

Inside: **CLIFF - HELEN - FATS - R & B - MARRIAGE**

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HARRIS MEEHAN**

**DIAMONDS**

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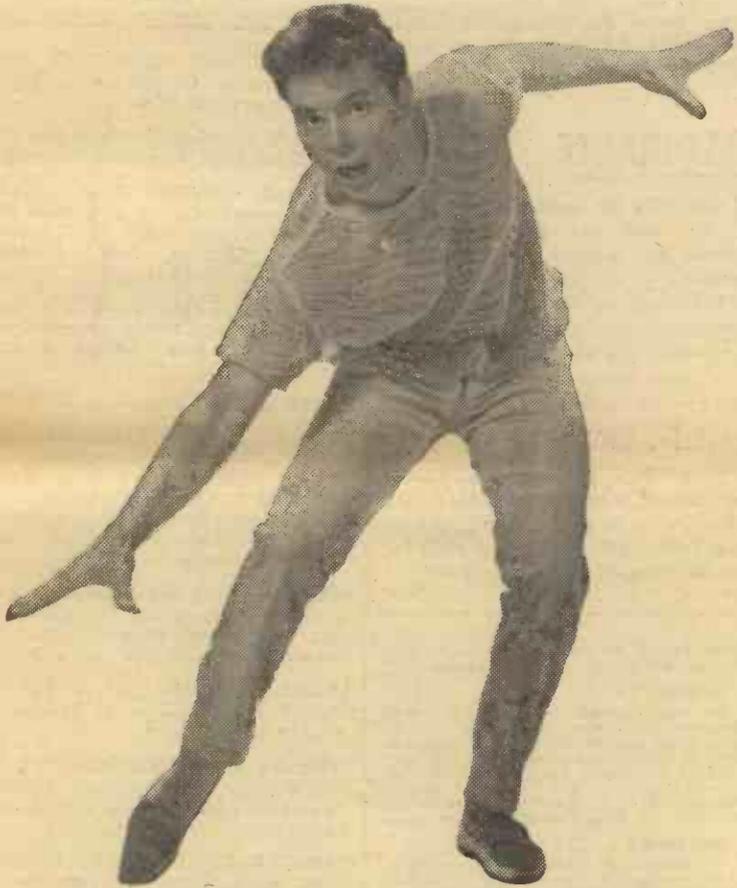
No. 96

Registered at the G.P.O.  
as a newspaper.

WEEK ENDING JANUARY 12, 1963

EVERY THURSDAY

# THE TOP TEN FACES



THE BIG TEN: CLIFF (1); ELVIS (2); SHADOWS (3); DUANE (4); FRANK (5); JOE (6); ROLF (7); MARK (8); SUSAN (9) and MAUREEN (10).

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# NEW RECORD MIRROR

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## KARL—WHY FLOPS?

LOOKING back over the old year, I cannot understand why Karl Denver's records have been such a flop. Early in the year Karl had two Top Twenty entries, with the great "Wimaweh" and "Never Goodbye". But since then he only managed the lower half of the N.R.M. charts, with "A Little Love, a Little Kiss", and "Blue Weekend". In my opinion Karl is one of Britain's greatest singers, and let's hope his latest "Pastures of Plenty" will be a success. — C. SNOOK, 4 Simonds Road, Leyton, E.10.

## NEGLECT AND LOSS

Looking back over the year, of the 1,800 singles issued only 65 of these were R & B, and I bought 50. There were at least as many again that made the U.S. charts that I would have bought had they been issued here, and about 40 U.S. R & B LPs were also not considered to be worth issuing here. So working it out I spent about £20 on discs whereas I could have spent about £100! I hope the disc companies realise how much trade they lose like this. Two of the R & B discs made our top 20—"The Locomotion" and "Dancin' Party", and my favourite? "Mashed Potato Time" by Dee Dee Sharp—the most neglected U.S. star in Britain. The event of the year? Little Richard!—DAVID GODIN, 139 Church Road, Bexleyheath, Kent.

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Corn Exchange, Dorchester—

January 10  
West Country:  
Savoy Hall, Midsomer Naughton—

# PRESLEY BETTER—NOT WORSE!

IT seems that many record fans nowadays think the quality of Elvis Presley's records are getting worse and worse. Sandy Simpson said in last week's letter bag that "Return to Sender" is nothing but a dull uninspired bore and his latest records are uninspired drivel.

I consider myself a true Elvis fan and naturally think every one of his releases has its merits but I fail to understand how anyone can compare his early releases such as "Rip It Up," "Long Tall Sally," "Big Hunk of Love," with numbers like "No More," "Judy," "Just Tell Her Jim Said Hello," "Kiss Me Quick," etc.

In his early days one could rarely understand half the words he was singing and the backing was just a pounding drum and guitar but perhaps to some fans the amount of noise is all that matters.

May I suggest if any one is dissatisfied with El's records nowadays, they find a new idol. There are still plenty of singers who only shout and make a noise and let Elvis carry on giving us the great songs he has been doing lately and not degrade himself to just shouting again.—JOHN WOOD, 174 Bishop Ken Road, Harrow Weald, Middx.

## Readers' Letter Bag

### U.S. POTENTIAL

NOW that Oriole have taken over the British outlet for American combine Tamlamotowa perhaps they will release those big, big American hits that Fontana overlooked such as "The One Who Really Loves You" by Mary Wells, "Playboy" by The Marvelettes and various "Hot 100" entries by that great group The Miracles.

It's about time other companies took a leaf from Oriole's book and woke up to the fact that there is more than just potential in these small American record companies and decided to release their discs, irrespective of the recording quality. If the basic material is good, and 90 per cent of it is, it'll soon sell.—BOB RICHARDSON, Country Music & Rhythm & Blues Club, Kensington Place, Bolton, Lancs.

### WINNING CRAIG

OVER the past few weeks readers and NRM feature writers have been giving their 1963 predictions. I would like to make just one, this is that Craig Douglas will become an even bigger star than he is at present.

I'm certain that, given the right breaks, he is going to prove himself as a real all-round entertainer. He has already proved, in his recent summer season at Weston, that as well as sing he can dance, act in comedy sketches and compe parts of a show.

I also confidently expect Craig's acting abilities to come to the fore. Over the past 12 months he has proved he really can act by giving good performances in the film "It's Trad, Dad!" and the Peggy Mount TV show "Winning Widows".

Finally I predict even more success for his records. Since his recent label change, he has made two outstanding records, an EP and "Oh Lonesome Me". I'm sure he will make many more during the months ahead.—JOHN HANNAM, 16 Osborne Road, East Cotes, I.O.W.



ELVIS: Still the number one topic in our Readers' Letter Bag.

### LOOKING BACK

WITH the passing of 1962, so too will the popular records of the year soon be forgotten. Looking back over the past 12 months, our Hit Parade charts have not been as inspiring as I had hoped. I went back as far as January and prepared a list of records released throughout the year which never came near the Top Fifty, and yet to me, bring out all that is best in Musical Entertainment.

Some songs were covered by British artists; an act guaranteed to kill or maim any good original performance. Many were lost in the ever increasing flow of new releases. A few did not make it because they were never heard by the disc-buying public.

These records, with genuine built-in atmosphere are an even match with any of the chart-successes of the year, yet fate would have them miss our Hit Parade.

#### JANUARY

Kenny Dino's first release Your ma said you cried was much talked about, as Bill Haley's—Spanish Twist. The Chantels answer to Hit the Road Jack. Well I told you, it will stand—The Showmen, Jimmy Jones—Mr. Music Man, the Reprise Rock single by Wynona Carr—I gotta stand Tall, all went by with hardly a murmur.

#### FEBRUARY

Already having lost two battles by British cover versions, Gene McDaniels—Chip, Chip couldn't climb the ladder to the Hit Parade. Other undeserved misses: Don't walk away from Me—Dee Clark; He's old enough to know better—the Crickets; Sammy Turner's—Raincoat in the River; the Shirelles—Baby, It's you. Claude King's version of The Comancheros was pushed aside for Lonnie Donegan to have a fair-sized hit, but Claude reached the charts later in the year with Wolverton Mountain. Johnny Rivers—Blue Skies, Jack Scott—Steps One and Two; the RCA single by Jimmy Elledge—Funny how time slips away.

#### MARCH

The Mar-Kets different instrumental sound on Surfers Stomp; the Gospel-oriented vocal by Barbara George—I know; Ben E. King—Ecstasy; Dinah Washington—Tears and Laughter; Tommy Hunt—The Door Is Open, and Lee Dorsey (Minus his Ya-Ya)—Do-Re-Mi. Great numbers . . . and great misses.

#### APRIL

The Lettermen were all well known by this time, for their smooth singing style, but Come back silly Girl was quickly forgotten. The Jazz clarinetist Pete Fountain, could easily have made it with Yes, Indeed, so too the Marvelettes—Twistin' Postman and Vic Dana—I Will Let Me In shouted the Sensational vocal group; could they have meant the British Hit Parade.

#### MAY

This was the month for the dances Pop-eye—Huey Smith; Twist, Twist, Senora—Gary (U.S.) Bonds; Mashed Potato Time—Dee Dee Sharp—but none successful. Curtis Lee's—Night at Daddy Gee's, and the String-alongs—Sunday—Misses.

#### JUNE

Ray Charles could easily make the Hit Parade now with Hide Now Hair. Larry Finnegan had two cover versions with Dear One; Gene Pitney, from the films' theme Liberty Valance; David Rose Ork—The Stripper; James Darren with Conscience.

#### JULY

The Volumes—I love you; Toni Fisher's—West of the Wall; The Twist was still selling well but the Olympics version was never played. Johnny Crawford's—Cindy's Birthday was a hit in England by Shane Fenton. Chuck Jackson would have to wait for ever before his Any Day Now would be a Hit.

#### AUGUST

Wah-Watusi—The Orlons; Gravy—Dee Dee Sharp; She's Gone—Buddy Knox; Fortune Teller—Bobby Curtola; The Fireballs very belated follow-up to Quite A Party, Rik-a-Tik; the Isley Brothers with Twist and Shout.

#### SEPTEMBER

Perry Lee singing the Ray Charles number Tell All the world about you; Don Costa—Hully Gully; The 'Hurt' girl—Miss Timi Yuro, and What's A Matter Baby; Forgive Me—Babs

### CYNICS WRONG

FOR a long time now the critics have slammed the British record fans for buying American hit discs whether good or bad. "What gets into the American hit parade automatically jumps into the British charts" is their cry.

Well, last year 35 different discs reached the U.S. top three, out of these NINETEEN reached the British top twenty and the other SIXTEEN did not. This seems to me that the British public don't necessarily copy the Americans in their buying of discs and proves the cynics partly wrong.

As a point of interest here are the discs which reached the top three Stateside but were rejected by the majority of the British disc buyers: "Limbo Rock"—Chubby Checker; "Bobby's Girl"—Marcie Blain; "Monster Mash"—Bobby Pickett; "Do You Love Me"—Contours; "He's A Rebel"—Crystals; "Green Onions"—Booker T. and the MGs; "Mashed Potato Time"—Dee Dee Sharp; "Soldier Boy"—Shirelles; "Palisades Park"—Freddie Cannon; "The Stripper"—David Rose; "Ahab The Arab"—Ray Stevens; "The Wah-Watusi"—Orlons; "Johnny Angel"—Shelley Fabares; "Duke Of Earl"—Gene Chandler; "I Know"—Barbara George and "Don't Break The Heart That Loves You"—Connie Francis.—MICHAEL KANE, 31 Manvers Road, Beighton, Sheffield.

### ASSURANCE

I CANNOT but wonder at the Sinatra-like ease and assurance Johnny Mathis has acquired so early in his twenties.

The songs on his recent TV show were sung sincerely, handled delicately, and his diction was perfect.

A classic example to all blatant young singers who fondly imagine that a gold-threaded suit, twitch of the hip and snapping fingers are all it takes.

To stand motionless as Mathis did and still hold an audience spellbound by the sheer magic of his voice—that is what I call real talent.—CYNTHIA BUTLIN, c/o 79 Westgate, Chichester, Sussex.

Tino; Jay and the Americans—This is It; April Stevens/Nino Tempo—Sweet and Lovely.

#### OCTOBER

Jo Ann Campbell—Girl from Wolverton Mountain; Buzz Clifford—Nobody loves me like you; Victor Feldman's Modern Jazz Interpretation of—A Taste of Honey; The Champs—Limbo Dance; Bobby Pickett's—Monster Mash; the knockout Mary Wells' single on Oriole—You beat me to the punch; the Contours—Do you love me; Mike Clifford—Close to Cathy.

#### NOVEMBER

The Beach Boys—Surfin' Safari (very big hits in Australia and U.S.A.) Joey Dee's break from the Twist—What kind of love is this; The things we did last summer—Shelley Fabares; Tossin' and Turnin' Again by Bobby Lewis on Stateside, followed his original—Tossin' and Turnin' into the unknown, unheard and unwanted.

#### DECEMBER

It's a little early yet to know what is going to be ignored, but I think that the Sherrys—Pop-pop-pop; Chimmy Gilmer's—Born to be with you; and the Drifters—Up on the Roof—(Now a hit for Kenny Lynch) will go the same way as all the others. Chuck Jackson's—I Keep Forgettin' should be a big hit—but when recently played on T.V., the panel, and Brian Matthew said that they had never heard of him. So much for an artist with 4 singles released in this country before this number, and another one of his American hits included on the recent Cliff Richard L.P. (32 minutes and 17 seconds), called—I wake up crying.

All the records I have listed would go a long way in making up my Top Hundred for this year, with the occasional Hit Parade entry.

Our hit parade is sadly lacking in quality records—it would be nice to see some of these artists in our Hit Parade in the coming year.—RAY E. DONELAN, 50 Welbeck Road, West Harrow, Middlesex.

# NEW RECORD MIRROR

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CLIFF RICHARD and leading lady LAURIE PETERS during filming of "SUMMER HOLIDAY". (See also Page 3.)

## A MESSAGE FROM BILL CROZIER OF "TWO-WAY FAMILY FAVOURITES"

FROM BILL CROZIER, popular disc-jockey of "Two-Way Family Favourites" fame, comes a request this week:

"Would you please, through the New Record Mirror, thank all those friends and acquaintances who have been so kind as to write me, and send get-well cards, while I've been here in Hospital in Germany? I appreciate each and every one of them—and believe me they've been a great help in cheering me up."

