for umpteen thousands of his most ardent current fans the very early days are a bit clouded in mystery. Inevitably, because it all happened ages ago . . . slices of pop history ago. So let's commemorate EL's 31st birthday with a look back at exactly how it all started.

You'll know he was one of twins born to Gladys and Vernon Presley. A poor family because these were the depression years. The twins names were matched . . . Jesse Garon and Elvis Aron. Jesse died at birth. At two years, EL jumped off his ma's lap and scrambled on to the platform in the local First Assembly Church of God in Tupelo. Said a family friend: "He couldn't pick out words, naturally, but he sure could carry the tune."

Elvis, deeply religious even as a kid, used to sing with his mum and dad . . . mostly gospel-type songs. He entered a music contest at an Alabama-Mississippi fair. He was last on the programme, singing "Old Shep", and the judges awarded him first prize in front of 5,000 people. Then came the first guitar. He sat in front of the radio and tried to pick out songs. He moved to Memphis, Tennessee, at the age of 13. He attended L. C. Humes High School and once sang "Gold, Gold, Icey Fingers" on radio . . . something now well remembered in the district. Later EL worked as a theatre usher, at 18 left school and drove a truck for around £11 a week.

Four dollars was spent on making a record for his mother's birthday. Sam Phillips, of Sun Records, heard it, liked it, jotted the name 'Elvis Presley' down for a future audition. Record was called "That's All Right Mama" — and EL still has that copy, though you can hardly hear any of it now. A year passed, and then Sam Phillips called EL back to cut the same song again, backed by "Blue Moon Of Kentucky" — and contracts were signed.

It came out in the summer of 1954. More than eleven years ago. Memphis station WHBQ played it for the first time — EL nipping off to the cinema for a few hours, afraid that his mates would laugh at him. But in rushed the telegrams and records and local deejay Dewey Phillips played the disc over and over again to fulfil requests.

Which is where Colonel Tom Parker came in the picture. He signed Elvis, demonstrating a flash of business genius which has been amply repaid by his now-massive bank-balance. Also signed with Elvis were guitarist Scotty Moore and bassist Bill Black.

And out went EL as "The Hillbilly Cat", causing fair enough interest wherever he went. He went to the convention of the Country and Western Disc Jockeys' Association in Nashville. There he met up with Steve Sholes, of RCA Victor. Chats between Steve and Sam led to RCA paying 35,000 dollars for all the unreleased discs that EL had made for Sun. EL got

ELVIS

Peter Jones writes about the early EL, and just how he is now...

one-seventh of that amount, and promptly went out to buy his first Cadillac.

EL's first telly-show was on Jackie Gleason's "Stage Show", with Tommy and Jimmie Dorsey. He sang a little ole ditty called "Heartbreak Hotel". EL was re-booked, re-booked over and over again, and by the time he'd finished "Hotel" was top of the charts.

Which is where the really big criticisms started about his vocal styles, his movements. Local clerks painted him as some "devil incarnate" for the hip windings . . . yet EL was basically as strong for the church as they were. He was appalled by the criticisms but felt he was merely doing what came naturally to him when he sang. "Natural movements expressing a young man's exuberance" was the summing up of those who thought more carefully about EL's stage presentations.

Anyway, nothing—but NOTHING—could hold EL now. He has signed to a seven-year film contract by Hal Wallis. His first movie was actually for another producer, opening at New York Paramount on November 15, 1956 . . . more than nine years ago. "Love Me Tender" was a huge success—and so was the massive cut-out picture of ELVIS (with guitar) peering down on Times Square. "Lovine You" and "Jailhouse Rock" followed. EL was not only IN the big time . . . he WAS the big-time, where pop adulation was concerned.

EL continued to be a family boy, buying "Graceland" for his mum for 100,000 dollars. She became the hostess to all his friends . . . friends not so much from his new world of show business but more from the old days when a dollar took a lot of earning.



ELVIS PRESLEY with his co-star DONNA DOUGLAS in a shot from his next film on United Artists, 'Frankie and Johnny'.

The more recent history is too well-known to repeat. The Army spell, the death of his mother, the constant record successes, the repeated knocks, the box-office successes of all his films. But it poses the question: "Where stands ELVIS now?"

He stands right here, in this enviable position. He could retire tomorrow if he wanted. The money is there, stashed away in the bank. He could wear himself to a shadow by touring all over the world, but he chooses to give himself maximum exposure through his films. He leads a curious hermit-like existence which would bore the pants off most young men of his age—but he feels it wrong to cause chaos by showing himself off round the usual Hollywoodian round of nite-spots.

You can see him now in "Harem Holiday". Coming up is the "Frankie and Johnny" movie, produced by Edward Small for United Artists, in which he co-stars with Donna Douglas. He plays a gambling-lover, sinking with Donna on a gambling showboat. He falls, momentarily, for a red-head (Nancy Kovak)—and escapes death by shooting only because of a lucky charm he wears in his pocket. Donna and EL get together . . . again!

O.K.—so I've given away the plot. Who cares! With ELVIS, still looking remarkably young, it's his personal presence that counts. Nobody looks for art-form performances.

THE marvel of the post-war pop age. That's EL. And I'm glad to have this chance of wishing him a real happy birthday. With many more to come. And with continued success.

On the left ELVIS emerges from an ornamental pond in the palace gardens after escaping from some assassins. Right, a dance scene when EL sings "Shake That Tambourine". The film "Harem Holiday" co-stars Mary Ann Mobley and Fran Jeffries, and is directed by Gene Nelson. ELVIS, say the MGM film company, portrays a modern-day Rudolph Valentino in this production.



ELVIS and DONNA in another shot from 'Frankie and Johnny'. You may recognise Donna — she plays ELLIE-MAE in the Beverly Hillbillies.



GOLDEN GUINEA

'66

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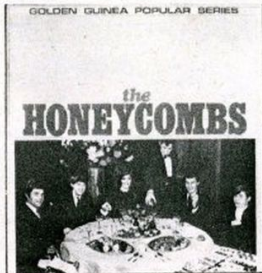
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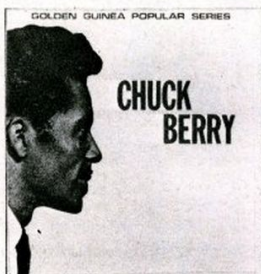
Kinks — The Kinks GGL 0357



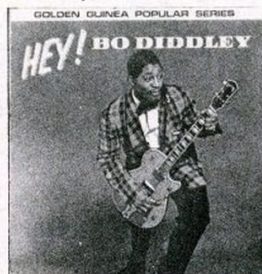
Meet The Searchers GGL 0349



The Honeycombs GGL 0350



Chuck Berry GGL 0352



Hey, Bo Diddley! GGL 0358

to
all my
friends
wishing
you
a very
happy
new
year

**JULIE
ROGERS**



The London-American decade of hits... 1963

PHIL SPECTOR STRIKES!

NINETEEN sixty-three was, of course, the year in which the British Beat Boom contemptuously defied the 'experts' who had predicted its swift and early demise during the year to develop into a country-wide, riot-raising object of national pride which even the most cubic corner of officialdom (having evaluated the export potential of Groupermania down to the last cent) forced itself to smile upon. For some obscure reason, however, the full devastating effect which the hysterical new "Buy British" attitude was to have on British labels issuing exclusively American material was not felt until 1964, and so London-American was able to notch up one more great year.

Seventeen London singles appeared in our Top Twenty during 1963 (the same number as in 1962) and although they were on the whole far less successful than the label's 1962 hits (only two of them reached the Number Two spot as opposed to eight in 1962) the end of 1963 did find no less than three London discs amongst the year's ten most popular British releases — a distinction which none of the label's 1962 hits had achieved.

