

# Record Mirror

No. 145 Week-ending December 21, 1963  
 Every Thursday 6d. Registered at the G.P.O. as a newspaper



## Wishing you all a record Xmas



PAGE 7 MEET THE GIRL OF THE YEAR ➔

### Inside today's special issue...

IT'S the biggest, bumper-ist, most colourful Record Mirror yet! Packed with features reflecting the year, crammed with pictures mirroring the BIG names of pop.

Stars of the Year? Read all about the Beatles. Girl of the year? Dig deep on how Kathy Kirby overcame all opposition.

In 1963, Rhythm 'n' Blues made News! There's a feature setting out how the trend has grown. Surprise of the Year? Well, we'll keep it a surprise until you delve inside. There's a summed-up scrapbook of the year just going—and a survey of the impact jazz had on the pop scene, too.

And there's space given to predictions... WHO will be the big new stars of 1964? AND there's a survey of chart positions for the year... and the past seven years.



THE fabulous Beatles wish you all a Merry Christmas. But we—the fans of the fab foursome—should raise our glasses high and drink a toast to the Liverpool boys who gave pop music precisely the shot in the arm needed during 1963.

They've brought freshness, individuality, amiable charm to the scene. They've dominated the business to such an extent that even Cabinet Ministers are hard put to it to make a speech without mentioning the Liverpudlian quartet!

Stars of the Year? Of course they are!... See page three inside. And when the Final Book of Pop Music is written, they'll be worth several chapters all to themselves.

And through the Beatles many other hitherto unknown Merseyside groups shot to fame.



# Bing Crosby

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# ELVIS, HIS LORDSHIP AND THE BEATLES

HOUSE OF LORDS,  
Westminster,  
London, S.W.1.

10th December, 1963

Dear Sir,

I cannot understand this Beatle mania.

I appreciate they have attractive personalities but when it comes to a question of rhythm, Elvis Presley has it all the way.

Yours faithfully,  
Massereene and Ferrard.



**FORGOTTEN**

DO you remember Bobby Helms? He had only two hits here — "Fraulein" and "My Special Angel." And the follow-ups, "No Other Baby," "Love Me Lady," "Jacqueline," "Schoolboy Crush," "Jingle Bell Rock" and so on meant nothing. It's a great shame that people forget so easily. I'm keeping my fingers crossed that we may have a new single from him soon—and that Decca might re-issue some of his earlier discs. — Michael Jones, 366 Rotherhithe New Road, Bermondsey, London, S.E.16.

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**MARTY**

WHO would readers say is the most under-rated singer in pop music? My bet it Marty Robbins, who is not only a great ballad singer, on a par with Bennett, Boone and Williams, but also a great song-writer. He wrote two-million sellers "El Paso" and "White Sport Coat," while "Don't Worry" and "Devil Woman" were on the million mark. He is one of the few white men to master the Hawaiian style of falsetto singing. And he is a fine guitarist. One day recently Marty was awarded two singing and one songwriting awards.— a Triple Crown.— Dave Corne, 4 Southgate Grove, Hackney, London, N.1.

**CHEEK**

GEORGE HARRISON, of the Beatles, somehow had the audacity to insult the British record-buying public. He said that the American taste in pop music was better than our own. That is rubbish. We have some very good talent here at home in such stars as Kathy Kirby, Dusty Springfield, Kenny Lynch. And, thinking about it, don't the Beatles always get to number One?—Harry Cohen, 34 Higham Station Avenue, Chingford, London, E.4.



Lord Massereene and Ferrard.

## AN AWARD FOR DEL SHANNON?

SURELY we should give Del Shannon some award for his consistent chart entries. Apart from Elvis, I think he is the only American singer to have had ten consecutive hits. And not only has he written nine of them, but a few of the 'B' sides, too. — Dorothy Timmons, 33 Hutchinson Street, Hamilton, Lanarkshire.

**FAILURE**

I EAGERLY anticipated that half-hour show by the Beatles after "Juke Box Jury" on BBC TV. But it was a failure, through no fault of their own. It can, however, only damage their reputation as they have reached the stage where the supply of adulation and adoration must be nearly exhausted. The microphones were faulty, the camera focussed on Paul and George instead of John — and the screaming audience did nothing to improve matters. — Eric Buckland, 32 Longfellow Road, King's Norton, Birmingham, 30.

Editor's note: Many other viewers have written expressing disappointment with the production side of this show.



**FALL ON KNEES?**

SO reader D. G. Stephens suggests that all we R and B fans should fall down on our knees and worship the great gods of Liverpool for bringing new life back to the R and B scene. I remind him that many pop writers visualised this trend being led by Fats Domino and Ray Charles—instead it is Chuck and Bo who are coming out on top for a change. The Beatles may have speeded it up, but why should we have to fall on our knees and thank them every time we play our Chuck, Bo and Muddy Waters' discs?—Martin Lee, 3 Mill Grove, South Shields, County Durham.

### SMALL ADVERTISEMENTS

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## Record Mirror

EVERY THURSDAY

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## Why it wasn't top of our charts..

WHAT'S wrong with your charts? The Beatles single "I Want To Hold Your Hand" sold 750,000 copies in a few days of issue but first went into your ratings at Number 10. Are you going to say that all records above it sold over 750,000 in that week? — J. Stebbing, Corner House, Longfield Avenue, Wembley, Middlesex.

I was astonished that the Beatles' first entry was only at tenth position. Or do you just guess at the position of records?—James Wightman, 157 Crewe Road North, Edinburgh, 5.

Editor's note: Our charts, rated the most accurate in the business by record companies, are based on ACTUAL sales over the counter in retail shops. Remember that an advance order on a disc merely relates to orders from retailers, estimating demand, to the wholesalers. The ACTUAL sales of those orders may take several weeks. Remember, too, that official date of EMI releases is a Friday, giving only two days of sales before the charts for that week are compiled. There is positively no guesswork about our charts—they are factual to the closest possible degree and, to the best of our knowledge, are the only audited ones available. And EP's and LP's are not included in the singles charts because separate ratings exist for them . . . and EP's and LP's are NOT singles.

**WHY ?**

WHY do Ray Charles' fans buy his records? His latest, "Busted," is the poorest he's ever made. The voice is poor, the orchestra is awful—do the fans buy his disc simply because his name is on the label?—Per Dalbro, Glennevelen 46, Halden, Norway.



**GIRLS ?**

READER Alan Wych raised the question of girls and the best sellers in last week's Record Mirror. I would like to take his letter a stage further and ask all the boys who buy records to make 1964 a year for girls in the charts.

My own favourites are Brenda Lee, Kathy Kirby, Helen Shapiro and Susan Maughan. George Watt, Bromley, Kent.

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**DURING THE LAST WEEK IN SEPTEMBER CAME THE BIG BOMBSHELL**

**BANG!**

**-and  
that  
was**



**THE SPRINGFIELDS**

by **PETER JONES**

THE last week in September. The pop year entering its last quarter and everybody wondering how many more groups are going to clamber on the band-wagon. Then it happened. One fabulous group released a thunderbolt and announced they were SPLITTING UP.

And bang went the Springfields. The two-man, one-girl team who'd brought new class to the vocal group field.

Several reasons for the split were put forward. Suggestions of niggling backstage. Theories of tussles and frustrations. But the main one was that all three felt they had something to offer as solo performers.

Something to offer? Dusty Springfield, 23 and blonde, had long been hailed as an exceptional singer. Her rave-up solo bits had contributed a lot to the trio's successes. She went straight-away on disc and created a hit with "I Only Want To Be With You."

She says now: "The nervous period is over. I'm all right up there on stage without a couple of men about the place. And I'm rehearsing a group to travel with me, so that I can count on standard backing sound."

Tom Springfield, elder brother of Dusty, leader and founder of the Springfields, got off the mark with a disc

for Philips featuring his own orchestra — and has also settled in to spending more time on song-writing. Remember he wrote "Hey Mama" for Frankie Vaughan, plus a string of the Springs' biggies.

Mike Hurst, who replaced Tim Field in the original trio, started off with the big-selling "Banjo Song" and has a lot of interesting developments in the bag as compere and host of radio shows. What's more, there's a strong

chance of his Goony type of humour being widely used in the future.

**Credit**

So the Springs, who chucked up something like £1,500 a week to go their separate ways, aren't regretting their monumental decision one little bit. And it WAS monumental, because we'd never heard of a group splitting up at the peak of their fame. Kicking success

in the teeth was not the easiest thing to do . . .

A lot of the credit for the Springfields triumphs must go to agent Emlyn Griffiths, who boosted them consistently since the formation days back in 1960. He encouraged them — and sympathised when it seemed that they were getting much more disc acceptance in places like America and Australia than they were in their own home country.

Trouble was that the Springfields were always way ahead of their own time. They experimented with har-

monies, using the robust stylings of Dusty as a pivot, and they used material that was not always slanted directly at the charts. They even went to the heart of the matter — Nashville, Tennessee — to make their "Folk Songs From The Hills" album. It's still selling. Selling big!

But their own problems of making the most of their own ambitions beat everything. Dusty liked the idea of working on beatier, more R and B material. Tom couldn't write his songs in peace when they were travelling anywhere and every-

where. Mike, ex-drama student, had dabbled more than somewhat in show business before he actually met and joined the Springs — and a solo career suited him best.

It's not quite the end of the story, however. Johnny Franz, the man who "made" them on disc, is releasing an L.P. of their previous hits — songs like "Come On Home," "Say I Won't Be There," "Island of Dreams," "Swahili Papa," "Bambino," "Dear John," "Breakaway." And there's one brand-new single still in the can at Philips Records.

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*Very Merry  
Christmas*



and a  
*Happy 1964*



SINCERELY

*Cliff Richard*

# Will Helen make her comeback in 1964?

**HOW** will the New Year start for Helen Shapiro? As she says goodbye to 1963 she will, perhaps, be a little relieved to see the back of it, for it has not been a vintage Shapiro year. January may well provide the clue to what sort of a year 1964 is going to be for her. Lately she has not had a hit — *Not Responsible* and *Look Who It Is* sold only mildly. Consequently, more thought than ever has gone into the choice of her next release.

## ACCIDENT

The chosen date is January 10. The chosen title? Peggy Lee's "I've Got a Feeling." Ironically, Helen lost one potential hit in 1963 by accident. When she went to Nashville Miss Shapiro recorded a batch of songs. Among them was a new number titled *It's My Party*. There were no immediate plans to release it (others were released and didn't become hits). In fact, it was decided to hold the disc until the height of the party season, just before Christmas. Right now, in fact. Meanwhile, back in New York, an unknown

From child prodigy to star of stage, screen etc. That's the career of young Helen Shapiro. She has a talent way ahead of her years.

by DAVID GRIFFITHS

singer called Lesley Gore recorded *It's My Party* and the disc was immediately issued with the result that Lesley did indeed have the ball.

Rather than offer something else at this time Helen and her manager Alan Paramor decided to stay out of the Christmas lists because there are so many discs competing on the market now that even good ones are bound to get buried in the piles.

Anyway, this Christmas is undoubtedly a group sound Christmas. Most of the big selling discs are going to be made by groups. By the New Year, perhaps, solo singers will have a better chance of being heard.

Seventeen, which Helen now is, is a difficult age for one who started out as a child wonder. She triumphantly made the grade so very

young that she will always find it hard to top her start in show business. "And I certainly can't complain at being successful so early in my career," says Helen. "It's been wonderful, what anybody would dream of."

Manager Alan comments: "Pop music is a very fleeting thing, a fad of the moment. Nobody can expect to be on top all the time. Helen had the spark that took her straight to the top and I am absolutely certain she'll get back on top."

"She's improving every day and has become a greater artiste than she ever was. She's a much more musicianly singer than most. She's able to sing standards superbly. And what's more she can sing the blues — and there aren't many girls who can do that."

True enough. So let's hope Helen only has to sing the blues on record in 1964.



Helen Shapiro is still a very big star but charts success eluded her during 1963. She could well hit the top twenty again once the current beat boom has eased. RM Picture by DEZO HOFFMANN

# HOW'S THIS FOR A POP SUCCESS?

by LANGLEY JOHNSON

**IF** you tack on a couple of E.P.'s and the new L.P., the fantastic Beatles have FIVE separate releases in the Top Thirty at the same time. "A phenomenal achievement," roar the headlines. And the headlines roar correctly.

But back in the Spring of 1956, a solo British star had FIVE separate singles in the TOP TWENTY in the same week. Ruby Murray is the star. And she's still going strong.

Her discs charted then were: "If Anyone Finds This I Love You," "Softly Softly," "Heartbreak," "Let Me Go Lover" and "Happy Days And Lonely Nights."

Of course, this sort of saturation is a once-in-a-lifetime set-up. It leads to trouble. It leads to the knockers saying, as the percentage of hits gets smaller: "So-and-so has slipped. Finished." In some of the less-talented cases, the knockers are right.

But Ruby Murray has proved that total saturation, extreme exposure, can lead to continued success. Her last single "Hurry Home" has sold consistently. Her albums sell in Britain, the States,



Ruby Murray

South Africa... and Ireland, of course. She has starred recently for ten months in "Snow White" — and not many touring shows last that long in these beat-

ridden days. She also stars in top cabaret, does regular radio and TV shows. Ruby, in fact, has made the transition from disc wonder to entertainer.

And she told me, on the phone from her Northampton home: "Those mad days of over-exposure seem a long long way behind me. I've often thought how terribly overworked and over-exposed I was. Now I'm much more contented and settled. There's so much less strain—you know, I cracked

up when the pressure was really on.

"The Beatles? I think they've got a really individual sound. There's no danger of them being casualties in the mad disc world. But what will eventually happen is that they'll find their own level. They seem four very sensible boys who should be able to keep things in perspective."

## Danger

"That's one of the dangers. You find everything is so wonderful and you get carried away by it all. Hearing your records all day and every day—you just think it'll go on and on with no worries. Unless you keep a sensible attitude, you just can't adapt later on."

"Maybe the worst part is the financial one. You trust everybody then get into trouble. I remember getting behind with taxes—and the tax-man always collects."

"But again the Beatles are obviously very sensible. And they're surely well advised."

Ruby sounded truly contented. She works a lot with her husband Bernie and they're devoted parents. She's very much still a star, very much in demand.

But the days of being a dominating influence in the charts are over. There are, of course, more records released these days.

Yet Ruby's achievements back in 1956 take some beating. Even though they caused her a lot of concern at the time.

All Good Wishes

for a

*A Merry Christmas*

and a

*Wonderful New Year*



SINCERELY

Frank Ifield





# The stars of the year



Ringo



John



Paul



George

## THE BEATLES

"Beatlemania?" echoed the University professor. "Is this perhaps simply another word for entomology?" HE was talking about the study of insects. WE — millions of pop fans—are talking about the Sensation of the Year.

The Beatles have dominated the past twelve months to such an extent that you can't even argue about the rights of anybody else to take "Stars Of The Year" credit. They've been lavished with praise, idolised, mobbed.

Yet the year opened with their debut disc "Love Me Do" in only 24th position in the charts. It'd kicked around in the lower reaches for more than three months. The Beatles had been in Germany for most of the time of building and plugging . . . though they'd had the Record Mirror sent out to them each week to check progress.

"Beatlemania" hadn't even been discovered at this time. Liverpool knew of the boys. And that's where the disc was being bought in the early days. The boys would phone manager Brian Epstein, daily, anxious to find out whether even nearby Manchester was "digging" the disc.

### OLD HAT

The reviews hadn't been particularly enthusiastic. Some had inferred that the harmonica sounds from John Lennon were, by then, old-hat. They didn't infer that the Beatles had actually made the disc some months before . . . when harmonica, via Bruce Channel's "Hey Baby", was distinctly new and fashionable.

"Please Please Me" didn't hang about. It was up in the top three inside a month. Then "From Me To You" moved even faster. And "She Loves You" went even more rapid-like upwards. And finally "I Want To Hold Your Hand", which chalked up the biggest advance orders of any British single.

There were the fabulous EP's First: "Twist and Shout" — named after a



The fabulous Beatles, who must be the undisputed "Stars of the Year."

Picture, courtesy of ABC-Television

### by PETER JONES

number on their first L.P. which was thrown in just to make up the total tracks required. Then "Beatles' Hits". And then "Beatles' No 1".

The LP's were "Please Please Me" and then "With The Beatles". All enormous hits. In some cases, the E.P.'s and the L.P.'s sold so fast that they could be classified with singles.

But all this is now history. Disc history that probably won't be repeated . . . EVER! Political cartoonists had the Prime Minister and Harold Wilson togged out in Beatle clothes, Beatle hair-stylings. They hit the headlines all over the country. No less than five national newspapers ran their life-stories around the time the boys went into the Royal Variety Show.

Even the debutantes were sold on the broad-brogued lads from Liverpool. A chain reaction set up. Fans all over Britain wore fringe haircuts. Questions were asked in Parliament about police security and "over-time payments" when Beatles appeared in the different areas. There was a Black Market in tickets for their shows — and fans spent night after night sleeping on pavements to get the precious bit of paper that would get them

in the show.

Paul McCartney caught 'flu on the way to Portsmouth — and it was like a national disaster. Ringo Starr had to have his ear syringed. . . and you'd have thought they'd found uranium!

Every move was reported. Every gesture commented upon.

And through it all I met the Beatles in different venues throughout the year.

Question most asked is: What are they really like?

So here's a nut-shell answer. John: outspoken, friendly once he gets to know you, knowledgeable, quick-witted — with a Goony style of humour. Ringo: apparently sad, but usually happy, dry sort of wit, often intense. Paul: capable of devastating humour, wide-eyed appearance belying considerable know-how, not to be taken seriously when he appears to be serious. George: memory-man of the outfit when it comes to Beatle history, immensely likeable, longest-haired.

### PATIENCE

They collectively remember faces, recall names. They have tremendous patience and like to help when they don't think people are bothering them with stupid points. Generous — they always pass round the "ciggies" or the Cokes. Extremely knowledgeable about the pop scene, avid readers about it — and especially "with" the American R and B scene.

Question second most asked is: Has stardom changed them?

OF COURSE IT HAS.

Not in themselves, for they know how to cope with adulation and frenzied enthusiasm. But their lives have changed. They're virtually prisoners of their own fame. They dare not simply go out and look round a town or a village. They're either locked in hotels or barricaded in theatres. Food is sent in . . . and sometimes you feel it's like being in prison.