Bill was visited in hospital last

week by music publisher Don Agness, of Leeds Music. Said Don: "Bill has been in hospital for six or seven weeks now and it looks like being a fairly long job. He's had piles of letters and cards, though. His problem is that the illness has affected the use of his hands and he was most anxious that I should ask the NRM to thank all his correspondents".

Footnote: If YOU would like to write Bill, the address is c/o Officers' Ward, RAF Hospital, Wegberg, BFPO 40.

# ON THE SET OF "SUMMER HOLIDAY"

LET'S look more closely at the movie "Summer Holiday". Let's stroll round the set and meet up with some of the characters, listen to some of the stories centred round this great film which is being triumphantly boosted at the world premiere in London today (Thursday).

Let's look first at the songs. First one is "Seven Days To A Holiday", sung by Messrs. Cliff Richard, Teddy Green and Melvyn Hayes. Next is Cliff on the theme tune, "Summer Holiday".

There's a big dance sequence round "Let Us Take You For A Ride", which features Cliff and the Misses Una Stubbs, Jacqueline Daryl and Pamela Hart. On then to a night club where the Shadows are playing "Les Girls" and "Round And Round". And more dancing later on the bus trip while Cliff gives out with "Stranger In Town".

More coming. Cliff sings "Swingin' Affair" to Laurie Peters and joins with

the Shadows on "Bachelor Boy". And a lot more dancing in a beer garden while Cliff works over "Really Waltzing", before singing "All At Once" to Laurie as he admits he's falling in love with her.

## FINALE

Then, in a Yugoslav village Cliff comforts a lonely shepherd girl by singing "Dancing Shoes". In a nearby barn, there's more wild dancing on "Yugoslavian Wedding Dance". Next highlight is Cliff, wandering off alone from Laurie, singing "The Next Time". And, at a Press conference, Cliff bursts into "Big News", telling of his love for Laurie. On to the finale, which has everybody in sight singing, again, "Summer Holiday".

Let's break down the musical score. Cliff, Hank, Bruce and Brian Bennett were, in various permutations, responsible for all but the seven by Peter Myers and Ronnie Cass—and the odd

one out, "The Next Time", penned by Philip Springer and Buddy Kaye.

Cliff, of course, wrote "Big News" with his road manager, Mike Conlin. He teamed with Bruce Welch for "Bachelor Boy"—and both were written fast. In fact, "Big News" came after a lunch-time session in Cliff's dressing-room. "Bachelor Boy" was con-jointed in the States when an urgent message went out to Cliff and Bruce saying: "We need another song . . . but quick!"

On set, it was proved that the Shadows can compose a tune in an hour if necessary. Bruce picks out a tune on his guitar; Hank improvises, improving the melody; Brian B. and Brian L. add their own touches. Then on to tape . . .

Cliff and the Shadows admitted, on the set, they were proud of their contribution to "Summer Holiday". They don't like working on other people's creations . . . but prefer experimenting with their own styles and sounds.

Story-wise, the credit goes to Messrs. Cass (small, bespectacled) and Myers

## with PETER JONES . . .

(big, ever active). They did the screenplay for Dave King's movie "Go To Blazes", plus umpteen top revues.

Now hear director Peter Yates. "I found the best way to get this young cast working was to play a phrase or two of beat music to them before a take. They responded much better than starting them cold. But they weren't too pleased when I made them run around for a few minutes to make sure they really WERE out of breath for a mountainside scene . . ."

On set again. Cliff's first objective in Athens was to hire a record player. He never goes far without his favourite LP's — which included, in Greece, Ray Charles, Peggy Lee, the Goons and Tony Hancock.

Cliff also worshipped the sun — and peeled for the first time through the effects of the Greek heat. He was surprised — "It never happened to me after sun-bathing in South Africa, Australia or India", he said.

"But the food was fabulous", he said. "I soon latched on to the sea-foods in the tiny restaurants on the water-front at Piraeus. I love sampling local foods wherever I go . . . though I watch my weight!"

## SNAP-SIGN

And Cliff discovered the ultimate in the autograph-photograph department. A man approached him with a Polaroid camera. Asked Cliff to pose. Ten seconds later, he presented Cliff with the processed print — and asked him to autograph it.

Cliff also had more fan-mail than ever to contend with. His fourth anniversary in show business was celebrated while doing studio work at Elstree.

In his dressing-room, Cliff browses through the day's papers. He collects strange items from the Press. One which delighted him: "At the Blue Gem restaurant in New York, they put tranquillisers in the fish tank to stop the lobsters from fighting!"

That's Laurie Peters on the left there. Just 18, happily married, and well in the pop picture. Her first movie, "Mr. Hobbs Takes A Vacation", had her co-starring with Fabian. Now a follow-up starrer with Cliff.

During the Greek locations, Cliff played host to his mother and two

sisters, Joan and Jacqueline. He found them a bungalow on one of the fabulous beaches. They swam, sun-bathed — and were waited on by white-coated waiters. But Cliff saw little of them. Less, even than in England. He said: "I used to telephone them every day to see if they were enjoying it. They might have been a thousand miles off sometimes for all I was able to see them."

"But the evenings were great. Tables were moved up from the dining-rooms to the roof of our hotel. We'd just sit in the cool and eat slowly."

Cliff talked about "Summer Holiday": "I was even more thrilled with this one than the first musical. I look on it as a step forward. But I've got to keep moving forward. I ask myself how long I can carry the teenage fans along with me. Sooner or later, they'll drop out of the race and that'll be the testing time."

## CARY GRANT

Cliff now is a good dancer, an expert actor. He fancies light comedy roles in the style of his favourite actor, Cary Grant.

Choreographer Herb Ross rates Cliff highly as a dancer. He should know — he did the film dance sequences for "Carmen Jones" and on stage for "Wonderful Town" and "Finian's Rainbow". "Very willing to learn", he says of the song-star.

He dances, during "Summer Holiday": Twist, high-step, waltz, rock, stomp and jive. Plenty of variety . . .

Just a quick check round the technicians and production staff. All of them are praising Cliff for his modesty, his professional approach, his unfailing courtesy.

Leading lady Laurie Peters is also modest. She says: "I was worried about how the others would react to an unknown American playing opposite the so-popular Cliff. I'd heard about how retiring Britishers could be — but I can't think how the impression arose. Everyone was very sweet and kind."

That's it then. A few memories and facts from the locations and studios where "Summer Holiday" was made. A further milestone in the fantastic career of Cliff Richard.

A milestone greeted, Thursday this week, by a starry, tuxedo-clad audience in London's West End. A real "Summer Holiday" in the Winter.



CLIFF RICHARD: In some more scenes from "Summer Holiday", which took three times longer to make than "The Young Ones".

# CHRIS MONTEZ

## New Disc—Tour Dates

CHRIS MONTEZ, whose follow-up to "Let's Dance" is "Some Kinda Fun" (due from Decca this week), begins his March tour of Britain with an appearance on "Thank Your Lucky Stars" (ABC-TV) on March 9.

The 17-year-old Californian can be seen at East Ham on March 9, Bedford (12th), York (13th), Wolverhampton (14th), Bristol (15th), Sheffield (16th), Peterborough (17th), Gloucester (18th), Cambridge (19th), Romford (20th), Croydon (21st), Doncaster (22nd), Newcastle (23rd), Liverpool (24th), Northampton (27th), Exeter (28th), Lewisham (29th), Portsmouth (30th), Leicester (31st).

## TOP TEN CLUB

### "big success"

ALTHOUGH it only opened on the weekend of December 29 the Top Ten Club in London's Carnaby Street has already fulfilled the ambition of the sponsors, the Malcolm Nixon Agency.

Says executive John Martin: "We've found three bands and booked them on Continental tours. The West Country group the Cyclones have gone to Germany for January, February and March. The Federals have made a disc "Brazil" for Parlophone and we're sending them to Naples in May and June. And Robb Storme's group is off to Cologne in April.

"We've also booked nine suitable bands for Scotland, mostly as a result of auditions at the club."

## SUSAN SINGER

### Swedish Hit

IN COOL Sweden British singer Susan Singer has a hit record on their local Kupuol label; the title is "Johnny Summertime".

Susan is staying in Sweden until the end of January and has been booked to return for a further tour in June.

## KENNY BALL

### February T.V.

KENNY BALL has been booked for a guest appearance on ITV's Arthur Haynes Show on February 9.

Kenny and band are leaving the Canna Variety Agency in May and their bookings will be dealt with direct from his offices at Royalty House, Dean Street London, from that date.

## FOUR/FOUR

### For Folk

FOUR broadcasts in four days coming up for Robin Hall and Jimmy McGregor: Folk Weave (Light) on Jan. 24; Calling The Tune (Home) on Jan. 25; Come Thursday (Glasgow Home) on Jan. 27; and Meeting Point (BBC TV) also on Jan. 27.

## Ottilie Misses 'Stars'

### Persistent Throat Trouble.

OTTILIE PATTERSON is going to have to miss the January 19 "Thank Your Lucky Stars" on ITV because she has a persistent throat infection. Husband Chris Barber and band will play "The Longest Day". This summer Chris and Ottilie and band will make a film specially for the German market. They will also record an EP and two singles for Germany's Metronome Records.

## HURRICANES

### Date Changes

THE Johnny and the Hurricanes tour in the Juke Box Doubles show has a couple of alterations. The February 7 venue has been switched from Banbury to Loughborough, and an appearance at Bury on February 5 has been added to the list of bookings.

## DAVID GELL CONTRACT

COMPERE and disc jockey David Gell has been signed to an exclusive contract by Ian Beva, of Talent Artists.

Top stars continue to gather at the BBC's "POP INN": (l. to r.) three of the TORNADOS, CAROLE CARR, ROLF HARRIS and KENNY BALL. (NRM Pic.)

## Brooks Disc

### T.V.—Radio Dates

THE Brook Brothers all set to display their latest Pye recording—"Trouble Is My Middle Name", due on January 18—on Border-TV's "Beat On The Border", January 16; "Saturday Club" (19); "Easy Beat" (27); and "Go Man Go" February 1.

## BERT'S GUESTS

### Tony, Jet, Acker

BERT WEEDON'S musical guests on next week's "Tuesday Rendezvous" (on ITV) are Tony Meehan and Jet Harris.

The following week Mr. Acker Bilk makes a solo appearance on the show and will demonstrate the clarinet as part of Bert's series on the history of musical instruments.

## JOE BROWN

### Pye LP.

THE Globe Theatre, Stockton, is being used this week as the recording venue for the next LP by Joe Brown and his Bruvvers.

The record, on which Joe plays piano for the first time, in addition to his usual singing and guitar playing, will be released on the Piccadilly label.

Why Stockton? Because Joe is appearing there as Wishee Washee in the pantomime "Aladdin".

## VERN'S DEBUT

### For Oriole

VERN ROGERS, 21-year-old solo newcomer from Croydon, has his first disc, "Be Everything (To Anyone You Love)", issued by Oriole this weekend.

Before going solo Vern led the Hi Fis, a beat and ballad instrumental group that has appeared on bills in Southern England with Adam Faith, Eden Kane and Gene Vincent.

Vern got his vocal training as a choir boy and has worked through such pop music styles as skiffle, rock and twist.



# PROVINCIAL ROUND-UP

THE BEATLES appeared on Scottish T.V.'s "Roundup" last week during their five-day tour north of the border. Other T.V. and sound dates following the release of their new disc "Please Please Me" (written by Beatlemen John Lennon and Paul McCartney) include "Thank Your Lucky Stars", Jan. 19th; "Here We Go", Jan. 25th; and "Saturday Club", Jan. 26th.

LEN CANHAM, genial manager of Southampton's pier ballroom, has been so much a part of the pop scene in the South of England generally and Southampton in particular that his departure would create the same dismay that would be generated if the Queen Elizabeth suddenly started tying up at the end of Southend pier. Good news then, that Mecca, who this week signed a 50 year lease for the pier ballroom, retain Len in his present capacity. Revered for his talent-spotting and encouragement to young artists, Len has been instrumental in the signing to London agents such names as the Brook Brothers, Danny Davis, Barrie James, The Barron Knights, Frank Kelly and the Hunters, and was one of the first people to recognise the potential of rock and roll in ballrooms, which he successfully featured long before the Parnes-Kennedy stable became a national institution.

THE penalties of living in a heathen foreign country were forcibly demonstrated to Scots revellers at the Caledonian Society's New Year's Eve ball at Grantham (Lincs) when they had to sing Auld Lang Syne unaccompanied—because the local beat group, who shall be nameless, didn't know it.

MARION RYAN is featured in a new Granada T.V. series from ballrooms throughout the country. No title has yet been decided, but from format information available the intention seems to be to go one better than the B.B.C. which would give us C.C.D. (Come Commercial Dancing).

GRIMSBY agent Martin Yale promotes a new ballroom package show which opens at Barnsley Baths on January 15th. Similar in concept to the Barrie James Show, Martin features eighteen year old South African hit parader Jackie Frisco, together with Saturday Club regulars Carter-Lewis, and the

Compiled by JEFF BAYLISS

Sound of the Echoes with Paul Keene. Vivacious Jackie has her first Decca release on Jan. 11th called "You Can't Catch Me", a number that she took to the number one spot in the South African hit parade. Carter-Lewis told me that their song-writing activities have resulted in a new John Leyton disc "Sweet and Tender Romance" for late January release.

SHOULD Peter dig Dave or Poole his resources? Problem for agent Peter Waksh whose artists David Macbeth and Brian Poole have both recorded "A Very Good Year For Girls".

THE dignity of the Tapestry Room, Woburn Abbey will be shattered on Jan. 12th when the moustache and band of Johnnie Gray appear at a special party given by the Duke of Bedford for officials of the American Express Company and visiting firemen from the Pentagon and the Senate. The party is designed to boost the tourist potential of England's most publicised stately home. Johnnie, who is now combining his show-biz activities with a recently acquired interest in one of the nicer club haunts of Tin Pan Alley has been signed for another series of Granada's "Spot The Tune", and will soon be appearing in cabaret on the northern club circuits.

## A CORRECTION.

OUR recent reference to the forthcoming Polly Perkins-Bill Butler record was misleading, says Polly's manager, Lena Davis, who points out: "Polly Perkins has both written and recorded 'I Reckon You' for release on the Decca label in early February.

"Bill Butler assists on the record and they will be billed on the record as 'Polly Perkins and Bill'. On the B side of the record Polly sings, without Bill, the American number 'The Girls Are At It Again'."

RAY DEXTER and the Layabouts (whose first disc for Decca is "The Coalman's Lament") have been signed by the Al Parker agency, who handle Jess Conrad and other pop stars.