Roy Orbison finally emerged as the London label's top-selling artiste in 1963, closely followed by the first of Phil Spector's great girl groups, the Crystals; and others keeping the London-American banner flying high were Del Shannon, Chris Montez and Little Eva. Some big 1962 names conspicuous by their absence during the year were Bobby Darin, Pat Boone and Bobby Vee (although it must in fairness be mentioned that Bobby Vee is included in the 'casualty department' only because his last hit for London — "Run To Him" which made our Top Ten early in 1962 — was also his very last London single).

Two more important U.S. labels left London-American to seek alternative British representation in 1963. They were Dimension (home of Little Eva, the Cookies, etc.) and the massive Imperial outfit which, during the previous eight years, had supplied the London label with no less than twenty-five great hits by such artistes as Fats Domino, Slim Whitman and Ricky Nelson.

Doubtless there was more than one explanation as to why Roy Orbison did not become the London label's chart champion immediately after his spectacular 'arrival' on the British pop scene in 1960. But the one and only clearly evident reason why Roy was destined to spend two years biding his time in comparative obscurity (if the course of pop history is correctly interpreted) was the continued success of one Elvis Aron Presley.

Of course, there is a marked difference between the vocal styles of Elvis and Roy, but it is not instantly apparent and basically it must be agreed that they cater for the same type of audience. This much must have been realised long ago by the British pop fans who, as long as Elvis was king of our charts, refused point-blank to allow Roy to become anything but just another moderately successful American artiste.

In 1961, for instance, Roy had three particularly fine discs issued here, two of which had already hit the Top in the States. But 1961 was also of the greatest years ever for Elvis, and only one of Roy's three offerings managed to hit here. In 1962 it was the same story — another big year for Elvis and no more than one-third success for Roy (even though his 1962 British hit, "Dreamy Baby", was extremely popular, spending two weeks at Number Two). But then came 1963, the year of The Sensation. Elvis finally slipped, and Roy promptly seized his long-awaited opportunity, chalking up three great hits in a row to finish the year as the most popular American artiste in our charts. The three discs which did the trick incidentally were the dramatic "In Dreams" which was in the R.M. Top Fifty for all but six months and turned out to be the third most successful British release of the year; the similarly-styled "Falling"; and Roy's something-for-everybody double-sider, "Blue Bayou"/"Mean Woman Blues".

Early in 1963, a brand new sound began to invade our charts — that of America's girl groups. And as ever, it was the London label and no other which was fully geared-up to supply the fans with what they most wanted. Of the four femme teams which made their mark in our charts during the year, two were represented here by London-American, including the one which outdid all of the others put together — the Crystals.

Very early in the year, the Crystals' mammoth U.S. smash, "He's A Rebel" swept its way into our Top Twenty, giving the so-called Spector

Sound its first taste of British chart success and promising many wonderful things to come. It was not, however, their immediate follow-up ("He's Sure The Boy I Love" which crashed the Twenty in the States) but their second and third British releases of the year which fulfilled this promise (and how!), namely the belting "Da Doo Ron Ron" which simply streaked into our Top Ten, and the somewhat sweeter "Then He Kissed Me" which did likewise but with even more impetus, spending a couple of weeks in the Number Two slot during October. And later still, just before the end of the year (presumably to prove that the back-track of hits was no fluke), the Spector Sound struck yet again, this time in the delightful shape of the Ronettes who joined the Crystals in our Top Ten with their U.S. chart-topper, "Be My Baby".

London's 1961-62 champion, Del Shannon began the year in true fine fettle, racking up two consecutive Top Ten entries here ("Little Town Flirt" and "Two Kinds of Teardrops") which guaranteed him a high placing in the label's 1963 ratings. But somehow Del's two other British singles for the year lacked the vital ingredient originality. Both missed here, and he finished third.

Somewhat amazingly, Chris Montez made it two hits in a row with his "Let's Dance" encore which he called "Some Kinda Fun", whilst two strictly one-timers in our Top Ten during the year were Ned Miller with his immensely successful C & W opus, "From A Jack To A King" which made the Number Two spot here and was fifth most popular disc of the year, and new group the Surfaris who made a memorable splash with their instrumentally reconstructed surf tragedy, "Wipeout". The London label's list of Top Ten entries for 1963 was completed by Wink Martindale's perennial family favourite, "Deck Of Cards" enjoying its second and most successful time around as the sixth most popular disc of the year.

In the Second Ten were "Let's Turkey Trot" by Little Eva; the U.S. chart-topping "Deep Purple" from Nino Tempo and April Stevens; a most aptly named instrumental called "Pipeline" by the Chantays; and one of the year's biggest surprises — the chart comeback of Mel Torme with the blues "Goin' Home Baby".

The year's near misses over here included the beautiful "Our Day Will Come" by Ruby and the Romantics; "Sugar Shack" from Jimmy Gilmer and the Fireballs; and "I'm Leaving It Up To You" by Dale and Grace (all of which went to the Top in the States), and three rather less successful U.S. hits: Rick Nelson's "It's Up To You"; the gimmick-laden "Mr. Bass Man" from Johnny Cymbal; and a little thing called "The Fool" which was neatly handled by one Jamie Coe.

Other huge American hits which failed to hit the heights here were "Hot Pastrami" as instrumentally served up by the Dartells; the delicious slice of pure ham called "Down At Papa Joe's"; by the Dixiebelles; a MISS Robin Ward's "Wonderful Summer"; and Wives and Lovers", the first big hit from highly rated new 'class' singer Jack Jones.

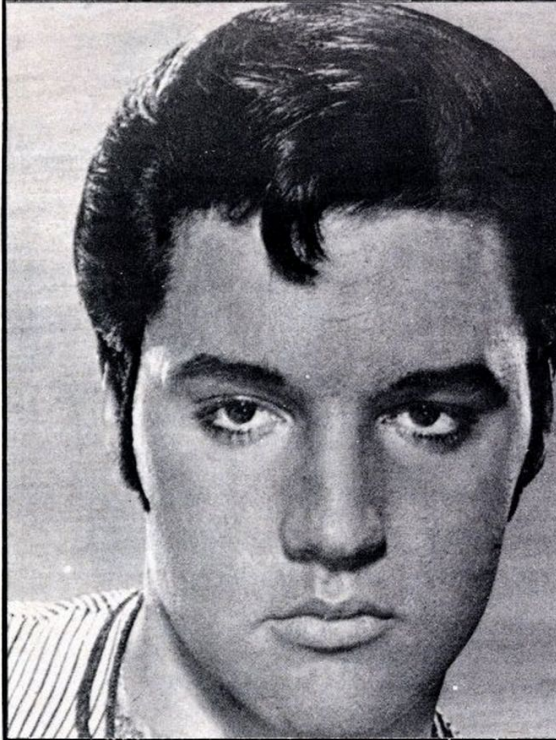
Blueswise, the London label turned out a veritable avalanche of golden goodies in 1963. They included such immortal originals as the Drifters' "On Broadway" and "I'll Take You Home"; "Walking The Dog" by Rufus Thomas, and Doris Troy's much loved "Just One Look". Whilst others straight from the American Top Ten were the year's very first London-American single "Zip-A-Dee-Don-Dah" by Bob B. Soxx and the Blue Jeans, the year's very last London release, Shirley Ellis' all-time favourite, "The Nitty Gritty", three discs which represented the very cream of the one hundred and eighty discs which separated the two milestones, namely the Cookies' fine follow-up to "Chains" entitled "Don't Say Nothin' Bad About My Baby" (which was the very last London-Dimension release); the softly soulful "Hello Stranger" as written and recorded by Barbara Lewis, and "Since I Fell For You" by the vastly underrated Lenny Welch. Those which had missed the U.S. Top Ten, but which were no less inspired recordings included such indispensable classics as Ben E. King's emotion-packed "I (Who Have Nothing)"; the only version of "Cry To Me" ever to rival the excellence of the Solomon Burke original (by Betty Harris); Solomon's own cover version of "If You Need Me" which fought a titanic dual with the Wilson Pickett original in the U.S. Top Fifty; and five additional quality offerings from the American Thirty: "Prisoner Of Love" by James Brown; "My Summer Love" which was the second Ruby and the Romantics release; "Have You Heard" by the Dupres; and three more U.S. chart-busting Spector Sounds — the Bob B. Soxx follow-up, "Why Do Lovers Break Each Others' Hearts" plus "Today I Met The Guy I'm Gonna Marry" and "Wait Till My Bobby Gets Home" by Darlene Love.