Third most asked question is: How long can it last?

They don't reply to this. I certainly will. Does it matter? Each Beatle is a talented being. John and Paul can write songs ad infinitum. George is one of the most technically sound guitarists in the business. Ringo is a class, slightly way-out, drummer.

Fact is that they can go on as individuals long after the group phase may come to

an end.

That's their strength—it's not just four boys in a group. It's four individuals who happen to be a group. Each has a fan following strong enough to turn solo singers green with envy.

It's been a fab year watch-

ing them enjoy their triumphs. And watching them stay level-headed about it all.

And 1964 should be even bigger, what with their film hitting the circuit screens.

Can anyone predict that it'll end? Certainly I can't.

## CHART-SMASHERS

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## THE MAN WHO GUIDES THE STARS BEHIND THE SCENES

## Jazzshows



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REMEMBER  
1964  
IS  
BLUEBEAT  
YEAR

# Backstage at the London Palladium

by DAVID GRIFFITHS

SOONER or later The Beatles will be back at the Palladium for a Sunday night TV spot. When that happens it can confidently be predicted that unprecedented pandemonium will reign around London's famous variety house.

It was bad enough last time, a few weeks ago. And it was that occasion that alerted the dozing national Press to The Beatle Craze. Up till the time of the Palladium show teenagers throughout the country were buying discs and copying The Beatles. The group was the hottest thing in show business. But national newspapermen didn't seem to be aware of this.

Then, right in the heart of London, outside the hallowed Palladium, those screaming fans made it plain to the Press that The Beatles were big, big news.

### PRISONERS

George Cooper, the brilliantly efficient and friendly stage door keeper at the Palladium for the last 18 years, told me: "What made Beatles Day so fantastic was the hordes of reporters and photographers. We'd had crowds of fans as big but never so many journalists."

This is George's account of B-Day at the Palladium. "Ten minutes before 11 a.m., when the boys were due to arrive, their manager, Brian Epstein, phoned me and I told him which of five possible entrances The Beatles should be taken to. Ther-



George Cooper with Frankie Vaughan, one of the many stars in his life. All RM Pics. by Dezo Hoffmann and Bill Williams.

were several hundreds of girls outside the main stage door but I managed to get them in through a door where they were seen by only a couple of dozen. They had been warned not to sign any autographs, which would have held them up long enough for all the girls to find them.

"So in they came — no trouble at all. But from then on The Beatles were prisoners in the Palladium, unable to go out. Even their parents, who had been given tickets for the show, were unable to come backstage and see them because they could never have got through the crush.

"By two in the afternoon we were besieged. Outside, it looked like an Aldermaston March and at this time, three

hours after The Beatles had arrived, it struck Fleet Street that there was a story. Every paper sent reporters and photographers. When the usual visitors from the musical press turned up for the photo-call at five they couldn't get in. We had to let the photographers in in relays. Then the boys were persuaded to come to the stage door and stick their heads out, one on top of the other, for photos. When the waiting girls saw them, they went wild. The stage door phone rang non-stop all day with girls asking to speak to one or the other of The Beatles, some of them pretending to be calling on business — but Epstein had told me that the only callers expected were a music publisher and journalists. In my job, you get used to being able to tell if a call is genuine or not.

### PROTECTION

"For their departure after the show. The Beatles had police protection. Argyll Street was sealed off and they were able to get into a car and drive off before the fans could get at them. They've got a good manager



Johnnie Ray.



Frank Sinatra

and the boys are all very charming. I'm glad the day went well for them.

"Of course, this sort of hysteria did not begin with The Beatles," George pointed out. He has been told that there were similar scenes outside the Palladium in the Twenties over the screen star Ramon Novarro. George got first-hand experience of fan fever after the war when Danny Kaye became the nation's toast in 1948. "I remember one lad used to haunt us night and day trying to get in to see Kaye. I think he had the idea he looked like Kaye. He turned out to be Jonathan Miller, now famous as one of the Beyond The Fringe stars."

### ACHIEVEMENT

The current Palladium show has two stars, Frank Ifield and Susan Maughan, who have hundreds of fans coming to glimpse them at the stage door every night. George commented: "Susan is a rarity in the pop music business — she has quite a collection of male fans. It's quite an achievement for a girl to acquire a male following."

Cliff, Adam, Tommy Steele, Frankie Vaughan, Pat Boone, Bobby Rydell and the numerous others who have appeared at the Palladium, have all had their followers but the biggest demonstrations ever, says George, were for Johnnie Ray in 1955. "There used to be a couple of thousand girls every night crying to see Johnnie. Before him, I'd say the biggest fan-drawer was Dickie Valentine when he was with Ted Heath."

The fans switch affections

so quickly that George sometimes has trouble keeping up with pop tastes (being on the door he can't see the Palladium shows, and only sees TV on his nights off). But he is blessed with an excellent memory and has known many stars from the days when they were nonentities visiting someone else. He remembers Russ Conway coming to see Joan Regan and Matt Monro visiting Winifred Atwell. And he well remembers the man who asked to see Buddy Holly and The Crickets.

"It was a busy day for Buddy. He was appearing at the State, Kilburn for two concerts as well as appearing in Sunday Night At The London Palladium. He had to wear a dress suit all day long. Just before Buddy and The Crickets left to set off for Kilburn for the second show a man came in and asked for them. He told me his name but it meant nothing to me then. A few years later he was back starring in the Palladium TV show. Dave Brubeck!"

### CRITICISED

George has always found everybody in the pop music business extremely easy to get along with. Even some of the legendary awkward customers have succumbed to the spirit of the Palladium and been extremely pleasant within its portals. George remembers Frank Sinatra (there in '51) as a totally engaging guy.

"Some of today's stars are criticised, largely it seems, because of their clothes and hairstyles. But nobody should be condemned for that. It's necessary in show business."

\* THE PERFECT CHRISTMAS GIFT \*

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## DINAH WASHINGTON'S TRAGIC DEATH

DINAH Washington (who died at her Detroit home a few days ago, a bottle of pills by her side) never quite reached the dizzy heights of popular fame here, though she did make the top twenty with "September In The Rain" exactly two years ago, and made a number of albums that sold well. Columbia released her "Back To The Blues" L.P. in November.

But she did have a very

wide appeal. She started out as a pianist and church chorister (called Ruth Jones, her real name) and then graduated to night clubs and the rough swing band of Lionel Hampton. She was a bit of a rock singer, a bit of a jazz singer. And she could handle ballads in the straight pop style. She bridged a gap between the raucous old-time blues shouters catering largely for a negro audience and the more 'sophisticated'

supper-club coloured entertainers.

Dinah was born in the deep south of Alabama and raised in the tough spots of Chicago. In her thirty-seven years she had six husbands and two sons. She came to Great Britain in 1959 to appear on Granada's "Variety Show."

She was a good blues singer because she knew from bitter personal experience what the blues are all about. D.G.

# Kathy's the girl of the year



Kathy Kirby outstripped her rivals in charts success this year. This feat is even more spectacular when you consider the demand for beat groups.

**T**WAS to have been the Year Of The Bird. That's what the prophets said about 1963. The girl singers would fight back into the charts, **THEY** said. And one or two new thrushes did make the grade.

But generally they were swamped by the group invasion. So much so that a top lass like Connie Francis couldn't even force a chart rating through the whole 12 months.

Girl of the year? Ho hum! Brenda Lee is an obvious choice because, virtually everything she does gets a chart rating. On the other hand, she was the only American solo girl with any great pretensions to the title.

British girls then? Well, Susan Maughan started off in world-beating form then tailed off. On the other hand, Kathy Kirby ended the year in a blaze of glory. Which is the stronger claimant?

### Built

I'll plump for Kathy Kirby. She's building the right way. Come to that, she's built the right way. Her "Big Man" caused a ripple of enthusiasm. Her vocal version of "Dance On," the Shadows' instrumental hit, established her as a chart name. Her "Secret Love," an up-tempo, up-beat version of the old Doris Day big 'un, finally did the trick.

Just now, Kathy is the most publicised girl singer of them all. She's been likened to Marilyn Monroe. She's been touted as the one girl who can cope with the competition of the big beat groups.

Says Kathy: "I'm thrilled at the way things have gone. But I get a bit worried when people think of me as an overnight wonder. After all, I learned a lot about the business on tour with the Ambrose orchestra. I represented Britain in a song contest at Knokke, in Belgium. So it's not really one of those sudden things."

### Television

Girl of the Year Kathy continues in "Stars and Garters" on ITV through to the New Year. And her recent "Sunday Night at the London Palladium" showing gained her a whole host of new fans.

An enthusiast, a stylist, a shape. Kathy has earned the title. And part of the credit goes to her manager... the same Bert Ambrose who gave her the original chance.

The year generally was thin, as I've said, for the girls. It opened with Susie Maughan riding high with "Bobby's Girl." Also around were Brenda Lee and her Xmas bit "Rockin' Around the Christmas Tree," Maureen Evans and "Like I Do," The Crystals and "He's A Rebel."

Julie Grant made impact with "Up On The Roof," but Kenny Lynch nicked a lot of her thunder on the same song. The Cookies had "Chains," Ella Fitzgerald had "Desafinado," the Vernons Girls did well with "Funny All Over."

Brenda was not long out following the release of "All Alone Am I." Billie Davis struck it rich first time out with "Tel Him," Susie Maughan continued (but less effectively) with "Hand A Handkerchief to Helen." Little Eva ("Let's Turkey Trot") and Shirley Bassey (What Kind of Fool Am I")

.....  
by **PETER JONES**  
.....

showed to the same extent as Eydie Gorme and "Blame It On The Bossa Nova."

Julie Grant hit back a little with "Count On Me," Skeeter Davis and "End Of The World" made a showing. But it was Brenda who kept up the consistent side of things with "Losing You." The Vernons had "Do The Bird," but it was lowly placed. The American Chiffons handled "He's So Fine."

It was NOT Helen Shapiro's year, disc-wise, but there's no doubting her ability. "Woe Is Me" was not particularly big. Pet Clark, now based in France, had "Casanova," the Shirelles had "Foolish Little Girl," as a little hit — and Susie Maughan had another spasm of chart success with "She's New To You."

Billie Davis didn't make it so strong with her follow-up "He's The One." Then entered Lesley Gore and the U.S. Number One "It's My Party." The Chiffons had "One Fine Day," the Crystals "Da Doo Ron Ron" but it was Brenda once again with "I Wonder."

The last half of the year had some surprising girls in the charts. There was "Christine," by Miss X on the Ember label — it turned out to be song-and-dance gal Joyce Blair, with John Barry involved on the production. Enter The Caravelles with "You Don't Have To



Brenda Lee, a long-running favourite.



Susan Maughan; a promising future.

Be A Baby To Cry." People said they sounded like Patience and Prudence on "Tonight You Belong To Me" — and sure enough The Caravelles included it on their debut L.P. Kathy Kirby emerged around this time with "Dance On," Little Peggy March had "Hello Heartache, Goodbye Love," after her U.S. Number One "I Will Follow Him" had failed. Alice Babs, a Scandinavian, tottered in the charts with the jumped up "After You've Gone."

### Crystals

The Crystals again with "Then He Kissed Me." Shirley Bassey won the "I Who Have Nothing" set-to and the Angels dickered with their U.S. winner "My Boyfriend's

Back." Enter, then, Cilla Black from Brian Epstein's organisation and "Love Of The Loved" — a Beatles' song.

But this is where it all started happening, Enter Kathy Kirby and "Secret Love." And Dusty Springfield, now on her own, and "I Only Want To Be With You." And comedienne Dora Bryan with "All I Want For Christmas Is A Beatle." And the weirdest of many a month: the Singing Nun on the haunting "Dominique."

These were the chart entries. Few reached the Top Ten. Nobody among the ladies really kept going in the charts for the whole year.

Certainly, Kathy Kirby ended the year in the best shape.

And I do mean **BEST SHAPE!**

## A BIG HIT IN THE U.S.



MARIA ELENA

Los Indios Tabajaras

RCA 1365 45 rpm



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

# Merry Christmas and a Happy New Year

from **LARRY PARNES** and his organisation

including

**BILLY FURY**

**MARTY WILDE**

and

**DARYL QUIST**

# THAT WAS 1963—THAT WAS!

Presenting our scrapbook for the past year in the world of pop music



"Nineteen-sixty-BEATLE" says the story. A fantastic year for this group, one of the most successful ever.

RM Picture by DEZO HOFFMANN

**NINETEEN - SIXTY - BEATLE** — Sorry!—Nineteen sixty-three. A year of everything happening on the pop scene. A year when pop-disc sales rocketed despite the moaners who thought the boom was over. A year when new words were added to the language . . . like "Beatlemania", "Liverpop" and "Merseybeat".

Judging by national publicity, you'd think only the Beatles had never had it so good. But things swung in all directions. Trends changed. There were the usual shocks. But the group sound was IN, pulling in fans for R and B, both simulated and genuine.

Let's look back, through the Record Mirror files, and sample again some of the disc high-lights:

**JANUARY** — Year opened with Cliff's "Next Time" at the top. "Telstar," the biggest - ever instrumental, was still prominent. The Beatles "Love Me Do" was slipping after 13 weeks in the charts . . . Jet and Tony were Top Twenty Tipped for "Diamonds" . . . snow was causing chaos on the one-nighter circuits.

Strange rumour put about that Colonel Tom Parker was going to manage Helen Shapiro . . . Patsy Ann Noble followed Frank Ifield and Rolf Harris to Britain . . . Kenny Lynch started getting chart acceptance . . . Billie Davis emerged from "groom school" to beat Alma Cogan and the Exciters on "Tell Him" . . . News of yet more Buddy Holly tapes unearthed . . . "Alley Cat" star David

## R.M. SPECIAL SURVEY

Thorne prowled round Record Mirror Offices . . . Shadows' "Dance On" replaced Cliff at the top here and Steve Lawrence's "Go Away Little Girl" took top spot in the States.

★ ★ ★

**FEBRUARY** — Brian Hyland chuckled when he related how he'd been written off as a "one-hit wonder" . . . Cliff in South Africa with the Shads . . . Beatles start getting huge acclaim . . . Tom Springfield phones from Nashville, Tennessee, to say: "It's darned cold here. But exciting" . . . "Diamonds" hits the top, with Rooftop Singers and "Walk Right In" ditto in the States.

Limelights arrive and put on fabulous show for Press and dee-jays . . . Arguments rage about whether Elvis has declined since his "pelvis" days . . . Anniversary of the death of Buddy Holly, with stress on how he's influenced other stars . . . "Please Please Me" hits third place after four weeks . . . And John Leyton fights back with



Kenny Lynch got some breaks.

"Cupboard Love" . . . Beatles hit front-pages for the first time . . . Paul Anka marriage plans revealed . . . Basie - Sinatra album released . . . Craig Douglas loses his tonsils . . . and Frank Ifield's "Wayward Wind" hits the top. "Hey Paula" saw out the month at top in the States—Paul and Paula the artists.

★ ★ ★

**MARCH** — Little Eva success on tour here . . . Kenny Ball gets his ninth big hit in less than two years . . . Use of classical themes for rock discs frowned upon by some fans . . . Query posed: "Is Elvis making too many films?" . . . Connie Francis pleased with reception for movie "Follow The Boys" . . . Tommy Roe arrives . . . Four Seasons and "Walk Like A Man" top

# COMPLIMENTS OF THE SEASON

from

JOHN LEYTON  
MIKE SARNE  
MIKE BERRY  
BILLIE DAVIS  
IAIN GREGORY  
GRAZINA  
DON SPENCER  
THE INNOCENTS  
BILLY BOYLE  
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Best Wishes  
For A Very Happy Christmas  
from  
Karl, Kevin & Gerry  
**KARL DENVER TRIO**

**THAT WAS 1963—THAT WAS!**

# Gerry and Pacemakers hit the charts

in the States . . . Chris Montez in London . . . and Bobby Rydell "Summer Holiday" tops chart, Beatles Number Two . . . Gerry and Pacemakers emerge with "How Do You Do It" . . . Everly Brothers slipped? queries correspondent . . . Wes Sands, Eden Kane's brother, stabs at the charts . . . Dick Dale tipped as the new Presley in the States—but whatever happened? . . . Bill Fury consistent around fourth place here with "Like I've Never Been Gone" . . . and Ruby and Romantics see out the month with "Our Day Will Come" in the States.

★ ★ ★

**APRIL** — Cliff calls Dusty Springfield "The White Negress" and Dusty digs . . . Mark Wynter and Joe Brown team up for an album . . . Gerry and Pacemakers top the charts, with "He's So Fine" by the Chiffons making it in the States . . . Pictures of Brian Poole with glasses, as he says he'd like to join Sinatra's Clan . . . Elvis reported "very brave" about trapeze stunts for "Fun In Acapulco" . . . Del Shannon hailed as the most consistent star for five years . . . Johnny Tillotson arrives . . . Record Mirror spotlights the Merseybeat industry . . . Ned Miller and "From A Jack To A King" holds at Number Two . . . Sammy Davis Jr. at the London Palladium . . . Paul and Paula drive round London in Princess Margaret's old Rolls . . . Bo Diddley, Chuck Berry, Cyril Davis, widely featured in "soul-beat" revival stories . . . Andy Williams in charts to delight of many . . . Cliff says "No marriage for me yet" . . . Skeeter Davis well in charts . . . Jazz star Gerry Mulligan in London . . . Billy J. Kramer hailed as rival to Elvis — by the Beatles.

★ ★ ★

**MAY**—Beatles hit top spot after only two weeks with "From Me To You" . . . Brenda Lee's marriage announced out of the blue . . . Dee Dee Sharp planes in . . . and breakaway Tornado Heinz emerges on the scene . . . Jerry Lee Lewis previewed prior to arrival . . . Wink Martindale reported stunned at "Deck of Cards" success as it was first released four years ago . . . Larry Parnes starts huge build-up for Daryl Quist,



Gerry and The Pacemakers made it two successes for Brian Epstein.

says it'll be a long-term policy . . . Jet Harris starts bout of ill-health as 'Scarlett O'Hara' rises . . . First feature appears on the Rolling Stones . . . Del Shannon great model train enthusiast . . . Mike Sarne produces a fantastic new stage act on tour . . . Ray Charles tour here gets mixed notices . . . And the Four Seasons arrive . . . Bobby Rydell back in "town" to record British . . . Adam, Cliff and Frank Ifield all in Spain, plus the Shads . . . Buddy Holly's new disc: "Bo Diddley" . . . Jimmy Soul's "If You Wanna Be Happy" top in States . . . Beatles remain at top in Britain.

