

# Inside: CONNIE FRANCIS - RAY CHARLES - BILL HALEY

**A BIRD FLIES  
OUT OF SIGHT**

**THE TOKENS**

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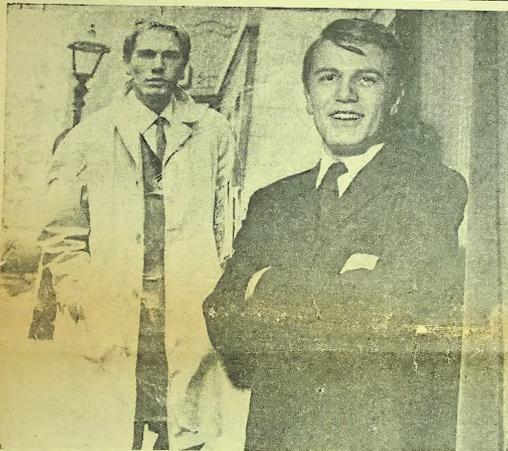
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Registered at the G.P.O.  
as a newspaper.

WEEK ENDING DECEMBER 29, 1962

EVERY THURSDAY



\*\*\*\*\*



Three top stars to round off 1962. The ever popular CLIFF RICHARD, ADAM FAITH in duplicate and friend ACER BILK with a very attractive crowd of listeners. (NRM Pictures).

\*\*\*\*\*

**NEW RECORD MIRROR**  
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**WHEN I MET—**  
**(25) JOHNNIE RAY**

JOHNNIE RAY was THE biggest attraction in the business. And he was coming to London. His fan club turned out in force to give him the hero's reception. He was regarded like a visiting Head of State. But I was determined to get backstage and see him.

Briefly I pushed my way through the herds of fans anxious to get a glimpse of the great man. I held the stage doorkeeper that I had an appointment to see Johnnie. He was started questioning me, I just ran for it. And down the corridor I found Johnnie's dressingroom. I knew I couldn't stop now so I knocked and went in.

Johnnie looked up and grinned. "How did YOU get here?" he asked. I told him. "Well, seeing as how you're here you might as well sit down," he said. Johnnie was just adjusting his tie, ready to go in front of a packed house and the Vic Leeds Orchestra.

We talked about his career and his recordings. He was marvellously friendly and said how much he appreciated the interest of his fans—although he also said sometimes they tended to frighten him when hundreds came to him in a big rush!

It was suddenly time for Johnnie to go on. No fuss or worry, just a very confident performer capable of making any audience anywhere wild.

"Cheers with me," said "You can watch from the wings..."

"I was thrilled and so excited I couldn't stop trembling. We stood in the wings... then the music started and somebody announced 'The Fabulous Johnnie Ray'." He certainly was as be-

**ROCK FORSAKEN BY ELVIS & COFF...**



CLIFF RICHARD in action with the "Cliff" Showboys which included Jim Harris and Tony Mehan.

CLIFF I THINK it's about time that Cliff Richard fans opened their eyes. Don't they realize that in him we have one of the greatest rock singers in the world. In his earlier career he recorded great songs like "Money He's", "Dynamite", "Aeron String", etc., etc., etc. Nowadays all he records is trash like "I'm Looking Out The Window" and his latest disc "The Next Time". There are exceptions "We Say Yeah" for instance, but these are few and far between.

Elvis Presley has already forsaken rock (how many times does he record songs like "Hound Dog" and "Hushmore Rock") he's hope that Cliff changes back to his old style before it's too late—ANDREW BURGESS, "The Banglour", Menton Kirby, Darford, Kent.

**ELVIS**

ONCE again, I find myself sadly disappointed with the latest Elvis Presley release. Although an improvement on his two previous issues it is nothing but a dull belted bore.

The musicians backing Elvis might have been drawn from any amateur group in the land. The sax honks almost away all through the disc, the guitarist struts the same chord in the background about forty times, and the drummer plods on like clockwork with very little or piano coming through to give on the rhythm.

A few years back a new Elvis record had something to look out for, not only because of a soulful vocal from the man himself, but one always gets a sense of mystery from the backing group. Wild backing guitar breaks with really frantic drumming display almost always a feature, plus heavy piano and bass laying down a really frantic soul rock beat.

I completely fail to understand the fans who rush out and buy this unselected drivel just because of the name Elvis Presley on the label. Surely they should demand higher quality performances than putting up with every release—no matter how poor—on top of the hit singles.

Singlet: No. 1 "Return To Sender", AMERICA, Singlet: No. 1 "Return To Sender".

**RUSS—THE DEFENCE**

WRITERS of letters about popular WRITERS of letters ignore the fact that the artist is popular and never trouble to get their/own facts right. Determined to be spiteful to RUSS CONWAY, Andrew Warren (GRM 1512/62) even includes saying which Russ has not yet done. I suspect he means "Always You and Me" so he either hasn't seen or can't understand what Russ said about it.

Russ' enormous popularity with people of all ages who recognize his various talents speaks for itself.—VERA ANGLIST, 20 County Road, Thornton Heath, Surrey.

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**FRUSTRATION DE LUXE**

RECORD MIRROR week ending 8th December. Reader's letter complaining with Elvis on his Frustration and Bad Management.

RECORD MIRROR week ending 15th December. The Charts—British LP's: No. 6 "Rock 'n' Roll No. 2", reissued four or five year old. No. 11 "Blue Hawaii", a year in the Charts. No. 14 "Pop Lady", several months in the Chart.

LP's: No. 1 "I Said Goodbye", No. 3 "Follow That Dream", in the Chart since summer. Singlet: No. 1 "Return To Sender", AMERICA, Singlet: No. 1 "Return To Sender".

RECORD MIRROR week ending 22nd December. The Charts—British LP's: No. 6 "Rock 'n' Roll No. 2", reissued four or five year old. No. 11 "Blue Hawaii", a year in the Charts. No. 14 "Pop Lady", several months in the Chart.

LP's: No. 1 "I Said Goodbye", No. 3 "Follow That Dream", in the Chart since summer. Singlet: No. 1 "Return To Sender", AMERICA, Singlet: No. 1 "Return To Sender".

RECORD MIRROR week ending 29th December. The Charts—British LP's: No. 6 "Rock 'n' Roll No. 2", reissued four or five year old. No. 11 "Blue Hawaii", a year in the Charts. No. 14 "Pop Lady", several months in the Chart.

LP's: No. 1 "I Said Goodbye", No. 3 "Follow That Dream", in the Chart since summer. Singlet: No. 1 "Return To Sender", AMERICA, Singlet: No. 1 "Return To Sender".

RECORD MIRROR week ending 5th January. The Charts—British LP's: No. 6 "Rock 'n' Roll No. 2", reissued four or five year old. No. 11 "Blue Hawaii", a year in the Charts. No. 14 "Pop Lady", several months in the Chart.

LP's: No. 1 "I Said Goodbye", No. 3 "Follow That Dream", in the Chart since summer. Singlet: No. 1 "Return To Sender", AMERICA, Singlet: No. 1 "Return To Sender".