ALAN STINTON



ROY ORBISON (Top) became the best selling male solo artiste in 1963, while the CRYSTALS built a huge following with a fantastic string of hits (RM pix).

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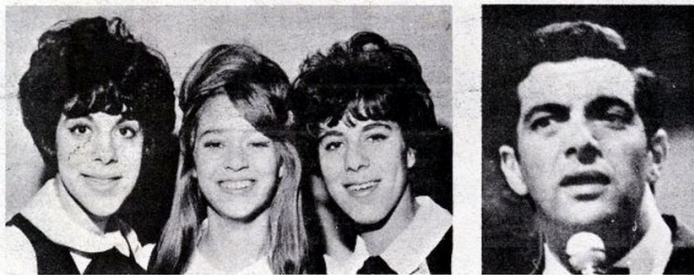
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Norman Jopling and Peter Jones new singles reviewed by Norman

Deathies from Shangri Las and Noel Harrison, Lennon-McCartney song from Frankie. Good Len Barry follow up, reasonable new Fontella Bass, and a group that turn out to be Sonny & Cher singing 'Let The Good Times Roll'



THE SHANGRI-LAS

FRANKIE VAUGHAN

THE SHANGRI-LAS: I Can Never Go Home Anymore; Bull Dog (Red Bird RB10 643). The main reason we've given this a tip is to write more about it. One of those 'message-cum-death' records for which the girls are so famed. The story line deals with a girl who runs away from home and has her Mom pine away from her—in the actual words of the song "... the angels picked her for their friend." The motto is honour thy father and mother—particularly thy mother. Flip is a solid beater with rocky vocals.

NOEL HARRISON: A Young Girl Of Sixteen; Tomorrow Is My Turn (Decca T 1214). This is doing well in the States. Probably because of the enchanting way in which Noel half talks his way, half sings it through this song about the tragedy of a young girl who leaves home for the love of a boy. Very pleasant on the ear and quite commercial—should easily make it here. Parly composed by Charles Aznavour. Strings on the flip, in which Noel sounds a bit like Tony Newley.

FRANKIE VAUGHAN: Wait, There Goes The Forgotten Man (Philips BF 1460). First Lennon-McCartney song for Frankie who should get handsomely into the charts with this compulsive mid-tempo item. Good arrangement by Ivor Raymonde—lyrics of sentimentally punched home in a virile hammer. Nice strings. Plugs already received have boosted advance orders here. Flip is a smooth ballad of unusual charm from Bacharach and David.

TOP FIFTY TIP:
FONTELLA BASS: Recovery; Leave It In The Hands Of Love (Chess CBS 8022). Follow-up which should get well in the charts. Almost a delicate opening with bass phrases, nice voices, then simple guitar figures, but when Fontella takes over it bursts into life. Charally strong, with brass section punching the melody. Very good record. Flip is slower, less forceful, but an appealing little number. Well sung.

TOP FIFTY TIP:
CAESAR & CLEO: Let The Good Times Roll; Love Is Strange (Reprise R 2010). This pair are supposed to be Sonny and Cher. It isn't Cher's piercing voice above all the others then she has a good impersonator somewhere. Solid link of heat with group vocal and hand-clapping pounding backing on the old Shirley and Lee song. Could do that a bit. Flip is off key, ending in intro and a slightly different, out sounding version of the recent Everly hit.

TOP FIFTY TIP:
LEN BARRY: Like A Baby; Happiness (Is A Girl Like You) (Brunswick BS349). As a follow-up to his wonderful "1-2-3" Len takes a similar song but injects it with a certain amount of originality, due largely to his own appealing vocal style. Same beat as before, and a different, though plaintive tune. Bound to be a hit and a big one at that. Flip is off key, but on the top side. It features bubbly backing and has good vocal work on the latin-tinted song.

TOP FIFTY TIP:
MURTY QUINN: One Kiss For Old Times Sake; Someone Told Me (Pye 17028). Guitarist with the Miami Showband on a slowish sing-along ballad, which does sell nowadays. Expressive vocal performance.

TOP FIFTY TIP:
CHRISTINE QUATE: Long After Tonight Is All Over; I'm Hoping (Stateside SS482). Produced by Bunny Lewis, this is a female version of the song which introduced Jimmy Radcliffe to us. Nice Bacharach-David song given an adult treatment by a good singer. Maybe a little too sophisticated for a big hit though.

TOP FIFTY TIP:
FRIDAY BROWNE: Getting Nowhere; And (To Me He Meant Everything) (Parlophone P 3396). This is a nice song and the unusually named Miss Browne gives just about all she's got—vocally—towards creating a hit sound. It could do well, but it's a mite complicated.

THE MIXTURE: One By One; Monkey Jazz (Fontana TF 640). Big group sound with flowing vocal on a peppy beater, marked by unusual percussive effects.

RONNIE DOVE: Kiss Away; Where In The World (Stateside SS 480). American hit maker Mr. Dove and a high-pitched tear-jerker on strings, as the He sounds just like Johnny Ray, and this could do well with the nostalgia set.

TOP FIFTY TIP:
BRIAN GREENE'S NEW DRIFTERS STOMPERS: No Strings; Liebestraume (Fontana TF 640). The Irving Berlin song given a Temperance Seven type treatment from the group. Very well performed and fresh sounding—believe it or not.

BRENDAN O'BRIEN AND THE DIXIES: Together Again; You Always Hurt The One You Love (Pye 17065). Thoughtful, wistful, gentle piano and Brendan's amiable tenor tackling a slowish slice of sentiment.

JUNIOR PARKER: These Kind Of Blues Parts 1 & 2 (Vocalion VP 9256). Trumpet opens this, a jaunty two-sided slab of J.R. & B with a compulsive backing and clear-cut vocal work. Big bandy in parts but not too bad at all.

THE VOGUES: Five O'Clock World; Nothing To Offer You (London HLR 1001). A rousing, copy and contrived vocal. American vocal number. Good production but not really for this market.

VINCENTE CASINO: Dis-Moi M'amie; Annie-Laurie (Vogue VRS 7067). Gentle melody, show-cased here for trumpet solo. Continental hit.

ROY HEAD: Apple Of My Eye; I Pass The Day (Vocalion VP 9254). Roy may not score with this single which isn't as powerful or exciting as "Treat Her Right". Again it's old rock type of thing, but it didn't make the top fifty in the States, so it's doubtful if it will here.

JAY AND THE AMERICANS: Sunday and Me; Through The Doorway (United Artists UP 1119). Jay sounds like Roy. Origin on this is a commercial American teen number. Strong compelling beat, big string backing and a possible top fifty hit.

DONNIE COLLINS SHOWBAND: Young Love; Mexican Bay (Pye 17004). Pretty-pretty version of the old hit, dressed up with pleasantly sentle rhythm. Might revive well.

THE MOOD MOSAIC: A Touch of Velvet—A Slice of Brass; Bond Street P.M. (Columbia DB 7801). Harpsichord opens this weird instrumental, an enchantingly clever production which is all set for loads of plays and develops quite a beat by the finish. Good stuff.

ADAMO: Nobody Ever Told Sandy; Tears Come (HMV POP 1499). Self-penned, this is quite a pleasant little song taken at a beat ballad pace. Might grow on you—it could be a hit if it does.

PETER THOMPSON AND TIE NIE: For Me It's All Over Now; The Way You Used To Do (Fontana TF 656). A jovial sort of sentimental ballad, with Peter singing with controlled urgency. Nice performance, group and solo.