ONE of Merseyside's leading groups, Freddie Starr and the Midnighters, trek South this week-end to appear at the Silver Blades Ice Rink, Streatham.

They are the first semi-pro group to appear at this new and popular London suburban venue.

The North's Top Beat Group  
**FREDDIE and the DREAMERS**  
Kennedy Street Enterprises Ltd.,  
Speakers House,  
39 Deansgate, Manchester 2.  
Blackfriars 6558

Britain's Brightest Twist & Teen Package  
**THE BARRIE JAMES SHOW**  
with Gary & Lee  
Tania Day  
The Strangers  
Southampton 20795

It's the greatest!!!  
**THE JACKIE FRISCO SHOW**  
featuring  
JACKIE FRISCO  
(Decca)  
CARTER - LEWIS  
SOUND OF THE ECHOES  
PAUL KEENE  
Daymar Entertainments Ltd.,  
7 Sedley Place, London, W.1  
Mayfair 2728

## FURY: Road Manager Quits

### Wants To Produce and Direct.

BILLY FURY and his longtime friend and road manager Hal Carter parted company professionally a few days ago when Hal resigned from the Larry Parnes Organisation.

"I have no immediate plans but I'd like to produce shows and direct artists," he told the NRM. "There's plenty of talent about but so many poor shows. There aren't enough people about who know what the public wants, and nobody to direct the artists.

"I've seen talented Americans come over and die the death because nobody has bothered to tell them how to pace their acts. They just can't open with 'Silent Night' and close with 'White Christmas'. You've got to hit audiences with a lively opener and you've got to leave them with an exciting closer.

"A little lighting and imagination could work wonders with British shows, and I hope to show them how," added Hal.

Larry Parnes, who continues to promote Billy Fury's career, commented: "Hal, who was employed by my firm in various capacities—he used to look after Marty Wilde—chose to leave of his own accord. That's all there is to it—we just had a mild disagreement."

## DANCE CRAZE

### Builds

NEW dances are stepping on to the market so fast they're knocking each other over.

On Stateside EMI are issuing "Loop de Loop" next week. It has been climbing steadily in the American charts. The artist is Johnny Thunder and, says EMI Brian Mulligan: "We expect his disc to go like the clappers."

Decca have already put out a British version, "Loo-Be-Loo", by the Chucks, which gets the "thumbs up" sign from the NRM Pop Disc Jury this week.

And on Parlophone there's a Steve Race recording of a dance called the "Beeje" but the disc is titled "The Pied Piper". On the other side is a Bossa Nova, "Here And Now".



MIKE SARNE, SHIRLEY BASSEY and DANNY WILLIAMS get with it at Danny's 21st birthday party last Sunday. (NRM Picture.)

# DOES MARRIAGE RUIN CHART

## CHANCES?

GRAEME ANDREWS TAKES A CANDID LOOK AT THE TOP NAMES WHO HAVE MIXED MATRIMONY WITH THE HIT-PARADE ....



SANDRA DEE and husband BOBBY DARIN.

WILL marriage spoil Rick Nelson's hit parade chances? With the announcement of the Imperial recording star's engagement to attractive Kristin Harmon, sports commentator's daughter, this question is inevitable. Marriage makes no difference to some stars popularity. Other stars fall like a typewriter out of a skyscraper window when they announce that they have decided to take the walk to the altar.

And some stars, rather than take the risk of losing popularity, keep their marriages secret. In fact a number of stars you might think are single, are in fact married. Some are even divorced and remarried. The latter category includes Don Everly and Duane Eddy. After his divorce from his first wife, Sue, Don married actress Venetia Stevenson who accompanied him on his abortive trip to Britain recently.

Duane Eddy's wife is named Mirriam. She wrote one of the tracks on his recent album "Twangin' and Twistin'".

And their reaction is not surprising when you look at what has happened to some of the stars that were riding high and then announced that they were to be bridegrooms. Marty Wilde is an interesting example. He had a string of hits like "Endless Sleep", "Teenager In Love", "Sea Of Love", "Donna" and "Bad Boy". Then he got married to one of the Vernons Girls, Joyce. His record "Johnny Rocco" flopped and he didn't ever regain the hit status he had held as a bachelor. His successes with "Little Girl" and his cover of Bobby Vee's "Rubber Ball" did not match his earlier hits. It is possible that his fall from favour had nothing to do with his marriage and that the fans just got tired of him, but it seems quite a coincidence.

It is known that Phil Everly has



JOYCE and MARTY WILDE.

dated regularly Jackie Ertel-Bleyer (daughter of his old label chief, Archie Bleyer of Cadence). If he and his brother were both married, would the duo's female fans desert them?

As I say, there are a number of stars who are married quite unbeknown to the public—sometimes they even manage to keep it from their publicity agents, only letting their managers and closest friends into the know. It is quite possible that the star you idolise is married.

Buddy Holly was married for five months before the news leaked out in Britain. His widow has since remarried, it is reported. Groups are less affected by the marriage bug-bear than solo artists, largely because a fan is more likely to idolise an individual than a whole quartet!

Hence most instrumentalists aren't afraid of getting married. The stars of many groups such as The Shadows are in fact married and their success has not waned in the least.

### SEX-APPEAL

If it is true that marriage can affect a star's popularity it proves that it is the singer not the song that the fans are interested in and also proves that sex-appeal can sell records.

Bobby Darin married Sandra Dee two years ago and despite suggestions that theirs was an impetuous love match they've obviously made a success of marriage and Bobby has stayed a success as recording artist as his big hit "Things" conclusively proved.

In fact it is impossible to lay down any generalisation about marriage and hits. Who can say what would happen if Elvis Presley, Cliff Richard or Billy Fury married? They are probably such big names that it wouldn't make the slightest difference to their careers.

And if Susan Maughan, Helen Shapiro, Connie Francis and Brenda Lee were to suddenly marry what would be their fate? One can only speculate but it will be very interesting when the situation does arrive. Most people marry and pop stars are no ex-

ception. And Elvis must be the most likely one of all the top disc stars to get married in the foreseeable future.

Why? Because on January 8, he celebrated his twenty-eighth birthday and if that isn't a marriageable age when you're as rich and attractive as Elvis, what is? Many people marry much younger than Elvis—Rick Nelson is six years younger than him, for example.

Incidentally both Marty Wilde and Rick Nelson could have a change of luck in 1963. Marty will be appearing on the Columbia label in future and Rick, who hasn't had a hit since "Hello Mary Lou", may well sign up with Brunswick when his Imperial contract expires at the end of January.

But they will only be able to re-entrench themselves in the charts if their fans don't mind the fact that there's a Mrs. Wilde and there's going to be a Mrs. Nelson. If they do mind—well you won't have heard the last of Rick and Marty because one day they'll be featured in the NRM's "Fallen Idols" series.



RICK NELSON.

## ENJOY 1963 WITH THESE

MEL TORME AT THE RED HILL



Shaking the blues away; I'm beginning to see the light; In other words; Medley: A foggy day—A nightingale sang in Berkeley Square; Love for sale; It's d'lovely; Mountain greenery; Nevertheless; Early autumn; Anything goes; When the world was young; Love is just around the corner

SHK 8021 HAK 8021

BRENDA, THAT'S ALL



I'm sitting on top of the world; Fool no. 1; White silver sands; Just out of reach; Sweethearts on parade; It's a lonesome old town; Organ grinder's swing; Gonna find me a bluebird; Why me? Valley of tears; Someday you'll want me to want you; You can depend on me

STA 8516 LAT 8516

SUNSHINE IN MY SOUL



Sunshine In my soul; Where He leads me; Will there be any stars; Blessed assurance; We're marching to Zion; Standing on the promises; Beulah land; When they ring those golden bells; Leaning on the everlasting arms; Let the lower lights be burning; Bring them in; Fairest Lord Jesus

STA 8517 LAT 8517

12" stereo or mono LPs



ALEXIS KORNER leads his BLUES INCORPORATED team into one of the powerful items from their library. This group has helped to build the current popularity in the R & B field. More power to their instruments. (NRM Picture.)

# THE BIGGEST BEA

## COMPERE TOLD ADAM—'LEAVE Y

THEY may be lounging in bed, tuned in to a transistor. Or at work, the big beat belting through relay loudspeakers. Or snuggled round radios in coffee-bars. But the shattering fact is that . . . FOUR out of every TEN young folk in Britain dig "Saturday Club" every week!

Even including the older folk, the listening figure works out at TWENTY PER CENT of the entire population!

This, in a television age, is amazing. Radio dead and done for? Not where pop music is concerned. For while "Saturday Club" leads the way. "Easy Beat", "Go Man Go", "Parade of the Pops" and the indie dee-jay shows all have vast audiences.

### IMPORTANT

But what the pop industry says is this: "Saturday Club" is really the most important. Because the young folk have their pay packets to hand, are enjoying some spare time — and are urged to their nearest disc-store after hearing the latest spins for a couple of hours on a Saturday morning."

So a "Saturday Club" plug is vital. And that's why new artists fall over themselves to get a booking under the chairmanship of Brian Matthew and the production of Jimmy Grant.

There have been well over 200 "Saturday Clubs"—not far off 500 hours of broadcasting. Most of the British stars have made repeated appearances. Lots of American visitors have been hauled into the studio. And thousands of youngsters are moved to write in request postcards each week.

That's the POWER of "Saturday Club". But WHY did this particular show catch on? Pace, surprise packets — they have their part. But I'd say old "Hello, Mates" Brian Matthew himself is the guiding light. It's an odd delivery, his. Cultured tones using teen expressions. Some just can't tolerate it. "Fake hearty", they say.

But millions do dig his style. They appreciate that he really KNOWS the business — and can sense that he's passionately interested in it.

In fact, you can call Saturdays "Matthew-days" because come 5.50 p.m. he's on ITV screens through most of the country, hosting "Thank Your Lucky Stars". That telly-audience is huge, too — but, because it is split with BBC adherents to "Juke Box Jury", not as big as "Saturday Club" and its all-ears audience.

Stars can be made through "Saturday Club" for there's no insistence that only current recording artists take part. Shane Fenton still admits to owing a great deal to the show. Says he: "With the Fentones, we were just kicking about local halls in the Midlands. Then we got to hear auditions were going on for 'Saturday Club' in Birmingham. Feeling pretty nervous about it all, we went along. And passed."

Just a few days after their debut on the Light Programme, they were fixed up with the trimmings of stardom, such as a manager, a recording contract and a national date list.

### STARS

Cliff, Adam, Craig — oh, most of the big stars made their debut on the programme. Most of those without disc contracts go before an audition panel of BBC producers. Some of them go berserk with nervousness at the first sight of a microphone and control panel — but allowances are always made. Potential is always borne in mind as opposed to an already polished performance.

Those who had disc contracts but are not regulars now in the release charts get their breaks. Peter Elliott, a song-seller highly rated by most of his colleagues, is often on the programme. When he gets

back on disc, he'll have a ready-recruited army of followers . . .

There's a story going round about the time Brian Matthew really slipped on his judgment. Seems that, way back, Terry Nelms and a group called the Worried Men made an appearance on the show. The fair-haired Terry said afterwards that he was planning to break away and try his luck without the help of the skiffle group.

And Brian intimated that this would no doubt be a great help to the Worried Men — and go a long way to making them less worried.

We don't hear anything from the Worried Men nowadays. But we hear a lot about Terry Nelms, who became . . . ADAM FAITH!

One query often raised about the programme: are those postcards from listeners really taken into consideration?

And the answer is "YES". Especially where requests are concerned. They're used to measure an artist's current popularity. BUT — a BIG "but" — mere messages of praise from someone's massed fan-club members are treated with care. Suspicion, even.

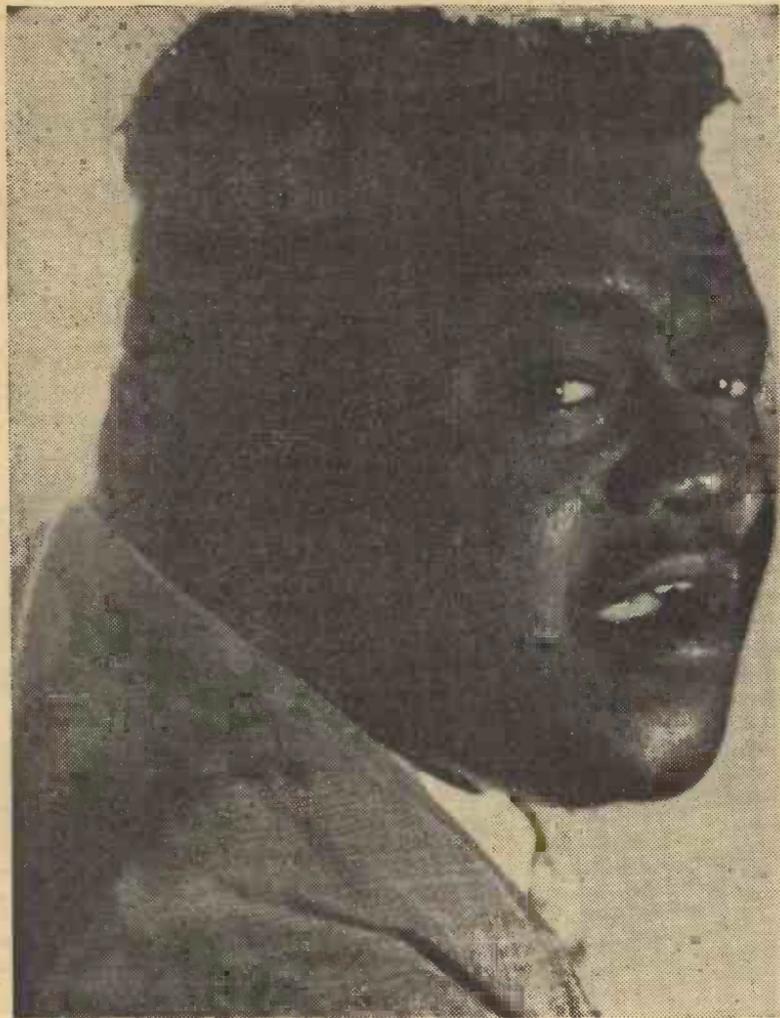
It's not far off six years since "Saturday Club" first made its appearance. For millions, Saturday morning wouldn't be the same without it.

The formula doesn't change much — it doesn't need to.

But if the audiences appreciate it, the pop-music industry has reason to pray for its continuance.

Just imagine that rush of fans hot-footing it to the local dairies to spend thousands of pounds of pocket-money on something which caught their fancy during those 120 minutes from 10 a.m. to mid-day . . .

