

**INSIDE: BRENDA, JET & TONY, JERRY LEE, HEINZ, DEE DEE**



**HEINZ**

**DREAMS DO COME TRUE**

*NEW*  
**RECORD MIRROR**

116 SHAFTESBURY AVENUE, LONDON, W.1.



**HEINZ**

**DECCA FI1652**

No. 112

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

WEEK ENDING MAY 4, 1963

EVERY THURSDAY

**WHAT'S HAPPENING HERE?**



**SAMMY DAVIS JR.**, one of the true greats of the entertainment profession. He is pictured at a disc signing session at **ALEX STRICKLAND'S SOHO RECORD CENTRE**. (NRM Picture.)

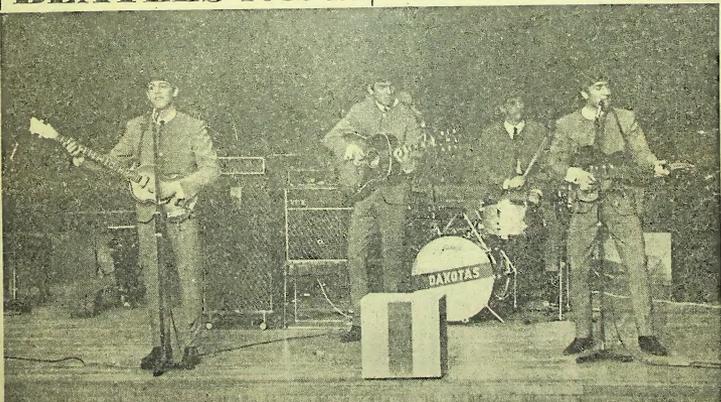


**PATY ANN NOBLE** (above left) pictured during a visit to R.N. destroyer **HMS DIAMOND**. She is the ship crew's pin-up favourite. **MIKE SARNE** and **JOHN LEYTON** (above) after a huge audience reception at **BRIGHTON**. See next week's NRM for "MIKE SARNE SENSATION!" (NRM Picture.)

**BEATLES No. 1!**

**NEXT WEEK—**  
**BILLY FURY**  
**JOE BROWN**  
**BUDDY HOLLY**  
**MIKE SARNE SENSATION**  
**WHAT IS R & B?**  
**LEE CURTIS**

**PLUS ALL THE USUAL NRM FEATURES**



The fabulous **BEATLES** have hit the No. 1 slot in the NRM's **TOP 50** after only two weeks! Picture taken during "MERSEY BEAT SHOWCASE" at **CROYDON'S FAIRFIELD HALLS**. (NRM Picture by **DAVID MAGNUS**.)







## ANTHONY NEWLEY

There's no such thing as love

F 11636 45 rpm

DECCA

DON'T EVER CHANGE - ROSES ARE RED  
SPEEDY GONZALES - STRANGER ON THE SHORE  
THINGS - BREAKING UP IS HARD TO DO - SKELLA  
- HALFWAY TO PARADISE - RETURN TO SEARCHER  
LET'S TWIST AGAIN - LOCO-MOTION - HEY BABY  
LET'S DANCE - DANCE WITH THE GUITAR MAN  
- DREAM BABY - TWISTING THE NIGHT AWAY  
- I CAN'T STOP LOVING YOU - SWISS MAID  
- IT MIGHT AS WELL RAIN UNTIL SEPTEMBER  
GINNY COME LATELY - SNEaky - DEVIL WOMAN

**BIG BIG HITS OF '62**

\*\*\* THE 22 TOP TUNES OF 1962 \*\*\*

Brian Poole & The Tremeloes

ACL 1146 1/2 size of 12" LP

## I LOVED YOU

(winner of the 1963  
Eurovision Song Contest)