RECORD MIRROR week ending 12th January. The Charts—British LP's: No. 6 "Rock 'n' Roll No. 2", reissued four or five year old. No. 11 "Blue Hawaii", a year in the Charts. No. 14 "Pop Lady", several months in the Chart.

LP's: No. 1 "I Said Goodbye", No. 3 "Follow That Dream", in the Chart since summer. Singlet: No. 1 "Return To Sender", AMERICA, Singlet: No. 1 "Return To Sender".

RECORD MIRROR week ending 19th January. The Charts—British LP's: No. 6 "Rock 'n' Roll No. 2", reissued four or five year old. No. 11 "Blue Hawaii", a year in the Charts. No. 14 "Pop Lady", several months in the Chart.

LP's: No. 1 "I Said Goodbye", No. 3 "Follow That Dream", in the Chart since summer. Singlet: No. 1 "Return To Sender", AMERICA, Singlet: No. 1 "Return To Sender".

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# A RACE OF GIRLS "ACTRESS"

"ANYWAY, I'm a lousy actress" ... "If I got married, show business would be out!" "I'd rather be my favourite of them all..." "I mean, I've recorded over 500 hits..." and thrown away just as many again..."

Just some of the quotes from youngster Connie Francis during a Bying, eight-hour visit to London a few days ago. She was checking film scripts at Ebbro Studios.

I met Connie at London Airport at 8.30 in the morning. First impression was that she is so much more attractive and prettier than any of her pictures show. We set off for Ebbro by car...

Connie talked:

**On Country 'n' Western:** "That's the big thing at home in the States. They had record sellers in numbers like 'Second Hand Love' and 'Breaking In a Brand New Broken Heart'. Britain prefers to hear me in my rocking uptempo numbers—and I'm hoping for big things from 'I'm Gonna Be Warm This Winter'."

## BRENDA

**On Brenda Lee:** She has earned her upsurge in popularity. This year she has had more hits in your country than I have and her winning first place in a popularity poll was well deserved.

**On her recordings:** For commercial release, the figure is over 500. However, 300 more have been thrown away. When I do a new single, we don't have anything fixed, so I cut about 12 numbers and the new release with its coupling is usually taken from those. Mostly the other ten are thrown away. I've cut many albums on which all twelve tracks were discarded.

**On foreign releases:** When I did 'Everybody's Somebody's Fool' in Germany, it was the first song I had translated in this language and my opening verse was sung so badly it was cut right out. MGM didn't want to issue it as my English version was already on sale and on top of that there were five German out-sung in Germany by other singers. It was only after a lot of negotiating that they brought it out. In Germany, it is known as 'Die Liebe Is Ein Spiel' and I was thrilled to see it reach number one there.

**On Germany:** I was a great being loved top girl star and favourite singer in Germany. My sales there are equal to those in America. The latest, 'Wenn Du Gehst' is a marching type of song sim-

lar to what Mitch Miller does back home. It was so popular it was translated into the hit parade. For Germany, they like me to sing a song straight and without any melody. My other language recordings comply with the tastes of the countries concerned.

**On Hollywood:** The Boys? We had a great time making the film. Everything was fine, except that forces were interrupted so I have a bigger role than 'Where The Boys Are' and I certainly do have more to sing. There are five numbers in the movie and I sing four of them. The fifth is an instrumental. Others in the cast were Russ Tamblyn, Danny Robin and Paula Patton.

**On future movies:** That's what I'm

CONNIE: A quick visit to the film studios.

## says CONNIE FRANCIS

checking her. But don't think I have any ambitions to be a Sarah Bernhardt. All I want to do is make a successful film. Strong dramatics aren't necessary for a girl to be a success. Anyway, more important still, I'm a lousy actress.

## MARRIAGE

**On marriage:** I don't mind it, it's far love. Never for the sake of getting married. At present, show business is my whole life and I'm devoted to it. That's the way it's gonna be with my husband. I'm gonna be devoted to him and show business is O.K.T. No more records or personal appearances. I want the kind of man who'll make me do just that. I

certainly don't want one who's committed to sit back and he know as Mr. Connie Francis.

**On future plans:** Gosh, it's really hectic. Next week, I have to fly from New York to Tulsa for one TV show. Then go to Miami for personal appearances. Back to New York for one night at the Concordia Hotel. Then back to Detroit and sound again. In New York, I've been to the counting. I could offer another and nice thing, chicks. At least I'm coughing in C Major today, which makes a change.

**On her favourite:** Ray Charles is my favourite of them all. I really dig him. I also go for Frank Sinatra and Peggy

Lee. I admire Ella Fitzgerald technically speaking and I'm also a fan of Brenda Lee. Among the British artists, I just love Dave King. Alma Cogan is a great personality and I mustn't forget Shirley Bassey and Max Bygraves. Cliff Richard is a rarity in the sense that there is a Cliff in every hotel back home and they so rarely make the top grade. But it's good to see him as popular as ever here.

**On Ray Charles:** On 'Country Music, Connie Spoke', I sang 'Can't Stop Loving You'. I wouldn't say I was influenced by Ray but it was a deliberate copy. You see, Ray interpreted the song in such a way that the only thing to do was to copy. Which is exactly what I did.

**And Connie left for her script conference.** She is a girl more content to wish others success than to sit back on her own laurels. The sincerity in her voice when she speaks convinced me that it isn't just put on for her Country-styled ballads. And she'll be back in Britain real soon.



BRENDA: Upsurge.

SEPTEMBER 7; date of release of Maureen Evans' "Like I Do". Same day I read: "Like I Do!" December 7. It all starts happening with the record in the charts and Maureen's happy hopping around with kangaroo-like enthusiasm at it.

**Why so long?** Well the first problem is that which faces all girl singers. Dead dead on getting enough recognition to sell... fast enough! Second problem is that Maureen rated high as a ballplayer by many stars of the business, "retired" from the scene for eighteen months to marry and create the first stages of a family.

## HAPPY

Now she lives happily in Cardiff, with husband and daughter Lynnette. In her first session after her "renewal", listened to recording manager John Schroeder rave about her — and heard Schroeder say: "I can easily mix show Maureen say a really happy and full marriage."

"Living in Cardiff is not so bad for me as you think. I've had a lot of work there's a good train service to London, where most of the TV and radio work is created. My husband and I love Cardiff. It's not so bad as you think. It's a family simply because of my work. It's really gone well. I found that I hit a lot of fans who didn't forget me

—By  
**PETER JONES**

and that gave me a lot of encouragement.

That first disc after retirement was "Never In A Million Years". I fancied it hit chance inside a couple of weeks, never mind a million years — but consistent plugging by most of the debsy didn't get it a conspicuous chart rating.

But my interest in Maureen's vocal talents started a couple of years ago when she made "The Big Hurt". Seemed to me that she had all the ability and personality necessary to break into the big time. Even prior to that Arthur Askey had sung her praise and included her in one or two of his television shows.