LANGLEY JOHNSON.



## THE MAN WHO SANG ROCK BEFORE HALEY . . .

### FALLEN IDOLS No. 11 FATS DOMINO By NORMAN JOPLING

HIS first million-seller was named after himself. Until last year he had more million-sellers than Elvis who finally caught up with him after a hard struggle.

He had more Gold discs before his biggest hit—in 1956—than after. That hit was "Blueberry Hill", the first disc was "The Fat Man" and the man himself is Antoine "Fats" Domino.

When Fats first came on the scene back in 1948 the big trend in pop music was jazz, and watery pops. There was no "vital" music for the kids except some obscure Blues that wasn't commercial enough anyway.

Fats made "The Fat Man"—he is 16 stone—for Imperial records and it sold a million. Basically it isn't too different to the latest Domino release, but there are differences in the backing, and a slightly different beat.

### LAWN CUTTER

Fats had started his working life as a dollar and a half a day lawn cutter in his native New Orleans. He was one of nine children and had practised his music on an old upright piano. Fats longed to become a musician as the times went by but he was forced to take a factory job to support his family.

At work Fats caught his hand in a machine and gashed it pretty badly. Doctors advised an amputation but Fats wouldn't listen to them. It was imperative to him that he had all his fingers for his piano playing which he loved.

So he embarked on a course of exercises and he recovered—but he still carries a scar.

By the time Fats was married to Rosemary his childhood sweetheart, and she persuaded him to accept several dates at a local road house as a pianist. Fats played there for a time until news of his near-sensational act reached Lew Chudd, president of Imperial records.

After that everything happened. Fats met Dave Bartholomew at Imperial and they became friends. Dave helped Fats pen many of his numbers and they arranged the discs together. They churned out million-seller after million-seller. "Goin' Home", "You Said You Loved Me", "Please Don't Leave Me", "Goin' To The River" (all 1953), plus many others before "Blueberry Hill", like "Thinking Of You", "I Lived My Life",

"Whole Lotta Lovin'", "Love Me", "All By Myself", "I Can't Go On", etc.

Then came Bill Haley, and a form of the music that Fats had been singing successfully for so many years completely took over the wishy-washy pop music that had until then been supreme. And still Fats churned out the million-sellers. This time though, they were hits in Britain too, as well as the States.

There was "Ain't That A Shame", (also a hit for Pat Boone), "I'm In Love Again", "Blue Monday", and "Blueberry Hill". This was Fats biggest hit in Britain to date, and it has since been copied many times by other artists.

Then came a lull in Britain at least for Fats. His hits "Bo Weevil", "It's You I Love", and "Please Don't Leave Me", all missed in Britain though hitting in the States.

His "I'm Walkin'" hit was already in the U.S. top ten, already having sold a million, was covered after a long time by a young up-and-coming singer called Rick Nelson. He was on the same label as Fats and out of interest they issued the Nelson disc. It shot into the charts and pushed the Domino version out of the charts. And gave Rick another hit to follow "Teenagers Romance" and "Stood Up".

### SLIPPING

Then Fats started to slip in the States. His discs didn't sell a million, some didn't even make the charts. The same applied to Britain until "I'm Ready" made it in the States, and "Margie" in Britain. After that he scored with "I Want To Walk You Home", "Country Boy" (his biggest hit ever in Britain) and "Be My Guest". There were no more British hits in Britain for Fats after that although his fortunes continued in the States. He racked up hits like "It Keeps Rainin'", "Walkin' To New Orleans", "Don't Come Knockin'", "Let The Four Winds Blow", "Three Nights A Week", "Jambalaya" and many others.

Fats still continues to sell well in the States, but not with the impact he used to have. His discs all get into the top hundred, but they don't sell a million anymore.

But considering Fats has already sold 55 million discs I shouldn't think he cares . . .

## BRITAIN'S C & W STAR— HOUSTON WELLS



by WESLEY LAINE

IN the States, Country and Western type singers are overflowing the offices of the music publishers. In Britain they just don't exist in anything like the same quantities. Apart from names like MIKI and GRIFF and JOHNNY DUNCAN they just don't exist.

But the Parlophone records issued not one, but two C & W type discs by the same artist. Both in different type veins. One was "The Song Is Just For You", a nasal type whiner that didn't count too much. For there were many U.S. stars with the same style knockin' about.

The difference was that Houston sang it in the same style as the U.S. cowboys — something no Englishman has been able to do quite so effectively before.

The other disc is a cover. It's called "Shutters And Boards" and was originally by a mysterious gent called Jerry Wallace, who happened to have sold a lot of discs in Britain but hasn't quite made the charts.

was not to be for long. In 1958 his parents were taken ill and would he return?

He came back on the liner "Carinthia" and was in great demand to sing on the return journey.

Returning to England, Houston got a job driving bulldozers during the day and working at clubs at nights. But when the family moved to London, Houston met an instrumental group called the Coasters and they teamed up.

They decided one day to try the "big time" as they were so successful on dates so they made a tape and took it to music publisher and manager Terry McGrath, who contacted Joe Meek when he heard the tape. Joe recorded the boys next day—as Houston Wells and the Marksman.

And now "Shutters And Boards" is just getting off the ground. Houston himself is like Jim Reeves and Hank Locklin appropriately enough, and when he has time he likes shooting.

That's Houston Wells—perhaps the only English boy who sounds as much like the Nashville C & W singers as they do themselves. . . .

**IN YOUR SHOPS TODAY**

|   |              |
|---|--------------|
| Brenda Lee All alone am I; Save all your lovin' for me<br>05882   | BRUNSWICK    |
| Del Shannon Little town flirt<br>HLX 9653   | LONDON       |
| Eden Kane Sounds funny to me<br>F 11568   | DECCA        |
| Chris Montez Some kinda fun<br>HLU 9650   | LONDON       |
| THE CINNAMON CINDER The Pastel Six<br>HLU 9651  | LONDON       |
| THE CINNAMON CINDER The Cinders<br>WB 86  | WARNER BROS. |
| REMEMBER THEN Jimmy Powell<br>F 11570   | DECCA        |
| THE LAWRENCE THEME Frank Chacksfield & his Orchestra<br>(from the film 'Lawrence of Arabia')<br>F 11565 | DECCA        |
| A very good year for girls Brian Poole & The Tremeloes<br>F 11567                                       | DECCA        |
| YOU CAN'T CATCH ME Jackie Frisco<br>F 11566   | DECCA        |
| BIG BOAT Peter, Paul & Mary<br>WB 87  | WARNER BROS. |
| MATILDA The String-a-Longs<br>HLD 9652  | LONDON       |
| RAINBOW AT MIDNIGHT Jimmie Rodgers<br>HLD 9654  | LONDON       |

**THE TORNADO**  
GLOBETROTTER  
F 11562  
**DECCA**

**LOO-I LOO**  
THE CHU  
F 11566  
**DECCA**

# AT SHOW

## OUR BACKING GROUP!



SHANE FENTON: Auditioned, passed.



**BOOK REVIEW**  
by **LANGLEY JOHNSON**

# WILL COL. PARKER MANAGE HELEN?

**COLONEL TOM PARKER**, guiding genius behind Elvis Presley, to take an interest in a British girl singer—Helen Shapiro, to be exact! "Highly unlikely" you think? Not according to John S. Janson, author of a new book on the 16-year-old East London star.

He writes: "There are ideas that what Helen will need over the coming years is a character like Colonel Parker, the showground huckster who once ran a merry-go-round, became a town dog-catcher and finally wound up a near millionaire through his management of Elvis.

"Some of the fans may shudder to think of Helen in the grip of this sort of ballyhoo but it could do a lot of good for her if they regarded her as a property for BIG exploitation. She will not remain a teenager all her life and in an age when the accent is on personality and talent, she may soon need somebody of Parker's stamp to help her up all those new ladders.

### Candyfloss

"And here comes the big candyfloss surprise: Parker, who has in the past helped so many up and coming singers towards stardom, would not be averse to taking an interest in Helen! Time was when his eyes covered only the American scene, but now, with Elvis crowned king, he is looking much farther afield.

"But how Helen would take to a man who wears a shocking pink overcoat, black bowler and purple spats for his walking-out garb is another matter. At first glance, it would seem to be an incompatible show business partnership, because Helen is probably too young to take to Parker's sort of back-slapping ballyhoo.

"It is this sort of alertness to opportunity that Helen is going to need over the next five years. No doubt her British promoters are well qualified to look after it, but if she does go on one American tour, it could lead to more. That is the meaning of a really stupendous career in international show business.

"The ethics of exposing an artiste like Helen to the sort of audiences rustled and hustled up by somebody like Parker could be catastrophic. And in Britain his methods give even the hard-brained agents the shakes.

"Just how far he would get using his explosive and often maddening stunts

on Helen Shapiro causes a shudder in this country. Meanwhile, the red light is definitely on, and he has been one of the most avid collectors of her discs in the States . . ."

That's the guess-work bit by Mr. Janson. The rest of his lively biography is based on sheer, hard, entertaining fact—though what other business in the world is there which throws up a girl of SIXTEEN worthy of a life-story?

The blurb overdoes it. "Nobody, but nobody, ever dared to probe as deep down as THIS to discover what projects a pop singer into the bank busting bracket of instinctive stardom." . . . "This is the block-busting truth."

But it does trace a fantastic show business career.

John Barry first heard Helen. He suggested she come back in a year. "What a moment THAT had been. Half let down and half encouraged, Helen went home to give even more concentration to her voice. It was good even then . . . but not quite good enough to be put in the professional bracket. Her thoughts went to Maurice Burman, the singing teacher . . . he helped her."

### Jazz

Mr. Janson is keen on the jazz aspect of Helen's singing. How Helen once sang "St. Louis Blues" at a friend's home . . . sang with an intensity and feeling which transfixed them all. "Here she was a London schoolgirl really hitting her stride with a blues lament straight out of a New Orleans about which she knew nothing, a number which for years had been the traditional preserve of cigar-chewing negroes sitting at overstrung pianos in basement jazz dives of the States.

"Was there any comparison between one of the century's finest blues exponents, Ella Fitzgerald? Well, Ella is a mature woman and she is an offspring of the blues-singing race, so maybe there can be no possible comparison. Helen is best placed in a category of her own, as an interpreter of blues. And to sing blues you have to know the meaning of misery, the gnawing sort of poverty that riped the guts out of the home of this musical form, Beale Street . . ."

On money: "Norrie Paramor has already said he does not consider pop stars overpaid. He sees something peculiar in the attitude of those who deplore

the fact that performers like Cliff and Helen draw more money than the Prime Minister. He feels the Prime Minister must be underpaid for HIS job." Helen was probably paying supertax at 17s. 6d. in the pound long before she was 16."

On Helen's first session: "I was very nervous. I hardly knew what to expect. But everyone was very nice. I think they understood I had the collywobbles and they wanted to help. The moment I was in front of the mike, all my fears vanished."

On Helen's musical knowledge: "At present she sings by ear—and makes a wonderful job of it. But she still cannot read music and in the trade even the greatest of the ad-libbers have had a strictly formal training before being let loose in the pop jungle."

The author deals with Helen's progress, her first disastrous (through throat trouble) top-of-the-bill at the London Palladium, her world travels, her disc successes, her penalties of fame—such as not having boy-friends and being unable to go out shopping or to the cinema. Her tastes in music: Basie, Glenn Miller, Sinatra, Fitzgerald.

And her family problems. Helen's parents were first against her using any make-up OR taking any of her money. Tactful approaches by manager Jean Burman, brought them round. The other problem, boy-friends, still has not been solved.

### 'Coaxed'

There's an interesting chapter on how Helen was "coaxed" into recording in German and French. A "heroine" is how one Continental recording boss described her. There's another bit on her film career ("It's Trad Dad" and "Play It Cool") and the suggestion that they were not, for Shapiro fans, all they might have been.

The book is an alert bit of reporting. It doesn't suggest particularly close liaison with Helen or her management—but it does record all the salient points. Her fans will love it. And those who know nothing about how a pop star is boosted should get a few pointers.

But Helen under the Tom Parker banner? We'll just have to wait and see . . .

"POP PRINCESS", by John S. Janson, published by Four Square Books, 3s. 6d.



PATSY ANN NOBLE pictured above with FRANK IFIELD and ROLF HARRIS during Frank's recent triple celebration party. (NRM Picture.)

# TOP 'DOWN UNDER' GIRL FOLLOWS FRANK & ROLF

**FRANK IFIELD** was on stage. Yodel-popping his way into the hearts of a packed-out Australian audience. In the wings, watching all awe-struck was a young Aussie girl, herself too young to make an appearance on stage.

The little girl's parents were starring in the same show. And the little girl vowed that one day, come rain or kangaroo-tail soup, she'd be a big, BIG star herself.

She was. She became the best-known girl singer in the whole of Australia. And if you think that's just a fairy-story . . . well, you'll have to reckon with the girl herself, Patsy Ann Noble.

It took four years to achieve her ambition. But by the end of that time Patsy Ann (a cracker, dark-haired, shapely, talented) had been a regular in the "down under" charts, won the Logie Award as the "Top Girl Singer", played leads in "Jack and Jill" and "Alice in Wonderland", starred in stage musicals like "Gypsy Love" and "Sally"—and toured as girl popster, with such names as Cliff Richard, the Shadows, the Everlys, Bobby Vee, Rick Nelson and Winnie Atwell.

Unhesitatingly, I nominate her a sure-fire bet for top stardom during 1963. She has the appearance, the experience and the singing voice to make it . . . but BIG. She has the determination and the ambition. She also has those soulful hazel eyes and that waist-length hair. Not to mention 5ft. 4in. of well-stacked girl-iness!

Patsy Ann's plight was the same as that of Frank Ifield, her old cobbler. She had done everything and seen every-

thing in Australia. An international recognition beckoned her. And where better to start than in London, which is a better-than-Aussie stepping-stone for America and all that.

Says Patsy: "I plan to stay in London for an indefinite period. I want to make good in whatever way I can. Anyway, it would help me from the Australian end too—because until you make the grade somewhere else the bookers there tend to give you star billing but not, by any means, star MONEY."

Now Patsy Ann makes her first bid, through Columbia in Britain—on "Don't You Ever Change Your Mind" and "Sour Grapes". Both sides show her potential in the pop field.

And somebody rooting hard for Patsy Ann is our old mate Dave King, who booked her for the first of his new telly series and then re-booked her and then saved time by saying: "O.K.—you're in for THE LOT!" Patsy Ann sings, takes part in sketches and generally makes her presence felt through them all.