★ ★ ★

**JUNE** — "My Bonnie" disc out by Beatles—they made it as a backing group three years before . . . Chuck Berry discography paves the way . . . Supplement produced on Elvis's "It Happened At The World's Fair" . . . Big Three claim lots of groups copied them . . . Lesley Gore's "It's My Party" hits U.S. Number One . . . John Leyton's "Great Escape" movie premiered to overall praise . . . Craig Douglas gives frank interview on how stardom has changed him . . . Jerry Lee Lewis on "Rock Across the Channel" show . . . Cliff and Shadows do fantastic business on opening in Blackpool . . .

"It's All Happening" movie completed . . . Joe Brown sports new hair-cut for "What A Crazy World" . . . Manchester beat scene explored with the Hollies as guides . . . Beatles, Gerry, Billy J. Kramer hold top three places . . . "Sukiyaki" top in States . . . Jim Reeves arrives, but won't sing without his own group . . . Paul McCartney's 21st celebrated . . . "I Like It" goes to top . . . "Confessin'" starts hurtling up for Frank Ifield . . . Shads' "Atlantis" breaks up Liverpool domination in the first five big-sellers.

★ ★ ★

**JULY** — Plea to give Elvis heroic roles in films made strongly . . . Freddie and Dreamers emerge as new terrors of A and R men . . . Half-year chart survey shows Springfields' "Island of Dreams" top of British chart entries; "I Will Follow Him" top in the States; Cliff best of British stars . . . Marty Wilde writes for Record Mirror from Blackpool . . . Essex and "Easier Said Than Done" hits top in the States, with Frank Ifield second to Gerry in Britain . . . Nat King Cole in London for dates . . . "Surfin'" Stateside craze investigated . . . "Confessin'" gets to top . . . Emergence of The Searchers . . . Tommy Quickly introduced by Brian Epstein . . . Letter from Buddy

Holly's parents stresses authenticity of newly-found tapes . . . Brian Poole's "Twist and Shout" starts upward moves . . . Elvis cuts in near top with "Devil In Disguise" . . . and Heinz hits hard with "Just Like Eddie" . . . "Surf City" top in the States.

★ ★ ★

**AUGUST** — Mitch Murray honoured for his song successes . . . Isley Brothers emerge on "Twist and Shout" battle . . . "Finger-tips," by Little Stevie Wonder, and "Devil in Disguise," by Elvis, tops in America and Britain respectively . . . Picture of Beatles in old-fashioned swimming suits on front page . . . B-Day big beat show fixed for Liverpool, August 31 . . . "Sweets For My Sweet" goes to top place here . . . Chubby Checker arrives and says "Dance crazes are out" . . . Screamin' Lord Sutch stands for Parliament at Stratford-upon-Avon . . . Tony Bennett makes the charts . . . 100th edition of "Thank Your Lucky Stars" . . . Caravelles erupt gently with "You Don't Have To Be A Baby To Cry" . . . Josh



Cliff Richard called Dusty Springfield the "White Negress" . . . and she was thrilled.

To all our Friends everywhere



we wish  
*A Happy  
Christmas*  
  
and a  
*Bright  
New Year*



SINCERELY The Shadows

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

MERSEY BEAT HAS REALLY TAKEN  
A STRONG CHARTS HOLD

THAT WAS 1963—THAT WAS!

# The collapse of Jet Harris



A sad year for Jet Harris. RM pic. by Dezo Hoffmann

White in London . . . Beatles out with "She Loves You," but Billy J. Kramer has spell at top with "Bad To Me" . . . reported only thirteen American discs sold a million in the previous year . . . Little Peggy March arrives to say: "I didn't think I was good enough to make discs" . . . Fourmost introduced from the Epstein stable.

★ ★ ★

SEPTEMBER—Carol Elvin stabs at charts, hoping to emulate emergence of Kathy Kirby . . . "Hootenanny" U.S. craze spotlighted . . . Brian Poole tipped for top with "Do You Love Me" . . . And "She Loves You" goes to third place in two weeks . . . To top the charts in the third . . . Roy Orbison arrives to knock out once again British audiences with his relaxed song - selling . . . Bo Diddley in Britain—"My Boyfriend's Back," by the Angels, goes to top in States Gerry Marsden worried because he can't find time for recordings . . . Steve and Eydie break through with "I Want To Stay Here" . . . Bruce Welch said to be leaving Shads — but he later changed his mind . . . And the staggering news that the Springfields were to break up . . . Gerry Marsden celebrates his 21st . . . Bo Diddley says his music is NOT R and B . . . Billy Fury at last booked for London Palladium only to be withdrawn later . . . Chlla Black introduced from the Epstein office.

OCTOBER — Doubts expressed about Chuck Berry's availability to tour . . . "I (Who Have Nothing)" battle won hands down by Shirley Bassey . . . "Blue Velvet," by Bobby Vinton, top in the States — "She Loves You" carries on in Britain . . . Heinz admits to be disturbed by barracking at some of his shows . . . Cliff Richard celebrates his 23rd birthday . . . Jimmy Young makes astonishing show in the charts . . . Tony Meehan carries on alone after collapse of Jet Harris . . . And "Do You Love Me" de-thrones the Beatles at the top . . . Bill Fury show package hailed by reviewers . . . Johnny Thunder pays quick visit to London . . . new line-up announced for the Tornados . . . Beatles' paid tributes in special supplement . . . "Sugar Shack," by Jimmy Gilmer and the Fireballs, reaches Number One in America . . . Liberty records announce plans to take Merseybeat to the States . . . "Fun In Acapulco" gets reasonable receptions . . . Timi Yuro, Dion, Lesley Gore, Trini Lopez, Brook Benton, all on same package tour . . . Russ Conway produces "Western" sound on single . . . Quincy Jones in London, too.

★ ★ ★

NOVEMBER — Billy J. Kramer on Sunday Night Palladium show . . . Dave Berry and Dave Clark make chart movement . . . LP's by Gerry, Billy and Freddie and D's released . . . Gerry



Freddie and The Dreamers proved a big hit during the year. RM Picture by DEZO HOFFMANN

rushes to top spot with surprise "You'll Never Walk Alone" . . . new Beatles' L.P. starts mammoth advance order . . . Royal Variety Show a credit to Beatles . . . "Deep Purple," by April Stevens and Nino Tempo top in the States . . . story of Los Indios Tabajaros and how they found their guitars in the jungle causes lots of interest . . . Frank Ifield fully booked to end of 1964 . . . first colour Record Mirror features—the Beatles tragic death of Michael Holliday . . . Licorice Locking leaves the Shadows and is replaced by John Rostill . . . Buddy Greco expresses doubts about future of Beatles in America . . .

Duane Eddy hits London and union troubles . . . Dusty Springfield makes immediate breakthrough as a soloist . . . advance of one million for Beatles' "I Want To Hold Your Hand" . . . Kathy Kirby emerges as "gal of the year" with "Secret Love" . . . Chuck Berry telephoned and says he's definitely coming to Britain . . . Mark Wynter hits big again with "It's Almost Tomorrow" . . .

★ ★ ★

DECEMBER — Cliff and Shadows, along with Susan Hampshire off to Canary Islands for filming in "Wonderful Life" . . . Bern Elliott and Fenmen and "Money" surprise debut-disc hit . . .

Controversy stirred up about similarity of Brian Poole's "I Can Dance" with previous hit "Do You Love Me" . . . Singing Nun on top of American charts with "Dominique"—and making grade fast in Britain . . . "She Loves You" returns to top for a week before "I Want To Hold Your Hand" takes over again . . . Bookings for Beatles' Christmas season at Finsbury Park, North London, a virtual sell-out . . . And Dora Bryan gets first big Christmas hit with "All I Want For Christmas Is" . . . a BEATLE! . . . Which is where we came in this year of Nineteen-Sixty-BEATLE. Sorry, Nineteen-Sixty-Three.

SEASON'S GREETINGS

Helen Shapiro

Co-Managers: Jean Burman & Alan Paramor  
HUN 2666. TEM 4741



Cliff's co-star is lovely Susan Hampshire.



Cliff the cowboy on location in the Canary Islands.

# WITH CLIFF IN THE CANARIES

by PETER JONES

UP at six a.m. A quick breakfast and then into the make-up department to lose some of the walnut-tan he's already acquired. A journey of 90 minutes to the location sites. Work till the sun goes down. Then back to the hotel.

That's the daily routine for Cliff Richard and the Shadows, now filming in the Canary Islands on "Wonderful Life."

And says Cliff: "By the time I've had a quick bath, changed out of costume and had dinner—why, it's time to get straight to bed so I don't oversleep the next day!"

## Anxious

But Cliff deep down loves the life. He's very keen on filming and is anxious to learn everything he can about the techniques of production. He's always asking questions of the cameramen, the technicians—even though he's already Britain's most successful film star.

Said Cliff: "Lots of my friends know how keen I've always been to play the part

of a cowboy in a film. Well, I can't complain from now on. In 'Wonderful Life' I play three different kinds of cowboy—and it's a real gas!"

You'll see him as a singing cowboy, complete with horse (four-legged) and guitar (six-stringed). As a dancing cowboy in jeans and stetson. And, if you look carefully, as a mean gunfighter, lurking behind a black droopy moustache.

Cliff's part is that of a film stunt man. It means making more than 60 costume changes—and one

musical number, "The History Of The Movies" has him appearing in 20 different disguises.

## Wrestles

Among other highlights are scenes where he: wrestles with a gorilla; tangles with a crocodile; becomes mixed up with a runaway camel. He also takes on single-handed a bunch of savage desert tribesmen.

So it's a good thing that Cliff is in peak physical condition. While we shiver our

way through winter, Cliff, the Shads and leading lady Susan Hampshire are working in temperatures of around 80 on the little island of Gran Canaria.

## Talents

Says director Sid Furie: "Cliff is now the complete professional. He has an instinctive way of getting things done the right way. He's shown his talents as a dancer before, but in this production he has some really intricate dance steps and routines to handle. Gillian Lynne worked them all out—and even she is

surprised at the way Cliff manages to cope.

But everybody is happy with progress in the Canary Islands. Says Mr. Furie: "This tight little island is quite honestly a paradise for film-makers. You could make any kind of picture imaginable here. We've got mountains, deserts, sand-dunes, green pastures, volcanic rock."

There are also palm trees, camels, donkeys—and Cadillacs and Rolls-Royces. And, of course, the sun never stops shining.

Cliff eyes the Shadows with some amusement. They have their biggest screen

roles yet and are an important part of the story make-up. They, too, have to learn dance routines—and are not taking to them quite as adroitly as is Cliff.

## Dancer

On the other hand, Susan Hampshire does very well indeed. Her mother was a famous dancer and now runs an academy of dancing. Says Susan: "I've been dancing around ever since I was a tiny tot, so I have less problems than the Shadows."

"Wonderful Life" provides a film debut for new Shadow John Rostill. He said: "I've always been keen to travel."



from

ROLF HARRIS and FRIEND

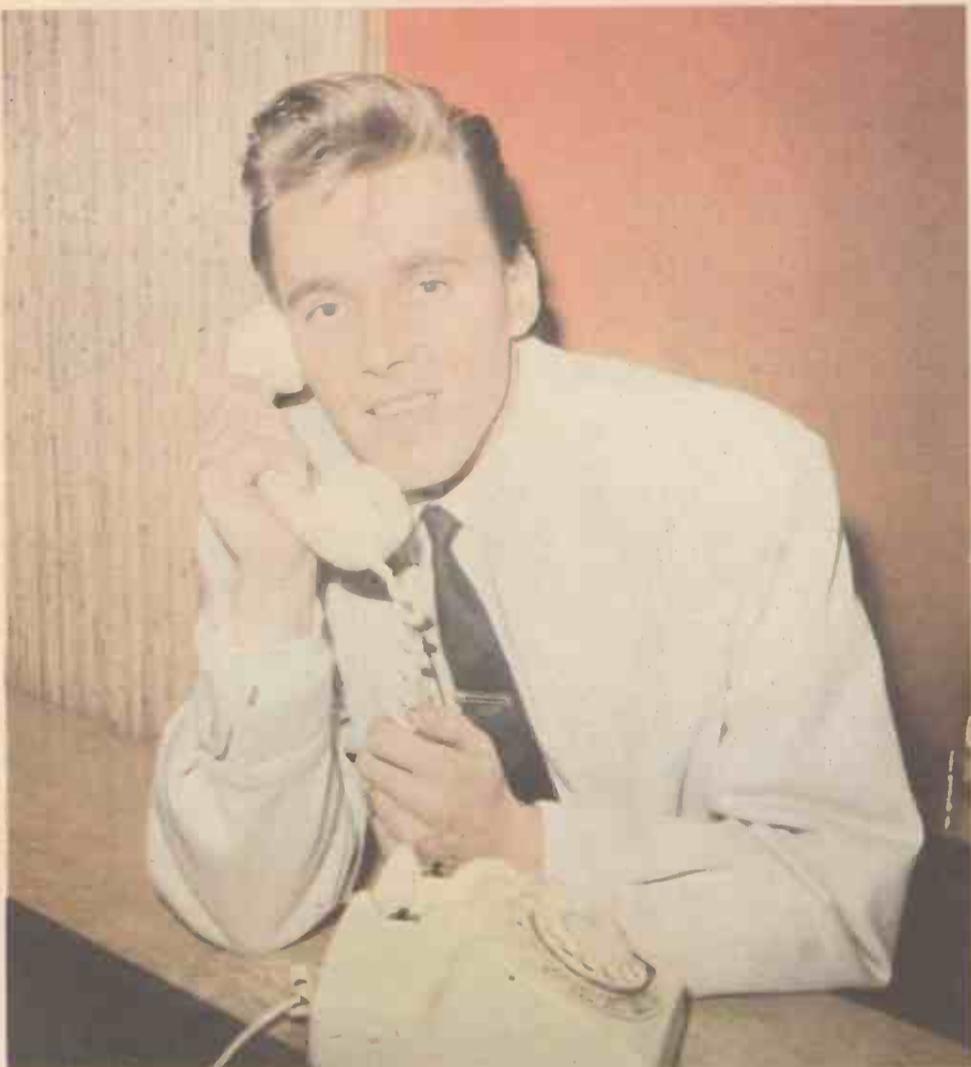
May I, on behalf of the band,  
Ottie Patterson and our current guest,  
Sonny Boy Williamson, take the opportunity  
of wishing you all ...

a TRADITIONAL Christmas  
and a Happy New Year

Chris Barber



# SPOTLIGHT on the ST



● **BILLY FURY**, perhaps our most accident-prone and illness-suspect star, looks to 1964 for a further breakthrough in the film world. His "Play It Cool" showed his appeal at the box-office and his appeal as an actor.



● **Kathy Kirby**. Her shape is as well-rounded as the notes she hits.

## FUTURE COULD BE BRIGHT FOR ACES

A COLD, icy evening in March 1962. And troubles in Hull. Two boys, John Paterson and Eric Lee, were due to be part of a group at an important engagement . . . but the group had disbanded shortly before. Money, John and Eric felt, was about to go down the drain . . .

So they phoned one Adrian Gatie, a drummer with another outfit. They asked if he'd help out. He went one better and said his younger brother, guitarist Brian, would go along as well and complete the group.

They turned up for that first date. They'd never played a solitary note before as a group. But the audience didn't know — and they cheered enthusiastically after every number.

Result: a new group, The Aces, was formed as from that evening. They've stuck together ever since. Now they have a thriving fan-club in the North, a new disc "Wait Till Tomorrow," backed with "The Last One," on the Parlophone label, a date-book laden with engagements . . . and a reputation as being one of the top groups in their area.

Eric Lee is now 21. Plays guitar and harmonica, but



also is lead singer. He sky-scrapes at 6ft. 3½in., has black hair and hazel eyes, digs fish and chips—and is a football fanatic.

John Paterson is also 21. He's the bass guitarist—and was a trainee manager in a disc shop before turning professional as a musician.

Drummer Adrian Gatie is only 20. He was originally a shop assistant and then decided that drumming full-time was for him.

Youngest member is Brian

Gatie, lead guitarist. He's self-taught, musically, and has developed a fair knowledge of saxophone and clarinet. He writes a lot of the group's arrangements.

They've got over the panics of the earlier days now—and have settled into a well-disciplined set-up. Their disc has received praise all round.

Now the Aces are simply keeping their fingers crossed and hoping they'll all turn up trumps.

Peter Jones.

It's sweeping the country... it's crazy...it's

**BEATLE CRAZY**  
**BILL CLIFTON**

F 11793 45 rpm

**DECCA**

The Decca Record Company Ltd Decca House Albert Embankment London SE1



# STARS

## These top attractions made the headlines

IT wasn't ALL Beatles during 1963. And here are some of the OTHER stars on whom the arc-lights have shone amiably. Stars like Billy Fury, who was Number Two to Cliff in the solo-singer stakes.

Billy Fury, with hits like "Like I've Never Been Gone", "When Will You Say I Love You", "In Summer" and "Somebody Else's Girl", has done very nicely, thank-you.

Then there's Dave Clark, who boosted his fame during the year without the benefit of agent, manager, recording gov'nor.

And what about Gerry and the Pacemakers? Shadowed by the Beatles, somewhat naturally, they still set recording history by getting their first three discs into Number One spot.

Kathy Kirby shattered a whole lot of theories by her hits "Dance On" and "Secret Love". Gals weren't supposed to make the charts in a big way. Kathy, built on Marilyn Monroe lines, showed that gals often don't simply conform to the rules. She's waited patiently for her chance to hit the big-time. And now she's there, she has the ability to stay put.

That's four BIG names of the year, colourfully presented on this Spotlight Spread. Only Bill Fury was really well-known before 1963 opened.

Just shows what a fast-moving world this world of pop music really is. But isn't that a major ingredient of its fascination and appeal?