## BARRIER

As stated above, though, the birds, no matter how talented, find it hard to break through the male barrier. Maureen seemed destined to be one of the risks of "girl who deserves to make the grade" — and who rarely do.

"This 'Like I Do', which is surely one of the best pop numbers of 1962, is actually based on Panchelli's 'Dance of the Hours' — a fact strong enough

to get some of the "long hairs" going in opposition.

Then Dick Manning got to work on the lyrics.

But it's not a first-timer on disc. Young Nancy Sinatra cut the same song for Frank's Royale label early in 1962 — though it was the B side she of the single. "I Know Him In The Love Him", Miss Sinatra, despite dad's work on her behalf, didn't really make the grade and several continental countries latched on to the song.

When it was re-released here, Maureen's version came out around the same time. And she has scored, long time though it took, a resounding triumph over the American-backed Mr. Tommy Steele.

Said Maureen: "I like the song when I first heard it in John Schroeder's office. But there was a little doubt about whether it was going to be the right sort of commercial sound."

"So we kind of sat on it. We worked it over in the office, using a lot of different ideas until finally we were sure it was right."

It came more confidence involving musical director Frank Barber. And the result has been one of the most successful singles released by the ambitious Oriole company since it took on its new format, back in February.

Says John Schroeder: "I always had top confidence in Maureen, though I

must say one or two of her earlier releases struck me as being potential hit material. Now I'm sure she can cement her position in the business."

Says Maureen: "Now the offers are pouring in. But I'm not worried about combining married life with show business."

Three months for a record to take off and reach the charts. That's a long time. But it just shows what real persistence and confidence can do...



MAUREEN EVANS: It took a long time but she's hit it big at last. (NRM Pictures)

# PROVINCIAL ROUND-UP

**GRANADA'S** "People and Places" featured two northern best groups this week: The Stationers and The Bees on Boating Day. The Stationers open in points at the Robinia Casino.

**BOBBY'S GIRLS** Susan Maughan opens at Derby on January 5th at the beginning of an eighty-hour tour, her first ballroom dates since leaving the Ray Ellington Quartet to go solo.

**FREDDIE** and the Dreamers cracked into the wall of a home for unmarried mothers on the way back from Kendall last week, completely wrecking the radiator and windows. Fortunately no injuries were sustained by the boys and they strongly repudiate any suggestion that there is any significance in their choice of a crash venue.

**NAMES** M. Manchester's Three Coins Club during the festive season included the Breakwaters, The Edsons with Paul Keane and Freddie and the Dreamers, Shane Preston and the Festoons appear on December 30th.

**THE Bryan** Hyland-Little Eva package presented in Manchester by Kennedy Street Enterprises, but to date no word has been agreed.

**THEYS IGNORED** a valuable portable radio when they broke into agent Tim Hamilton's car to steal his brief case containing all his date sheets for 1963.

**THEME** of "Mike Music" on January 2nd is girls, girls, girls. Transmitted at the new time of 6.25 this popular hot show receives Susan Maughan, the Vernon Girls, Coda Rogers, Carol Deane, Clinton Ford (The Money Men), Tom Little Tim, David Mitchell (It's Been A Great Year For Girls), The Karettes (Ladies Of Spain), The Trad Lads (No girls and all the time, in a word), Roger Moffat and the N.D.O.s. The programme is in the nature of a prophecy by associate producer Geoff Turner, who is confident that 1963 will see our girl's names regularly in the news.

**DAVID MACREH** reverts his computer dates to the B.B.C.'s sound accumulator "Hot Show" during the first quarter of '63 and signings in January include: Maureen Evans and The Brook Brothers.

**DIAN REDHEAD**, champion of B.B.C.'s T.V. "Point North" campaign to stop the drain of people to the South, left the programme last week. His destination is London, to join the "Tommy" team.

**A MIXED** reception from northern T.V. critics for the B.B.C.'s new series "Like-Minded". Most of them accorded to agree to seeing the Northern Dance Orchestra wearing suits but all were loud in their praise of Matt Moore's excellent soloed performance.

**ON THE BREAKAWAY** eleven-night ballroom tour of the North and South-East commencing December 22nd, they are backed by Gensbury group The Sound Of The Edsons. The tour breaks on December 27th to enable the three ex-Vernon girls to act their next disc for a late January release.

**LIVERPOOL'S** own best poet, "Merle" psycat, promoted a charity concert on December 27th. The programme of their 60th popularity pop for beat groups in the north-east. As anticipated, the Beatles were clear winners.

**AT** Halle Society meeting last week complaints levelled against Manchester's famous orchestra that their programmes were becoming too abstract, but it is understood that there is no danger of any of the society's grants being utilised to present a concert of music from groups featuring Nutsunder Rock with guest artist Maureen Evans singing her latest hit "Like I Do".

**CHRISTMAS DAY** in Grandinland (where the North cannot find) was celebrated by a bumper edition of "People and Places" starring Kenny Lynch, Chris Langford, Jimmy Saville and the Derek Hilton Trio and introduced as usual by Gray Byrne. On January 2nd Granada present "Wes Egan", a service featuring Alan King, Catherine Valente and Bobby Van.

**TOP** Australian girl singer Patry Ann Noble secured an appearance as guest star over the week-end in a forthcoming Dave King show for ATV. The 18-year-old singer so impressed everybody on BBC T.V. "Tonight" that she is immediately booked for another appearance in the series, which is due to be screened in January.



## SUPER PALADIUM SHOW OVER 40 TOP STARS IN VIEW

WELL over 40 top stars will appear in the 11-hour "Sunday Night at the London Palladium" on December 30. It's a special charity T.V. show in which the stars' salaries will go to the St. Vincent's Hospital for Spastics.

Among the music hit personalities giving their services are Alma Cogan, Michael Holliday, Dennis Lindsley, Vera Lynn, Tony O'Rourke, Anna Rogers, Cyril Stapleton, Dickie Valentine, Bert

**THE TOKENS:** This popular American vocal team flew in last week for appearances and we caught them at a party hosted by RCA-Victor. The group spent their day meeting top disc-jays and pressmen. (NRM Picture)

**THE** Brook Brothers seem likely to be greeting the New Year somewhere between the El Rio, MacKeefield, and the Kingsgate Theatre Club, Stoke, which request they are doubling on New Year's Eve.

## TWO COMEDY WINNERS

**TWO** comedy records have been breaking all records for LP sales. First was Allan Sherman's collection of Jewish parodies of folk songs: "My Son the Folk Singer" (Warner Bros.), released some weeks ago in America. Sales are nearing the million mark and Sherman is picking up 40 cents cover half a crown per copy.

Decca Records in England immediately rushed to get this LP on the British market in time to catch the Christmas trade, and have managed to issue it with a temporary black and white cover. A new colour sleeve (which takes time) will be ready in the New Year.

The fantastic sale of "My Son" have since been eclipsed by Virginia Madsen's "The First President" and relatives, which has sold 2,000,000 in America and has just gone on sale in Britain. "Meadler" is 20 cents a copy, but, unlike Sherman, he has to share the royalties with his fellow artists on the disc.