She's already met up with Frank Ifield and with Rolf Harris, two down-under characters who've been highly chart-conscious here for the past few months. They, too, are rooting for her . . .

But Frank Ifield carries on a good-natured running battle with Patsy Ann's dad, Buster Noble. For the two have had a ding-dong battle in the Australian charts for quite a while.

Frank hit it with "I Remember You". Then Buster Noble, still working to capacity in Australia, took over with his comedy single "Pommy Jackeroo".

Then Frank came back with "Lovesick Blues". Now they watch each other closely to see who makes the next move.

Patsy Ann, at three, toddled on stage in Sydney to sing "Alice Blue Gown". A few years later, she had to put her age up to get a broadcast engagement. But her mother, Helen de Paul, ran a dancing school in Aussie-land—and so Patsy Ann soon learned to step the light fantastic.

"I wasn't much good at school", admits Patsy Ann, shivering in the London weather while her dad sweaters in the Australian sunshine. "But in the end I had to work because my mother promised I could go on tour with a show if I left school with an intermediate certificate."

Patsy Ann gave an impression of how she worked like a fiend to get that certificate . . . and go on tour as singer and dancer.

She went on television, later being booked for the popular "Band-stand". "Good Looking Boy" was a huge hit single. She tackled, apart from the jobs listed earlier, a straight part in "The Grotto". Then she came to Britain. Where all is set for a TV-laden bid for fame.

Yes, Patsy Ann is a big bet for stardom. She likes Britain. British audiences have liked her. And she also digs Ella, King Cole, Sinatra, Garland, Ray Charles and . . . surprisingly, baked beans.

Will she be the first big "find" of 1963?

PETER JONES

|   |  |  |   |
|---|--|--|---|
| <p><b>MEL TORME</b><br/>COMIN' HOME BABY<br/>HLK 9643<br/>LONDON ATLANTIC</p> | <p><b>TED HEATH &amp; HIS MUSIC</b><br/>THE GOSPEL THEME<br/>F 11556<br/>DECCA</p> | <p><b>LITTLE EVA</b><br/>KEEP YOUR HANDS OFF MY BABY<br/>HLU 9633<br/>LONDON</p> | <p>THE DECCA RECORD COMPANY LTD<br/>DECCA HOUSE<br/>ALBERT EMBANKMENT<br/>SE1</p> |
| <p><b>NOW IS THE HOUR</b><br/>GRACIE FIELDS<br/>F 11561<br/>DECCA</p>         | <p><b>BIG NOISE FROM WINNETKA</b><br/>COZY COLE<br/>Q 72457<br/>CORAL</p>          | <p><b>RUMORS</b><br/>JOHNNY CRAWFORD<br/>HL 9638<br/>LONDON</p>                  |   |

# BIG HITS FOR ACKER, SUSAN, CHRIS, EDEN, BRENDA



SUSAN . . ACKER: Both with new discs—both Top Twenty tips!

## SUSAN MAUGHAN

*Hand A Handkerchief To Helen; I'm A Lonely One Too* (Philips 326562)  
"BOBBY'S GIRL" surprised a lot of people by becoming a hit here. "Handkerchief" is similar material, with a catchy theme and a good performance by Susan. In view of that last hit, Susan must be tipped for the Twenty—but we've got an idea that this talented young singer just isn't getting the material that she really deserves. All right, now go on and prove us wrong! Flip is Susie's own composition. We think it gives her a better chance of selling a song, even if it isn't so easy-to-remember. In some ways an odd follow-up, we'll still bet on Susan staying in the Top Twenty.

THREE 🍷🍷🍷

## TOP 20 TIP

## JIMMIE RODGERS

*Rainbow At Midnight; Rhumba Boogie* (London HLD 9654)  
THIS slowie is a hit in the States for Jimmie. It's a Jim Reeves type ballad with plenty of appeal, and some familiar Floyd Cramer type piano on the backing. The song is attractive and has some potential but not enough we think for the charts. Well-performed though, and enjoyable.

This one moves at a faster tempo and Jimmie sings with considerable gusto on the somewhat tuneless effort. No appeal really except maybe the bumble bee type sounds in the centre break.

THREE 🍷🍷🍷

## PETULA CLARK

*I Will Follow Him (Chariot); Darling Cheri* (Pye 15495)  
THIS one is a big hit in France under the title of "Chariot". It's a big-ballad with a persistent beat and a big drum working well in the background. A somewhat compelling number with some fair vocalising from Pet. But we think it may have lost something in the translation. It builds rather and has quite a nice dramatic effect. Not though we think for the Top Twenty though it could well nearly make it.

Piano opens the flip for a while, then Pet's voice breaks in softly on a jazz-styled number. Very well performed it will appeal to many. A fair old flip.

THREE 🍷🍷🍷

## MR. ACKER BILK

*A Taste of Honey; Evening Shadows* (Columbia DB 4949)  
A HIT, of course. The Bilk clarinet with the Leon Young strings. A melody already known and every bit as good as "Stranger". Lovely tone from Ack, rounded and full-blown. Choir, too. Even tempo, on the slow side. A hit, of course. Flip is not Ack's greeting to the instrumental group. But it's his own composition. Perkier in approach, and excellently played, once again. Just watch both sides catch on, but fast.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## HUGO MONTENEGRO

*Get Off The Moon (I Was Here First); Sherry* (Oriole American CBA 1792)  
PRETTY good title for this top side. The Montenegro orchestra conjure up quite an atmosphere and it all starts happening with the "Chipmunk"-type chorus, all quavering and bustling along. It's a novelty which comes very near to coming off . . . but its strict commercial value is debatable. A lot of it is incomprehensible though you're aware of a good spirit moving it. Sounds like Ella Fitzgerald on a speeded up scat vocal. "Sherry" needs no introduction. A warming drink; a warming record. Well-arranged and well-performed. Maybe it's too late to get, if we may say so, a second bite at the "Sherry".

THREE 🍷🍷🍷

## GARY MILLER

*I've Heard That Song Before; You Are Beautiful* (Pye 15497)  
WHAT a good disc singer is Gary Miller. But he's become infatuated since "There Goes That Song Again" with reviving oldies in modern style. That's not a knock—it's an observation. On "I've Heard . . ." he gives out with a wonderfully clear, concise, warm performance on a song that certainly bears repetition. Suitably mopey backing, sax-dominated. One can imagine Gary doffing his straw hat and twiddling his cane. One to be heard, savoured, appreciated. From "Flower Drum Song" and via Johnny Mathis comes the flip—and this has Gary in a singing-out mood. Another lovely melody, sung in immaculate Miller-ese. Yes, we dig Gary.

FOUR 🍷🍷🍷🍷



## CHRIS MONTEZ

*Some Kinda Fun; Tell Me (It's Not Over)* (London HLU 9650)  
STEADY beat opens the follow-up to "Let's Dance". Then comes Chris's voice on a rock 'n' roll type number with a distinctive Chuck Berry flavour. Very similar to "Let's Dance" the organ is there in abundance, but we think perhaps it shouldn't be. It would probably be better without it. Must be a hit — a big one probably.

Chris's voice is very much like Ritchie Valen's on the flip. It's a gentle compelling ballad with much organ and other rhythm support. Quite good flip, Chris's voice is very high.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## LES REED PIANO

*Minuet Mash; Nightfall* (Piccadilly 35097)  
LES, noted "back-room boy", comes out with his own piano bits. Minuet-style, for sure, it really moves. Who'd have thought ye ancient rhythm could be dressed up with a modern backing and still register? This could even get Mozart into the Top Twenty — certainly we found it catchy enough and different enough to merit a whole heapa attention. Do, please, give it a spin. Flip is much slower, string dominated first of all, then the Reed piano takes over on another classically-inspired piece. Sure, they'll criticise, those longhairs, but who cares. This is a very successful double-sider.

FOUR 🍷🍷🍷🍷

## PETER, PAUL AND MARY

*Big Boat; Tiny Sparrow* (Warner Brothers WB 87)  
THIS is the follow-up to the "If I Had A Hammer" hit they had in the States. But it isn't as good—it's a fast-ish almost skiffley-type number with one male voice leading most of the time. Enjoyable if you like pseudo-folk stuff, but not commercial with the appeal of their last disc.

The flip, which runs for three-and-a-half minutes, is better than the top side. Mary leads most of the time on the gospel-ish type thing which moves at a slow pace with plenty of plaintive folksy guitar supporting it.

THREE 🍷🍷🍷

## THE STRING-A-LONGS

*Matilda; Replica* (London Dot HLD 9652)  
FAMILIAR type guitar work from that clever team The String-A-Longs who have a very nice tune here, taken at a medium tempo almost heavy pace with some brilliant work on the guitar which throbs away, with backing from other guitars and drums. The beat is persistent but doesn't tend on monotony. The whole thing is rather compelling and has more depth than most instrumentals. Flip is a little lighter and reminds one rather of their million-selling "Wheels" hit. The guitar work is peculiar and attractive, rather like a harp in places. But it lacks the commercial appeal of side one.

THREE 🍷🍷🍷



## BRENDA LEE

*All Alone Am I; Save All Your Lovin' For Me* (Brunswick 05882)  
A SLOW ballad has been high in the U.S. charts for a long while, this one has a lot of appeal and a moving tune and lyric, and a rather unusual backing. The trouble with this, isn't in the performance but in the commercial appeal. Only one Brenda Lee ballad has been a hit — and that was probably better than this. But it could well make it on the strength of her past successes. We liked it anyway.

Flip is an 'A' side too and this should help the disc along nicely. Its a fast rip-roaring number with some piano and other ingredients on it. It should be the big selling side on the disc—but it's not the best side.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## BRIAN POOLE

*A Very Good Year For Girls; Meet Me Where We Used To Meet* (Decca F 11567)  
THE song is a catchy little number sung by Brian who gave us such numbers as "Blue" and "Twist Little Sister". This is rather a novelty number and will appeal to the adults more than the teenagers to whom it's aimed. That's the trouble, despite it's being a well-performed beauty number.

Flip is better and is a fast-ish ballad with quite a bit of beat and some persistent guitar and drum work. Fair flip.

THREE 🍷🍷🍷

## JACKIE FRISCO

*You Can't Catch Me; Sugar Baby* (Decca F 11566)  
MUCH echo on this slow-ish almost one-note ballad sung in a compelling way by Jackie, who has much of Eartha Kitt in her voice. The lyric is fair but the whole thing is rather too dramatic for hit stardom. It's good in places and quite exciting and extremely well-performed.

Flip isn't the recent Jimmy Powell noise-maker, but a fast-ish disc sung again compellingly by Jackie. A fair backing and some nice effects, but not too commercial.

FOUR 🍷🍷🍷🍷

## PAULA WATSON

*Love Me Forever; Tell All The World About You* (Oriole CB 1786)  
PAULA is a fine performer. No doubt about that. "Love Me Forever" upset some "Juke Box" panellists because of its revival, modernistically, of an oldie. But Paula, pianist-singer, really sells the lyrics with sparks of inspiration. Choral-effects spoil some of the impact, but it just might make a chart entry. Certainly it's lively. Trouble with the flip is that Peggy Lee has done it—which means Mr. Ray Charles couldn't have it much better for his composition. But Paula again sells with determination and we rather preferred it to the top side.

THREE 🍷🍷🍷

## FRANK CHACKSFIELD

*The Lawrence Theme; The Parakeets of Paraguay* (Decca F 11565)  
THIS is a gentle drum-filled number with a distinctive desert flavour and some good powerful orchestral work. It's a stirring number with plenty of good work especially by the piano. A big number from a big film. Whistles and shrieks open this latin-ish number with plenty of gentle work on the vibes and a nice gentle little tune, occasionally interrupted by chirping etc. A fair old flip.

THREE 🍷🍷🍷



## EDEN KANE

*Sounds Funny To Me; Someone Wants To Know* (Decca F 11568)  
LIGHT hully gully rhythm on this one which EDEN sings in his usual style. The tune is very attractive and it moves along at a medium tempo, with an unusual change of pace at times. A well-performed side rather reminiscent of "Forget Me Not". We reckon it for the high spots despite the flop of "House To Let".

Gay sounds on the flip which is a gentle lilt and with Eden singing well. Quite attractive but missing the appeal of the "A" side.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## FRANK KELLY

*I Saw Linda Yesterday; Good And True* (Fontana 267261)  
AFTER a mild success with his "Send Me The Pillow" Frank turns to yet another U.S. Hit, which Doug Sheldon has also covered. Frank's voice is much more powerful than before, and he sings the fast-ish heavy "Runaround Sue" type song with vigour and gusto. Nothing wrong with the performance but we think the material isn't quite right for Frank and the Hunters.

Flip is another fast-ish side and there's some good backing work on the gentle number with some touches of Holly about it in places. Ballad-y and quite commercial, it's as good as side one. Tuneful and well-performed.

THREE 🍷🍷🍷

## THE PASTEL SIX

*The Cinnamon Cinder; Bandido* (London HLU 9651)  
COMING up in the States is this new dance craze type disc with plenty of sax, drums and heavy rhythm in the background. A couple of male voices lead, and some females support it. A medium-tempo number very rock'n'roll-ish with solo voices pertruding occasionally in All American voices. But we had the feeling it doesn't quite make it.

Faster tempo on the flip which is an all-instrumental number with a guitar to lead in plaintive tones. Some good work from the rest of the team — but not commercial.

THREE 🍷🍷🍷

## THE CHUCKS

*Loo-Be-Loo; Anytime Is The Right Time* (Decca F 11569)  
ROCK backing, slow-ish and powerful opens this one. It's the old "Here we go Loo-Be-Loo, here we go Loo-Be-Li" tune with a rasping voice, somewhat like Eden Kane's but not too much. There's a femme chorus somewhere and the slow-ish-medium tempo number has a heavy sax solo in the middle. It's nice to know we can make good rock in Britain at last. This could well be a hit — it's somewhat off-beat and bluesy.

A slow catchy number with a pretty little tune on the flip, and no grunting or groaning. Very pleasant and easily good enough to be the 'A' side. And a hit side, but maybe not quite as big as "Loo-Be-Loo".

FOUR 🍷🍷🍷🍷

# KENNY, DEL, MARTY, 4 SEASONS, BEATLES

## KENNY BALL

*Sukiyaki; Swanee River (Pye Jazz 2062)*

THIS one as you may guess comes from Japan and hasn't really got an eastern flavour. It's a very pretty little tune played very much in the "Midnight In Moscow" style, very wisely we think. Well performed it tends to build slightly as more and more instruments join in. A fair side that should make the charts.