● **DAVE CLARK** makes whoopee as he celebrates, in colour, his 21st birthday, surrounded by his mates in the Five. He's got an agent now (Harold Davison) but still makes his own records.

● **GERRY'S** grin really would take up the whole centre spread. But then he's got plenty to grin about, what with the "fab" year of 1963 behind him.



## KATHY KIRBY

SINGS 16 HITS FROM STARS AND GARTERS

LK 4575 12" mono LP

A great LP from her TV series to follow her smash hit

## SECRET LOVE

F 11759 45 rpm

# These were the big hits

## R.M. CHART SURVEY

### TOP DISCS

IT goes without saying who has scored the greatest triumph this year. With the first two, and another in the twenty the Beatles show that they DO merit the mammoth publicity they are getting. Other Merseyside groups dominate the chart—Gerry at numbers seven, fourteen and forty-three; Billy J. at numbers sixteen and thirty-six, and various other huge hits scattered over the year's chart proves the total acceptance of this form of music.

### SLEEPER

Equally strange perhaps is the feat of Roy Orbison—only the strength of the Beatles kept him from the coveted top position with his surprise sleeper "In Dreams." The Springfields will never again have any discs in the charts, but perhaps "Island of Dreams" is a good epitaph at number four.

Ned Miller and Wink Martindale were both sur-



NED MILLER

prise hits—especially the latter, which just goes to show the power of radio plugging. Biggest shake up of all is perhaps the total predominance of British artistes—only fourteen Americans appear in the fifty—and Elvis's highest effort just misses the bottom rung.

There are several U.S. artistes who look like being one-shot hitmakers Ned Miller, Wink Martindale (Though a follow-up hasn't yet been released), the Cascades, and the Surfaris. The Crystals are currently the most powerful U.S. group here, while Trini Lopez should make more hits with the right material.

### TOP STARS

TOP ARTISTES survey, as compiled by chart positions, probably reflects public opinion by quite a fair degree of accuracy—at least the top few artistes bear witness to this. It's the group scene all over again although in the long run solo artistes seem to show a better consistency than the groups.

### MEDIUM

Many artistes whose discs don't show up in the top 50 records come in quite strongly, due to several medium size hits, all of which mount up more than one or two big hits. Artistes in this class include Brenda Lee, the Tornados, Kenny Ball, Tommy Roe, Bobby Vee, and Paul and Paula.

Buddy Holly's high position is gained not only through the success of "Handsome Man," but through two other discs—"Bo Diddley" just missing the top 50 discs for the year. The few extra points from their "He's A Rebel" hit gave the Crystals a lead over several groups, while the



BACHELORS—Their biggest hit "Charmaine" helped them to a high place.

non-existent Springfields gain a coveted top ten position.

Twenty U.S. artistes in the chart shows a lead over the small number of American singles, but several of them owe their position to just one big hit. Five Mersey

groups in the top twenty; and the Crystals are joined by the Chiffons in the U.S. girl group scene at No. 50.

There's seven instrumentals, nineteen vocal groups, twenty male singers, three female singers and an orchestra in the top fifty. It

would be nice to look into the crystal ball and see just how well Merseybeat will be faring this time next year—and if the U.S. disc sales here will have gone down any more than they have already.

*May you be glad all over Xmas*



From the  
**DAVE CLARK FIVE**



Thanks to everyone who has helped me in 1963...

||  
*Sincere*  
*Best Wishes*  
for  
*Christmas*  
||  
and the  
*New Year*  
||  
Heinz

**R.M. CHART SURVEY**

**TOP DISCS**

● Top discs in Britain from "Record Retailer" top 50. All charts by Terry Chappel chart compilation dept.  
● Britain's top artistes. Some surprises and some disappointments. Last year's positions in brackets.



ANDY WILLIAMS—Scored a great come-back hit here early this year.

1	FROM ME TO YOU	The Beatles	801
2	SHE LOVES YOU	The Beatles	775
3	IN DREAMS	Roy Orbison	761
4	ISLAND OF DREAMS	The Springfields	754
5	FROM A JACK TO A KING	Ned Miller	726
6	DECK OF CARDS	Wink Martindale	706
7	HOW DO YOU DO IT	Gerry & The Pacemakers	663
8	SUMMER HOLIDAY	Cliff Richard	630
9	CONFESSIN'	Frank Ifield	622
10	SCARLETT O'HARA	Jet Harris & Tony Meehan	615
11	CAN'T GET USED TO LOSING YOU	Andy Williams	606
12	CHARMAINE	The Bachelors	604
13	PLEASE PLEASE ME	The Beatles	603
14	I LIKE IT	Gerry and The Pacemakers	602
15	ATLANTIS	The Shadows	593
16	DO YOU WANT TO KNOW A SECRET	Billy J. Kramer & The Dakotas	580
17	TAKE THESE CHAINS FROM MY HEART	Ray Charles	578
18	DO YOU LOVE ME	Brian Poole & The Tremeloes	561
19	SWEETS FOR MY SWEET	Searchers	552
20	FOOT-TAPPER	The Shadows	542
21	NOBODY'S DARLIN' BUT MINE	Frank Ifield	535
22	LIKE I'VE NEVER BEEN GONE	Billy Fury	529
23	DA DOO RON RON	Crystals	528
23	IF I HAD A HAMMER	Trini Lopez	528
25	BLUE BAYOU/MEAN WOMAN BLUES	Roy Orbison	525
26	LUCKY LIPS	Cliff Richard	524
27	BROWN EYED HANDSOME MAN	Buddy Holly	517
28	I'LL NEVER GET OVER YOU	Johnny Kidd & The Pirates	516
29	RHYTHM OF THE RAIN	The Cascades	514
30	THE NEXT TIME/BACHELOR BOY	Cliff Richard	511
31	THEN HE KISSED ME	The Crystals	503
32	THE WAYWARD WIND	Frank Ifield	494
33	DIAMONDS	Jet Harris & Tony Meehan	491
34	IF YOU GOTTA MAKE A FOOL OF SOMEBODY	Freddie & The Dreamers	481
35	JUST LIKE EDDIE	Heinz	480
36	BAD TO ME	Billy J. Kramer & The Dakotas	478
37	LIKE I DO	Maureen Evans	477
37	WHEN WILL YOU SAY I LOVE YOU	Billy Fury	477
39	LOOP DE LOOP	Frankie Vaughan	473
39	TWO KINDS OF TEARDROPS	Del Shannon	473
41	TWIST AND SHOUT	Brian Poole & The Tremeloes	471
42	IT'S ALL IN THE GAME	Cliff Richard	462
43	YOU'LL NEVER WALK ALONE	Gerry & The Pacemakers	461
44	THAT'S WHAT LOVE WILL DO	Joe Brown	457
45	DANCE ON	The Shadows	455
46	WIPEOUT	The Surfaris	453
47	THE LEGION'S LAST PATROL	Ken Thorne Orchestra	452
47	SAY I WON'T BE THERE	The Springfields	452
49	DEVIL IN DISGUISE	Elvis Presley	442
50	I (WHO HAVE NOTHING)	Shirley Bassey	440

**TOP ARTISTES**

1	(—)	THE BEATLES	2,299
2	(3)	CLIFF RICHARD	2,234
3	(7)	FRANK IFIELD	2,056
4	(8)	THE SHADOWS	2,008
5	(—)	GERRY AND THE PACEMAKERS	1,766
6	(36)	ROY ORBISON	1,704
7	(4)	BILLY FURY	1,582
8	(42)	JET HARRIS & TONY MEEHAN	1,565
9	(—)	THE SPRINGFIELDS	1,292
10	(13)	BRENDA LEE	1,249
11	(—)	BUDDY HOLLY	1,245
12	(—)	BILLY J. KRAMER & THE DAKOTAS	1,242
13	(—)	THE CRYSTALS	1,188
14	(30)	THE TORNADOS	1,098
15	(—)	FREDDIE AND THE DREAMERS	1,078
16	(—)	BRIAN POOLE AND THE TREMELOES	1,077
17	(—)	THE BACHELORS	885
18	(2)	ELVIS PRESLEY	875
18	(—)	THE SEARCHERS	875
20	(22)	JOE BROWN	872
21	(11)	DEL SHANNON	861
22	(—)	PAUL & PAULA	813
23	(5)	KENNY BALL	784
24	(37)	TOMMY ROE	744
25	(—)	NED MILLER	726
26	(19)	BOBBY VEE	709
27	(—)	WINK MARTINDALE	706
28	(—)	FRANKIE VAUGHAN	668
29	(—)	FOUR SEASONS	646
30	(20)	ADAM FAITH	634
31	(—)	KENNY LYNCH	611
32	(—)	ANDY WILLIAMS	606
33	(—)	THE HOLLIES	597
34	(—)	KATHY KIRBY	592
35	(—)	MARK WYNTER	538
36	(—)	TRINI LOPEZ	528
37	(—)	JIM REEVES	520
38	(—)	JOHNNY KIDD AND THE PIRATES	519
39	(—)	CASCADES	514
40	(—)	HEINZ	505
42	(—)	THE ROLLING STONES	485
41	(9)	KARL DENVER	496
43	(—)	MAUREEN EVANS	477
44	(—)	SURFARIS	453
44	(—)	RICK NELSON	453
46	(—)	KEN THORNE ORCHESTRA	452
47	(26)	SHIRLEY BASSEY	446
48	(32)	RONNIE CARROLL	425
48	(31)	DUANE EDDY	425
50	(—)	CHIFFONS	415



ROY ORBISON—In both British and U.S. charts consistently.

**Xmas Greetings  
And the Best for  
1964**

FROM  
**BERN ELLIOT**  
AND THE FENMEN  
**MONEY**  
DECCA F 1170

**The Classmates**  
GO TELL IT ON  
THE MOUNTAIN  
DECCA F 11779

**THE FALCONS**  
STAMPEDE PHILIPS  
BF 1297

**The Wackers**  
(PLEASE WATCH FOR THIS GROUP  
IN THE NEW YEAR)

**I WONDER WHY**

RELEASED JANUARY 31st ON ORIOLE 45-CB1902

Solely Represented by:  
J.D.S. ENTERTAINMENTS  
104 HIGH STREET, N.W.10  
ELG. 6344

**vocalion**

WEST SIDE STORY  
CAL TJADER and Orch.  
Arr. by Clare Fischer  
VOCALION LAE 560

Prologue-Jet Song; Something's coming; Maria interlude; Maria; Tonight; America; Cool; One hand, one heart; I feel pretty-Somewhere.

CAL TJADER-STAN GETZ SEXTET  
VOCALION LAE 557

I've grown accustomed to her face; For all we know; Ginza; Crow's nest; Liz Anne; Big bear; My Buddy.



THE BUD POWELL TRIO

BUD POWELL TRIO  
(Max Roach, Charles Mingus)  
VOCALION LAE 558  
Embraceable you; Sure thing; My devotion; Polka dots and moonbeams; Cherokee; Jubilee; I've got you under my skin; My heart stood still; I want to be happy; Lullaby of Birdland.



BRUBECK a la mode

BRUBECK A LA MODE  
D. BRUBECK QUARTET  
Feat. BILL SMITH  
VOCALION LAE 559  
Dorian dance; Peace; Brother; Invention; Lydian line; Catch-me-if-you-can; Frisco fog; The Piper; Soliloquy; One for the kids; Ballade.

PAUL DESMOND QUARTET  
Feat. DON ELLIOTT  
VOCALION LAE 561  
Jazzabelle; A watchman's car-roll; Everything happens to me; Let's get away from it all; Look for the silver lining; Sacre blues; You go to my head; Line for Lyons.

BILL HARRIS and his FRIENDS  
VOCALION LAE 562  
It might as well be spring; Crazy rhythm; Where are you; Just one more chance; I surrender dear; I'm getting sentimental over you; In a mellow tone.



MAKE THE MAN LOVE ME  
JOY BRYAN (Vocal)  
CONTEMPORARY LAC 563  
My romance; Make the man love me; Almost like being in love; It never entered my mind; East of the sun; Aren't you glad you're you; My funny Valentine; Old devil moon; These foolish things; Everything's coming up roses.

# R.M. CHART SURVEY

● Top discs from the States, compiled from the year's top fifty charts from "Cashbox."

● America's top stars, from "Cashbox" top 50 during 1963. Figures in brackets indicate last year's positions.

1	I WILL FOLLOW HIM	Little Peggy March	535
2	THE END OF THE WORLD	Skeeter Davis	532
3	FINGERTIPS	Little Stevie Wonder	527
4	SUGAR SHACK	Jimmy Gilmer & the Fireballs	524
5	RHYTHM OF THE RAIN	Cascades	521
6	WALK RIGHT IN	Rooftop Singers	519
7	HEY PAULA	Paul & Paula	517
8	HE'S SO FINE	Chiffons	513
8	MY BOYFRIEND'S BACK	Angels	513
10	CAN'T GET USED TO LOSING YOU	Andy Williams	510
11	WALK LIKE A MAN	Four Seasons	507
12	BLUE VELVET	Bobby Vinton	504
13	SURFIN' U.S.A.	Beach Boys	501
14	PUFF (THE MAGIC DRAGON)	Peter, Paul and Mary	483
15	RUBY BABY	Dion	474
16	IF YOU WANNA BE HAPPY	Jimmy Soul	472
17	WASHINGTON SQUARE	Village Stompers	457
17	BE MY BABY	Ronettes	457
19	DEEP PURPLE	April Stevens & Nino Tempo	456
20	GO AWAY LITTLE GIRL	Steve Lawrence	454
21	OUR DAY WILL COME	Ruby & The Romantics	452
22	BLOWIN' IN THE WIND	Peter, Paul & Mary	445
23	SO MUCH IN LOVE	The Tymes	443
24	HEATWAVE	Martha & The Vandellas	440
25	THE NIGHT HAS A THOUSAND EYES	Bobby Vee	436
26	YOU CAN'T SIT DOWN	The Dovells	429
27	YOU REALLY GOT A HOLD ON ME	The Miracles	427
28	TWO FACES HAVE I	Lou Christie	422
29	I LOVE YOU BECAUSE	Al Martino	419
30	DA DOO RON RON	Crystals	418
31	BUSTED	Ray Charles	417
32	SURFER GIRL	Beach Boys	415
33	SURF CITY	Jan & Dean	404
34	CANDY GIRL	Four Seasons	398
35	IF I HAD A HAMMER	Trini Lopez	395
36	I'M LEAVING IT UP TO YOU	Dale & Grace	394
37	BABY WORKOUT	Jackie Wilson	393
38	IT'S ALL RIGHT	Impressions	389
39	WIPEOUT	Surfaris	385
40	SHE'S A FOOL	Lesley Gore	384
41	PIPELINE	Chantays	383
42	MORE	Kal Winding/Vic Dana	382
43	BLUE ON BLUE	Bobby Vinton	380
44	DEVIL IN DISGUISE	Elvis Presley	379
45	I CAN'T STAY MAD AT YOU	Skeeter Davis	379
46	MEAN WOMAN BLUES	Roy Orbison	375
47	WILD WEEKEND	Rockin' Rebels	370
48	CRY BABY	Garnet Mimms	368
49	TIE ME KANGEROO DOWN SPORT	Rolf Harris	366
50	MOCKINGBIRD	Inez Foxx	364



PEGGY MARCH



THE BEACH BOYS— They are the main creators of the surfing craze.

## TOP ARTISTES

1	(13)	THE FOUR SEASONS	1,421
2	(—)	THE BEACH BOYS	1,400
3	(15)	BOBBY VINTON	1,211
4	(2)	ELVIS PRESLEY	1,180
5	(—)	LESLEY GORE	1,165
6	(6)	DION	1,163
7	(3)	RAY CHARLES	1,115
8	(1)	CHUBBY CHECKER	1,076
9	(14)	THE CRYSTALS	1,004
10	(—)	SKEETER DAVIS	932
11	(—)	ANDY WILLIAMS	932
12	(8)	SAM COOKE	911
13	(21)	ROY ORBISON	909
14	(—)	PAUL & PAULA	902
15	(—)	THE RAINDROPS	889
16	(—)	THE CHIFFONS	883
17	(—)	AL MARTINO	808
18	(4)	BRENDA LEE	791
19	(5)	CONNIE FRANCIS	772
20	(—)	JAN & DEAN	759
20	(9)	GENE PITNEY	759
22	(22)	NAT KING COLE	732
23	(—)	PETER PAUL & MARY	718
24	(36)	BOBBY DARIN	712
25	(—)	STEVE LAWRENCE	710
26	(—)	THE TYMES	702
27	(25)	BOBBY VEE	678
28	(—)	THE ANGELS	655
29	(20)	THE ORLONS	644
29	(—)	THE KINGSTON TRIO	644
29	(—)	LOU CHRISTIE	644
32	(—)	LITTLE PEGGY MARCH	635
33	(—)	MARTHA & THE VANDELLAS	628

34	(11)	SHIRELLES	620
35	(—)	THE DRIFTERS	616
36	(—)	RUBY AND THE ROMANTICS	584
37	(—)	LITTLE STEVIE WONDER	579
38	(—)	THE ROOFTOP SINGERS	571
39	(—)	THE ESSEX	564
40	(37)	BROOK BENTON	561
41	(—)	THE CASCADES	532
42	(—)	JIMMY GILMER	524
43	(—)	MAJOR LANCE	496
44	(—)	JIMMY SOUL	472
45	(18)	MARY WELLS	466
46	(—)	TONY BENNETT	465
47	(—)	THE MIRACLES	457
47	(—)	THE RONETTES	457
49	(—)	NINO TEMPO & APRIL STEVENS	456
50	(—)	THE VILLAGE STOMPERS	451

## AMERICA'S TOP ARTISTES DURING 1963

Wow! The Four Seasons leap from last year's 13th place to the top this year, while the Beach Boys—they had one hit last year—smash their way up to the second place. And Chubby Checker who has been number one for three years falls right down to 8th place. Bobby Vinton more than consolidates

his position while other big "newies" include Lesley Gore, Skeeter Davis and Andy Williams.

Elvis falls slightly, while Dion, always popular in the States stays at number 6. Roy Orbison climbs but Sam Cooke, Gene Pitney, The Orlons and Bobby Vee, fall. Two bluesy lots, the Shirelles and Mary Wells fall badly this year but they are both so consistent that there's no doubt that we'll be seeing

them both next year. Comebacks for a lot of artistes this year. Jan and Dean, The Angels, the Kingston Trio, the Drifters, and the Miracles all have had huge hits again. New male singers include Stevie Wonder, Major Lance, Jimmy Gilmer, and Jimmy Soul, while new groups this year are Martha and The Vandellas, Ruby and the Romantics, the Rooftop Singers, the Essex, and the Ronettes.