Tony Osborne,  
his Piano & Orch

F 11646 45 rpm

## DOUG SHELDON

Let's make a habit of this

F 11664 45 rpm

## HEART'S ICE COLD

Don Charles

F 11645 45 rpm

## ROY ORBISON

In dreams

HLK 9676 London 45 rpm

## LITTLE RICHARD

Crying in the chapel

HLK 9708 London Atlantic 45 rpm

LONDON

LONDON  
ATLANTIC

## PIPELINE

The Chantays

HLD 9686 London 45 rpm

## DON'T SAY NOTHIN' BAD ABOUT MY BABY

The Cookies

HLU 9704 London 45 rpm

## RUBY & THE ROMANTICS

Our day will come

HAR 9078 London 12" mono LP



## JOHNNY TILLOTSON

Out of my mind

7/8 Judy, Judy, Judy

(from the film 'Just for fun')  
HLA 9698 London 45 rpm



© SP 7564 © RD 7564 12" stereo or mono LP



## I WILL FOLLOW HIM

Little Peggy March

RCA 1338 45 rpm

## HANK LOCKLIN

Flyin' South

RCA 1386 45 rpm

RCA VICTOR

RCA

## THE END OF THE WORLD

Skeeter Davis

RCA 1328 45 rpm

## ALL RIGHT

The Grandisons

RCA 1389 45 rpm



BRILLIANT NEW DISCS FROM

## THE CASCADES

Shy girl

7/8 The last leaf

WB 88 45 rpm

## RHYTHM OF THE RAIN

© WS 8127 © WM 8127  
12" stereo or mono LP



# HEINZ BURT, THE BREAKAWAY TORNADO

"I know how I like to relax when I get home (which is near Eastleigh, in Hampshire). I forget just put on leather jackets, jeans and cowboy boots and get down to the local cafe to meet up with my pals."

So says Heinz Burt, the blond-haired ex-bass guitarist of the Tornados who has kept to himself as a solo performer. But he also says something else.

"Why me?" he asks.

But he has been picked out of the group field to solo on records via "Drama De Moments True?" He has been picked out for a movie break like "Faraway Performance," in which he sings and acts? Has he been selected to tour with Jerry Lee Lewis and Gene Vincent, starting next Monday? Has he been boosted with great enthusiasm by recording magnate Joe Meek, now his personal manager?

For Heinz—he's using only his first name for his stage performance—this is certainly an honored young man. He's staggered at the way his career is going and he's not afraid to admit it.

### SLEEP

He said: "Sometimes I just can't get to sleep at night, worrying about how I can fit everything in. There are restaurants and studios, touring jobs and filming. But all these I keep making myself do."

"I just can't sleep, that's all it happening to me."

Heinz Burt—the name is German, his parents being his own and his father being killed in the war—originally worked with a group around Eastleigh. He was the singer

on a solo singing career. Don't think all about the mohair suits—but he's got home and get down to the local cafe to meet up with his pals."

But when he was asked to go to London to work for the Outlaws, it was a replacement job, but he decided not to be replaced.

Enter Joe Meek. Joe was worried that Heinz didn't get the job, so he decided to build a group round him. Name of the Tornados. They brought out "Love and Rhythm," without too much success. Then came the fabulous "Taste," and "Globber!" and "Whores!" Heinz was on all of these.

**By PETER JONES**

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More, there are several other potential staples in the act which will include his bass guitar notes.

Does he regret leaving a group—leave which Tornados? Joe Clem Caplin described to me as "showing definite courage."

The answer is a short "No," said Heinz. "I've always wanted to pursue a solo singing career. Don't think all about the mohair suits—but he's got home and get down to the local cafe to meet up with his pals."

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# Label Potato... NORMAN JOPLING VIEWS DEE DEE SHARP, U.S. MILLION SELLER WITH HER FIRST HIT HERE — DUE IN FRIDAY

**THE LIVERPUDIlian**  
**MIKE SARNE — JED STONE**

IT'S all right that one of THE characters from that area should have records on radio—even to the extent of making a disc for himself. Enter, then, Kenneth Coppe. He carries "Jed Stone" in TV's "Coronation Street" and plays the old actor in BUC's "That Was The Week That Went." And now he turns on Pop Records with "Hands Off My Record!" About "That Was The Week That Went," delivered in Liverpool style.

What's more he has turned due with his own series on Radio Liverpool, "Bicycle for the Jinks," on Mondays at 11 a.m. and Sundays at 9 p.m. He'll be writing his own script, which should amply serve (7) comment.

Ken lived in Liverpool until he was 19. From school, he went into engineering and worked through most of the departments in a factory where Ted Ray started making people laugh.

He later went into amateur dramas—and a talent show second prize in an Oxford concert.

"So there," he tends to regard this as rather a fluke...

Then he auditioned for the Bristol Old Vic and studied acting, singing

**Label Potato... NORMAN JOPLING VIEWS DEE DEE SHARP, U.S. MILLION SELLER WITH HER FIRST HIT HERE — DUE IN FRIDAY**

CURRENTLY rising in the charts is the latest dance craze from the States entitled "Do The Bird." There are two versions on sale, one by Braila's Versone Girls, who hit the big time with their 1958 smash "The Bird," and another by Dee Dee Sharp, an American version of the same.