The flip has a mass vocal on it as many, many, other trad numbers. Format is similar with the instrumental break, and it is quite a lively thing. Not bad.

THREE 🍷🍷🍷

## TOP 20 TIP

## FRANKIE AVALON

*Dance the Bossa Nova; Welcome Home Baby (Pye Int. 25171)*

FRANKIE sings this rather jerky number with plenty of gusto, and he tries to make it swing. But the medium tempo number doesn't quite make it. There's latin flavour to it and some good singing and backing work from the group. Not his best.

Flip is the Brooks Brothers number sung dual-tracked by Frankie. It's much better than the top side and the whole thing is rather pleasing. Nice tune and lyric and treatment.

THREE 🍷🍷🍷

## THE CINDERS

*The Cinnamon Cider; C'mon Wobble (Warner Brothers 86)*

"ONE, Two, You know what to do" goes a bird, a bird with a charming voice. That leads into the new dance craze. "It's a very nice dance" goes on the same charming voiced bird. Lots happening, with a booty old saxophone taking the middle bit. Plenty rhythm, plenty joie de vivre as the French say. Might catch on. "C'mon Wobble" is, we think, a much better performance from the group. More dance instructions make up the lyrics but there's a solid beat going all the way. Don't know the make-up of the Cinders but they manage a few very distinctive noises in harmony. Tenor sax here as well.

THREE 🍷🍷🍷

## PAUL PETERSON

*My Dad; Little Boy Sad (Pye International 25173)*

CALIFORNIAN 17-year-old Paul Peterson has a big hit with his "Dad" in the States. It's all a bit sugary and sentimental — perhaps too much so for British fans. On the other hand, it could be different enough to make the grade. Very slow, a dual-track recording which detracts from the singular form of title, it seems to need a sharp injection of vitamins. A hard one to predict, this. More up-tempo for the flip, Paul works over a song which was a goodly hit for Johnny Burnette. He works it over well, too. In fact, it's so good that it could easily split the sales from the top side.

THREE 🍷🍷🍷

## HERSCHEL BURKE GILBERT

*Dick Powell Theme; "Nervous" Teaser Theme (London HLD 9655)*

DICK POWELL, ex-singer, recently dramatic star, is now dead. But here's a worthy tribute and remembrance piece from the quaintly-named Mr. Gilbert. TV-addicts will surely go for this top-side theme and it deserves to chalk up the sales. Nicely-orchestrated for sure—but we doubt if it will beat the home-grown Tony Hatch version. Flip is a great deal livelier but the theme itself has little to attract British audiences. Intricate use of woodwind and brass makes it a worthy listen but it's all rather busy and seems to lack continuity—maybe through the use of unusual time-signals.

THREE 🍷🍷🍷

## DEL SHANNON

*Little Town Flirt; The Wambo (London HLX 9653)*

THIS is Del's biggest hit in the States since "So Long Baby." It's a medium-tempo number very echoed and with some unusual falsetto. A good compelling tune and the usual lyric about the girl you should stay away from. It's a good teen number with plenty of appeal. Must be a top twenty disc.

Flip is a dance and moves at a brisker pace than side one. It deals with the Belgian Congo and has a very unusual lyric. It's a good flip, and would even make a good 'A' side.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## GARY (U. S.) BONDS

*Mixed Up Faculty; I Dig This Station (Stateside SS 144)*

THIS is Gary's first big flop in the States. It's much the same as his other discs—recording drowning everything but the sax and Gary's voice. The rock number has a fair tune, but the whole thing lacks originality. A pity because he's made some good discs.

Same sound on the flip, probably a better side. It's a fast-ish number, with a repetitive and insistent tune and lyric. Not bad—but not hit material. He needs another "Quarter To Three".

TWO 🍷🍷

## GENE KRUPA, BUDDY RICH

*Perdido; Night Train; (Verve VS 503)*

"PERDIDO" dressed up by two of the world's greatest drummers — from their LP "Burning Beat". This Juan Tizol standard gets a fairly standard treatment for the first chorus, then guitar flips some improvisation. And the percussion department starts building up a storm. This is obviously top-class material—but we doubt its chart possibilities. We just ain't betting, that's all. "Night Train" is similar sounding big band bash. But both sides suffer from a lack of sparkle. Not exactly tired . . . but not sparkling. Useful sax on the flip.

THREE 🍷🍷🍷

## JOHNNY THUNDER

*Loop de Loop; Don't Be Ashamed (Stateside SS 149)*

THIS is the American version of the song which is out here as "Loo-Be-Loo". Frankie Vaughan, though, has covered the American reading. Mr. Thunder (is that really his name?) works a little like Sam Cooke—but we doubt whether he'll prove as commercial as the British version by The Chucks.

However, there's plenty of interest and the atmosphere builds solidly. The choir behind Johnny work overtime in terms of sheer volume. One to watch, we'd say. A bird is featured with Johnny on the opening of the flip. Then he fair lets rip on a quavering, loud, enthusiastic sort of vocal on a mid-ballad—with hearty piano, niggling choir—and lots of falsetto.

THREE 🍷🍷🍷

## CHRISTINE CAMPBELL

*If This Should Be A Dream; One Life (Parlophone R 4984)*

SWIRL of strings and the sweet soprano of Christine works over the lovely "If This Should Be A Dream". Such clarity of tone, such perfection of pitch, such gimmick-less song-purveying. But . . . she is that bit square by current trends. Old-fashioned, if you like—though anyone who likes good, simple singing must dig her. This'll be requested for months and months on radio shows. "One Life" is another big ballad, sung again with wonderful simplicity. Decidedly not the Twenty—but it gives a lot of pleasure to a lot of folk. Oh, yes—congratulations, Christine, on your impending wedding.

FOUR 🍷🍷🍷🍷

## MARTY ROBBINS

*Ruby Ann; Won't You Forgive (CBS AAG 128)*

BOOGIE piano opens this one, the follow-up to Marty's top-tenner "Devil Woman". It's very much in the same style, good enough to be a hit. Fast and folksy with a great guitar backing and some great piano work too. There's a certain quality about Marty's voice that makes this irresistible. Good lyric, tune — what more can we say?

More piano on the flip, a slower number with Marty again giving some excellent deep-voiced country vocalising. The usual type ballad injected with a lot of warmth.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP



4 SEASONS: Similar to "Sherry".

## THE TAMS

*Untie Me; Disillusioned (Stateside SS 146)*

A BIG hit in America—a coloured lead singer in a bluesy vein on the medium tempo number, with a nice, pleasant string and rhythm backing—and one of the greatest bluesy choruses we've ever heard. Listenable and good stuff—but not, we think, commercial enough for the British market despite its success in the States.

More trumpet sounds on the flip, slightly faster than side one. Not too bad, but without the same appeal as side one. Fair flip, though.

THREE 🍷🍷🍷

## THE EXCITERS

*Tell Him; Hard Way To Go (United Artists UP 1011)*

THIS one is a very big hit in the States. It's a bluesy fast disc with a femme lead voice supported ably by the other members of the group. There's a rather latin-ish tune and treatment and the hole thing moves along well. It builds rather and creates some, well, excitement. The aptly named team could have a minor hit with this — the nearest thing we've heard so far are the Shirelles.

Some more latin-ish sounds on the flip, another Leiber-Stoller production by the way. The femme lead voice sings away well, on slow-ish number. Not as commercial though as side one, and without the general appeal.

THREE 🍷🍷🍷

## DANNY STORM

*I Just Can't Fool My Heart; Thinking of You (Piccadilly 35091)*

MUCH much echo for Danny on this gentle medium tempo number on which he sounds rather like Presley in places. It moves at a consistent beat and Danny adds touches of brightness to the rather dull treatment. We don't really reckon on star chances though.

Much the same stuff on the flip with some unusual backing sounds coming out. It moves well with plenty of echo, but again we don't reckon it commercially.

TWO 🍷🍷



THE BEATLES: Their "Love Me Do" has just re-entered the Top Twenty for the third time!

## THE BEATLES

*Please Please Me; Ask Me Why (Parlophone R 4983)*

FROM the Oh-so successful Beatles comes this follow-up. It's a high-pitched number with plenty of guts, and good tune, vocalising and some off-beat sounds on the disc. The backing verges on great, while the singing is taken by various members of the team. We reckon it's chart chances — it would probably make it as even their first disc. Rather bluesy, fast tempo.

Merry little ditty on the flip, with some more off-beat sounds from the team. It's a pleasant rock piece with some great performances again. A good flip, making this into a good all-round disc — one worth buying in fact. There just happens to be some sounds on this that other British groups can't reproduce.

FOUR 🍷🍷🍷🍷

## TOP 20 TIP

## THE FOUR SEASONS

*Big Girls Don't Cry; Connie-O (Stateside SS 145)*

THIS was top of the U.S. charts for five weeks—it has also sold over a million copies. It's a fast-ish number, with plenty of falsetto and bass and all the other ingredients they used on "Sherry". We hate to say it, but this is almost a carbon copy of their last hit. They just go up a bit where they went down before—or vice versa. Of course, the lyric is different—almost.

Flip is gentler and features some almost sane vocalising until that little falsetto butts in occasionally. Folksy and entertaining, this is better musically than side one—but not in entertainment or commercial value. We liked both sides.

THREE 🍷🍷🍷

## TOP 20 TIP

## RONNIE HILTON

*The Gift; Beautiful Bossa Nova (HMV Pop 1106)*

RONNIE is one of those established "names" who sell consistently well but just don't make the charts these days. "The Gift" is a perky little ballad, sung with his usual clarity and tonal qualities. Neat orchestration behind him by Frank Cordell. It's almost unfaultable — again usual with Ronnie. And its commercial appeal is quite considerable. A middle-of-the-road single — we hope it clicks. A "Bossa Nova" bit for the flip. Authentic rhythm, percussion leading into the Hilton vocal — giving a delicate blend of voice and backing. Ronnie's diction is again an object lesson for most other singers.

FOUR 🍷🍷🍷🍷

## JOHN D. LOUDERMILK

*Road Hog; Angela Jones (RCA Victor 1323)*

ROAD HORNS open this one, and John talks his way through a road safety number. Then he starts singing in a fast gentle folksy manner. The story continues and with just a guitar as accompaniment, and with a chorus beep-beeping, the song continues. We don't think this'll be a hit, but then you never know. It will appeal to many we think. But these stories on disc don't usually sell.

The revived oldie makes good material for John. The familiar teen-beat slowie would be a hit we think if it was the top side. Just a guitar and chorus accompaniment. A very good side, with plenty of potential despite its being a hit once before.

THREE 🍷🍷🍷

|  |  |
|--|--|
| <h3>RICK NELSON</h3> <p>IT'S UP TO YOU</p> <p>HLP 9648</p> | <h3>JOHNNY TILLOTSON</h3> <p>I CAN'T HELP IT</p> <p>HLA 9642</p> |
| <h3>SEE SEE RIDER</h3> <p>LAVERN BAKER</p> <p>HLK 9649</p> | <h3>CHAINS</h3> <p>THE COOKIES</p> <p>HLU 9634</p>               |

LONDON RECORDS division of THE DECCA RECORD CO LTD DECCA HOUSE ALBERT EMBANKMENT SE1

# DISAPPOINTED BROOK

Peter Jones looks at the Million-Selling Ex-Truck Driver...



BROOK BENTON: From a truck driver to a best-seller. But he doesn't rate too highly in Britain.

ELVIS PRESLEY was once a truck-driver. So was Brook Benton. Mr. Presley went on to international stardom. Mr. Benton went on to American stardom. But Mr. Benton is hard-pushed indeed to get his singles into the British charts.

Why? That's the immediate question. WHY — when most of the artists in pop-dom claim that Benton is one of their favourite singers? WHY — when the NRM gets petitions, such as a recent one signed by ONE HUNDRED fans, asking for a feature on the velvet-toned lad?

Enigmas are normal in the pop business. The unusual is usual. But the reasons for Brook Benton's slow progress

are hard to pick out. WHY? If you haven't dug Benton before, listen to his great album "There Goes That Song Again". Now tell me WHY. Why did this truck-driver lose his way in Britain while that OTHER one has dominated the scene?

## SPIRITUALS

Let's look at the Benton career. This six-footer has been giving out with songs since he was knee-high to his singing father. And he's been writing songs since he was a stripling of just ten years old.

He says: "I was singing spirituals as far back as I can remember." He adds: "My mother and father were devout churchgoers and Pop, a bricklayer, also

led the choir in Camden, South Carolina, where I was born.

"I love every minute of my work. Guess I always did, even way back when I was a 12-year-old and delivering milk for a dairy in my home town. And even when I worked for the Garment Center in New York, where I had to push a hand-truck through the crowded streets.

"Used to hum and sing as I pushed along. It made the load just that little bit lighter."

Brook went on to writing songs when he was promoted to truck-driver for this cloak and suit firm. He weaved in and out of the traffic, humming something or other and if he hit on something particularly tuneful he'd grab a pencil and some paper and, at the next traffic light, he'd write it down.

"You know something?", asked Brook. "I think, unconsciously, I got some rhythmic assistance from the horns and whistles of the traffic officers. I think, inwardly, all the noise of New York set into motion some ideas. Sounds crazy . . . but it's a thought."

## WRITING

In two years, songs either recorded by Brook or written by him for other stars sold over 15,000,000. Included were: "Looking Back" for Nat King Cole; "A Lover's Question" for Clyde McPhatter; "Nothing In The World" for Nat again; and "In A Dream, Everything", for Roy Hamilton. Then he collaborated with Clyde Otis, the Mercury A and R man, on Benton-recorded numbers such as "Hurting Inside", "Endlessly", "Thank You, Pretty Baby", and "It's Just A Matter of Time".

Benton admits now: "I must have attempted to write thousands of songs. But equally I must have actually written out 300 of them. It sure took a lot of time. . . ."

Back around 1960, Brook had a year that was never rivalled even by Elvis Presley, his fellow truck-driver. The hits just followed on, one after the other. His albums went like the proverbial bombs.

Says Brook: "As the personal appearances piled up, and the loot went up, I went on writing songs. I didn't have any trouble telling which ones were good. When the next word came easily, I figured I was on safe ground. If the next word was a long time coming, I felt I was struggling. I

was sure then the final effort wouldn't be good.

"But the material I wrote for Nat Cole didn't give too much trouble. Maybe because Nat is such an easy man to work with. It's like writing a speech for the President — a nice man to work for."

"Baby", with Dinah Washington, was a huge hit for Brook. Other recent ones were "Lie To Me", "Shadrack", and the current "Hotel Happiness". But, in Britain, only "Boll Weevil Song" really made much impact, though dee-jays and stars all have raved incessantly about his talents.