More 'class' singers this year — Skeeter Davis, Andy Williams, Al Martino, Steve

Lawrence and Tony Bennett are all in while only the Village Stompers represent the instrumental side of things.

More solo artistes in this time, and some of the more consistent artistes, who don't click with an ultra-big single, show this time, such as Jackie Wilson, Lou Christie and Tony Bennett.

But next year it'll be interesting to see if Bobby Vinton or the Beach boys reach the top in the likely event of the Four Seasons dropping.



### BRIAN POOLE & THE TREMELOES

wish you all

*A Happy Christmas*

and all the very Best in the New Year

## SOUTHERN MUSIC

wish to extend season's greetings to all their friends in the business.

**AND THANK YOU FOR ALL CO-OPERATION DURING 1963**

SOUTHERN MUSIC  
LATIN AMERICAN MUSIC  
MERIDIAN MUSIC  
IVER RECORDS

# Seven years — flashback

HOW THEY RATED IN THE YEARLY SURVEYS FROM 1956...

## 1956

- 1 I'LL BE HOME  
Pat Boone
- 2 IT'S ALMOST TOMORROW  
The Dream Weavers
- 3 WHATEVER WILL BE WILL BE  
Doris Day
- 4 THE POOR PEOPLE OF PARIS  
Winifred Atwell
- 5 WHY DO FOOLS FALL IN LOVE?  
The Teenagers
- 6 ROCK AND ROLL WALTZ  
Kay Starr
- 7 ZAMBESI  
Lou Busch
- 8 A WOMAN IN LOVE  
Frankie Laine
- 9 JUST WALKIN' IN THE RAIN  
Johnnie Ray
- 10 HOUND DOG  
Elvis Presley
- 11 MEMORIES ARE MADE OF THIS  
Dean Martin
- 12 NO OTHER LOVE  
Ronnie Hilton
- 13 ONLY YOU  
The Hilltoppers
- 14 LOST JOHN  
Lonnie Donegan
- 15 A TEAR FELL  
Teresa Brewer
- 16 LAY DOWN YOUR ARMS  
Anne Shelton
- 17 ROCKIN' THROUGH THE RYE  
Bill Haley
- 18 SIXTEEN TONS  
Tennessee Ernie Ford
- 19 A SWEET OLD-FASHIONED GIRL  
Teresa Brewer
- 20 HEARTBREAK HOTEL  
Elvis Presley

## 1957

- 1 LOVE LETTERS IN THE SAND  
Pat Boone
- 2 DIANA  
Paul Anka
- 3 ALL SHOOK UP  
Elvis Presley
- 4 YOUNG LOVE  
Tab Hunter
- 5 ISLAND IN THE SUN  
Harry Belafonte
- 6 TEDDY BEAR  
Elvis Presley
- 7 YES, TONIGHT JOSEPHINE  
Johnnie Ray
- 8 DON'T FORBID ME  
Pat Boone
- 9 WHEN I FALL IN LOVE  
Nat 'King' Cole
- 10 LONG TALL SALLY  
Little Richard
- 11 PARTY  
Elvis Presley
- 12 GAMBLIN' MAN/PUTTIN' ON THE STYLE  
Lonnie Donegan
- 13 MARY'S BOY CHILD  
Harry Belafonte
- 14 THAT'LL BE THE DAY  
Crickets
- 15 ALL THE WAY  
Frank Sinatra
- 16 WAKE UP LITTLE SUSIE  
Elvis Presley
- 17 TAMMY  
Debbie Reynolds
- 18 I LOVE YOU BABY  
Paul Anka
- 19 REMEMBER YOU'RE MINE  
Pat Boone
- 20 APRIL LOVE  
Pat Boone

## 1958

- 1 ALL I HAVE TO DO IS DREAM/CLAUDETTE  
Everly Brothers
- 2 WHO'S SORRY NOW  
Connie Francis
- 3 MAGIC MOMENTS / CATCH A FALLING STAR  
Perry Como
- 4 STUPID CUPID / CAROLINA MOON  
Connie Francis
- 5 HOOTS MON  
Lord Rockingham's 11
- 6 TULIPS FROM AMSTERDAM/HANDS  
Max Bygraves
- 7 WHEN  
Kalin Twins
- 8 WONDERFUL TIME UP THERE/TOO SOON TO KNOW  
Pat Boone
- 9 ONLY MAKE BELIEVE  
Conway Twitty
- 10 WHOLE LOTTA WOMAN  
Marvin Rainwater
- 11 BIRD DOG  
Everly Brothers
- 12 JAILHOUSE ROCK  
Elvis Presley
- 13 STORY OF MY LIFE  
Michael Holliday
- 14 OH BOY  
Crickets
- 15 ON THE STREET WHERE YOU LIVE  
Vic Damone
- 16 RETURN TO ME  
Dean Martin
- 17 TEA FOR TWO CHA CHA  
Tommy Dorsey Orchestra
- 18 IT'S ALL IN THE GAME  
Tommy Edwards
- 19 A CERTAIN SMILE  
Johnny Mathis
- 20 TOM DOOLEY  
Lonnie Donegan



The consistent Everly Brothers.

## 1959

- 1 LIVIN' DOLL  
Cliff Richard
- 2 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR  
Emile Ford
- 3 IT DOESN'T MATTER ANYMORE  
Buddy Holly
- 4 TRAVELLIN' LIGHT  
Cliff Richard
- 5 SMOKE GETS IN YOUR EYES  
Platters
- 6 SIDE SADDLE  
Russ Conway
- 7 DREAM LOVER  
Bobby Darin
- 8 I NEED YOUR LOVE TONIGHT/A FOOL SUCH AS I  
Elvis Presley
- 9 BATTLE OF NEW ORLEANS  
Lonnie Donegan
- 10 ONLY SIXTEEN  
Craig Douglas
- 11 ROULETTE  
Russ Conway
- 12 AS I LOVE YOU  
Shirley Bassey
- 13 PETITE FLEUR  
Chris Barber
- 14 IT'S LATE/NEVER BE ANYONE ELSE BUT YOU  
Ricky Nelson
- 15 I'VE WAITED SO LONG  
Tony Newley
- 16 OH CAROL  
Neil Sedaka
- 17 WHAT DO YOU WANT  
Adam Faith
- 18 TILL I KISSED YOU  
Everly Brothers
- 19 MACK THE KNIFE  
Bobby Darin
- 20 LIPSTICK ON YOUR COLLAR  
Connie Francis

## 1960

- 1 CATHY'S CLOWN  
Everly Brothers
- 2 PLEASE DON'T TEASE  
Cliff Richard
- 3 GIRL OF MY BEST FRIEND/MESS OF BLUES  
Elvis Presley
- 4 HANDY MAN  
Jimmy Jones
- 5 APACHE  
Shadows
- 6 IT'S NOW OR NEVER  
Elvis Presley
- 7 WHY  
Tony Newley
- 8 SAVE THE LAST DANCE FOR ME  
Drifters
- 9 BECAUSE THEY'RE YOUNG  
Duane Eddy
- 10 SHAKIN' ALL OVER  
Johnny Kidd
- 11 POETRY IN MOTION  
Johnny Tillotson
- 12 TELL LAURA I LOVE HER  
Ricky Valance
- 13 RUNNING BEAR  
Johnny Preston
- 14 MAMA/ROBOT MAN  
Connie Francis
- 15 AS LONG AS HE NEEDS ME  
Shirley Bassey
- 16 FALL IN LOVE WITH YOU  
Cliff Richard
- 17 POOR ME  
Adam Faith
- 18 DO YOU MIND  
Tony Newley
- 19 I LOVE YOU  
Cliff Richard
- 20 VOICE IN THE WILDERNESS  
Cliff Richard

## 1961

- 1 RUNAWAY  
Del Shannon
- 2 WOODEN HEART  
Elvis Presley
- 3 YOU DON'T KNOW  
Helen Shapiro
- 4 HALFWAY TO PARADISE  
Billy Fury
- 5 WELL, I ASK YOU  
Eden Kane
- 6 ARE YOU SURE  
The Allisons
- 7 WALKIN' BACK TO HAPPINESS  
Helen Shapiro
- 8 WALK RIGHT BACK  
Everly Brothers
- 9 JOHNNY REMEMBER ME  
John Leyton
- 10 HIS LATEST FLAME  
Elvis Presley
- 11 HULLO MARY LOU  
Ricky Nelson
- 12 SURRENDER  
Elvis Presley
- 13 A GIRL LIKE YOU  
Cliff Richard
- 14 TEMPTATION  
Everly Brothers
- 15 FBI  
Shadows
- 16 BLUE MOON  
Marcel
- 17 SAILOR  
Petula Clark
- 18 ARE YOU LONESOME TONIGHT  
Elvis Presley
- 19 THEME FOR A DREAM  
Cliff Richard
- 20 FRIGHTENED CITY  
Shadows

## 1962

- 1 STRANGER ON THE SHORE  
Acker Bilk
- 2 I REMEMBER YOU  
Frank Ifield
- 3 CAN'T HELP FALLING IN LOVE/ROCK A HULA BABY  
Elvis Presley
- 4 WONDERFUL LAND  
The Shadows
- 5 LET'S TWIST AGAIN  
Chubby Checker
- 6 THE YOUNG ONES  
Cliff Richard
- 7 A PICTURE OF YOU  
Joe Brown
- 8 COME OUTSIDE  
Mike Sarne
- 9 GOOD LUCK CHARM  
Elvis Presley
- 10 I CAN'T STOP LOVIN' YOU  
Ray Charles
- 11 TELSTAR  
Tornadoes
- 12 SPEEDY GONZALES  
Pat Boone
- 13 I'M LOOKIN' OUT THE WINDOW/DO YOU WANT TO DANCE  
Cliff Richard
- 14 THINGS  
Bobby Darin
- 15 THE LOCO-MOTION  
Little Eva
- 16 TELL ME WHAT HE SAID  
Helen Shapiro
- 17 NUT ROCKER  
B. Bumble & The Stingers
- 18 ROSES ARE RED  
Ronnie Carroll
- 19 GINNY COME LATELY  
Brian Hyland
- 20 WIMOWEH  
Karl Denver



To Our New and Old  
Friends All Over  
The World  
A Swinging Xmas  
and The Best for '64

## KENNY LYNCH

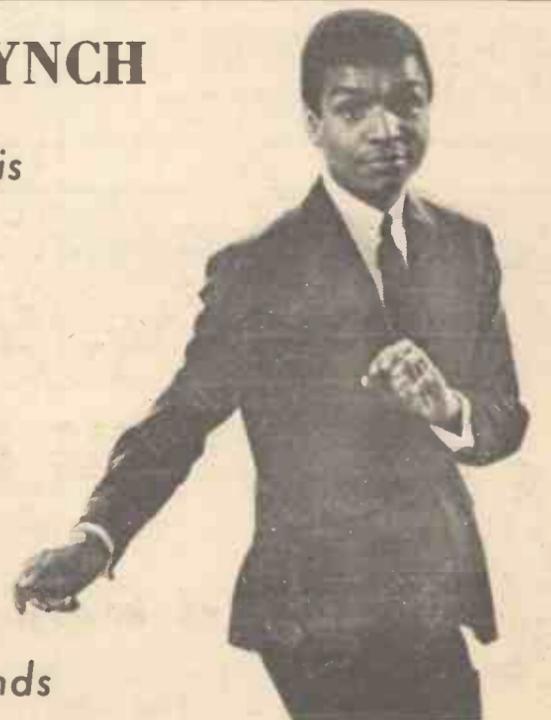


sends his

Warmest  
Seasonal  
Greetings



to all  
his friends



# COUNTRY ROUND-UP FOR 1963



Jim Reeves and his group in action during this year's visit to Britain. RM Picture by Dezo Hoffmann

NINETEEN-SIXTY-THREE has been a bumper year for English country music fans. The albums and E.P's have been flowing fast and furious, thanks to the London, Stateside, R.C.A. and Capitol labels. Unfortunately, the single releases have suffered through this, but we can't have it all at once. Country music is growing once again over here, and with the right promotion, it can stay big.

The biggest break-through seems to be Bluegrass music. This past year has seen releases from Bill Clifton, Hyllo Brown, Bill Monroe, Glenn Campbell, Reno and Smiley, The McCormick Brothers, The Kentucky Rebels, The Barrier Brothers, The Greenbriar Boys, and The Lonesome Pine Fiddlers. Many 'unknowns' have also seen the light of day by way of four particular album releases — 'The Bluegrass Hall of Fame', and three 'Country Music Hall of Fame' L.P.'s. The 'unknowns' are namely, Stringbean, Jim and Jesse McReynolds, Red Allen, J. E. Mainer, Sam and Kirk McGee, Carl Story, Ernest V. Stoneman, Roger Miller, Lew Childre, The Crook Brothers and Archie Campbell.

by **BRIAN CHALKER**



Hank Locklin

## TRAGEDY

Singers in other fields of country music have done well with albums, notably, George Jones, Hank Snow, Slim Whitman, Cowboy Copas, The Carter Family, Skeeter Davis, Webb Pierce, Johnny Bond, Sheb Wooley, Patsy Cline, Johnny Horton, Burl Ives, Jimmie Rodgers, Don Gibson, Red Foley, Ernest Tubb, Jim Reeves, Merle Travis, Johnny Cash and Warner Mack. This gives some indication of the proportions to which country music has grown in relatively short space of time.

Early in the year, a plane crash claimed Patsy Cline, Cowboy Copas, Hawkshaw Hawkins and Randy Hughes. Shortly afterwards, Jack Anglin died in a car smash. Country music lost five great

people. A blow from which it is only just beginning to recover.

What does 1964 hold in store for country music fans? There is no doubt that the discs will continue to be issued regularly, as there are several schemes under way to further promotion of country music in England.

If country music is to stay big on this side of the Atlantic, record wise, it must have much more exposure on radio and television. Both concerns are still fighting shy, so it's up to you, the fan, to send in requests

whenever possible — sooner or later they will knuckle under. We have had several good shows already on radio, but they have dwindled away, but they can come back if the B.B.C. thinks it is worth it.

The most noticeable thing about the current interest in country music is the infiltration of 'Pop' sounds — strings and chorus's. This must now be accepted as part of country and western I'm afraid. I attended many recording sessions whilst in Nashville and the commercial sound was present at every one. Even the Grand Ole Opry acts have vocal groups oowah-ing in the background, and if the Opry has it, it must be accepted.

This year has been good for country music and it looks like 1964 will go even further.

See you all again soon.



The late Patsy Cline, who was killed in a plane crash.

# JAZZ JUNKET

by **DAVID GRIFFITHS**

JAZZ began as pop music. But it soon turned into an art and lost its mass appeal. Then, after about 30 years of existence, one type of jazz (Benny Goodman's big band swing) again turned jazz into pop music: teenagers swooned and rioted over Benny, and Artie Shaw, in much the same way as today's youngsters scream about Elvis and the Beatles.

About 30 years after the swing era we in Britain had the trad fad when a type of jazz (more or less Dixieland) became the tops in pops and Barber, Ball and Bilk were the big money-spinners in show business.

Will there, some time during the next 30-odd years, be another jazz breakthrough to the top of the charts?

Undoubtedly. Will modern jazz have its turn in favour?

That's doubtful (because modern jazz requires more knowledge on the part of the listener and therefore has less superficial appeal) but certainly possible.

## POP HITS

Ray Charles, whose piano and alto playing is strongly influenced by modern jazz, has been a huge pop success — mostly as a bluesy singer. Yet Dave Brubeck's uncompromising Take Five and, to a lesser extent, It's A Raggy Waltz became pop hits.

Bossa nova played by jazzmen became a mild vogue but not, alas, a fully-fledged craze.

Gillespie, Miles Davis, Oscar Peterson, Count Basie and Gerry Mulligan, have been well represented on LP's during the year. The greatest of them all, Duke Ellington, made a slightly disappointing debut album (Afro Bossa) under his contract with Sinatra's Reprise label but the band that toured Britain last



Dave Brubeck took jazz into the pop charts.

more blatantly pop r & b rockers) the trad bands became scarcer to find in the charts. Kenny Ball has gone on making hits but the jazz content has been diluted. Mike Cotton did mildly well with Swing That Hammer (Columbia) and has now taken to featuring rhythm-and-blues more than trad.

## UNHAPPY

Big bands, jazzwise, have not had a happy year. The Centre 42 Big Band put out a corny swing disc best forgotten. Ted Heath's wonderfully drilled Orchestra has not been very active in jazz during the year.

Which brings us, for a happy finale, to Johnny Dankworth. If the band has not gone on from strength to strength, at least it can be said that it has gone on. The leader has been kept busy writing scores for films and T.V. with the result that he's become a much more experienced jazz composer. The year ends with his most ambitious effort yet for his own orchestra: a suite in tribute to the characters created by Charles Dickens!

The LP (Fontana TL 5203) is, naturally, entitled What The Dickens! and features the Dankworth Orchestra and guests (including Tubby Hayes, Ronnie Ross and harpist David Snell). It's quite easy to object to attempts to portray in jazz characters created before this century (the very juxtaposition of a saxophone against the image of Dickens is confusing, to say the least), and the association of jazz with any kind of literature tends towards coyness and irrelevance, but let's not worry too much about that. Dankworth has been enabled to use such titles as Weller Never Did and Please Sir, I Want Some More (the One More Time of its day, no doubt) and the "inspiration" of the varied characters has perhaps helped him to come up with a highly saleable commodity. Any way, the result is good jazz with a welcome touch of originality. Dankworth tells me: "It's the first record I've made that I can stand!"

## RE-ISSUES

Apart from the recent bossa nova records, I'd say that the best jazz records released in 1963 were re-issues. The Milt Jackson Quartet (on Realm) was the start of the Modern Jazz Quartet and they've never surpassed that early standard. Columbia gave us an excellent Parker LP, Bird, and the best of Bud Powell (mostly from 1947) on Bud. Realm re-issued the Parker memorial albums (five of them) at a cheap price. These contain some of the most breathtaking music ever recorded anywhere.