MIKE SHERIDAN'S LOT: Don't Turn Your Back On Me Babe; Stop, Look, Listen (Columbia 7798). Glimmering guitar drowns the vocal nearly all the way through on this Jackie de Shannon song which could be great for a party if played full blast. A better than average beat disc.

THE BONEGRASSES: Goodbye; Every Minute Of The Day (Polydor BM 56380). Not the Diddley song, this is a genuine slab of oldie rock with a kind of quaint vocal and throbbing backing. Compelling but dated.

DAVID AND JONATHAN: Michelle; How Bitter The Taste of Love (Columbia DB 7800). This tunefully sound version of the McCartney-Lennon composition could easily make the charts—only just missed a Top Fifty Tip. The two boys, composers in their own right, give it a feelin' treatment, with gently controlled backing by George Martin. It's getting a lot of plays and should do very well indeed.

THE FOUR MAFKAS: A Man's Gotta Stand Tall; Fast Cars and Money (Columbia DB 7806). Pleasant enough group sound, with unusual harmonies and Joe Meek-styled backing. Good song, too.

THE MIGHTY BROS: Crystal Chandelier; What Now My Love (Liberty LIB 313). Latinish song from 'ie who had the original "I Will", but this is a bit corny even though it's a hit in the States. Not really for the British market, even though he sings O.K.

NAT KING COLE: Looking Back; One Sun (Capitol CL 15428). LP track from the distinctive voice, a smooth ballad with specially strong lyrics.

FRITZ WEICHBRODT: Nabucco-Melody; Das Lied Vom Guten Kameraden (Vogue VRS 7066). Very Nini Rosso this, with a plaintive melody played on the trumpet and great emotional climaxes all over the place. Very haunting and very commercial.

JOHN SUMMERS: Be Sure; Just Say We'll Still Be Friends (Pye 7N 17030). A soft ballad with string backing. Vocal is O.K. and the song is touching enough to appeal to quite a few record buyers.



THE SPENCER DAVIS GROUP have finally hit the big time after minor hits with such songs as "Every Little Bit Hurts." With Stevie Winwood on vocals, the boys are one of the most blues-drenched of the British groups, and look like hitting the LP field with "Their First LP"—already their EP "You Put The Hurt On Me" has been in the charts for several weeks.

names and faces



TOM JONES (left) in a shot taken at Ready Steady Go's New Year Party. Tom is in the charts with "Thunderball" from the James Bond film now on release, while his new album "A-Tom-Ic Jones" should be in the shops very very soon.



CILLA with JON PERTWEE in a scene from "Red Riding Hood" at the Wimbledon Theatre. Cilla plays Riding Hood of course, while Jon plays villainous John Worthington-Woolf. Granny, incidentally is played by Jack Haish of the "Hugh and I" TV series.



CHRIS ANDREWS—the fantastic songwriter with the fantastic voice who is still scoring with "Yesterday Man" and "To Whom It Concerns". Everyone knows all of the songs that Chris has written, but did you know that several years ago Chris sang lead with a group called Chris Ravel and the Ravers? Wonder what happened to the Ravers?

PETER SELLERS has the fastest rising hit this week with his amusing and original treatment of "A Hard Day's Night" backed with "Help". It's Peter's first big chart excursion since his teamwork with Sophia Loren and hits like "Goodness Gracious Me" but this style offers endless possibilities.

The Tony Hall Column



TONY'S NEW YEAR LIST . . .

STRANGE. In their annual summaries, almost everyone seems to be much more excited about what happened in '65 than I am. Personally, I found it very much like the proverbial curate's egg. Good in parts. Sure, there've been some good things. Like Otis Redding, Fontella Bass and Wilson Pickett records making the charts. But the good things were few and far between. More often, there were phases of mass mediocrity.

Around this time, I always like to compile my own New Year's Honours List. This year, I find it extremely difficult. Hardly any new real talent has emerged in Britain. Some established stars have strengthened their position. Others have, frankly, diminished.

Nevertheless, there are certain people to whom I'd like to give full Hallmarks . . .

★ **THE BEATLES** . . . for still being unquestionably unique. Their musical development has continued encouragingly. Their new LP is by far their most mature to date. Their tastes have broadened considerably. For example, their interest in Ravi Shankar's Indian music. But what impresses me most about them, apart from their tremendous personal magnetism, is their growth as people. Their eagerness to learn and to absorb new interests is incredible. They've learned a lot in the last twelve months. In one way, they're just beginning.

★ **TOM JONES** . . . for having the ability to be able to take the corniest song ever written and make it sound substantial. He is a world-class performer, possibly the best Britain has ever produced. He has a genuine innate talent which makes most other local solo singers sound like anaemic amateurs. If shrewdly handled, there is no reason why he should not stay at the top during the next decade.

★ **THE STONES** . . . for going from success to success. With special mention for Mick Jagger and Keith Richards' emergence as highly individual writers. And for the one and only Andrew Oldham, who has consistently enlightened (if often infuriated) the record business this year under the frichtentingly astute guidance of Allan Klein and who had the guts to start Britain's first real independent label.

★ **ERIC BURDON** . . . for singing the blues with such soulful sincerity at all times. The Animals are the quintessence of everything that's been best about RSG. In their own way, they are an institution. And I admire the way in which they take advice about what is commercial as well as good musically. Rather than insist that they know best.

★ **THE WHO** . . . for their arrogant disregard for convention and their total involvement in what they're doing. A special word for Keith Moon, who has revolutionised pop drumming in this country.

★ **THE HOLLIES** . . . for their wholesome, gimmickless friendliness and their consistent musicianship.

★ **THE MANFREDS AND PAUL JONES** . . . for trying new "fringe" fields and their endeavours to take the public along with them.

★ **CHRIS ANDREWS** . . . for his amazing high standard of song-writing. And his success as a singer of his own songs.

★ **DUSTY SPRINGFIELD** . . . for remaining by far our best girl singer and hoping she will never sacrifice spontaneity for perfection.

★ **SANDIE SHAW** . . . for being a much better recording artist than people ever gave her credit for.

★ **LULU** . . . for singing with an ever-increasing awareness of "where it's at".

★ **GOLDIE** . . . for having the "blackest-sounding soul" of any white singer I've ever heard.

★ **KIKI DEE AND BERYL MARSDEN** . . . for their tremendous potential.

★ **DONOVAN** . . . for being himself at all times. And for being a much more important talent than any of his fans realise.

★ **GEORGIE FAME** . . . for his trend-setting and the fun I've had working with him.

★ **DAVE CASH AND TONY BLACKBURN** . . . for making my early-morning bath 'n' breakfast-time a pleasure. For making me buy two transistors, so that I can hear them both. And for being, in their very different ways, two very important new deejays.

★ **MIKE RAVEN** . . . for his continuing crusade on behalf of minority tastes.

As for TV and radio, Hallmarks to . . .

★ **VICKI WICKHAM** and **MICHAEL LINDSAY-HOGG** . . . for sticking to their principles and for making RSG still something very special. And when it was good, it was great.

★ **JOHNNIE STEWART** and **STANLEY DORFMAN** . . . for making "Top Of The Pops" so much more than just another mime show.

★ **MIKE MANSFIELD** . . . for his imaginative and sensitive direction.

★ **DAVID BELL** . . . for his brave attempt with "Stramash," the most "almost-but-not-quite" TV show I can ever remember.

★ **BERNIE ANDREWS** . . . for the memory of "Top Gear."

Finally, special awards for . . .

★ **THE BEST RECORD OF 1965** . . . **THE RIGHTEOUS BROTHERS'** "You've Lost That Lovin' Feeling" (with equal acclaim for its producer, PHIL SPECTOR).

★ **THE MOST EXCITING SOUND OF '65** . . . **ATLANTIC** (who had a simply fantastic year) and **TAMLA-MOTOWN** (who, despite the knockers, still continue to come up with sensational sides).

Hollies-Harrison feud continues



THE HOLLIES are still furious about George Harrison's comments on their latest single.