Funny thing is that Brook, ever-modest, doesn't really think his career has been particularly interesting. Even when he sold a million of "Baby" and noched a further Gold Disc for "Just A Matter Of Time" and "So Many Ways".

## NOT interesting?

Brook married the first girl with whom he fell in love, Mary Askew, a secretary at the rehearsal studio where he visited with a group. They have three children, Benjamin, Vanessa and Roy.

"Personal likes?", asks Brook. "Again, I reckon its pretty uninteresting. I like listening to sad stories. I guess my favourites are Westerns. And I go for hunting and baseball.

"People keep asking me about my main ambition. Well, that is to sing and treat people the best way I know how."

Sometimes Brook has confided to his friends that he is disappointed at the slowness of his "digging in" in Britain. He's joined in that disappointment by his many mates in the British business.

The break-through MUST come. Nobody who sings as well and with such an obvious search for perfection can be ignored for ever. When the break-through DOES come, I'll be waving a flag all over Tin Pan Alley.

Footnote: Listen, please, to the album "There Goes That Song Again". Listen, if you don't mind, to the way he infuses new excitement and interest and creativeness into standards like "Blues In The Night", "There Goes That Song Again", "I'll Get By" and "After You've Gone". Add in the swinging Quincy Jones orchestra and you have a memorable song treat.

Brook Benton simply MUST make it big here soon. Just think how that would delight the Federation of Former Truck-Drivers.

## BRITAIN'S TOP LP's

- 1 WEST SIDE STORY (6) Sound Track (CBS)
- 2 BOBBY VEE MEETS THE CRICKETS (3) Bobby Vee, The Crickets (Liberty)
- 3 OUT OF THE SHADOWS (2) The Shadows (Columbia)
- 4 ELVIS (ROCK & ROLL No. 2) (5) Elvis Presley (RCA-Victor)
- 5 BLACK & WHITE MINSTREL SHOW (1) The George Mitchell Minstrels (HMV)
- 6 SOUTH PACIFIC (7) Sound Track (RCA-Victor)
- 7 ON STAGE WITH THE GEORGE MITCHELL MINSTRELS (4) The George Mitchell Minstrels (HMV)
- 8 32 MINS. & 17 SECS. (10) Cliff Richard, The Shadows (Columbia)
- 9 GOLDEN AGE OF DONEGAN (12) Lonnie Donegan (Pye Golden Guinea)
- 10 BLUE HAWAII (11) Elvis Presley (RCA-Victor)
- 11 PICTURE OF YOU (9) Joe Brown (Pye Golden Guinea)
- 12 THE FIRST FAMILY (14) Vaughan Meader (London)
- 13 TWANGY GUITAR—SILKY STRINGS (15) Duane Eddy (RCA-Victor)
- 14 ANOTHER BLACK & WHITE MINSTREL SHOW (8) The George Mitchell Minstrels (HMV)
- 15 BEST OF BALL, BARBER & BILK (13) Kenny Ball, Chris Barber & Acker Bilk (Pye Golden Guinea)
- 16 SINATRA WITH SWINGING BRASS (18) Frank Sinatra (Reprise)
- 17 BOBBY VEE RECORDING SESSION (—) Bobby Vee (Liberty)
- 18 'S WONDERFUL, 'S MARVELLOUS (20) Ray Conniff (CBS)
- 19 LET'S FACE THE MUSIC (—) Shirley Bassey & Nelson Riddle & His Orch. (Columbia)
- 20 CHERISHED MEMORIES (—) Eddie Cochran (Liberty)

## BRITAIN'S TOP EP's

- 1 KID GALAHAD (1) Elvis Presley (RCA-Victor)
- 2 THE BOYS (2) The Shadows (Columbia)
- 3 FOLLOW THAT DREAM (6) Elvis Presley (RCA-Victor)
- 4 SOUNDS OF THE TORNADOS (4) The Tornadoes (Decca)
- 5 FRANK IFIELD'S HITS (3) Frank Ifield (Columbia)
- 6 BLACK & WHITE MINSTREL SHOW (5) The George Mitchell Minstrels (HMV)
- 7 SPOTLIGHT ON THE SHADOWS (7) The Shadows (Columbia)
- 8 SHADOWS TO THE FORE (14) The Shadows (Columbia)
- 9 WONDERFUL LAND OF THE SHADOWS (8) The Shadows (Columbia)
- 10 SINCERELY (12) Bobby Vee (Liberty)
- 11 PLAY IT COOL (17) Billy Fury (Decca)
- 12 BILLY FURY HITS No. 2 (9) Billy Fury (Decca)
- 13 KING OF TWIST (10) Chubby Checker (Columbia)
- 14 SOME PEOPLE (20) Sound Track (Pye)
- 15 LITTLE PIECES OF HANCOCK (15) Tony Hancock (Pye)
- 16 BAND OF THIEVES (13) Acker Bilk & His Paramount Jazz Band (Columbia)
- 17 BY A SLEEPY LAGOON (11) Karl Denver (Decca)
- 18 FOUR HITS AND A MR. (—) Acker Bilk (Columbia)
- 19 KARL DENVER HITS (19) Karl Denver (Decca)
- 20 I CAN'T STOP LOVING YOU (—) Ray Charles (HMV)

## MORE SINGLE REVIEWS

Continued from pages 8 and 9

### BABY JANE AND ROCKABYES

How Much Is That Doggie In The Window; My Boy John (United Artists UP 1010)

LOTS of kiddiewinks join in on the old novelty bit. A distinctive modern sound, with clipped rhythm and heavy beat. A gent from the Rockabyes takes up the solo voice . . . a gruff blood-hound sort of voice. We don't seem to hear from Baby Jane herself. Might do well, this. "My Boy John" pushes along at a fair lick, too. We think we do hear from Baby Jane on this side—and she has a fair old ball—or is it bawl? Also worth watching.

THREE 🐾🐾🐾

### TONY ORLANDO

Beautiful Dreamer; The Loneliest (Columbia DB 4954)

WE hate to use a cliché, but Tony is underrated. This one is a rock version of the tuneful oldie, with new words and music by Carole King and Gerry Goffin. It's a rip-roaring number with some good touches about it. Perhaps not too commercial, but fair enough nevertheless.

Throbbing beat on the flip, a semi-slowie with Tony singing well. He puts a lot of feeling into the lyric, and we think maybe this is the better side. A good disc.

THREE 🐾🐾🐾

### SHIRLEY BASSEY

The Wayward Wind; Puh-leeze! Mister Brown (Philips 326565)

WHAT'S this, then? Shirley B. on PHILIPS? Yep, and the top side was first made in 1956 and the flip, one of her cabaret stand-bys, a year later. You can sense the development of Shirley by comparison, but she shows her tremendous song-selling talents. Top side, of course, was a Gogi Grant hit. Shirley wrings the last bit of quavering emotion from it. Must sell big. Flip is fascinating. It's funny, too. Shirley is great, just great. Chart-wise? Maybe not the Top Twenty, but it'll be a near thing.

FOUR 🐾🐾🐾🐾

### BOBBI CAROL

It Doesn't Matter; Will You Love Me Tomorrow (Fontana 267260)

YOUNG Bobbi certainly has an unusual style. Dual-track performance, zip-along backing, entertaining choral effects—yes, it's a good all-round disc. Song is sufficiently memorable to suggest Miss Carol will chalk up goodly sales. She's not short of confidence, either. Flip is a King-Goffin song that was a huge hit for The Shirelles. Bobbi, on her Tod this time, sings very well indeed, with a lot of warmth in her phrasing and tonal quality. Just one mite of criticism: She seems to strain a little in the higher register.

THREE 🐾🐾🐾



SHIRLEY: Old but good

### PATSY ANN NOBLE

Don't You Ever Change Your Mind; Sour Grapes (Columbia DB 4956)

PATSY ANN, tops in Australia, now strikes out for disc fame here. And the main difficulty seems in deciding just which of these two fine sides is the better commercially. She's got a biting, attacking sort of voice, plus lots of confidence. "Don't You Ever" features choral effects and zingy strings, too. A good song—and she's a real personality performer. She cracks on the dynamics, too, for the flip—another fine arrangement. Plenty of drama, what's more. Patsy Ann, welcome to you. We'll be hearing a lot more of you.

FOUR 🐾🐾🐾🐾

### DICKEY LEE

I Saw Linda Yesterday; The Girl I Can't Forget (Mercury AMT 1196)

THE original hit of "Linda", with organ and rhythm leading the way in.

Mr. Lee appears to have a strident little voice, but he packs in a lot of beat and wallop. Is it as good as Doug Sheldon's excellent reading? We doubt it, but the American version usually garners a fair share of sales. One thing's for sure—this song will be battling our eardrums for quite a while. Lively. "I Remember Yet" starts the flip—and Dickey is in much quieter form. It's a gentle little ballad, nicely sentimental. We're not sure it won't do as well as the top side.

THREE 🐾🐾🐾

### TIMI YURO

The Love of a Boy; I Ain't Gonna Cry No More (Liberty 55519)

ONE of the most exciting gals on the scene. And one so far unrevered here while she builds up the hit total in the States. It's a typically soulful performance on "Love of a Boy", on which she belts with devastating power and originality. Chorus is drowned as at birth, sound-wise, as Timi launches her attack on the lyrics. A real big BIG ballad, with a fine arrangement. Let's hope it starts her on the way up, up, up. Flip is faster, but packed with more emotional vocalising. There's nothing delicate or sugary about Timi. She gets in there, all guns firing at the songs. Great . . . and exciting.

FOUR 🐾🐾🐾🐾

# ON THE MOVE AGAIN!

IT'S certainly a fast moving week. And several discs which have been around for quite a while still don't show any signs of moving over for the new hits. "Lovesick Blues" and "Sun Arise" have both been in the top fifty for three months — while "Let's Dance", "Swiss Maid" and "A Forever Kind of Love" have been hanging around even longer.

Some pretty good triumphs at last for the R & B fans — heaven knows they've waited long enough. The Crystals are in the twenty with the power-packed "He's A Rebel", while the Orlons return at a higher placing with their "Don't Hang Up" — the follow up to their million-selling "Wah Watusi". And Johnny Kidd has a bit of semi R & B with "Shot of Rhythm and Blues", while Little Eva's backing group the Cookies enter with "Chains". Eva herself moves up sharply with her "Keep Your Hands Off My Baby."

Probably the fastest riser is "The Lonely Bull" by the Tijuana Brass — closely followed by Mike Berry's "Don't You Think It's Time". Other fast ones are "Comin' Home Baby" — another R & B type number while the Tornados score a predicted success with "Globetrotter". Mike Sarne took a long while but he's finally made it with the 'bird on my bike' song "Just For Kicks". Despite a lot of opposition.

## A LOOK AT THE U.S. CHARTS

FAST rising U.S. hits include—"Little Tin Soldier" — The Toy Dolls; "Popeye Waddle"—Don Covay; "I'm A Woman"—Peggy Lee; "All About My Girl"—Jimmy McGriff; "Al Di La"—Connie Francis; "A Gypsy Cried"—Lou Christie.

Just in "Peppermint Man" — Dick Dale; "Everyday I Have To Cry" — Steve Alamo; "Little White Lies"—Ken Volairs; "Bossa Nova USA" — Dave Brubeck; "How Much Is That Doggie In The Window" — Baby Jane & The Rockabys; "Mama Didn't Lie"—Jan Bradley; "Rhythm Of The Rain" — Cascades; "Let Me Go The Right Way" —Supremes.

Taking a long time to move—"Jelly Bread" by Booker T And The M.G.'s. Their follow-up to the million-selling "Green Onions", it has taken over a month to reach the 92 spot. But then "Green Onions" was an even slower mover at first.

Fastest rising hit this week—"Walk Right In"—The Rooftop Singers. The disc is on the Vanguard label, which deals with folk music. The hit item is a folk number which has been made by several rock teams in an attempt to commercialise the number! The other fastest risers are "Hey Paula", and "From A Jack To A King". N.J.

## BRITAIN'S TOP 20

FIVE YEARS AGO...

- 1 Great Balls of Fire (2) JERRY LEE LEWIS
- 2 Ma, He's Making Eyes At Me (1) JOHNNY OTIS
- 3 Reet Petite (7) JACKIE WILSON
- 4 Peggy Sue (10) BUDDY HOLLY
- 5 Oh Boy (9) CRICKETS
- 5 My Special Angel (3) MALCOLM VAUGHAN
- 7 Wake Up Little Susie (4) EVERLY BROTHERS
- 8 All the Way (8) FRANK SINATRA
- 9 Kisses Sweeter Than Wine (6) JIMMIE RODGERS
- 10 I Love You Baby (5) PAUL ANKA
- 11 Kisses Sweeter Than Wine (13) FRANKIE VAUGHAN
- 12 April Love (12) PAT BOONE
- 13 Party (16) ELVIS PRESLEY
- 14 Alone (18) SOUTHLANDERS
- 15 Story of My Life (—) MICHAEL HOLLIDAY
- 16 Jack O'Diamonds (17) LONNIE DONEGAN
- 17 He's Got The Whole World In His Hands (20) LAURIE LONDON
- 18 I'm Left, You're Right, She's Gone (—) ELVIS PRESLEY
- 19 Wake Up Little Susie (—) KING BROTHERS
- 20 Remember You're Mine (—) PAT BOONE