In Britain some odd sessions took place. The normally note-cramming and chord-stending Tubby Hayes made a simple version of Sally (Fontana), simply aimed at the charts. It didn't make it but Tubby's jazz LPs have been good sellers and he remains the Golden Boy of British modernists, the only one with commercial appeal.

As the tradies began to lose ground to the rhythm-and-blues groups (some of which contain good jazzmen but these have, so far, been less popular on disc than the

## SHOPPING PROBLEMS?

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## NEXT WEEK

BEATLES  
PICTURE  
SPREAD

RHYTHM &  
BLUES

HOLLIES  
COMPETITION

TOP DISCS



ALEXIS KORNER—The start of it all here

# Rhythm and Blues made the news

by  
**NORMAN JOPLING**

THIS has been THE year for rhythm and blues fans. There is no doubt about it. At the beginning of the year the R & B craze hadn't spread outside of a small circle of "fanatics". Now, it's the big thing. Whether or not it will continue to dominate the scene is debatable, but so far it is very, very big.

How did it all start? Well, without doubt the Marquee Club together with Cyril Davies and Alexis Korner had a good deal to do with it. But everything just snowballed so fast that the real reasons for the craze might never be known.

Here's a summary of the main R & B events of the year starting with—

**JANUARY:** Only discs in top 50 are "He's a rebel," Crystals; "Keep your hands off my baby," Little Eva, "Chains," Cookies; "Don't hang up," Orlons. Unsuccessful new releases were "See see rider," La Verne Baker; "Untie me," The Tams; "Remember then," The Earls and Jimmy Powell; "He's sure the boy I love," Crystals; "Everybody loves a lover," Shirelles; while RM features the Orlons, the Crystals, Fats Domino, Shirelles, Bob B. Soxx, The Cookies.

**FEBRUARY:** R and B entries — "Zip-a-dee-doo-dah," Bob B. Soxx and the Blue Jeans; "Tell him," Exciters. Unsuccessful releases include "That's life," Gabriel and the Angels; "Send me some loving," Sam Cooke; "Jelly bread," Booker T. and the M.G.'s; "My wife can't cook," Lonnie Russ; "Don't make me over," Dionne Warwick; "Two lovers," Mary Wells; while RM features Little Eva and Frankie Lymon.

**MARCH:** Discs in are "Let's Turkey Trot," Little Eva and no more. Unsuccessful R and B discs include—"I don't need you no more," Rumlbers; "Lover come back to me," Clefones; "I'm gonna forget you," Tiaras; "What in the world," Majors; "I'm the one who loves you," Impressions; "Mama didn't lie," Jan Bradley; "You really got a hold on me," the Miracles; "How can I forget," Ben E. King; "Shake Sherry," Contours; "Soul Motion," Don and Dewy; "On Broadway," Drifters; "Tell him I'm not home," Chuck Jackson and RM features included the Miracles (first 'Great Unknowns'); R and B survey; RM reader suggested an R and B club. Little Eva goes home after tour.

**APRIL:** Discs in, "He's so fine," Chiffons; "Do the Bird," Dee Dee Sharp. Unsuccessful new issues were



THE CRYSTALS—America's most popular female group scored three hits this year in Britain.

need me," Solomon Burke; "What a guy," Raindrops; "Ask me," Maxine Brown; "Hobo flats," Jimmy Smith; "Today I met," Darlene Love; "Hello stranger," Barbara Lewis; "This empty place," Dionne Warwick; "Prisoner of love," James Brown; "There goes my heart again," Fats Domino. RM features were included on Mary Wells and Jerry Lee Lewis. Ray Charles visits here and gets mixed reviews.

**JUNE:** Disc in charts — "Da doo ron ron," Crystals. Unsuccessful new releases—"Pushover," Etta James; "You always hurt the one you love," Fats Domino; "My block," 4 Pennies; "Shake a hand," Jackie Wilson and Linda Hopkins. RM features on Chuck Berry, Jerry Lee Lewis, currently touring, Sam Cooke, the Majors, Cyril Davies, the Crystals.

**NEXT WEEK:** The last six months.

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Long John Baldry, etc.  
7.30 to midnight  
Tickets: 5/- (Members)  
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165 Oxford St., W.1.  
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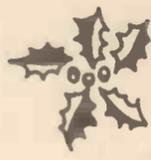
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To  
my Friends  
Far and Near  
I extend my warmest

Christmas Greetings  
RUSS CONWAY



# On the big screen for Christmas

## Special Film Preview



Gene Vincent.



Kenny Ball.

# LIVE IT UP

by

**LANGLEY JOHNSON**

Latest film produced as a vehicle for pop talent could be a Christmas winner.

**L**OADS of pop interest in "Live It Up," the Rank Organization movie which opened at the New Victoria, London, on December 15—and goes out on general

release on December 29, in company with the new Norman Wisdom movie.

Pop appeal largely centres round Heinz, cast as one of four Post Office messenger boys who gain fame as "The Smart Alecs". Heinz sings "Live It Up" and "Don't You Understand" and also has a fair chance to extend his acting abilities. He comes across as a likeable personality, with a ready smile and a goodly sense of timing his lines.

### GOOD SONGS

Story is a routine one but is highlighted by good songs — most of which were composed by Joe Meek. In fact, the story is purely incidental to the well-presented pop numbers.

So let's concentrate on what you'll hear . . .

Kenny Ball and the Jazzmen tackle "Rondo" and "Hand Me Down My Walkin' Shoes". Patsy Ann Noble registers strong professionalism on her "Accidents Will Happen", probably the best song in the Movie — lyrics by Bob Barratt and music by Norrie Paramor.

### GUESTS

Then on to the Meeksian numbers. Apart from the Heinz' pair, Gene Vincent contributes "Don't You Understand", Jennifer Moss (From "Coronation Street") has "Please Let It Happen To Me", Sounds Incorporated do that dynamic "Keep Moving", the Outlaws have "Law And Order", Kim Roberts' song is "Loving Me This Way" and Andy Cavell and the Saints perform "Don't Take You From Me".

David Hemmings, John Pike and Stephen Marriott are the others in the quartet of messengers who send messages as well as deliver them. And they work well with Heinz on getting the story across in an un-corny way.

And there are guest appearances from Nancy Spain, Peter Haigh and Peter Noble adding to the general fun.

Should do well, this unpretentious movie. And get through, dead-centre, to the teenage fans.



Heinz and Patsy Ann Noble in a scene from the upcoming film "Live it up."

## THE SOUTHEND SOUND

**PRESENTED BY THE PARAMOUNTS**

**N**OW it's the Southend Sound. The Paramounts, to be precise. A four-handed group who've made considerable noise already with their "Poison Ivy" debut release—and it's a particularly swinging version of the old Coasters' hit.

And pianist-lead singer Gary Brooker, by coincidence, formed a group CALLED the Coasters in the Southend area when he was in his mid-teens.

### DEMO

The original Paramounts were formed three years ago. They struggled round various local dates, gradually building up their reputation. A lot of the fans suggested they should be on recordings so the boys pooled some money and made a demonstration disc.

It went to Ron Richards at EMI who was so impressed he brought them to London soon afterwards, signed them on the dotted line — and coupled, on Parlophone, "Poison Ivy" with "I Feel Good All Over."

Gary Brooker used to be a laboratory assistant before turning full-professional in August this year.

Rob Trower is co-founder of the Paramounts and plays guitar. Originally he worked around with two or three rock groups in Essex.

When the original bass guitarist left to go to university, Diz Derrick took over. He'd been a technician with the BBC at Alexandra Park, then worked as a trainee clerical officer in the Civil Service.

And when the original drummer left because he didn't really want to turn professional, Barrie Wilson took over. He's the youngest of the group and is a powerhouse performer on drums.

How about keeping a close eye on them for big things during the coming few months?



Here are the Paramounts who are intent on proving that Liverpool is not the only beat centre in Britain.

*Merry Christmas*

and a

*Happy 1964*

to all

*Record Fans*

from

**LEE CURTIS and the ALL STARS**

**BERYL MARSDEN**

and all at the

**CARLTON-BROOKE AGENCY**

**GOOD MUSICAL**

**WISHES FOR**

**1964**

*Norrie Paramor*

*Wishing you a Merry Christmas and a Happy New Year*

from

**THE HOLLIES**

**SHANE FENTON AND THE FENTONES**

**THE LORNE GIBSON TRIO**

**FRANK KELLY AND THE HUNTERS**

**JUDD PROCTER**

**MARY MAY**

**JILL GRAHAM**

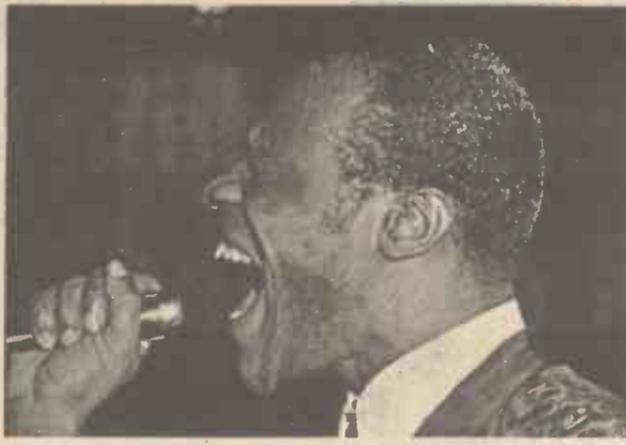
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TEMple Bar 3948

**Record Mirror**  
**Pop Disc Jury**



"Wild man" Mel Turner.

**THE LATEST SINGLES**

**THE RIGHTEOUS BROTHERS**  
My Babe; Fee-Fi-Fiddly-I-O (London HL 9814).

**G**REAT beat on this minor U.S. hit, and the high-voiced group that hit it big with "Little Latin Lupe Lu" have a number which could do pretty well here. A big band enters, and the unusual vocalising adds a lot to this interesting number. Flip is an Isley Brothers type thing, and there's a distinct gospel flavour to it.

★★★★

**BARRY AND THE TAMBERLANES**  
I Wonder What She's Doing Tonight; Don't Go (Warner Bros. WB 116)

**T**HIS big U.S. hit is produced by the same team who made the Cascades "Rhythm Of The Rain". It's a teen-styled catchy number with Barry ably supported by dual tracking and the Tamberlanes. Flip is a medium-tempo number again with good vocal work.

★★★★

**IAN AND SYLVIA**  
4 Strong Winds; Long Lonesome Road (Fontana TF 426).

**G**ENTLE folksy-sounding number from the efficient duo, who make this pleasing song sound very nice indeed. Not commercial, but fans of this kind of thing will go a bomb for it. Flip is a bit in the skiffle vein, and again it's very, very folksy with excellent guitar work.

★★★★

**HANK LOCKLIN**  
Wooden Soldier; Kiss On The Door (RCA-Victor 1370).

**F**ROM the very popular Hank Locklin comes this country-styled number which moves at a medium tempo and employs a clever lyric set to a martial beat. Rather unhappy. Commercial—could click in a small way.

★★★★

**TOMMY WATT**  
Burke's Law Theme; Lapland Romance. (Columbia DB 7176).

**T**HE interesting titled disc is given a good thumping sound and there's plenty of big band brashness involved here. More for adult sales we think, but nevertheless it's a pretty commercial record. Not a hit of course. Smoother sort of number for the flip, an efficient piece of orchestration again.

★★★★



**BARBRA STREISAND**  
Happy Days Are Here Again; Down With Love (CBS AAG 179).

**T**HIS is magnificent. Barbra, one of the biggest hits in the States, tackles a fine song with a slow intro, piano led, and then takes the chorus at a much slower pace than usual. Her phrasing, production, style, diction, note-bending... all marvellous. Won't be a hit, of course. But what a record! Touches of the Judy Garlands for sheer intensity. Flip is also emotional and tough in content. Another wonderful performance.

★★★★

**MEL TURNER**  
White Christmas; Mohican Crawl. (Carnival CV 7003).

**T**HE fabulous Mel Turner lays down a slow thumping beat on this extremely off-beat version of the Irving Berlin standard. There's a bluesy Ketty Lester type piano and a femme chorus to help him along on the slow number. His vocal workouts are great—in fact the whole disc is pretty good. And sales should be good this time of year. Flip is a faster number with plenty of sax and no vocal.

★★★★

**TOBIN MATHEWS**  
Can't Stop Talking About You; When You Came Along (Warner Brothers WB 117).

**A** GOFFIN-KING composition on this extremely catchy teen-beat type number from an all-American sounding lad. It's a healthy very fast effort with a femme chorus backing him to the hilt. Everything is thrown in, and this is a cert for big sales. It should make the charts but we can't be sure.

★★★★

**GEORGE HAMILTON**  
Don't Envy Me; Does Goodnight Mean Goodbye (MGM 1215).

**S**WOON king George gets his teeth into a lazy sounding beat ballad with a chorus and a build-and-build dramatic quality. The much-recorded song from "The Victors" is given a tender treatment from George on the flip.

★★★★

**SHIRLEY JACKSON**  
Broken Home; No Greater Love Than Mine (Decca F 11788).

**S**HIRLEY sings well of her boy, who comes from a broken home. There's a femme chorus on the slow-to-medium number, and quite a considerable beat. Military style drumbeat on flip, a more adult type number with Shirley again singing well.

★★★★

**TED HEATH**  
March of "The Victors"; Country Waltz (Decca F 11787).

**F**ROM the film that looks like being a big money-spinner comes this bright-ish theme, with some good military sounds from the orchestra. It's well performed, and we imagine that lots of people who see the film will like this as a sort of souvenir. Flip is a lighter, jaunty little piece with good sounds from all concerned.

★★★★

**SHIRLEY ELLIS**  
The Nitty Gritty; Give Me A List (London HLR 9824).

**A**MERICAN dance bit, but with the added impact of having the Beatles' approval. Shirley sings out well with a well-rounded voice and a well-rounded backing. Plenty of impact and interest with noises going on from an audience in the background. Just misses a Twenty Tip, but it's good gear. Brassy sounds midway. Shirley is much quiter on the flip—and she sings, bluesy-styled, in exactly the right way. Very pointed vocal.

★★★★

**ADRIENNE POSTER**  
Only Fifteen; There's Nothing You Can Do About That (Decca F 11797).

**T**WEEN-AGED actress on a vocal kick—this is the disc that caused a lot of controversy not so long ago. It's a bright, brisk teeny ballad with a lot of style in the singing. Maybe not a hit... but enough to make you want to hear more of the gal concerned. Nicely arranged. Flip is a double-tracked item, with a fair amount of charm in the lyrics.

★★★★

**ANDY STEWART**  
Campeltown Loch; Morag O'Dunvegan (HMV Pop 1246).

**F**AST-TEMPOED Scottish ballad from one of the few British artists to sell all over the world. But this one is more slanted towards the Scottish market and, as such, must have only limited sales. All "Ochs" and "Ayes" and all that. Simple little backing; fair amount of good-hearted singing. Flip is even more on the Scots' folksey kick... and is equally well sung.

★★★★

**E.P's by KEN GRAHAM**

**It's a young Ray Charles**

**RAY CHARLES**

The Original, Vol. 1: Ain't that fine; Honey, honey; Ray Charles blues; Don't put all your dreams in one basket. (London RE-B 1407).

The Original, Vol. 2: St. Pete Florida blues; You always miss the water; Jack, she's on the ball; Can anyone ask for more. (London RE-B 1408).

The Original, Vol. 3: Let's have a ball; If I give you my love; I'm sitting on top of the world; I've had my fun. (London RE-B 1409).

**A**VERY, very youthful Ray Charles, in fact he's somewhat reminiscent of an earlier Nat Cole on some tracks. The blues feeling is there and this set should appeal especially to collectors. I doubt if many of the followers of his hit parade discs will be really interested in this... but I hope they are. A most interesting collection.

★★★★

**SAM COOKE**

Swing Sweetly; I'm Just a country boy; They call the wind Marla; Long long ago; Goin' home. (RCA-Victor RCX 7128).

**S**MOOTH-VOICED Sam Cooke with four outstanding items from the standard catalogues. He has dressed them up in a gently swinging style and the result is a delight to hear. It's different from his chart entrant discs in approach but the voice remains the same... so perhaps you'll enjoy it.

★★★★

**GENE VINCENT**

True To You; True to you; She she little Sheila; Little lover; Weeping Willow. (Capitol EAP1-20461).

**G**ENE VINCENT and four slick pieces and his inimitable style. I'm surprised that the current beat trend hasn't brought him back to the charts, but there's time yet, and Gene's as popular as ever on the one-nighter circuits. Good stuff this, lend an ear.

★★★★

**DUANE EDDY**

Mr. Twang; Limbo rock; Wild Watusi; Spanish twist; Nashville stomp. (RCA-Victor RCX 7129).

**T**HREE Duane Eddy originals out of four. The twangy guitar goes all out from the start and it's typical material all the way. And this means more big sales for this quiet young American. No three-chord guitarist is Mr. Eddy, he really knows how to handle his instrument and the result is a polished and beaty performance.

★★★★



Ray Charles.

**PAUL ANKA**

Fly Me To The Moon; Lady of Spain; Brazil; Sorrento; Fly me to the moon. (RCA-Victor RCX 7127).

**A**N excerpt from Paul's recent album with material which is better than a lot of his recent singles. Whether this will bring him back into the charts is another matter, however. It could be just too classy for the fans.

★★★★

**JIM REEVES**

From The Heart; Just out of reach; I'd fight the world; I never pass there anymore; After loving you. (RCA-Victor RCX 7131).

**R**ICH-VOICED Jim Reeves and four typical songs, at least one of which has dented the charts in a big way. His records are always popular with all age groups and this one will be no exception. Good, relaxing stuff.

★★★★

**THE EVERLY BROTHERS**

Both Sides Of An Evening For Dancing; My gal Sal; Bully of the town; Chlo-e; My Mammy. (Warner Brothers WEP 6115).

**F**OUR bright ones from the Everly Brothers, taken from a recent album which I enjoyed immensely. The first two tracks wouldn't be long out of the charts if released as a single... at least I think so, but predicting his becomes more difficult each day. Anyway I do recommend a listen to this particular programme. It's good.