GEORGIE FAME admires the "tight and polished" sound of the Hollies. So we introduced him to the boys, left them together, and let them chat over the business. RM's Peter Jones was there to take notes . . . but the story of the meeting is told by Georgie himself:

Last time I met the Hollies, George Harrison's name cropped up . . . which didn't surprise me considering some of the interesting things George has had to say about the Hollies' latest record. And Tony Hicks, Hollie-guitarist, said: "Ah, Mr. Harrison. Nice chap. It's a fantastic scene about this record 'If I Needed Someone'. George wrote it and when he heard we were going to do it, he was knocked out. Then look at the way he slated us . . . dreadful."

ROYALTIES?

Graham Nash said: "Yeah, apparently he was so disgusted with the version that he washed his hands of it—but I bet he still collects his royalties." So I asked why the boys thought George had made his knocking remarks.

Said Graham: "It was in one of the musical papers. Not only did he say he didn't wish to know the record, but he said we sounded diabolical. Like a load of session musicians who had never met one another in their lives. Then I think he said something about all Hollies' records sounding the same way. I can't understand it."

And Allan Clarke chimed in with: "Maybe he needs the publicity." So I decided to change the subject, complimenting the Hollies on their tight and polished sound. Graham refused to be budged. He said: "Our sound" was what started this whole Harrison thing off. Our recording manager, Ron Richards, and Beatles' George Martin share the same office. They have a firm called AIR London . . . and we record in the same place. One day, Ron heard the Beatles rehearse a number and said the songs sounded more like us. It did, too. As you know, we use a tight three-way and the Beatles don't . . . the number was just our cuppa."

BAND-WAGONS

Seems George Martin then asked Ron if the Hollies fancied doing the song. The Hollies weren't particularly after a Beatle song . . . Graham said that if P. J. Proby had written it they would have done it, if it sounded right. Said Tony: "The situation could be a bit awkward. All through our career, people have been saying that we sound like the Beatles when, in fact, we've never touched any of their numbers before. We've made our name off our own bat and I'd have thought that after nine hit records people would accept us as the Hollies, with no strings attached. We don't really need a Beatles' hand-wagon—we've got one of our own."

I wondered if Tony had ever met the Beatles. "Yes," he said. "But in a funny sort of way there's always been a bit of feeling between us. That's all there is to it. Really, some people get on with each other and some people don't. I've often wondered why it should be like that."

Graham Nash jumped in with:

"Maybe it's because it happened for us soon after it happened for them—and at that time any close harmony group was labelled a camp follower of the Beatles. I don't run people down for saying that—if you don't know the business you might think so, but it's quite wrong."

Seemed to me to be a rather gloomy atmosphere. So the boys suddenly turned the spotlight on me. Graham asked me about my song-writing. Well, that's a sore point with me at the moment. I honestly haven't done any serious writing since "Like We Used To Be". So I told them that I was getting a bit frustrated over it all. Point is that I never seem to get the time to sit down and think. For instance, I've got a good tune by Stevie Wonder . . . he did it on the Tamla-Motown Show. He never stops playing, does Stevie.

THIS WEEK: GEORGIE AND THE HOLLIES



He's always got ideas running through his head. When we were on tour together, it was always a race between him and me to get to the piano. He won, most of the time. Tony Hicks asked about Stevie's piano playing. I think he's ridiculous. He plays more changes than I do. But anyway I was telling them about this song Stevie wrote. It said it was a good thing to put words to, then left it with me. But I'm having trouble with it be-

cause I don't get enough time on my own. I've thought about it for months but can't get near it. But I then said: "Never mind about MY songs . . . when's George Harrison going to write another one for YOU?", and the Hollies all started happening. The noise they kicked up was incredible. Exit Georgie Fame in a great hurry, various missiles whizzing past my ears!

GEORGIE FAME

new albums reviewed by Norman Jopling and Peter



ELVIS in a scene from "Harem Holiday". The album of the same name is available now.

GOOD FILM LP FROM EL

ELVIS PRESLEY: "Harem Holiday"—Harem Holiday; My Desert Serenade; Go East Young Man; Mirago; Kismet; Shake That Tambourine; Hey Little Girl; Golden Coins; So Close, Yet So Far; Animal Instinct; Wisdom Of The Ages (RCA Victor RD 7767).

ALREADY in the shops, this entertaining sound-track album should be a big seller in a matter of days. Eleven pleasant tracks with plenty of oriental atmosphere and enough originality to please most Presley fans. Stand-out tracks are "Shake That Tambourine" and "Mirago", but the general standard is better than most of his film albums.

★ ★ ★

BARBRA STREISAND: "My Name Is Barbra, Too" (CBS BPG 62603); He Touched Me; The Shadow Of Your Smile; Quiet Night; I Got Plenty Of Nothin'; How Much Of The Dream Comes True; Second Hand Rose; The Kind Of Man A Woman Needs; All That I Want; Where's That Rainbow; No More Songs For Me; (medley: Second Hand Rose; Give Me The Simple Life; I Got Plenty Of Nothin'; Brother Can You Spare A Dime; Nobody Knows You When You're Down And Out); Second Hand Rose; Best Things In Life Are Free.

HEREWITH Miss Streisand in a further superlative vocal mood. Funny thing that some people actually think Barbra is

over-rated . . . problem surely is to find new adjectives to describe her style. Some of the items here come from her award-winning TV show "My Name Is Barbra" but others, like "He Touched Me," are from new shows like "DraT That Cat", or the "Sandpiper" theme "The Shadow Of Your Smile". Sudden switches of mood, with some tracks from Don Costa, the rest from equally talented Peter Matz. It's all live, lively, liveliest sings.

★ ★ ★

SON HOUSE: "The Legendary Son House" (CBS BPG 62604). Old men Son was recorded over over thirty years ago and like so many others of that era

faded into obscurity. But he came back to a world where people actually wanted him and he's been here since. This driving emotion-packed bluesman isn't well known here but he will be on the strength of this album which is great.