## Garry's Group

DECCA recording artist Garry Mills has a new accompanying group, The Gants. Their first records will be out in the New Year.

## THE TROUBLE WITH ALAN ELDSON

**LAST** Saturday was Suffering Night for jazz band leader Alan Eldson and his band. While Alan and the band were stuck on the A5 near Melton Mowbray, where a huge tree had fallen across the road, his wife, June, was struggling with a fire at home that destroyed a good deal of their lounge.

When June, who works at the Gana Variety Agency, got to the office on Monday, one of the first letters she opened was a request for the Alan Eldson Jazz Band to play at a firm's annual dinner!

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## News Snippets

### MINSTREL SHOW

**SURPRISE** success of the year for EMI Records has been the increasing backlog of the sales of the three Black and White Minstrel Show LPs on HMV. Even before details of Christmas shopping and post-Christmas gift spending and in the heat of these LPs sold has topped the ball Christmas mark.

Ter George Mitchell, leader of the sextet, was doubtful when they made the first disc three years ago, that many people would want to buy music they can hear for free on TV.

Recording manager Wally Ridley had no such doubts. "I always thought it was a good property though, and I'm sure imagined we'd do this well," he says. "It's been our policy to make a Black and White LP a year and we'll be getting to grips with the next season in May and have the record out by about October."

**IT'S** a busy January for disc jockey Alan Freeman. He completes BBC radio's Go Man Go on the 4th, 11th and 18th, and appears on Juke Box Jury on the 25th.

**DECARIZT** recording artist Jackie Edwards makes a cabaret tour of Germany from February 20 until April.

**ROBIN HALL** and Jimmy MacGregor, who have been working alternate weeks on BBC T.V. "Tonight" for a three week booking from December 27th.

The programme is likely to present them in a rather different style from their normal folkie one. It is believed that their material will reflect the current vogue for satire.

Robin and Jimmy will also be seen in the religious show Meeting Point on January 23.

The North's Top Beat Group  
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# RAY—THE FINAL BREAK-THROUGH



RAY CHARLES. After several years of being a favourite within the record business Ray has really hit the commercial jackpot this year. Hit after hit in 1962.

As the British seem to go more for the up-beat numbers by girls like Connie Francis and Brenda Lee, so they seem to go for the slower numbers of Ray Charles.

Ray has had five hits in this country—four of them have been slow, one of them fast. Ray's initial chart success was with "Georgia On My Mind", still thought by many to be his best slow disc. He followed it up with "Cause Rain" for the London label. Then there was a hit for some time until the up-beat "Hit The Road Jack" scored heavily for Ray last year. "Hushin' My Heart", the follow-up failed to make the grade, but a couple of discs after was "Curt's Stop Loving You", Ray's biggest seller to date.

And after that "You Don't Know Me", and now finally "Your Cheatin' Heart". In the States though, it's the "up-beat" flip side "You Are My Sunshine" that's getting the sales of the disc—and the plugs.

But whichever side gets away in Britain it's nice to know his name is known. There was a time when nobody but nobody had ever heard of Ray Charles.

## LOW SALES

Does he like "Rockbottom"? "I Got A Woman". "Hallelujah I Love Her So" were released and they didn't sell enough to merit being released. Some Ray Charles U.S. hits weren't even released because of the low sales figure that was anticipated.

And all this time Ray was scoring well, if not heavily in the U.S. top hundred. That was until a day about 10 years ago when he made a disc called "What'd I Say". Atlantic records released it in quantity and issued it with maximum plugs, something which was not usually done for a Ray Charles disc. The double-sided half-instrumental wild frantic frenzied screaming, shout-

## —By PETER JONES

ing yellow disc made the American top ten and sold a million copies.

In Britain it didn't mean anything hardly except that when it was being played on the radio. Pete Murray introduced Ray as "the man who makes Little Richard look tame..."

Ray followed it up Stateside with numbers like "I'm Movin' On", "Let The Good Times Roll" and other R & B numbers, some up-beat and some slow.

## CHANGE

Then he changed record companies to ABC Paramount from Atlantic, and at Atlantic Ray was given a free hand to record what material he liked and how he liked. He also was given a bigger percentage of lost from the discs as well.

Ray first recorded "Georgia On My Mind" which topped the Stateside charts and made the top ten over here. It was Ray's breakthrough on the side of the Atlantic and also one of the big hits (triumphs Ray's kind of music ever scored).

"Georgia On My Mind" itself is an old song which can be interpreted in two different ways by the singer. Either as thinking of Georgia as a woman or as a state.

Ray himself has not said how he interpreted the lyrics—but his home state was Georgia—and he cannot go back there.

Since then Ray has become hailed, and proclaimed from the highest musical pinnacle. Everyone seems to rave

over him, and now at last he is getting the chart recognition he deserves.

Ray, who has been blind since childhood, is married with two children. He earns a fantastic amount of money and used to spend over half of it on drugs—for Ray used to go for days on end without sleep until it finally almost ruined him physically and mentally. Ray is better now but his pre-occupation for hard work continues.

When rehearsing with his Ray-Lets he works there for hours on end till they are perfect. And himself as hard. He arranges all his own songs and chooses them. As long as three years back Ray said he would like to record some country songs.

And he did. And it was those that finally brought him the lasting measure of fame that he deserves.

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The streets of Miami Sarah Jackson;  
Jump down, spin around;  
Oh boy, Shlacks and shoes

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all the great music from the top film musical of the memoirs of Gypsy Rose Lee produced by Mervyn Leroy, music by Jule Styne and lyrics by Stephen Sondheim

Overture; Small world; Some people; Baby June and her new boys; Mr. Goldstone; Little lamb; You'll never get away from me; Dainty June and her farm boys; If Mama was married; All I need is the girl; Every one's coming up roses; Together wherever we go; You gotta have a gimmick; Let me entertain you; Rose's turn; Finale. © WS 212 © WS 212



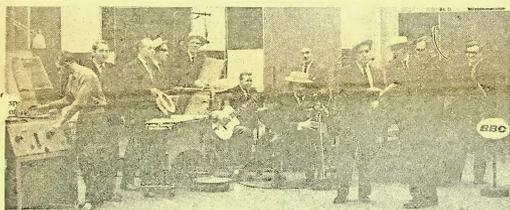
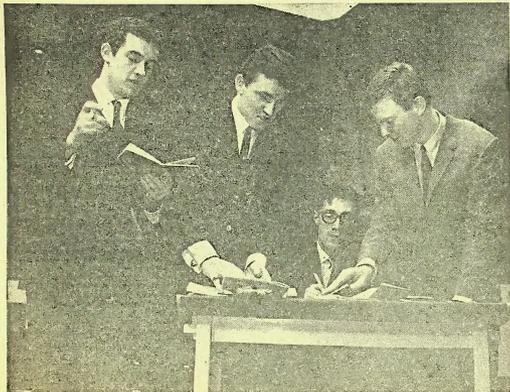
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# THE STARS AND THE CHRISTMAS

## SOME CANDID SHOTS



TOP: THE SHADOWS busy with autograph signing. NEXT: The BBC's "Pop Inn" featured a line up of dee-jays forming a band: STEVE RACE, DAVE GELL, DON MOSS, KEN SYKORA, JIMMY YOUNG, JACK JACKSON, SAM COSTA, KEITH FORDYCE, ALAN DELL and BBC staff producers DIANE CHINNERY and TEDDY WARWICK. Decca's Christmas party picture shows TONY HALL chatting to guests including TONY OSBORNE, GARRY MILLS and PETER HAIGH. KEITH FORDYCE interviews top bandleader TED HEATH (All NRM Pictures).