★★★★

**THE LIMELITERS**

Fun And Folk; Gunslinger; Vikki Dougan; Yerakina; By the risin' of the moon. (RCA-Victor RCX 7126).

**I**T'S "fun and folk" indeed. The Limelitters sound like a real fun-loving bunch and they are talented musically too. Their wisecracks would do justice to many a top comedian's script. A most enjoyable album which might not, unfortunately, get the attention it deserves.

★★★★

**RICK NELSON**

I Will Follow You; Pick Up The Pieces; One Boy Too Late; Let's Talk The Whole Thing Over (Brunswick OE 9502).

**F**IRST E.P. from his new label is this interesting album which features Rick in fine vocal form. There's a good treatment of the Peggy March hit called "I Will Follow You"—but Rick's treatment is more subtle and gentle. His fans will go a bomb on this one.

★★★★

**THE EVERLEY BROTHERS**

Temptation; Oh My Papa; Autumn Leaves; True Love (Warner Bros. WEP 6113).

**T**HE excellent vocal duo have a go at this "Instant Party" (Vol. 2) EP, which features their while-back number one biggie "Temptation." The whole set is strong and versatile and we reckon that together with Don and Phil's ideas for warming up a party on the sleeve the disc will do very well indeed.

★★★★

**BRENDA LEE**

Rock-a-Bye Your Baby; Baby Face; Toot, Toot Tootsie; Pretty Baby (Brunswick OE 9499).

**F**OUR tracks, tributes to Al Jolson, from Brenda's L.P. "Grandma What Great Songs You Sang," recorded first some four years ago. Hear the gal swing on "Baby Face." Maybe she lacks her current polish here... but the excitement makes up for it.

★★★★

**THE BACHELORS**

Charmaine, Bashanova; I'll See You In My Dreams; By The Light Of The Silvery Moon (Decca DFE 8529).

**A**N ingenious trio, vocally, these Bachelors produce distinctly different sounds on "Bashanova." "Silvery Moon" fairly cascades with harmonic delights but even when in delicate mood they produce virile excitement. "Charmaine," of course, clicks.

★★★★

**Seasonal Greetings**

from  
**"Yours truly"**

**PAUL HOLLINGDALE**

'208'

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New Year

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*Gerry and the Pacemakers*

BILLY J. KRAMER with THE DAKOTAS  
*Billy J. Kramer with the Dakotas*

THE FOURMOST  
*The Fourmost*

CILLA BLACK · TOMMY QUICKLY · BRIAN EPSTEIN  
*Cilla Black Tommy Quickly Brian Epstein*

LP REVIEWS by JIMMY WATSON

# Christmas songs performed as Rhythm and Blues

CRYSTALS, RONNETTES, etc.

A CHRISTMAS GIFT FOR YOU: White Christmas; Frosty the snowman; The bells of St. Mary; Santa Claus is comin' to town; Sleigh ride; Marshmallow world; I saw Mommy kissing Santa Claus; Rudolph the red-nosed reindeer; Winter wonderland; Parade of the wooden soldier; Christmas; Here comes Santa Claus; Silent night. (London HA-U 8141).

PHIL SPECTOR has collected his top stars together for this beaty Christmas treat. You've just never heard these traditional favourites sung this style before. The artistes concerned are the Ronettes, the Crystals, Bob B. Soxx and the Blue Jeans, Darlene Love and Phil Spector himself.

I can safely bet that had London decided to release any track from this album it would have made a healthy dent in the best sellers. The sounds are just right for the beat fans of today. I bet this one ends up in a load of pop fan Christmas stockings.

★★★★★

GROUP BEAT '63

Do you love me (Faron's Flamingos); Hava Nagila (Spotnicks); Fragile (Mark Peters and the Silhouettes); Diddle de dum (Jeff Rowena Five); I'll cry no more (Buddy Britten and the Regents); Sweet and tender romance (Carter Lewis and the Southerners); If you gotta make a fool of somebody (B. Britten/Regents); Just listen to my heart (Spotnicks); See if she cares (Flamingos); Who told you (C. Lewis/Southerners); There's a place (Bobby Sansom and the Giants); Highflyin' Scotsman (Spotnicks). (Oriole Realm 149.)

HERE'S a real beaty treat, and at only 22s. 6d. it should do a bomb this Christmas. Incidentally, for my money, it contains the best of the recent versions of "Do you love me". This was the 'B' side of a disc by Faron's Flamingos released quite a while before the Brian Poole hit. If only a trick of Fate had had that record flipped Faron and his buddies could well have been hitting the highspots today. A good all round beat album.

★★★★★

SWINGIN' SUSAN: A lot of livin' to do; If I were a bee; The lady's in love with you; Poppa, don't preacn to me; When lkn.s are low; Just one of those things; The gypsy in my soul; Old devils moon; It might as well be spring; Things are swingin'; Ca, c'est l'amour; Gone with the wind. (Philips BL 7577.)

I HONESTLY don't think it would matter much if Susan Mauchan never had another top twenty hit in her career. She has talent in abundance and should the pop door be closed to her then another outlet will automatically appear just as long as she continues to turn out polished, professional efforts like this. This album demonstrates a talent which should take her to success internationally. And she has more than a fair share of good looks to help her out. This is one of the best homegrown albums for a long while and it's a real beauty all the way. Brilliant arrangements too. by Wally Stott.

★★★★★



SI ZENTNER BAND

RHYTHM PLUS BLUES: Dogkin' around Walkin'; What am I living for; Caldonia; Dada-dada-dup-bup-bup; Going to the river; Sweetie; Puddle Jumpin'; Trouble in mind; Honey dripper; Blue prelude; Simon sez. (Liberty LBY 1164).

SI ZENTNER recently gave the big band business a shot in the arm when he hit the jackpot with a hit single, "Up a lazy river." It attracted a lot of custom to his band in America and revived interest in dance bands generally.

Now he has another album on the market which, I hope, will win him many more friends in this country. It's very danceable stuff and could be you'll like it.

★★★★★

Bob B. Soxx and the Blue Jeans.

JAN AND DEAN

SURF CITY: Surf City; Memphis; Detroit City; Manhattan; Philadelphia, PA; Way down yonder in New Orleans; Honolulu Lulu; Kansas City; I left my heart in San Francisco; You came a long way from St. Louis; Talahassee lassie; Soul City. (Liberty LBY 1163.)

A HIT with "Surf City" and now the usual follow-up album. But it's not one of those quickly-knocked-together items. The programme is entertaining and varied in appeal.

A good party disc too, for getting the wallflowers on their feet. Mind you, if you'd rather just listen, you'll still enjoy the set.

★★★★

ADAM FAITH

FOR YOU: The wanderer; My kind of girl; Forget him; Forget-me-not; Let there be love; Lazy river; Hello Mary Lou; Ginny come lately; Things; Take good care of my baby; It doesn't matter any more; Bye bye love. (Parlophone PMC 1213.)

HERE'S a beauty from Adam. Good to see him strongly back in the charts these days too. This set will make a lot of people sit up and take notice. Adam dabbles in some material usually considered "not suitable for pop idols" and he does a good job on them.

I loved the almost country-styled arrangement of "My kind of girl" with a touch of the Floyd Cramer's on the accompanying piano. His fans will love this—and he'll win a lot more followers too, once the word spreads.

★★★★

## MORE RECORDS FOR CHRISTMAS

DAVID LISBON.

Most family parties end up around the old parlour joanna — but, doubtless, David Lisbon will shine through stronger than Uncle Fred or Aunt Minnie for the sing-song proceedings. A talented lad is Dave and he really knows how to tickle the old ivories. This one is pretty well guaranteed to keep the folks nappily occupied. Philips BL 7589.



MAHALIA JACKSON.

One of the most moving singers it has ever been my pleasure to hear is Mahalia Jackson. A majestic figure in the music world Miss Jackson is a thoroughly dedicated artiste. Being a Gospel singer the religious side is predominant in this Christmas collection. It's an absolute joy. CBS BPG 62130.



MURIEL SMITH.

The most attractive Muriel Smith would be more than welcome at any party, but when she brings her songs along too who could ask for anything more. A strong voice and a strong song selection of Christmas music. Again Philips is the label and the number is BL 7586.



JOE LOSS

Ten titles on this seasonal offering from Joe Loss and his danceable band. It's just right for that party in the front parlour. The tempo is for Twisting but, doubtless, you'll be able to fit in whichever current dance you prefer. The label is HMV and the number, 7EG 8828.



DAN THE MUSIC MAN

This two-album deal is for the youngsters, but, as Oriole claim on the sleeve, it's for "children of all ages." Dan sits at the keyboard and sings popular kiddie songs with cute linking passages. There's an uncredited lady present, too, to help things along. If you want to keep your younger brothers and sisters out of the way at your party, borrow another record player, buy them this set and tuck them away in another room. EP-7081 and 7082 on Oriole.



PINKY AND PERKY.

Something for the kiddies next. The fabulous puppet twosome have some really hip backings from Alyn Ainsworth as they chant their way through a really wide ranked song book. Bet more than the youngsters will dig this one.



DAVID KOSSOFF.

In his role of Alf Larkin, Mr. Kossoff invites one and all to join in a Cockney sing-up. Just right for the family. Oriole-Realm RM142.

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GEORGIE FAME and Blue Flames
- SATURDAY 7 p.m. - 11.30 p.m.  
TOMMY WHITTLE QT. plus THE 'SEXTET'
- SATURDAY 12 midnight - 6 a.m.  
GEORGIE FAME and Blue Flames  
TONY KINSEY QUINTET
- SUNDAY AFTERNOON 3 p.m. - 6 p.m.  
DAVE DAVINI
- SUNDAY 7.15 p.m. - 11 p.m.  
GEORGIE FAME and Blue Flames
- MONDAY 8 p.m. - 1 a.m.  
GEORGIE FAME and Blue Flames
- TUESDAY 7.30 p.m. - 11.30 p.m.  
"Christmas Eve Rave"  
DAVE DAVINI The "D" Men and Beryl
- TUESDAY 12 midnight - 5 a.m.  
"Christmas Eve All-Night Party"  
GEORGIE FAME and Blue Flames  
and Clyde Burns and Beachcombers
- WEDNESDAY, CHRISTMAS EVE 9 p.m. - 3 a.m.  
TONY SHEVETON and SHEVELLES  
STEVE LAINE COMBO
- THURSDAY 8 p.m. - 1 a.m.  
GEORGIE FAME and Blue Flames  
FABULOUS SUNSPOTS

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# CASHBOX TOP 50

AIR MAILED FROM NEW YORK

## A LOOK AT THE U.S. CHARTS

**F**AST rising U.S. hits include—"Whispering," April Stevens and Nino Tempo; "Any one who had a heart," Dionne Warwick; "You're no good," Betty Everett; "Daisy petal picking," Jimmy Gilmer and the Fireballs; "Little Saint Nick," the Beach Boys; "Baby I love you," the Ronettes; "It's all in the game," Cliff Richard; "A-soal'n," Peter, Paul and Mary; "Do you hear what I hear," Bing Crosby; "We belong together," Jimmy Velvet; "Can't stop talking about you," Steve and Eydie; "Baby's gone," Gene Thomas.

New releases include—"Billie baby," Lloyd Price; "Who cares," Fats Domino; "It's Uncle Willie," Little Natalie and Uncle Henry; "High on a hill," Scott English; "The twelve gifts of Christmas," Allan Sherman; "Cable Carr," Dave Brubeck; "Crying on my pillow," Mary Johnson; "Jingle bells slide," Jack Scott. Not many new releases owing to Christmas.

Millicent Martin's "In the summer of his years" as performed on "TWTWTW" given a single spotlight in the States on the ABC label. Dusty Springfield is also tipped for high honours with her "I only want to be with you". The interesting point is that reviewers compared it with the Phil Spector sound—i.e. Crystals, Ronettes, Darlene Love etc. The Singing Nun and the Kingstons are successfully holding off Bobby Vinton's effort, but Lenny Welch and Brenda Lee could strike lucky.

New Isley Brothers revives James Brown's first great hit, which even struck the charts here. It's "Please, please, please" and is on Unart, but whether or not it will follow "Twistin' with Linda" as a hit, after a succession of flops, is dubious. Sam Cooke to resign long-term contract with RCA, 5 years back—"To know him is to love him" top of all charts. N.J.

- 1 DOMINIQUE\*  
1 (6) The Singing Nun (Philips)
- 2 LOUIE LOUIE\*  
2 (5) The Kingstons (Wand)
- 3 THERE! I'VE SAID IT AGAIN\*  
4 (3) Bobby Vinton (Epic)
- 4 I'M LEAVING IT UP TO YOU\*  
3 (12) Dale & Grace (Montel)
- 5 SINCE I FELL FOR YOU\*  
11 (7) Lenny Welch (Cadence)
- 6 YOU DON'T HAVE TO BE A BABY TO CRY\*  
6 (6) The Caravelles (Smash)
- 7 DRIP DROP\*  
10 (5) Dion (Columbia)
- 8 BE TRUE TO YOUR SCHOOL  
9 (7) The Beach Boys (Capitol)
- 9 EVERYBODY\*  
5 (9) Tommy Roe (ABC)
- 10 TALK BACK TREMBLING LIPS\*  
14 (5) Johnny Tillotson (Mercury)
- 11 POPSICLES AND ICICLES\*  
28 (3) The Murmaids (Chattahoochee)
- 12 FORGET HIM\*  
22 (4) Bobby Rydell (Cameo)
- 13 WIVES AND LOVERS\*  
18 (5) Jack Jones (Kapp)
- 14 SHE'S A FOOL\*  
7 (12) Lesley Gore (Mercury)
- 15 LODDY LO\*  
16 (7) Chubby Checker (Parkway)
- 16 MIDNIGHT MARY\*  
23 (4) Joey Powers (Amy)
- 17 QUICKSAND  
25 (4) Martha & Vandellas (Gordy)
- 18 CAN I GET A WITNESS\*  
20 (7) Marvin Gaye (Tamla)
- 19 HAVE YOU HEARD\*  
21 (5) The Duprees (Coed)
- 20 WONDERFUL SUMMER\*  
24 (6) Robin Ward (Dot)
- 21 THE NITTY GRITTY\*  
26 (4) Shirley Ellis (Congress)
- 22 WALKING THE DOG\*  
17 (9) Rufus Thomas (Stax)
- 23 DEEP PURPLE\*  
8 (12) April Stevens & Nino Tempo (Atco)
- 24 IT'S ALL RIGHT\*  
13 (11) The Impressions (ABC)
- 25 AS USUAL  
— (1) Brenda Lee (Decca)

- 26 LITTLE RED ROOSTER\*  
12 (7) Sam Cooke (RCA)
- 27 PRETTY PAPER  
— (1) Roy Orbison (Monument)
- 28 SUGAR SHACK\*  
15 (13) Jimmy Gilmer & The Fireballs (Dot)
- 29 DRAG CITY  
— (1) Jan & Dean (Liberty)
- 30 SOMEWHERE  
— (1) Tymes (Parkway)
- 31 KANSAS CITY\*  
35 (3) Trini Lopez (Reprise)
- 32 TURN AROUND\*  
39 (3) Dick & Dedee (Warner Bros.)
- 33 SURFIN' BIRD  
— (1) Trashmen (Garrett)
- 34 WHEN THE LOVELIGHT STARTS SHINING IN HIS EYES  
— (1) Supremes (Motown)
- 35 NEED TO BELONG  
— (1) Jerry Butler (Vee Jay)
- 36 THE BOY NEXT DOOR\*  
40 (3) The Secrets (Philips)
- 37 I HAVE A BOYFRIEND  
38 (3) The Chiffons (Laurie)
- 38 THAT LUCKY OLD SUN  
— (1) Ray Charles (ABC)
- 39 WASHINGTON SQUARE\*  
19 (12) Village Stompers (Epic)
- 40 MARIA ELENA\*  
27 (11) Los Indios Tabajaros (RCA)
- 41 BABY DON'T YOU WEEP\*  
44 (2) Garnett Mimms & Enchanters (Unart)
- 42 I WONDER WHAT SHE'S DOING TONIGHT\*  
31 (7) Barry & The Tamerlanes (Valiant)
- 43 AS LONG AS I KNOW HE'S MINE  
45 (2) Marvelettes (Tamla)
- 44 FOR YOUR PRECIOUS LOVE\*  
50 (2) Garnett Mimms & Enchanters (Unart)
- 45 TRA LA LA LA SUZY  
49 (2) Dean & Jean (Rust)
- 46 STEWBALL  
— (1) Peter, Paul & Mary (Warner Bros.)
- 47 24 HOURS FROM TULSA\*  
29 (9) Gene Pitney (Musicor)
- 48 LIVING A LIE\*  
33 (7) Al Martino (Capitol)
- 49 IN MY ROOM  
34 (5) The Beach Boys (Capitol)
- 50 BOSSA NOVA BABY\*  
36 (10) Elvis Presley (RCA)

# Record Mirror

## TOP TWENTY-5 YEARS AGO

- |   |  |
|---|--|
| 1 HOOTS MON<br>(1) Lord Rockingham XI               | 11 MORE THAN EVER<br>(6) Malcolm Vaughan                 |
| 2 IT'S ONLY MAKE BELIEVE<br>(2) Conway Twitty       | 12 COME PRIMA/VOLARE<br>(9) Marino Marini                |
| 3 TOM DOOLEY<br>(3) Lonnie Donegan                  | 13 SOMEDAY<br>(14) Ricky Nelson                          |
| 4 TOM DOOLEY<br>(5) Kingston Trio                   | 14 BIRD DOG<br>(11) Everly Brothers                      |
| 5 IT'S ALL IN THE GAME<br>(4) Tommy Edwards         | 15 THE DAY THE RAINS CAME<br>(18) Jane Morgan            |
| 6 HIGH CLASS BABY<br>(7) Cliff Richard              | 16 MOVE IT<br>(16) Cliff Richard                         |
| 7 TEA FOR TWO CHA-CHA<br>(3) Tommy Dorsey Orchestra | 17 SOMEDAY<br>(19) Jodi Sands                            |
| 8 LOVE MAKES THE WORLD GO ROUND<br>(13) Perry Como  | 18 KING CREOLE<br>(17) Elvis Presley                     |
| 9 A CERTAIN SMILE<br>(10) Johnny Mathis             | 19 MR. SUCCESS<br>(—) Frank Sinatra                      |
| 10 COME ON LET'S GO<br>(12) Tommy Steele            | 20 STUPID CUPID/<br>CAROLINA MOON<br>(15) Connie Francis |