★ ★ ★

SINATRA WEEK
17th-23rd JANUARY

RECORD MIRROR CHARTS PAGE

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 **WE CAN WORK IT OUT***
1 (4) Beatles (Capitol)
- 2 **SOUNDS OF SILENCE***
4 (6) Simon and Garfunkel (Columbia)
- 3 **I GOT YOU**
2 (2) James Brown (Kings)
- 4 **EBB TIDE***
3 (4) Righteous Brothers (Philips)
- 5 **OVER AND OVER***
3 (8) Dave Clark Five (Epic)
- 6 **AS TEARS GO BY**
7 (3) Rolling Stones (London)
- 7 **FIVE O'CLOCK WORLD***
13 (4) Veeva's (40 and Co)
- 8 **ENGLAND SWINGS***
8 (9) Roger Miller (Smash)
- 9 **A MUST TO AVOID***
11 (3) Herman's Hermits (MGM)
- 10 **SHE'S JUST MY STYLE***
16 (5) Garry Lewis (Liberty)
- 11 **FLOWERS ON THE WALL**
15 (5) Starliner Brothers (Columbia)
- 12 **MAKE THE WORLD GO AWAY***
12 (9) Eddy Arnold (RCA)
- 13 **THE MEN IN MY LITTLE GIRL'S LIFE**
27 (5) Mike Douglas (Epic)
- 14 **NO MATTER WHAT SHAPE YOU'RE IN**
17 (3) T. Bones (Liberty)
- 15 **LET'S HANG ON***
14 (6) Four Seasons (Philips)
- 16 **A TASTE OF HONEY***
6 (13) Tijuana Brass (A & M)
- 17 **DAY TRIPPER***
19 (3) Beatles (Capitol)
- 18 **YOU DON'T HAVE TO BE SO NICE***
22 (5) Lavinia Spontani (Kama Sutra)
- 19 **THE DUCK***
24 (4) Jackie Lee (Mirwood)
- 20 **TURN! TURN! TURN!**
7 (16) Byrds (Columbia)
- 21 **ONE HAS MY NAME**
23 (7) Barry Young (Dot)
- 22 **SPANISH EYES**
21 (4) Al Martino (Capitol)
- 23 **IT'S MY LIFE***
29 (3) Animals (MGM)
- 24 **SATIN PILLOWS**
28 (4) Bobby Vinton (Epic)
- 25 **A SWEET WOMAN LIKE YOU***
26 (4) Joe Tex (Dial)
- 26 **THUNDERBALL***
28 (4) Tom Jones (Parrot)
- 27 **YOU'VE BEEN CHEATING***
27 (4) Impressions (ABC)
- 28 **DON'T THINK TWICE, IT'S ALRIGHT***
10 (7) Wonder Who (Philips)
- 29 **BARBARA ANN**
49 (2) Beach Boys (Capitol)
- 30 **JEALOUS HEART***
29 (3) Connie Francis (MGM)
- 31 **ATTACK**
48 (3) Toys (Dynamaco)
- 32 **JENNY TAKE A RIDE***
15 (3) Mitch Ryder & Detroit Wheels (New Voice)
- 33 **JUST LIKE ME***
44 (2) Paul Revere and Raiders (Challenge)
- 34 **A WELL RESPECTED MAN***
38 (3) Kinks (Reprise)
- 35 **LIES***
42 (2) Knickerbockers (Challenge)
- 36 **I'VE GOT TO BE SOMEBODY**
39 (3) Billy Joe Royal (Columbia)
- 37 **HOLE IN THE WALL**
34 (3) Pickers (Pure Soul)
- 38 **SECOND HAND ROSE***
47 (2) Barbara Streisand (Columbia)
- 39 **FEVER***
18 (8) McCoy's (Bane)
- 40 **LOOK THROUGH ANY WINDOW***
43 (3) Hollies (Imperial)
- 41 **A YOUNG GIRL***
44 (3) Noel Harrison (London)
- 42 **LIKE A BABY***
— (1) Len Barry (Decca)
- 43 **SUNDAY AND ME***
11 (3) Jay and The Americans (United Artists)
- 44 **I CAN NEVER GO HOME***
25 (8) Shangri-Las (Red Bird)
- 45 **ZORBA THE GREEK**
— (1) Herb Alpert and The Tijuana Brass (A & M)
- 46 **IT WAS A VERY GOOD YEAR**
— (1) Frank Sinatra (Reprise)
- 47 **I WILL***
22 (9) Dean Martin (Reprise)
- 48 **TIJUANA TAXI**
— (1) Herb Alpert and The Tijuana Brass (A & M)
- 49 **TELL ME WHY***
— (1) Elvis Presley (RCA)
- 50 **UP TIGHT**
— (1) Stevie Wonder (Tamla)

*An asterisk denotes record released in Britain



Dave Clark—number 5

TOP E.P.'s

- 1 **NO LIVING WITHOUT YOUR LOVING**
1 Manfred Mann (HMV)
- 2 **THE SEEKERS**
4 The Seekers (Columbia)
- 3 **BEATLES MILLION SELLERS**
5 Beatles (Parlophone)
- 4 **KWET KINKS**
2 The Kinks (Pye)
- 5 **DODDY AND THE DIDDYMEN**
12 Ken Dodd (Columbia)
- 6 **THE UNIVERSAL SOLDIER**
2 Donovan (Pye)
- 7 **ANDY WILLIAMS' FAVOURITES No. 1**
8 Andy Williams (CBS)
- 8 **TAKE FOUR—BY CLIFF RICHARD**
6 Cliff Richard (Columbia)
- 9 **FIVE YARBERRERS**
18 The Yarberrers (Columbia)
- 10 **TONY BENNETT**
11 Tony Bennett (CBS)
- 11 **DYLAN**
7 Bob Dylan (CBS)
- 12 **THE ONE IN THE MIDDLE**
12 Manfred Mann (HMV)
- 13 **BEATLES FOR SALE No. 1**
13 Beatles (Parlophone)
- 14 **WANT IT**
9 The Rolling Stones (Decca)
- 15 **YOU PUT THE HURT ON ME**
18 Spencer Davis Group (Fontana)
- 16 **THE ANIMALS ARE BACK**
14 Animals (Columbia)
- 17 **BEATLE CRACKER MUSIC**
— The Arthur Wilkinson Orchestra (HMV)
- 18 **BEATLES FOR SALE No. 2**
11 The Beatles (Parlophone)
- 19 **TICKLE ME**
17 Elvis Presley (RCA)
- 20 **KNICKERBOCKERS HITS VOL. 2**
— Knickerbockers (Decca)

TOP L.P.'s

- 1 **RUBBER SOUL**
1 Beatles (Parlophone)
- 2 **SOUND OF MUSIC**
2 Soundtrack (RCA Victor)
- 3 **MARY POPPINS**
3 Soundtrack (H.M.V.)
- 4 **JELLY**
1 Beatles (Parlophone)
- 5 **MY GENERATION**
19 The Who (Brunswick)
- 6 **TEARS OF HAPPINESS**
28 Ken Dodd (Columbia)
- 7 **FAREWELL ANGELINA**
5 Joan Haaz (Fontana)
- 8 **A WORLD OF OUR OWN**
18 The Seekers (Columbia)
- 9 **ALMOST THERE**
8 Andy Williams (CBS)
- 10 **OUT OF OUR HEADS**
2 Rolling Stones (Decca)
- 11 **HIGHWAY 61 REVISITED**
6 Bob Dylan (CBS)
- 12 **TAKE IT EASY WITH THE WALKER BROTHERS**
— Walker Brothers (Philips)
- 13 **MAGIC OF THE MINSTRELS**
9 Black and White Minstrels (HMV)
- 14 **ELVIS FOR EVERYBODY**
11 Elvis Presley (RCA)
- 15 **THE KINKS' KONTROVERSY**
12 Kinks (Pye)
- 16 **THE OTHER SIDE OF DUDLEY MOORE**
12 Dudley Moore (Decca)
- 17 **IN SAN FRANCISCO**
14 Tony Bennett (CBS)
- 18 **EVERYTHING'S COMING UP DUSTY**
10 Dusty Springfield (Philips)
- 19 **LOVE IS FOREVER**
— Cliff Richard (Columbia)
- 20 **THEIR FIRST LP**
— Spencer Davis Group (Fontana)

5 YEARS AGO

- 1 **POETRY IN MOTION**
1 Johnny Tillotson
- 2 **ARE YOU LONE SOME-TONIGHT**
— Elvis Presley
- 3 **I LOVE YOU**
2 Cliff Richard
- 4 **PEPE**
8 Duane Eddy
- 5 **TAKE THE LAST DANCE FOR ME**
2 The Drifters
- 6 **PORTRAIT OF MY LOVE**
7 Matt Monro
- 7 **COUNTING TEARDROPS**
6 Emile Ford
- 8 **PERFIDA**
3 Yentluga
- 9 **IT'S NOW OR NEVER**
4 Elvis Presley
- 10 **BUONA SERA**
9 Acker Bilk
- 11 **YOU'RE SIXTEEN**
— Johnny Burnette
- 12 **STAY**
12 Maurice Williams
- 13 **PILLOW TALK RIDES AGAIN**
13 Piltdown Men
- 14 **PEPE**
— Russ Conway
- 15 **NORTH TO ALASKA**
— Johnny Horton
- 16 **GOODNESS GRACIOUS ME**
11 Peter Sellers and Sophia Loren
- 17 **LIKE STRANGERS**
12 Evelyn Brothers
- 18 **SWAY**
11 Bobby Rydell
- 19 **CHARLOTTE**
— Rhet Stoller
- 20 **RUBBER BALL**
— Bobby Vee
- 21 **LITTLE GIRL**
29 Marty Wilde

BRITAIN'S TOP 50

NATIONAL CHART COMPILED BY THE RECORD RETAILER.