<p><b>CHARMAINE</b> The Bachelors F 11559 <b>DECCA</b></p>	<p><b>BELIEVE ME I'M NO FOOL</b> Cloda Rogers F 11534 <b>DECCA</b></p>	<p><b>ECHO</b> The Emotions HLR 9640 <b>ROYAL</b></p>
<p><b>LITTLE EVA</b> Keep your hands off my baby HLI 9633 <b>ROYAL</b></p>	<p><b>THE GOSPEL THEME</b> Ted Heath &amp; his Music F 11586 <b>DECCA</b></p>	<p><b>PAT BOON</b> The main attraction (from the film) HLI 9629 <b>ROYAL</b></p>

# CHRISTMAS PARTIES

## DOTS OF THE STARS OVER XMAS



Party stars elsewhere on the page include CLIFF RICHARD, NORMAN VAUGHAN, WINIFRED ATWELL, MAX MILLER, BERT WEDDON, DANNY WILLIAMS, JOE LOSS, BILLY COTTON, HELEN SHAPIRO, VICTOR SILVESTER, RUSS CONWAY, EDDIE CALVERT and SHANE FENTON. (NRM Pictures).



### THOSE FORGOTTEN ORIGINALS

DECEMBER happens to be the customary month for record companies to re-release all their seasonal records and on reflection it seems to be the only time when records are re-released in this country.

For example everyone thought that when Cliff Richard took the Jerry Lee Lewis number "Hi! He! Ho!", the original rock version by Mr. Lewis would have been re-issued and exploited. It must even have been prepared to the Richard version giving Cliff his first No. 1.

But no. No Lewis version was heard, no Lewis version was sold, and Cliff went on to win his twelfth silver disc.

Cliff has done this sort of thing before. Discarding the Peggy Lee number "I'm Looking Out The Window" the flip side was rather more interesting. It was called "Do You Wanna Dance" and was first recorded by Bobbie Freeman back in '58 when it reached number six in the States—but not here.

THE disc was unknown until Cliff A waded it when it took off and ended sharing sales with the top side. And the Freeman version is still unheard.

Cliff's next contender, a while before he had waxed "Willie And The Hand Jive" on the flip of "I'd Like To Love Whirl You", and this too took off and ended up sharing sales. It was a Johnny Otis song, same to a Bo Diddley tune, which made the grade big in the States. And the flip of Cliff's "I Hear For A Dream" was "Mambula" Mose's another Johnny Otis number which had been forgotten. And now, both these songs will be associated with Cliff.

Enjoyers fair sale at the moment is "Suzie Barton" by Tommy Roe. The song was originally a hit in the States and over here for a gent named Robin Luke. But now, no-one has heard of the superior version.

number two over here. But it was originally recorded by the Crickets as the flip to their number "Baby My Heart", a flip some years back.

And although a number called "Volare" just happened to be the biggest disc of 1958, all the versions of it were forgotten when Bobby Darin, much against everyone's advice recorded it. He took it into the U.S. and British top twenties and can claim the song for his own results.

Eddie Cochran claims the song "Hallelujah I Love Her So" although it was originally a single by Ray Charles some time before. This was in fact Eddie's last disc before he was so tragically killed. Jerry Lee Lewis took the Ray Charles million-seller "When A Man Loves A Woman" into both the U.S. and British charts. It had never been in the British one before, and so the song is now associated with Jerry Lee Lewis over here. Bobby Darin failed miserably with a team consisting of:

"Lucille" was a hit for Little Richard but when the Everlys waxed it as the flip of their "So Softly" disc, the original was quietly shoved into a corner and forgotten. There was many more which can be classified into this cure.

"Whisky" "Red Waxed Songs" "Jersey" "The Twist" "Palladin" "See Me The Pillbox You Dream On" "The Party's Over", etc. all have been re-issued some time after the original version has been forgotten. And not re-issued.

An exception recently was "Little Bitty Pretty One" which was re-issued by Thurston Harris after Chick McPhatter had waxed the gimmick-tyden song again. But neither one got off the ground.

Don Gibson has suffered in everything but royalties over one disc. That was his "Oh Lonesome Me" ("I Can't Stop Loving You") coupling which sold a million when it was first issued. Recently both sides have been taken into our charts by different artists, and the people who bought the discs probably didn't even know other versions existed.

Famously enough one seasonal record which hasn't been re-issued is "Crispy Christmas" ("I'm Gonna Leave Santa Claus"). It was made in 1956 by little Miss Bonita Lee—the only artist to have a seasonal hit at this year.

<p><b>GO</b> Emotions LR 9040 DECCA</p>	<p><b>FOLLOW, FOLLOW</b> Alexander Murray Smith &amp; The Back o' Town Syncopators F 11550 DECCA</p>	<p><b>HE'S A REBEL</b> The Crystals MLD 9511 LONDON</p>
<p><b>BOONE</b> in attraction on the film MLD 9520 DECCA</p>	<p><b>BING CROSBY</b> The little drummer boy WB 93 DECCA</p>	<p><b>CAN-CAN '62</b> Peter Jay &amp; The Jaywalkers F 11531 DECCA</p>



Above we have the assembled ranks of the TEMPERANCE SEVEN in full civilian dress. (NRM Pictures).

# NEW RECORDS

**THIS** is the time of the year when NRM staff writers look back on a five-month batch of pop singles which have averaged between 30 and 40 for each of the 22 weeks.

That's an awful lot of records. A lot of the records have been personal selections. Which is the point of this feature.

Each writer has been asked to nominate just THREE pop singles which brought him particular enjoyment during the year under review. A trade organization recently estimated that only ONE pop single in ELEVEN makes any sort of profit. But the missing TEN can include worthy efforts.

That's it, then. The selections which follow have no bearing on commercial success or chart positions. Just on personal enjoyment.

**PETER JONES:**  
Contrary to the knockers and moaners, I find it tricky once again this year to restrict myself to just three. A lot of singles brought me (a) enjoyment, and (b) remind me of some executives can get away from the little formula they so often have to employ in the studios.

But where the heck do you start? It's like to get Jimmy Darren in company because he's so much with it on heat and ballad. True, there's been a "sameness" about some of his recent hits, but they're ALL so loved and so performed. "Her Royal Majesty" took my fancy... so did "Conscience".



**THE SENSATIONS:** Picked out as runner-up in NORMAN JOPLING's three-plus disc choice. Big in America but yet to hit the jockey in Britain.