Dee Dee Sharp—and it's her first hit here, after a succession of discs that have been huge hits in the States—has a new single, "Do The Bird."

Mind you, she had a minor hit with a disc about a year back, but her name wasn't on the label. The name was Chubby Checker, and the disc was "Slow Twistin'." Not exactly the biggest hit that Chubby did. Undoubtedly, though, it happened to be one of the best in the history of excitement and approval.

Dee Dee, in fact, was lucky to get the job, and she never let it go.

"Wanted... Girl Singer. Must be able to dance and play piano."

**Thrilled**

Fifteen at the time, Dee Dee dropped the ad, with music—for singing experience was limited to the spirituals she sang in her grandmother's church.

And, of course, her family was parties where Dee Dee, as the musical child of the family, had to play piano and sing in front of delighted relatives and her parents. Nevertheless, she got the job, and soon found herself in a room where she had to record sessions in Philadelphia, her home town, between August and September 9, 1945—for the non-mathematicians that makes her 18.

**School**

Although the session work slightly overtook her, she was still in a junior at the time, and she had to work extra time to make up for it. She was, however, her home work, the song, the performance and the record.

Dee Dee Sharp, though, remembered Dee Dee and called her along to the studio, after Bonnie Lonnie, Cannon/Parker producer, had suggested using a former vocal student with Chubby, rather than the Doves at Cannon/Parker. But she wasn't just a former student.

When Dee Dee sang with Chubby, so impressed were all the executives at Cannon that Dee Dee was signed

**NORMAN JOPLING VIEWS DEE DEE SHARP, U.S. MILLION SELLER WITH HER FIRST HIT HERE — DUE IN FRIDAY**

ten. But surprisingly enough Dee Dee didn't catch in Britain, despite the dance craze which swept Britain last year. In fact, it's rather strange that only now should she have

**Not Commercial**

Her first hit, "Mashed Potato Time" was, in fact, a disc that was very much on the line of "Pee Wee Postman," a million-seller for the R & B group the Marvellettes. The sound on these two discs wasn't very commercial when applied to Britain as there was too much on the R & B quality to click. Also Dee Dee's "Gravy" was more of a very similar voice to Dee Dee's. The line of these two. But the point is proved by Little Eva, who has a very similar voice to Dee Dee's. She reached number 2 here with "The Love Motion," another song in the "Pee Wee Postman" vein, but one which had been commercialized to a far more extreme.

**Healthy**

Dee Dee singing "I'm Gonna Get On My Own And Ride" didn't inspire the British, but it did inspire a little competition. Chubby had been a healthy thing. Surprisingly enough, it's a little competition has had the unsuccessful record version of "The Love Motion."

Dee Dee still sings with Chubby, though, as can be heard on the E.P. "Down To Earth" with the pair singing such numbers as "Let the Good Times Roll," "A Kicked Good Way," "Love Is Strange" and "Hello Baby Goodbye."

Dee Dee proves she has more talent to be something else than a dance deco prod.

"Not that anyone seems to mind her brand of dance music, though, but we sometimes wonder whether she knows how to do them all..."

Then he auditioned for the Bristol Old Vic and studied acting, singing





# ... THE ...

## 'I'M SHATTERED' SAYS WINK, ABOUT THE RE-APPEARANCE OF HIS DISC IN THE CHARTS

A WINK is as good as a nod to a blind horse—or to pop fans, it seems. Especially if it is Wink Martindale, 29-year-old proprietor of one of the wildest pop stories in many a year.

In December, 1959, his "Deck of Cards" appeared, fleetingly, at Number 19 in the NRHM charts. Most people rated it an ingenious sort of patter disc; most appeared slightly surprised that it should line up with Adam Faith's "What Do You Want?" or Cliff Richard's "Traveller's Light"; most figured that Mr. Martindale would be hard pushed to find a follow-up.

Well, Wink DID find it difficult to find a suitable follow-up. But it now looks as if it doesn't matter—Wood continues to do very well later, he's back in the charts, and comfortably so, with "Deck of Cards".

**BY PETER JONES**

allowed it to be released." Wink, a handsome six-footer who is an expert water-ski and diver, vanished from the charts after "Deck of Cards" finished its run. He still records in the States, but disc-jockeying takes up most of his time.

Mr. Martindale admits he is shattered at this setback to end all setbacks. So am I . . .

Wink, originally, was a disc-jockey in Memphis, building a pretty solid following among the teen fans there. One day, over the air, he interviewed Rudy Wood, a Hollywood disc man. Mr. Wood was highly so helpful he arranged for the national release of a couple of discs Wink had made earlier. But they failed to cause any sort of stir.