- 1 **DAY TRIPPER CAN WORK IT OUT**
1 (4) Beatles (Parlophone)
- 2 **WIND ME UP**
2 (8) Cliff Richard (Columbia)
- 3 **THE CARNIVAL IS OVER**
4 (10) Seekers (Columbia)
- 4 **THE RIVER**
3 (7) Ken Dodd (Columbia)
- 5 **KEEP ON RUNNIN'**
15 (13) Spencer Davis Group (Polygram)
- 6 **MY SHIP IS COMING IN**
4 (3) Roger Miller (Philips)
- 7 **TEARS**
5 (12) Ken Dodd (Columbia)
- 8 **LET'S HANG ON**
18 (7) Four Seasons (Philips)
- 9 **MERRIE GENTLE POPS**
19 (4) Harron Knights (Columbia)
- 10 **TILL THE END OF THE DAY**
11 (5) Kinks (Pye)
- 11 **1-2-3**
7 (3) Len Barry (Brunswick)
- 12 **MY GENERATION**
7 (9) The Who (Brunswick)
- 13 **RESCUE ME**
11 (5) Fontella Bass (Chess)
- 14 **JARJAR**
7 (3) P. J. Proby (Liberty)
- 15 **TO WHOM IT CONCERNS**
12 (3) Chris Andrews (Decca)
- 16 **A HARD DAYS NIGHT**
19 (3) Peter Sellers (Parlophone)
- 17 **A LOVER'S CONCERTO**
1 (3) The Toys (Stateside)
- 18 **PRINCESS IN RAGS**
18 (4) Gene Pitney (Stateside)
- 19 **A MUST TO AVOID**
23 (2) Herman's Hermits (Columbia)
- 20 **MY GIRL**
22 (5) Otis Redding (Atlantic)
- 21 **SPANISH FLEA**
28 (4) Herb Alpert (Pye)
- 22 **IF I NEEDED SOMEONE**
28 (4) Hollies (Parlophone)
- 23 **WAR LORD**
18 (3) Shadowfax (Columbia)
- 24 **YESTERDAY MAN**
29 (13) Chris Andrews (Decca)
- 25 **I LEFT MY HEART IN SAN FRANCISCO**
25 (4) Tony Bennett (CBS)
- 26 **THE VERY THOUGHT OF YOU**
29 (2) Tony Bennett (CBS)
- 27 **TAKE ME FOR WHAT I'M WORTH**
12 (2) Searchers (Pye)
- 28 **POSITIVELY 4th STREET**
17 (10) Bob Dylan (CBS)
- 29 **GET OFF OF MY CLOUD**
22 (10) Rolling Stones (Decca)
- 30 **IS IT REALLY OVER**
21 (8) Jim Reeves (RCA)
- 31 **ENGLAND SWINGS**
— (1) Roger Miller (Philips)
- 32 **HOW CAN YOU TELL I'M SAD?**
17 (10) Sandie Shaw (Pye)
- 33 **BYE, BYE BLUES**
49 (2) Bert Kaempfert (Polydor)
- 34 **YESTERDAY**
14 (8) Paul and Barry Ryan (Decca)
- 35 **FAREWELL ANGELINA**
12 (13) Joan Haaz (Fontana)
- 36 **DON'T FIGHT IT**
35 (4) Wilson Pickett (Atlantic)
- 37 **GIRLS, GIRLS, GIRLS**
43 (4) Fourmost (Parlophone)
- 38 **DON'T BRING ME YOUR HURTACHES**
14 (8) Paul and Barry Ryan (Decca)
- 39 **I HEAR A SYMPHONY**
26 (2) Supremes (Tamla Motown)
- 40 **IT WAS EASIER TO HURT HER**
26 (4) Wayne Fontana (Fontana)
- 41 **YOU MAKE IT MOVE**
12 (2) Dave, Doc, Duzy, Reaky, Mick and Tich (Fontana)
- 42 **HELLO DOLLY**
— (1) Bachelors (Decca)
- 43 **OVER MY HEAD**
— (1) Rockin' Berries (Piccadilly)
- 44 **FEVER**
28 (10) McCoy's (Immediate)
- 45 **YOU WERE ON MY MIND**
— (1) Crispian St. Peters (Decca)
- 46 **IT'S MY LIFE**
28 (10) Animals (Columbia)
- 47 **TELL ME WHY**
29 (8) Elvis Presley (RCA)
- 48 **HERE IT COMES AGAIN**
24 (12) Fortunes (Decca)
- 49 **TAKE ME TO YOUR HEART AGAIN**
— (1) Vince Hill (Columbia)
- 50 **ALMOST THERE**
48 (16) Andy Williams (CBS)

A blue dot denotes new entry.



Cliff Richard—number 2

BRITAIN'S TOP R & B SINGLES

- 1 **A SWEET WOMAN LIKE YOU**
5 Joe Tex (Atlantic 4088)
- 2 **RESCUE ME**
1 Fantasia Bass (Chess 3074)
- 3 **MY GIRL**
6 Otis Redding (Atlantic 5022)
- 4 **EVERYTHING IS GONNA BE ALRIGHT**
4 Willie Mitchell (London 1004)
- 5 **JAR JAR**
3 Cajunays (London Hit Beat)
- 6 **DON'T FIGHT IT**
1 Wilson Pickett (Atlantic 4082)
- 7 **AIN'T THAT PECULIAR**
3 Marvin Gaye (Tamla-Motown 539)
- 8 **SEE SAW**
1 Don Covay (Atlantic 4081)
- 9 **SOMETHING ABOUT YOU**
11 Four Tops (Tamla-Motown 542)
- 10 **MY GIRL HAS GONE**
11 Miracles (Tamla-Motown 540)
- 11 **HARLEM SHUFFLE**
— (1) Bob & Earl (Sue WI 374)
- 12 **ALL OR NOTHING**
2 Patti La Belle & The Bluebelles (Atlantic 4055)
- 13 **EVERYBODY LOVES A GOOD TIME**
16 Major Lance (Columbia 7787)
- 14 **THE DUCK**
— Jackie Lee (Columbia 7787)
- 15 **ONLY LOVE CAN SAVE ME NOW**
13 Solomon Burke (Atlantic 4081)
- 16 **1-2-3**
10 Len Barry (Brunswick 3047)
- 17 **HANG ON SLOOPY**
1 Ramsey Lewis Trio (Chess 4023)
- 18 **MY BABY**
10 Tamla-Motown 531
- 19 **LOVER'S CONCERTO**
14 Toys (Atlantic 400)
- 20 **I HEAR A SYMPHONY**
19 Supremes (Tamla-Motown 543)

BRITAIN'S TOP R & B ALBUMS

- 1 **IN THE MIDNIGHT HOUR**
4 Wilson Pickett (Atlantic 3077)
- 2 **SOUL BALLADS**
3 Otis Redding (Atlantic 5022)
- 3 **IMPRESSIONS BIG 16**
4 The Impressions (HMV 1935)
- 4 **DANCE PARTY**
5 Martha and the Vandellas (Tamla-Motown 1013)
- 5 **HITSVILLE USA**
28 (4) Hollies (Parlophone)
- 6 **ETTA JAMES ROCKS THE HOUSE**
7 Etta James (Chess 4082)
- 7 **SHOTGUN**
5 Junior Walker and the All Stars (Tamla-Motown 1017)
- 8 **R & B VOL. 2**
4 Various Artists (Golden Guinea 351)
- 9 **COME ON HOME**
— Jackie Edwards (Island ILP 831)
- 10 **ROCK AND SOUL**
19 Solomon Burke (Atlantic 3008)

NEW Singles!