I read this one prior to release in the office of Hal Shaper, music publisher who, as John Harris, wrote those brilliant lyrics. Matt, never outnatchy off-color, is at his best on this disc, and after hearing it found some of his time of about 800 times, it never loses its impact. It's so good that it took my mind getting into the charts—but I believe it will pass into the "standard" category. Quite definitely hits for me, The Quite definite performance of the year. Would that there were even a few more like it.

**"Bitters Blues"**, by Shake Keane, Brebeck, Goto-Bryd—they got modern jazz into the charts. And Shake Keane, an ambitious giant of a man, stands in his stature on the fugal-horn, had a fine release with this unusual composition. He reentered just a little in pointing towards acceptable compositions—but it was still way out in terms of ideas and arrangement. I thought it amply enough to sell big. It apparently wasn't. I'll go on playing it for years and years, though.

**PEGGY LEE**, included in LANGLEY JOHNSON'S three favourite singles —and unusually so.



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And, frankly, almost all of Brenda Lee—but especially "It's Started All Over Again". What's that? That makes FOUR selections? Oh, well...

**WESLEY LAINE.** More than anything, it's been a revival year record-wise. Although no new styles have really caught on as such the old ones have been brought out into the open under different guises.

Ballads have been growing more and more like ballads should be, instead of slow bat numbers, while modern "pop" has finally been ushered into a class of its own instead of being called "pop" like "Big Bad John", and "Midnight Red".

But the biggest revival must surely be in the beat direction. The revival came from the gradual downward decline that has been undeniably undulating during the past couple of years, and vigour into it.

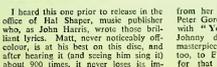
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"You Know What I Mean", by the Vernons Girls.

Girl groups are not usually my cuppa. Much prefer the single voice wailing through albums. But the Vernons Girls prefer the single voice wailing through albums. But the Vernons Girls prefer the single voice wailing through albums. But the Vernons Girls prefer the single voice wailing through albums.

Christie Campbell, top, too, doesn't differ records. Her debut on "Where ever I Go" was REAL singing. A breath of the past in a Deanna Durand. Or anything by Gene McDaniels, that sulky man who is usually "control" by someone in this country. Co. Linc? Of course. "Waiting For Johnny To Come Home" was a real five-beater for me.

Shirley Basse's dring on "Are Maria" which DID come off. "Swain" Frank "Rene on "Show Me the Way to Your Home" was another. Mike Sarano's "Come Outside" for a new approach to the teenager's language of love. Fabulous Evelyn Green was another—she at least had a touch with "Yes, My Darling Daughters" complete with that mammoth waltz at the end.

I dug deep the Johnnie Ray-Tini Yano parties, on "I Believe" for its knock-out impersonation. Also deliciously unusual, Anthony Newley's "I'll Wake Beside You" and Ross Conway's "Always You and Me". What's more, I thought Tommy Brock might have returned to the charts on "Better And Dows".

All could have come in... enter on the score of good performance or good Max Miller. I'd never heard of Anita Ray until she came up "Wanted". It's lovely... and wish to meet her

Jan Burmette, too, shopped up well

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## SHIRELLES

"Baby It's Your" from the Shirelles. I've liked the Shirelles for a long while, and this is probably their best disc. Slow and moving with a great lyric and a great lead vocal from Shirley Owens. Organ backs up the gypsy affair well—I was surprised this didn't sell more than it did. By the way, there was another Shirley disc that I liked this year. It was called "Welcome Home Baby" and it's not the teen-bop song by the Brooks Brothers. It's a great slow waltz with no commercial appeal, but one of those songs that sticks in the mind.

Last but not least comes "I Will Stay" by the Showmen. It's an American rock 'n' roll record which leans heavily on rhythm and blues tendencies. Probably more of a personal favourite than anything else, it had considerably more atmosphere than most other best records. Their follow-up too was good. But get the top side. The flip, "I Love You Can't You Love". It was great.

Other discs I've liked include "Where Have You Been", Arthur Alexander "Sherry", Four Seasons' "Duke of Earl", Gene Summers' "Here I Am", All The Flowers Gone, Kingston Trio's "Baby", Jimmy Fowlie's "Summer-time Summer-time", Janis' "Let Me In", Sensations' and "What Kind Of Love Is This", Joy Dee.

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But the biggest revival must surely be in the beat direction. The revival came from the gradual downward decline that has been undeniably undulating during the past couple of years, and vigour into it.

Although the twist craze is dead it's effects on the disc market live on and can still be seen in this week's top fifty. Artists like Chubby Checker and Joey Dee have become established favourites more or less overnight, and in the States Checker beats Presley on disc sales and overall disc placings.

And my favourite discs? There are many that immediately spring to mind. Of late there have been some good beat discs from the British boys. Like "Can Can" by Peter Jay and the Jay-Tones, or "All Of Me" by Jackie. I'm sure the States will love it. I'm quite good disc like "He's A Joke" by the Jay-Tones or "Master Mash" by the gressons Bobby Carter and the Crypt Kickers.

But three favourites of the year were these. In no special order, they are "Remember" by Arthur Alexander, "Shine Nellie", A new issue by Buddy Holly, it's always something to look out for and this one was no disappointment. Two completely contrasting sides, yet both of great quality and interest, and hitherto.

"I Am A Hammer" by Peter Paul and Marty. This folky trio have sold a million of their first LP in the States, and this is one of the tracks from it.

**BUDDY HOLLY.**





**NEW RECORD MIRROR: CHART SURVEY**

**THE TORNADOS TEMPORARY TOP TWENTY-FIVE**

No. 1 IN AMERICA



THIS WEEK'S AND NEXT WEEK'S CHARTS WILL BE PUBLISHED TOGETHER IN FULL IN THE NEXT EDITION.