## BRITAIN'S TOP LP's

- |   |  |
|---|--|
| 1 WITH THE BEATLES<br>(1) The Beatles (Parlophone)  | 12 ON TOUR WITH THE GEORGE MITCHELL BLACK & WHITE MINSTRELS<br>(13) The George Mitchell Black & White Minstrels (Columbia) |
| 2 PLEASE PLEASE ME<br>(2) The Beatles (Parlophone)  | 13 THE SHADOWS GREATEST HITS<br>(14) The Shadows (Columbia)  |
| 3 HOW DO YOU LIKE IT<br>(3) Gerry & The Pacemakers (Columbia)                                     | 14 FREDDIE & THE DREAMERS<br>(8) Freddie & The Dreamers (Columbia)   |
| 4 WEST SIDE STORY<br>(7) Sound Track (CBS)  | 15 ANOTHER BLACK & WHITE MINSTREL SHOW<br>(—) The George Mitchell Black & White Minstrels (Columbia)                       |
| 5 SUGAR & SPICE<br>(6) The Searchers (Pye)  | 16 TRINI LOPEZ AT P.J.'s<br>(10) Trini Lopez (Reprise)   |
| 6 IN DREAMS<br>(9) Roy Orbison (London)   | 17 LISTEN<br>(17) Billy J. Kramer & The Dakotas (Parlophone)   |
| 7 MEET THE SEARCHERS<br>(4) The Searchers (Pye)   | 18 STEPTOE & SON<br>(—) Wilfred Brambell & Harry H. Corbett (Pye)  |
| 8 BORN FREE<br>(5) Frank Ifield (Columbia)  | 19 CONCERT SINATRA<br>(—) Frank Sinatra (Reprise)  |
| 9 KENNY BALL'S GOLDEN HITS<br>(11) Kenny Ball (Pye)   | 20 CLIFF'S HIT ALBUM<br>(—) Cliff Richard (Columbia)   |
| 10 SOUTH PACIFIC<br>(15) Sound Track (RCA)  |  |
| 11 THE BLACK & WHITE MINSTREL SHOW<br>(19) The George Mitchell Black & White Minstrels (Columbia) |  |

## BRITAIN'S TOP EP's

- |  |   |
|--|---|
| 1 TWIST & SHOUT<br>(1) The Beatles (Parlophone)                  | 11 BILLY J. KRAMER'S HITS<br>(9) Billy J. Kramer & The Dakotas (Parlophone) |
| 2 THE BEATLES HITS<br>(2) The Beatles (Parlophone)               | 12 CHUCK & BO<br>(7) Chuck Berry & Bo Diddley (Pye)                         |
| 3 THE BEATLES No. 1<br>(3) The Beatles (Parlophone)              | 13 FRANK IFIELD HITS<br>(14) Frank Ifield (Columbia)                        |
| 4 LOVE SONG<br>(5) Cliff Richard (Columbia)                      | 14 SHINDIG<br>(18) The Shadows (Columbia)                                   |
| 5 AIN'T GONNA KISS YA<br>(4) The Searchers (Pye)                 | 15 HOW DO YOU DO IT<br>(10) Gerry & The Pacemakers (Columbia)               |
| 6 LOS SHADOWS<br>(6) The Shadows (Columbia)                      | 16 TOP TEN RECORDS<br>(—) Various Artists (Aral)                            |
| 7 IN DREAMS<br>(8) Roy Orbison (London)                          | 17 'CHUCK BERRY<br>(—) Chuck Berry (Pye)                                    |
| 8 PETER, PAUL & MARY<br>(11) Peter, Paul and Mary (Warner Bros.) | 18 FOOT-TAPPING WITH THE SHADOWS<br>(—) The Shadows (Columbia)              |
| 9 SWEETS FOR MY SWEET<br>(16) The Searchers (Pye)                | 19 THE GUITAR GENIUS<br>(—) Chet Atkins (RCA-Victor)                        |
| 10 WAGES OF SIN<br>(—) Harry H. Corbett & Wilfred Brambell       | 20 VIVA IFIELD<br>(12) Frank Ifield (Columbia)                              |

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

## CHART CHATTER

**A**FTER a surprise drop, Dave Clarke and his Five leap back up—maybe it was the Beatles that caused it all... The Shadows almost skid to a halt with "Geronimo" while Gene Pitney gets his biggest hit ever here with "Twenty-four hours From Tulsa," a medium sized hit in the States. Some of the records this week are really hanging on. Apart from the obvious "She Loves You" (17 weeks) there's "Blue Bayou" (14 weeks), "Then He Kissed Me" (14 weeks), and "Hello Little Girl" (15 weeks). But despite many plugs the new Fourmost disc hasn't shown through yet.

New entries like Elvis and Buddy Holly were predictable — but what will happen to these two rather out-of-the-ordinary releases we don't know. Chuck Berry rushes in with "Run Rudolph Run," while his "Memphis" is dropping fast, and Big Dee Irwin with an un-named Little Eva leaps into the top twenty. Popular two-some Chad Stuart and Jeremy Clyde are up and down like a yo-yo with their "Yesterday's Gone" and another Ember disc that's in for the second time is "From Russia With Love," but this time the instrumental version via the John Barry Orchestra.

New entries during the next couple of weeks should be pretty interesting considering that very few discs will be released. Even this week several oldies come back once more — and in the L.P. and E.P. scene the situation is the same.

- |   |   |
|---|---|
| 1 I WANT TO HOLD YOUR HAND<br>1 (3) The Beatles (Parlophone)                    | 25 KISS ME QUICK<br>— (1) Elvis Presley (RCA-Victor)                                      |
| 2 SHE LOVES YOU<br>2 (17) The Beatles (Parlophone)                              | 26 COUNTRY BOY<br>34 (3) Heinz (Decca)  |
| 3 YOU WERE MADE FOR ME<br>3 (7) Freddie & The Dreamers (Columbia)               | 27 HIPPIY HIPPIY SHAKE<br>41 (2) The Swinging Blue Jeans (HMV)                            |
| 4 GLAD ALL OVER<br>9 (5) The Dave Clark Five (Columbia)                         | 28 SUGAR & SPICE<br>25 (9) The Searchers (Pye)  |
| 5 SECRET LOVE<br>4 (7) Kathy Kirby (Decca)                                      | 29 BE MY BABY<br>21 (10) The Ronettes (London)  |
| 6 I ONLY WANT TO BE WITH YOU<br>7 (5) Dusty Springfield (Philips)               | 30 BLOWIN' IN THE WIND<br>28 (11) Peter, Paul & Mary (Warner Bros.)                       |
| 7 MARIA ELENA<br>5 (8) Los Indios Tabajaros (RCA-Victor)                        | 31 FROM RUSSIA WITH LOVE<br>26 (6) Matt Monro (Parlophone)                                |
| 8 DOMINIQUE<br>10 (3) The Singing Nun (Philips)                                 | 32 STEPTOE & SON AT BUCKINGHAM PALACE<br>38 (4) Harry H. Corbett & Wilfred Brambell (Pye) |
| 9 24 HOURS FROM TULSA<br>20 (3) Gene Pitney (United Artists)                    | 33 I CAN DANCE<br>31 (4) Brian Poole & The Tremeloes (Decca)                              |
| 10 DON'T TALK TO HIM<br>6 (8) Cliff Richard (Columbia)                          | 34 DEEP PURPLE<br>18 (7) April Stevens & Nino Tempo (London)                              |
| 11 GERONIMO<br>13 (3) The Shadows (Columbia)                                    | 35 WE ARE IN LOVE<br>42 (2) Adam Faith (Parlophone)                                       |
| 12 YOU'LL NEVER WALK ALONE<br>8 (11) Gerry & The Pacemakers (Columbia)          | 36 BUSTED<br>35 (8) Ray Charles (HMV)   |
| 13 I WANNA BE YOUR MAN<br>15 (5) The Rolling Stones (Decca)                     | 37 WALKING ALONE<br>43 (2) Richard Anthony (Columbia)                                     |
| 14 MONEY<br>19 (5) Bern Elliott & The Fenmen (Decca)                            | 38 WHAT TO DO<br>— (1) Buddy Holly (Coral)  |
| 15 SWINGING ON A STAR<br>27 (5) Big Dee Irwin (Colpix)                          | 39 RUN RUDOLPH RUN<br>— (1) Chuck Berry (Pye)   |
| 16 I'LL KEEP YOU SATISFIED<br>11 (7) Billy J. Kramer & The Dakotas (Parlophone) | 40 MISS YOU<br>36 (11) Jimmy Young (Parlophone)   |
| 17 NOT TOO LITTLE NOT TOO MUCH<br>30 (2) Chris Sandford (Decca)                 | 41 KANSAS CITY<br>— (1) Trini Lopez (Reprise)   |
| 18 IF I RULED THE WORLD<br>22 (8) Harry Secombe (Philips)                       | 42 YESTERDAY'S GONE<br>39 (4) Chad Stuart & Jeremy Clyde (Ember)                          |
| 19 STAY<br>17 (5) The Hollies (Parlophone)                                      | 43 LET IT ROCK/MEMPHIS TENNESSEE<br>32 (11) Chuck Berry (Pye)                             |
| 20 IT'S ALMOST TOMORROW<br>14 (6) Mark Wynter (Pye)                             | 44 HELLO LITTLE GIRL<br>45 (15) The Fourmost (Parlophone)                                 |
| 21 ALL I WANT FOR CHRISTMAS IS A BEATLE<br>24 (3) Dora Bryan (Fontana)          | 45 THERE! I'VE SAID IT AGAIN<br>— (1) Bobby Vinton (Columbia)                             |
| 22 I (WHO HAVE NOTHING)<br>12 (13) Shirley Bassey (Columbia)                    | 46 FROM RUSSIA WITH LOVE<br>— (2) John Barry Seven & Orchestra (Ember)                    |
| 23 BLUE BAYOU/MEAN WOMAN BLUES<br>16 (14) Roy Orbison (London)                  | 47 IF I HAD A HAMMER<br>29 (16) Trini Lopez (Reprise)                                     |
| 24 HUNGRY FOR LOVE<br>23 (3) Johnny Kidd (HMV)                                  | 48 SUGAR SHACK<br>— (5) Jimmy Gilmer & The Fireballs (London)                             |
|   | 49 EVERYBODY<br>— (12) Tommy Roe (HMV)  |
|   | 50 THEN HE KISSED ME<br>32 (14) The Crystals (London)                                     |

# A STACK OF HITS

**IT'S ALMOST TOMORROW**  
by MARK WYNTER  
Pye 7N 15577

As featured in "OUR MAN AT ST. MARKS" on A.R.-T.V.  
**GO TELL IT ON THE MOUNTAIN**  
by THE CLASSMATES  
on Decca F 11779

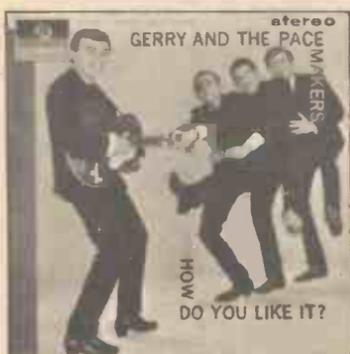
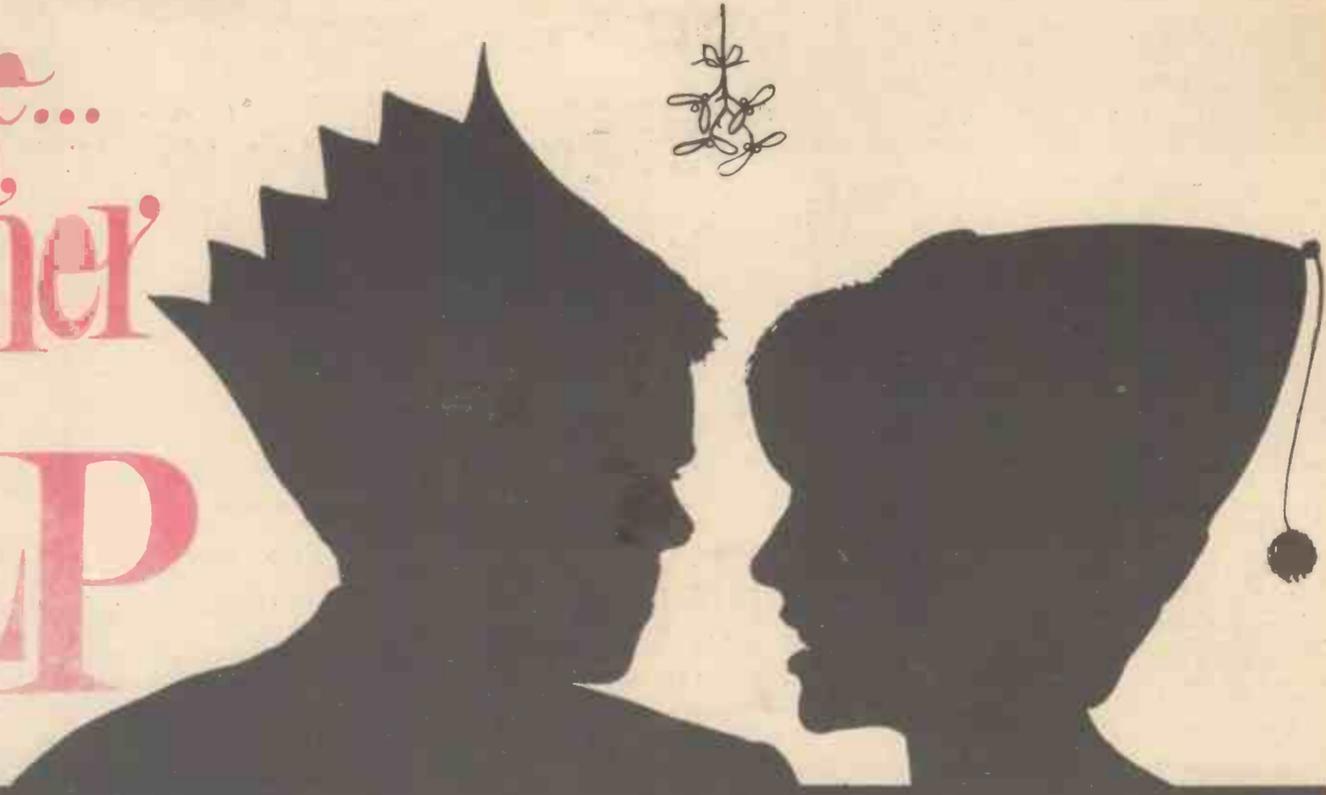
As featured in "READY STEADY GO" on A.R.-T.V.  
**THE HITCH-HIKER**  
by THE CHUCKS  
on Decca F 11777

**SWEET IMPOSSIBLE YOU**  
by BRENDA LEE  
Brunswick 05896

**RED SAILS IN THE SUNSET**  
by FATS DOMINO  
HMV POP 1219

**IT COMES AND GOES**  
BURL MIKI & PETE IVES - GRIFF DEUCHAR  
Brunswick 05897 | Pye 7N 15580 | Fontana TF 423

# This party time... Get together with an LP



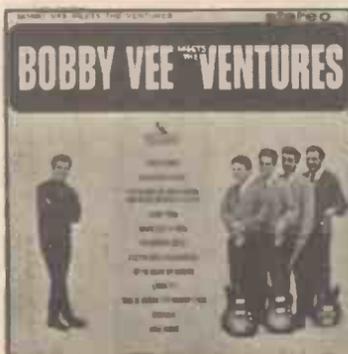
**GERRY AND THE PACEMAKERS**  
Columbia SCX3492 (stereo LP)  
33SX1546 (mono LP)  
TA-33SX1546 (mono Tape\*)



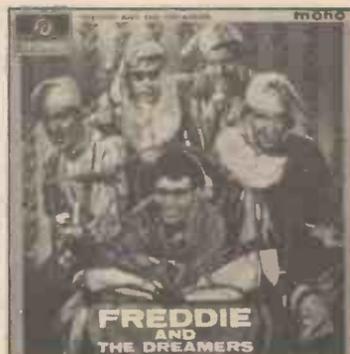
**THE BEATLES**  
Parlophone PCS3045 (stereo LP)  
PMC1206 (mono LP)



**CONNIE FRANCIS**  
M-G-M MGM-CS-6075 (stereo LP)  
MGM-C-958 (mono LP)



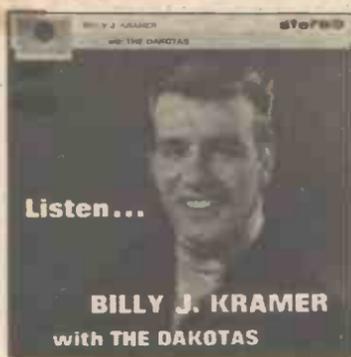
**BOBBY VEE MEETS THE VENTURES**  
Liberty SLBY1147 (stereo LP)  
LBY1147 (mono LP)  
TA-LBY 1147 (mono Tape\*)



**FREDDIE AND THE DREAMERS**  
Columbia 33SX1577 (mono LP)  
TA-33SX1577 (mono Tape\*)



**JOHNNY MATHIS**  
H.M.V. CSD1521 (stereo LP)  
CLP1696 (mono LP)



**BILLY J. KRAMER**  
with THE DAKOTAS  
Parlophone PCS3047 (stereo LP)  
PMC1209 (mono LP)  
TA-PMC1209 (mono Tape\*)



**THE GEORGE MITCHELL MINSTRELS**  
H.M.V. CSD1507 (stereo LP)  
CLP1667 (mono LP)  
TA-CLP1667 (mono Tape\*)



**FROM RUSSIA WITH LOVE**  
United Artists SULP1052 (stereo LP)  
ULP1052 (mono LP)



**FRANK IFIELD**  
Columbia SCX3485 (stereo LP)  
33SX1534 (mono LP)  
TA-33SX1534 (mono Tape\*)



**PEPE JARAMILLO**  
Parlophone PCS3043 (stereo LP)  
PMC1203 (mono LP)



**PINKY AND PERKY**  
Columbia 33SX1550 (mono LP)



**CLIFF RICHARD**  
Columbia SCX3488 (stereo LP)  
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