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DIS-MOI MAMIE VRS 7007
JOHN SUMMERS
BE SURE 7N 17030
FRITZ WEICHBRODT
NABUCO, MELODY VRS 7006
THE ORGANISERS
LONESOME ROAD 7N 17022
MURTY QUINN
ONE KISS FOR OLD TIMES SAKE 7N 17028
JAMES GALT
WITH MY BABY 7N 17021
BOBBY FREEMAN
THE DUCK 7N 25347
BRENDAN O'BRIEN & THE DIXIES
TOGETHER AGAIN 7N 17005
THE DONIE COLLINS SHOWBAND
FEATURING CHRIS YOUNG LOVE 7N 17004

RAY MAKES PEOPLE FEEL UNEASY

WHEN you first meet up with Kink Ray Davies, one of the more disconcerting things about him is that he tends to tap his feet and roll his head as if in time to some non-existent music. I've found out what it's all about . . . he is, in fact, usually in the throes of composing something or other.

He sipped at a half of ale and explained: "I often meet journalists like you and suddenly an idea for a song comes along. This is how I write a new song . . . tapping my feet, hearing it all go through my mind. Can't help the head moving along with the song. Then suddenly at home I write it down with the help of a piano. Earlier, it's just a selection of foot-beats and foot-taps."

Ray was actually tapping and nodding at this precise moment. I wonder just how successful a song he was creating at the time of being interviewed by me. As a passing fancy, I also wondered whether I deserved any royalties. . . .

Said Ray: "I've had a lot of good luck during the past year with my songs. I mean, Peggy Lee recorded one of them. That was great—I like her style of singing, all breathy and throaty. But my trouble is this lack of communication with people. I like people, like them fine. But I can't talk to them in the way I really feel inside. Like I'd like to ask you about a recent football match, but somehow I just can't. I have to let it come from whoever I'm talking to."

"I bet you feel uncomfortable talking to me. People do. They sometimes feel I'm just not contributing. That's why I'm so glad I'm interested in music and song-writing. Through songs, I can communicate . . . I can get what I'm thinking across to other people."

"For this next year, I want to advance in the song-writing field. I want to write more descriptive songs, more introverted numbers. I know that the old moon 'n' June lyrics work out well in terms of sales, but I want to get in a much deeper level."

"These ideas for songs come up in a funny way. I was staying in a hotel, a hotel which was a bit snobbish. I felt a bit sick—even though I was paying the same money as all the business men who were also there. But I was wearing old jeans and so on. So the way I felt, the way I wanted there and then to be respected, which is nothing to do with money, I wrote a song. It was 'Well Respected Man', which was the lead track on our last E.P. That sort of thing matters to me . . . maybe I'm too sensitive about things, but you do need respect."

"Let's face it, basically, I'm a member of a rock group. People come up to us and ask us what is going to happen in the pop scene during the next year. We say something. But what does it really matter? We're in a rock group—the Kinks are a rock group. We say something and it doesn't make any difference to the pop scene at all. People tend to think we are much more important than we really are . . ."

"It's this business of being sensitive. Sensitive about what other people think of us. Really, I suppose, it doesn't matter. But did you see Bernard Braden on television over Christmas, where he was putting down the groups—putting them down on a musical level? Well, I guess he is a very nice bloke, in himself. But on this occasion I couldn't help thinking what a nasty guy he must be. He was sending the whole scene up. Honestly, I had to turn it off half-way through. It upset me so much that I know I wouldn't have been able to sleep that night. It's ridiculous being sensitive in that way, but I can't help it."

"Trouble is, once somebody realises you are a bit sensitive about things, they try to do a psychiatrist bit on you. They listen to everything you have to say, then don't take any notice at all. Just shows they didn't really understand anything in the first place."

We replenished the glasses, and Ray was talking about how he originally wanted to be a footballer (professional), and how he enjoyed watching soccer and athletics. Athletics, he felt, was almost another form of music. Soccer, he felt, was almost like a ballet . . . commentator Kenneth Wolstenholme being rather in the role of a conductor.

Which all adds up to a much more "aware" attitude about things than one usually gets from someone who regards himself as being just a "member of a rock group". Ray added: "I'm no great musician, I'm just a member of a rock group". Which added the necessary emphasis.

He said: "Music is the important thing. Any kind of music, really. I can't just be around with nothing playing on the radio . . . I listen to anything—I specially like things by Al Martino, or Dean Martin, or Perry Como, or The Everlys or Duane Eddy."

"The thing that worries me, though, is this. I want to do these more complicated songs, these more involved subjects. Then we get in the studio and I find that they're too complicated for me to sing."

Despite what Ray had said, I honestly hadn't found myself feeling any lack of communication between the two of us. In fact, he'd proved a willing and capable interview subject. Maybe, I felt, he sold himself short. . . .

Because his songs have proved hits for quite a few big-name stars. And I can assure Ray that stars like Peggy Lee don't record any old rubbish. But I did wonder how the obviously sensitive Mr. Davies would have made out in the hurly-burly of professional football. . . .



RAY DAVIES (colour pic by Dezo Hoffmann).

BOB Dylan writing a book to be published this year by Macmillan titled "Tarantula" . . . American bands jumping on the Tijuana Brass bandwagon . . . Bob Dylan playing bass guitar in ads for "Can You Please Crawl Out Your Window?" . . . original cast album from "Mary Poppins" has sold over 3 million copies . . . vocally, isn't Andy Williams similar to Pat Boone?

Gene Pitney has recorded a duet with country songstress Melba Montgomery titled "Baby Ain't That Fine" . . . next Jan and Dean disc likely to be "A Beginning To An End" . . . Jim Economides to produce all singles from Ember . . . Mercury to issue Little Richard's "I Don't Know What You've Got" . . . Beryl Marsden's "Music Talk" sounds like "A Certain Girl" . . . Bobby Rydell to entertain troops in Vietnam . . . R & B composer Allen Toussaint often writes under the pen-name of Naomi Neville . . . Tania-Motown's biggest record to date is "I Can't Help Myself" from the Four Tops . . . "protest" singles are not played to GIs in Europe or AFN nor can they buy them for under two dollars . . . Decca chief Sir Edward Lewis named Record Man of the Year by "Billboard" magazine . . . why can't the Who make it in the States? . . . Bernard Braden's theories on pop music (Christmas Sunday, ITV) extremely interesting . . . Crispian St. Peter's "You Were On

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My Mind' would have been an instant hit for Adam Faith . . . Fortunes seen wearing special 'City Suit' outfits made up for them by Burton tailoring for their American tour . . . Toys "Attack" is a better disc than "Lover's Concerto" . . . shades of Tania Motown on new Impressions disc "You've Been Cheating" . . . Jay and the Americans could have a big hit here with "Sunday and Me" . . . Tania crowd gifted Dave Godin with a Polaroid camera . . . Dionne Warwick fans won't like the Swinging Blue Jeans for "Don't Make Me Over" . . . Cilla's new disc was worth waiting for . . . memo to "Top Of The Pops" (30.12.65): It's spelt "Redding" . . . top ten discs of 1965 according to BBC radio's "Top Ten Game" were 1. We Can Work It Out—Beatles; 2. I'm Alive—Hollies; 3. Help—Beatles; 4. Mr. Tambourine Man—Byrds; 5. Merry Gentle Pops—Barron Knights; 6. I Got You Babe—Sonny & Cher; 7. I Feel Fine—Beatles; 8. Ticket To Ride—Beatles; 9. It's My Life—

Animals; 10. Make It Easy On Yourself—Walker Brothers. (Broadcast 31.12.65), whatever happened to the Stones? . . . Zoot Money has a brandy glass shaped like a gun . . . why does George Fame's road manager, Marty Tempest, keep sending brandy to RM's Richard Green? . . . Jonathan Kink pays moon-high prices for milk in night clubs . . . Paul and Barry Ryan moving to Putney . . . Norrie Drummond should record the title song from Dana Gillespie's film . . . Chris Chandler says his name is Chas . . . Radio London dee-jay John Edward sounds like Alan Freeman on January 17 . . . Valerie Masters recording for Polydor . . . "Help" second most money-making film in Britain last year . . . Chris Farlowe engaged to Samantha Whyton . . . Roy Tempest books Ian Smithers opening club in London's Carnaby Street . . . Morsebeats, Honeycombs and Beryl Marsden star on "Ready Steady Radio" on Sunday

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