**CASHBOX TOP 50**  
AIR MAILED FROM NEW YORK

- |   |  |
|---|--|
| 1 TELSTAR*<br>2 (7) Tornadoes                           | 26 THE NIGHT HAS A THOUSAND EYES<br>29 (3) Bobby Vee         |
| 3 BOBBY'S GIRL*<br>3 (9) Marcie Blaine                  | 27 ALL ALONE AM!<br>20 (14) Brenda Lee                       |
| 4 LIMBO ROCK*<br>1 (13) Chubby Checker                  | 28 SHUTTERS AND BOARDS*<br>31 (4) Jerry Wallace              |
| 5 RETURN TO SENDER*<br>4 (10) Elvis Presley             | 29 MONSTER'S HOLIDAY<br>37 (2) Bobby "Boris" Pickett         |
| 6 GO AWAY LITTLE GIRL*<br>7 (5) Steve Lawrence          | 30 IT'S UP TO YOU<br>44 (2) Rick Nelson                      |
| 7 BIG GIRLS DON'T CRY*<br>5 (10) 4 Seasons              | 31 SANTA CLAUS IS COMING TO TOWN<br>42 (2) 4 Seasons         |
| 8 THE LONELY BULL*<br>6 (9) Tijuana Brass               | 32 RUBY ANN<br>32 (5) Marty Robbins                          |
| 9 RELEASE ME*<br>9 (7) (Little) Esther Phillips         | 33 HE'S A REBEL*<br>23 (14) Crystals                         |
| 10 YOU ARE MY SUNSHINE*<br>10 (4) Ray Charles           | 34 RUMORS*<br>27 (6) Johnny Crawford                         |
| 11 HOTEL HAPPINESS*<br>11 (5) Brook Benton              | 35 REMEMBER THEN<br>49 (2) Earth                             |
| 12 ZIP-A-DEE-DOO-DAH<br>12 (4) Bob B. Soxx & Blue Jeans | 36 LET'S KISS AND MAKE UP<br>39 (3) Bobby Vinton             |
| 13 PEPINO THE ITALIAN HOUSE*<br>16 (4) Lou Monte        | 37 I SAW LINDA YESTERDAY<br>43 (2) Dickey Lee                |
| 14 DON'T HANG UP*<br>6 (10) Orioles                     | 38 SANTA CLAUS IS WATCHING YOU<br>45 (2) Ray Stevens         |
| 15 TELL HIM<br>18 (4) Exciters                          | 39 DESAFINADO*<br>25 (11) Stan Getz & Charlie Byrd           |
| 16 KEEP YOUR HANDS OFF MY BABY*<br>15 (7) Little Eva    | 40 DON'T MAKE ME OVER<br>— (1) Dionne Warwick                |
| 17 (DANCE WITH) THE GUITAR MAN*<br>13 (11) Duane Eddy   | 41 LITTLE DRUMMER BOY*<br>— (1) Harry Simons Chorale         |
| 18 MY DAD<br>22 (4) Paul Peterson                       | 42 TROUBLE IS MY MIDDLE NAME<br>47 (2) Bobby Vinton          |
| 19 DEAR LONELY HEARTS*<br>14 (4) Nat "King" Cole        | 43 HALF HEAVEN, HALF HEARTACHE<br>— (1) Gene Pitney          |
| 20 LOVE CAME TO ME*<br>17 (4) Dion                      | 44 THAT'S LIFE<br>46 (4) Gabriel & Angels                    |
| 21 TWO LOVERS<br>24 (3) Mary Wells                      | 45 I LEFT MY HEART IN SAN FRANCISCO*<br>35 (15) Tony Bennett |
| 22 RIDE*<br>19 (3) Dee Dee Sharp                        | 46 LETS GO (PONY)*<br>26 (6) Bostons                         |
| 23 CHAINS*<br>21 (5) Cookies                            | 47 I'M GONNA BE WARM THIS WINTER*<br>— (1) Connie Francis    |
| 24 UP ON THE ROOF*<br>30 (4) Delfonics                  | 48 THE PUSH AND KICK<br>24 (5) Mark Valentine                |
| 25 WIGGLE WOBBLE*<br>26 (8) Les Cooper                  | 49 SEE SEE RIDER<br>— (1) Lavern Baker                       |
| 26 EVERYBODY LOVES A LOVER<br>23 (3) Shirelles          | 50 ESO RESO*<br>41 (7) Paul Anka                             |

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



- |   |   |
|---|---|
| 1 RETURN TO SENDER<br>1 (5) Elvis Presley (RCA-Victor)              | 10 TELSTAR<br>9 (18) The Tornados (Decca)                                 |
| 2 NEXT TIME<br>5 (4) Cliff Richard (Columbia)                       | 11 IT ONLY TOOK A MINUTE<br>13 (7) Joe Brown (Piccadilly)                 |
| 3 LOVECK BLUES<br>2 (10) Frank Ifield (Columbia)                    | 12 DEVIL WOMAN<br>10 (15) Marty Robbins (CBS)                             |
| 4 SUN ARISE<br>3 (10) Rolf Harris (Columbia)                        | 13 LET'S DANCE<br>12 (13) Chris Montez (London)                           |
| 5 ROCKIN' AROUND THE CHRISTMAS TREE<br>7 (5) Brenda Lee (Brunswick) | 14 THE MAIN ATTRACTION<br>14 (7) Pat Boone (London)                       |
| 6 DANCE ON<br>11 (3) The Shadows (Columbia)                         | 15 LOVE ME TENDER<br>15 (9) Richard Chamberlain (KGM)                     |
| 7 BOBBY'S GIRL<br>5 (12) Susan Maughan (Philips)                    | 16 JAMES BOND THEME<br>16 (9) John Barry & His Orchestra (Columbia)       |
| 8 DANCE WITH THE GUITAR MAN<br>6 (8) Duane Eddy (RCA-Victor)        | 17 LIKE I DO<br>20 (5) Maureen Evans (Orion)                              |
| 9 SWISS MAID<br>8 (12) Del Shannon (London)                         | 18 SHERRY<br>17 (13) The Four Seasons (Stateside)                         |
|   | 19 FOREVER KIND OF LOVE<br>19 (14) Bobby Vee (Liberty)                    |
|   | 21 YOUR CHEATING HEART<br>25 (3) Ray Charles (HMV)                        |
|   | 22 NO ONE CAN MAKE MY SUNSHINE SMILE<br>21 (10) The Everly Bros. (Warner) |
|   | 23 LOVE ME DO<br>22 (12) The Beatles (Parlophone)                         |
|   | 24 UP ON THE ROOF<br>25 (4) Kenny Lynch (HMV)                             |
|   | 25 MUST BE MADISON<br>24 (9) Joe Loss & His Orch. (HMV)                   |

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**A Happy New Year**

**HOTEL HAPPINESS**  
BROOK BENTON  
MERCURY AMT 1194

GRACIE FIELDS  
**NOW IS THE HOUR**  
DECCA F 11561

**LIKE I DO**  
MAUREN EVANS  
ORIOLE CB 1760

JOHNNY MATHIS  
**GINA**  
CBS AAG 117

**SOUL BOSSA NOVA**  
QUINCY JONES  
MERCURY AMT 1195

**WIGGLE WOBBLE**  
LES COOPER  
STATESIDE SS 142

**JUST FOR KICKS**  
MIKE ARNIE  
PARLO R 4974

DICK KALLMAN  
**SPEAK SOFTLY**  
HMV POP 1083

KEITH PROWSE, 21 DENMARK ST., W.C.2 **KPM** PETER MAURICE MUSIC COMPANY, 31 DENMARK ST., W.C.2

# THE CRYSTAL BALL

—By  
**PETER JONES**

**PLACE** the crystal ball fairly and squarely on this table. Tune one selector knob in to 1963. Adjust the dial selector to "Top Music—Potential Chart Successes." Now look in with a gaze of intense concentration.

And what do you see? WHO are the best bets for Top Twenty stardom in the coming year. WIT, or the 1962's release lists, are likely to make most progress?

A dozy bit of crystal-gazing, this, for Pop Music has a Christmas Eve special. It throws up hundreds of old-spring- - , then slowly sets up a hit parade. The pavements of Tin Pan Alley are thronged with young hopefuls who were boosted with initial optimism but have slowed to all hope . . .