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

- 1 NEXT TIME/BACHELOR BOY  
1 (6) Cliff Richard (Columbia)
- 2 RETURN TO SENDER  
2 (7) Elvis Presley (RCA-Victor)
- 3 DANCE ON!  
7 (5) The Shadows (Columbia)
- 4 DANCE WITH THE GUITAR MAN  
5 (10) Duane Eddy (RCA-Victor)
- 5 LOVESICK BLUES  
3 (12) Frank Ifield (Columbia)
- 6 IT ONLY TOOK A MINUTE  
8 (9) Joe Brown (Piccadilly)
- 7 SUN ARISE  
4 (12) Rolf Harris (Columbia)
- 8 GO AWAY LITTLE GIRL  
17 (5) Mark Wynter (Pye)
- 9 BOBBY'S GIRL  
6 (14) Susan Maughan (Philips)
- 10 LIKE I DO  
19 (7) Maureen Evans (Oriole)
- 11 TELSTAR  
9 (20) The Tornados (Decca)
- 12 UP ON THE ROOF  
14 (6) Kenny Lynch (HMV)
- 13 LET'S DANCE  
10 (15) Chris Montez (London)
- 14 SWISS MAID  
11 (14) Del Shannon (London)
- 15 DESAFINADO  
18 (10) Stan Getz & Charlie Byrd (HMV)
- 16 YOUR CHEATING HEART  
15 (5) Ray Charles (HMV)
- 17 LOVE ME DO  
24 (14) The Beatles (Parlophone)
- 18 A FOREVER KIND OF LOVE  
13 (16) Bobby Vee (Liberty)
- 19 HE'S A REBEL  
30 (8) The Crystals (London)
- 20 THE MAIN ATTRACTION  
20 (9) Pat Boone (London)
- 21 DON'T YOU THINK IT'S TIME  
31 (2) Mike Berry & The Outlaws (HMV)
- 22 THE LONELY BULL  
49 (2) Tijuana Brass (Stateside)
- 23 ME AND MY SHADOW  
21 (5) Frank Sinatra & Sammy Davis Jr. (Reprise)
- 24 COMING HOME BABY  
44 (2) Mel Torme (London)
- 25 DEVIL WOMAN  
16 (17) Marty Robbins (CBS)
- 26 ISLAND OF DREAMS  
26 (5) The Springfields (Philips)
- 27 MUST BE MADISON  
23 (11) Joe Loss & His Orch. (HMV)
- 28 GLOBE-TROTTER  
— (1) The Tornados (Decca)
- 29 BABY TAKE A BOW  
22 (5) Adam Faith (Parlophone)
- 30 KEEP YOUR HANDS OFF MY BABY  
40 (2) Little Eva (London)
- 31 GOSSIP CALYPSO  
25 (5) Bernard Cribbins (Parlophone)
- 32 WE'RE GONNA GO FISHIN'  
29 (9) Hank Locklin (RCA-Victor)
- 33 LET'S GO  
32 (3) The Routers (Warner Bros.)
- 34 UP ON THE ROOF  
33 (2) Julie Grant (Pye)
- 35 JUST FOR KICKS  
— (1) Mike Sarne (Parlophone)
- 36 ROCKIN' AROUND THE CHRISTMAS TREE  
12 (7) Brenda Lee (Brunswick)
- 37 LOVE ME TENDER  
28 (11) Richard Chamberlain (MGM)
- 38 SHERRY  
27 (15) The Four Seasons (Stateside)
- 39 FUNNY ALL OVER  
45 (2) The Vernon Girls (Decca)
- 40 CAN CAN '62  
36 (10) Peter Jay & The Jaywalkers (Decca)
- 41 DON'T HANG UP  
— (1) The Orlons (Cameo-Parkway)
- 42 BECAUSE OF LOVE  
46 (12) Billy Fury (Decca)
- 43 VENUS IN BLUE JEANS  
50 (15) Mark Wynter (Pye)
- 44 THE JAMES BOND THEME  
43 (11) John Barry & His Orch. (Columbia)
- 45 DIAMONDS  
— (1) Jet Harris & Tony Meehan (Decca)
- 46 I REMEMBER YOU  
34 (28) Frank Ifield (Columbia)
- 47 I CAN'T HELP IT  
— (1) Johnny Tillotson (London)
- 48 SHOT OF RHYTHM AND BLUES  
— (1) Johnny Kidd & The Pirates (HMV)
- 49 ALWAYS YOU AND ME  
35 (6) Russ Conway (Columbia)
- 50 CHAINS  
— (1) The Cookies (London)

# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

- 1 TELSTAR\*  
1 (9) Tornados
- 2 GO AWAY LITTLE GIRL\*  
3 (7) Steve Lawrence
- 3 LIMBO ROCK\*  
2 (15) Chubby Checker
- 4 BOBBY'S GIRL\*  
4 (11) Marcie Blaine
- 5 RETURN TO SENDER\*  
5 (12) Elvis Presley
- 6 HOTEL HAPPINESS\*  
8 (7) Brook Benton
- 7 PEPINO THE ITALIAN MOUSE\*  
7 (6) Lou Monte
- 8 BIG GIRLS DON'T CRY\*  
6 (12) 4 Seasons
- 9 TELL HIM\*  
11 (6) Exciters
- 10 MY DAD\*  
13 (6) Paul Petersen
- 11 THE NIGHT HAS A THOUSAND EYES  
18 (5) Bobby Vee
- 12 ZIP-A-DEE-DO-DAH\*  
9 (8) Bob B. Soxx & Blue Jeans
- 13 YOU ARE MY SUNSHINE\*  
10 (8) Ray Charles
- 14 TWO LOVERS  
17 (5) Mary Wells
- 15 UP ON THE ROOF\*  
19 (6) Drifters
- 16 IT'S UP TO YOU\*  
23 (4) Rick Nelson
- 17 THE LONELY BULL\*  
12 (11) Tijuana Brass
- 18 I SAW LINDA YESTERDAY\*  
30 (4) Dickey Lee
- 19 RELEASE ME\*  
14 (9) (Little) Esther Philips
- 20 SHUTTERS AND BOARDS\*  
24 (6) Jerry Wallace
- 21 EVERYBODY LOVES A LOVER  
22 (5) Shirelles
- 22 WALK RIGHT IN  
— (1) Rooftop Singers
- 23 HALF HEAVEN—HALF HEARTACHE  
33 (13) Gene Pitney
- 24 DON'T HANG UP\*  
15 (9) Orlons
- 25 I'M GONNA BE WARM THIS WINTER\*  
35 (3) Connie Francis
- 26 DON'T MAKE ME OVER  
36 (3) Dionne Warwick
- 27 DEAR LONELY HEARTS\*  
20 (8) Nat "King" Cole
- 28 WIGGLE WOBBLE\*  
27 (10) Les Cooper
- 29 MY COLORING BOOK  
41 (2) K. Kallen/S. Stewart
- 30 REMEMBER THEM  
31 (4) Earls
- 31 LOOP DE LOOP  
46 (2) Johnny Thunder
- 32 CHAINS\*  
32 (7) Cookies
- 33 LOVE CAME TO ME\*  
21 (8) Dion
- 34 LET'S KISS AND MAKE UP  
34 (5) Bobby Vinton
- 35 (DANCE WITH) THE GUITAR MAN\*  
25 (13) Duane Eddy
- 36 KEEP YOUR HANDS OFF MY BABY\*  
16 (9) Little Eva
- 37 TROUBLE IS MY MIDDLE NAME  
39 (4) Bobby Vinton
- 38 YOU'VE REALLY GOT A HOLD ON ME  
48 (2) Miracles
- 39 RIDE\*  
26 (11) Dee Dee Sharp
- 40 CINNAMON CINDER\*  
— (1) Pastel Six
- 41 HEY PAULA  
— (1) Paul & Paula
- 42 SEE SEE RIDER\*  
44 (3) Lavern Baker
- 43 SOME KINDA FUN\*  
50 (2) Chris Montez
- 44 RUBY ANN\*  
42 (9) Marty Robbins
- 45 DESAFINADO\*  
43 (13) Stan Getz & Charlie Byrd
- 46 THE LOVE OF A BOY\*  
49 (2) Timi Yuro
- 47 FROM A JACK TO A KING  
— (1) Ned Miller
- 48 LITTLE TOWN FLIRT\*  
— (1) Del Shannon
- 49 THAT'S LIFE  
— (1) Gabriel & Angels
- 50 THE BALLAD OF JED CLAMPETT  
— (1) Flatt & Scruggs

(First figure denotes position last week; figure in parentheses denotes weeks in chart)  
Asterisk denotes a record issued in Britain

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# The Neglected Shirelles

## THE TOP 50 IN BRITAIN (Christmas week)



CLIFF RICHARD and the SHADOWS put on a great show on "Sunday Night At The London Palladium" last weekend. Our picture shows Cliff with Bruce and Hank in a vocal trio spot which went down well with the audience. (NRM Picture)



"I MET HIM ON A SUNDAY" sang Addie, Doris, Shirley, and Beverly. They were heard by a class-mate at Passiac high school during a rehearsal of a show they were about to do.

Their class-mate Mary Jane Greenberg went and told her mother who just happened to be president of the Scepter record company. The girls were signed to a contract and began bringing out discs, commencing with their own composition "I Met Him On A Sunday". It was brought out on Scepter, released in England on Brunswick.

Later London records took over Scepter, then Top Rank, and now Stateside. Addie, Doris, Shirley, and Beverly have since appeared on all of these labels in Britain.

As the Shirelles.

Since the beginning of 1960 they have been America's undisputed top vocal group, pushing everyone else into second place. They have notched up hits galore—but in Britain they don't mean much.

Their second disc "Tonight's The Night" which reached Number 39 in the States was probably too bluesy to make it in Britain. Fair enough.

The next disc "Will You Love Me Tomorrow" was a million-selling chart-topper in the States. It was also a hit in Britain—reaching number three in the charts. The follow-up—extracted from an L.P. in the States was called "Dedicated To The One I Love". It made number two in America but nevertheless flopped in Britain.

A succession of Stateside hits and British flops followed. "Mama Said", "A Thing Of The Past", "What A Sweet Thing That Was", "Big John", "Baby It's You" (considered by many to be their best disc). Then they hit the million-selling top mark once more Stateside with "Soldier Boy". This was a mild hit in Britain—it reached the twenty-first spot.

More flops followed. "Welcome Home Baby" and "Stop The Music". Both hits in America.

Their new disc is also a hit in the States. It's a revitalised treatment of the oldie "Everybody Loves A Lover", a hit for Doris Day and recently revived by the Angels.

It could be a hit in Britain. We don't know. But the fact is that many people in this country still like the Shirelles. Their every disc is issued—record companies don't release discs consistently by artists who don't sell. Their L.P.'s "Trumpets And Strings" and "Baby It's You", have sold moderately well.

Yet they don't make the charts. Information on the group is very slight. Only about four pictures have ever been seen in the country—and hardly any information. Except maybe that they record on the same label group (Wand-Scepter) as the Isley Brothers, Tommy Hunt, and Chuck Jackson.

Lead singer on the discs is Shirley Owens, also the leader of the group. Doris Kenner is married, Addie Harris and Beverly Lee are just out of their teens. Their recording manager and advisor is Luther Dixon, who has been with them since they first started with Scepter. He can be seen with the girls on the cover of their "Baby" L.P.

But the fact is that the Shirelles must break through soon. They can't keep making good records and be virtually ignored. Or so we think.

For some U.S. top stars are ignored for years before they start to make any impression. Like Chubby Checker for instance.

But then the Shirelles haven't the advantage of gimmicks to get into the charts. They rely on good straight singing in their own style.

And blues singers without gimmicks just don't make it . . . yet.

NORMAN JOPLING.

- 1 RETURN TO SENDER (1) Elvis Presley
- 2 NEXT TIME (2) Cliff Richard
- 3 DANCE ON (11) The Shadows
- 4 DANCE WITH THE GUITAR MAN (6) Duane Eddy
- 5 LOVESICK BLUES (3) Frank Ifield
- 6 ROCKIN' AROUND THE CHRISTMAS TREE (7) Brenda Lee
- 7 SUN ARISE (4) Rolf Harris
- 8 TELSTAR (9) The Tornados
- 9 BOBBY'S GIRL (5) Susan Maughan
- 10 LET'S DANCE (12) Chris Montez
- 11 DESAFINADO (18) Stan Getz & Charlie Byrd
- 12 SWISS MAID (8) Del Shannon
- 13 YOUR CHEATIN' HEART (25) Ray Charles
- 14 DEVIL WOMAN (10) Marty Robbins
- 15 IT ONLY TOOK A MINUTE (13) Joe Brown
- 16 THE MAIN ATTRACTION (14) Pat Boone
- 17 LOVE ME DO (22) The Beatles
- 18 WE'RE GONNA GO FISHIN' (27) Hank Locklin
- 19 A FOREVER KIND OF LOVE (19) Bobby Vee
- 20 ME AND MY SHADOW (32) Frank Sinatra & Sammy Davis
- 21 MUST BE MADISON (24) Joe Loss
- 22 UP ON THE ROOF (26) Kenny Lynch
- 23 BABY TAKE A BOW (30) Adam Faith
- 24 ISLAND OF DREAMS (34) The Springfields
- 25 SHERRY (17) The Four Seasons
- 26 HE'S A REBEL (40) The Crystals
- 27 LOVE ME TENDER (15) Richard Chamberlain
- 28 GO AWAY LITTLE GIRL (39) Mark Wynter
- 29 LIKE I DO (20) Maureen Evans
- 30 I REMEMBER YOU (36) Frank Ifield
- 31 JAMES BOND THEME (16) John Barry Seven
- 32 VENUS IN BLUE JEANS (23) Mark Wynter
- 33 LIMBO ROCK (37) Chubby Checker
- 34 HEARTACHES (35) Patsy Cline
- 35 GOSSIP CALYPSO (38) Bernard Cribbins
- 36 THE MADISON (43) Ray Ellington
- 37 SUSIE DARLIN' (41) Tommy Roe
- 38 ONWARD CHRISTIAN SOLDIERS (44) Harry Simeone Chorale
- 39 DEAR LONELY HEARTS (49) Nat 'King' Cole
- 40 JINGLE BELL ROCK (46) Chubby Checker and Bobby Rydell
- 41 DESAFINADO (—) Ella Fitzgerald
- 42 I CAN'T HELP IT (—) Johnny Tillotson
- 43 NO ONE CAN MAKE MY SUNSHINE SMILE (21) Everly Brothers
- 44 LOCO-MOTION (28) Little Eva
- 45 BECAUSE OF LOVE (29) Billy Fury
- 46 CAN CAN '62 (31) Peter Jay and the Jaywalkers
- 47 RAMBLIN' ROSE (33) Nat 'King' Cole
- 48 OH LONESOME ME (45) Craig Douglas
- 49 LET'S GO (—) The Routers
- 50 DON'T HANG UP (—) The Orlons

## SOMETHING TO SHOUT ABOUT!



### TELSTAR THE TORNADOS

Telstar; Popeye twist; Love and fury; Jungle fever DFE 8511

### GYPSY

Five great numbers from the top film musical Introduction and Some people; Together wherever we go; You'll never get away from me; Small world; Everything's coming up roses DFE 8513

JOYCE BLAIR  
BRYAN JOHNSON  
JAN WATERS



Above: MIKE SARNE, RUSS CONWAY, BOBBI CAROL and DANNY WILLIAMS at the party last Sunday celebrating Danny's 21st birthday. (NRM Picture.)

Below: DAVID MACBETH plugs his latest disc pictorially with a bevy of beauties. Title? "A Good Year For Girls", of course.