## DAZZLING

I'll try through America's Ann-Margret is a useful start. This dazzling brunette has a couple of albums out here already, plus some not-too-successful singles. But tomorrow Stateside—big name, don't loud and long about her talents, visual and aural. Her recent film hours should push her further—and she could join the Misses Francis and Lee in the top league. Hope so . . .

Also from America—Joannie Sommers. She's recently got married but says it won't interfere with her singing. Now this girl is darning good. She can cope with the cool jazz style of vocals and the can saucer the pop music. Her lyrics with meaning and sense. She's been covered" on some of the U.S. hits in Britain and last sales. Soon, though, we simply MUST hush it to her "little girl" voice and "big girl" pianissimo.

Baldhead? I fancy the chances of Vee Diana "The Love and the Lovess" was a useful take of his style and he's a teenager who shows away from the usual cast material. Highly organized, with a militant fan-club and healthy publicity history. We is poised for the big breakthrough.



ANN-MARGRET.

Britain has a whole host of talent in young Steve Ferry. Don't take my word for it on this 17-year-old charmer—let Mel Tormé shout his praise, too. Steve already sells well on disc but without the speed necessary to hit the charts. But he's slayed teenagers on one-nighters; and he's motivated raves from late discers at London's Rizzy Astor Club. Steve has had a slow deliberate build-up. His turn should come for 1963 has reached the mid-way stage.

Or maybe it'll be Johnny de Little. He had a stab at fame a couple of years back, then faded into the obscurity of a shop-abocker. His re-birth was on that way-out Johnny Barry arrangement of "Lover". It was well-liked but maybe too way-out for sales consumption. But if he keeps Johnny Barry at his side, Johnny has the range, style and sincerity to make him way out.

Sure it's even harder on the British pit scene. When you've got fine singers



GRAZINA

Another girl, Grazina. Just 21. Models —and with the sort of talent that can only be gained from experience, having been "in the business" since she was 12. Manager Bob Sigmond let her sing just naturally on her first recording and the result was a truly exciting debut disc. Watch her. I do . . . and it's very enjoyable.

I've got an idea Anita Harris' will make her entrance during 1963. She's tall



IOANNIE SOMMERS. Darned good.

One of the clearest "possibles" of the girls.

Vocal groups? Well, the Americans have dozens and dozens who appear for one disc, then vanish. But Britain have one apart from the already established ones—who might register. They are the excellent Kestrels, who sometimes miss out despite ringing the changes on material. And the Boks Dote, clearly both our best in the modern vein. Both groups take trouble and care. They should be rewarded with royalties.

I like to think that Kenny Lynch's disc—his appearance mean he has then arrived to stay in the top bracket. But then I've been writing that sort of thing for several years—I have about the enormously talented Peter Elliott. I'm also wondering if the swingin' Al Saxon, now on a change of disc label, will get his belated break. This show-biz character is one of the original Mister Talents.

I also wonder how long Doug Sheston will go on making new misses. This bloke sells a song like crazy but something always goes wrong on his singles. Maybe his range of luck is just round the corner . . .

## RARE

America's Dick Kalman has only "Rock Sottly" to recommend him on disc. But it's a rare and high recommendation. Norman Newell believes in him and it doing all he can to make him a star. Mr. Newell does other nice ones but I'm knocked out that Janie Marden did back on disc for she, too, is one of the most capable song-writers in the business. And Kathy Kirby is making a usually big noise on "Big Man" in the States, too, so that 1963 could establish her.

And I think we're going to hear a lot from America's Eddie Hodges, the one-time free wanderer who is now being the top disc-booster bit.

Right, then—that's what I see in that crystal ball. But you'll note that the majority of these performers are on the ballad list, or ballad with a beat. There's a reason, though. For the out-right ball had just pick up the outstanding record 1963 have not even recorded—these some have not even found their feet—yet or decided on their names. The high-totter turnover, in the music, is a sign that production are impossible.

But on the other side, I'd like to see at least 50% of those I've listed are capable of doing anything at all. Just watch 'em. Watch 'em, that's all.

# RECORD CHART-TOPPER OF OLD

**MICHAEL LONDON** had just got over the experience of being mobbed—twice!—after concerts in Wales. He found, to his experience, though he admitted to having been just a bit nervous . . .

"But I'm determined not to tackle vocal versions of established rockers on disc again," he said. "It's been too much like picking up someone else's leftovers."

Michael first hit the EMI disc scene when he was given the first vocal version of Acker Bilk's "Stranger On The Shore." It sold . . . and well. But it could hardly compare with the mubby Billy, who has had the number one charts for just over ONE YEAR.

## SILKY

Now Michael is out with a silky-smooth version of the "Love Theme From Moby Dick On The Bounty"—but after someone has proclaimed "this was a chance with some real potential for me," he said. "I just don't mind what kind of number, beat or tempo it is."

Michael, whose real surname is Dorewell, was delighted when "Stranger On The Shore" topped the best-sellers throughout Trinidad for that is his home—he left five years ago to find fame in London.

## SPECIAL

And he has a special reason for wanting to make a hit and, through it,

money. He said: "I come from a family of artists. We had the real bad back in a place called Shanty town, which is a place called Shanty town, and left home—but I want to get my mother across to me in London."

"I miss her and I feel I owe her such love. She's taken on a new lease of life in England. I save all my money to try and get the face together. But it's hard. So hard."

Some say Michael has a touch of the Johnny Mathis about his voice. He himself admits that he was influenced by Mathis early on . . . but denied debonair copying.

"Frankie is that when I sing the latter still I often sound like a cross between Shirley Bassey and Eartha Kitt. Hence, my name. I just don't know where I am . . ."

darkly shapely and she sings well enough to have John Barry ravingly enthused. I'd just suggest she decides WHICH style suits her best . . . and works away at that. It should happen for her.

Bobby Vinton, from the States, was broken on "Roses Are Red" by our first sort of performer who could get off overnight given a clear run in. He keeps saying he would rather do a big band than sing—but, fortunately, his record company just won't let him keep his mouth shut.

Vince Hill—well, he must be included. Frankly I thought he was going to make it big on two occasions during 1962. He's got the ready-made following from his many broadcasts—but he tends to SUFFER by being such a fanatically versatile performer. He may be hard because versatility shouldn't be a publish-

ment. But Vince is utterly professional and can fit in, whatever the terms. Johnny Towers produced one of the best debut albums, "New Voices in Singing," of recent years. And a good singer. Phillips has enormous faith in him and could promote him to a very wide field of acceptance. His handling of lyrics shows ingenuity and he really can avoid Another to watch . . .

From the States again, Dee Dee Sharp, who had three big hits over there. She could have had the "Lace-Motion" hit here but Little Eva nicked it. A roster of intense power and vivacity. Miss Sharp may find 1963 a busy old New Year.

Linda Scott, of course, is known. But not recognized to the full extent of her talents. She needs one great big hit to show her right to the top—even though she's a consistent seller in the States.

LINDA SCOTT: Not recognized.