**SELLERS**

"At around the same time, I was told I'd be transferred to Hollywood as a deejay. So I moved out on my whole family and shortly afterwards cut the disc. It all worked out unexpectedly and enjoyably.

"Cut came the single. And it jumped into the American charts. Then moved into the sellers in Britain."

"It's a delicate sort of course. It needs a religious sort of handling.

**TOMMY STEELE**

Why the sudden resurgence of interest in the song? Decca say it was through a "blip" on "Two Way Family Favorites" recently. But then Hugh O'Brian performed the number visibly on a "Sunday Night at the London Palladium" some 15 months ago—and it didn't really get off.

Interesting note on this, back in 1959, our own Tommy Steele sang and recorded "Deck of Cards" on even more irrelevant about it. He did it . . . otherwise I just wouldn't have so majorly that most of his disc.

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WHEN Oriole first took over the Tamla Motown outlet in England was there a speculation amongst the rock and the blues fans as to whether Oriole would be as sparse in issuing the discs from the great American label as had been the two previous outlets, Fontana and London American.

**THE WINKS — MARY WELLS**

By Norman Jopling

The surprise was more than great when no less than THREE were issued on the first batch. They were "Do You Love Me" by The Contours, a group that was hitting the big spots in the States at that time with that disc. Afterwards they went on to make further hits like "Shake Sherry" and "Don't Let Her Do Your Baby". "Do You Love Me" in fact was a rock disc that sold a million—and sold very well here in Britain.

By Norman Jopling

were issued in England—but Jackie "Laughing Boy" Two Wines Lee did make a cover version of the "Don't Make A Right"—and another, strongly enough on Oriole.

Mary's next hit in the States was the great "Two Lovers", which was acquired as though bubbling water was used in the backing at the beginning. Dealing with a guy who had a split personality that was young and the U.S. top ten, and was issued in Britain where it has so far sold well, but not well enough for the charts.

**CONTRACT**

Mary turned up with a song she thought that Berry Goody Jr., president of the disc group might like to use for one of his singles. Berry took the song and led Mary to a studio with a piano. He sat down with the music and played the tune, while Mary sang the lyric, after first humming it to see if the tune was good.

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The marvelous blues disc, unique phrasing and perfect beat backing made interest in Mary soar, but she says it is still hitless here.

She was cured later but she never forgot her ailment, and those who did not recover so well as she did. So she asked her manager, Berry Goody, if she could contribute money from her first big professional engagement to the National Multiple Sclerosis Society. He very gratefully agreed, and since then Mary has been donating the equivalent of money to this organization.

It has started on Friday afternoon in Detroit, some years before the afternoon happened to be audition.

That then is the story of Mary Wells, philanthropic R & B singer. And probably one of the best female blues singers alive today.

write-up from NORMAN JOPLING on the right. She is in America this week. Title is "Your Old Stand By". One to bring her success in Britain at last?

### RELEASED

**SAM COOKE**  
ANOTHER SUNDAY NIGHT  
RCA 1341  
DECCA VICTOR

**DIANE JOE HARNELL & HIS ORCHESTRA**  
WHAT A GUY THE RAINDROPS  
RCA 1312  
LONDON

**SANDY SOLOMON NELSON BURKE**  
OH OH PUP PUP OH  
RCA 1317  
LONDON

**STATION SIX SAHARA**  
FROM THE GRAIN  
Made by RON GRANGER  
DECCA

**BILL ANDERSON**  
SANDY NELSON BURKE  
OH OH PUP PUP OH  
RCA 1317  
LONDON

**THE CHATTS**  
BIGGEST instrumental at the moment in the States is a disc called "Fipetin" by a group called The Chatts. And it's also coming up high over here. The disc is a haunting number that tremors on the grooves, and is issued on the London Dot label. It also comes as one of a number of American rock instrumental successes, some of which have made it here, some of which have not.

"Wild Weekend" by The Rockin' Rebels, "Boys" by The Ramblers (also on Dot in the States) and "Let's Go" and "Sung Ray" by The Ramblers being just a few of them.

The group banded together about two years ago and played just for the fun of it. But they became so adept at instrumental work that they signed a contract with Dot records and cut "Fipetin", their big hit.

All we hope is they can keep bringing out discs with the "feel" and the depth of "Fipetin" . . . the most original instrumental for ages . . .

# TOP 20

## PAUL ANKA IS ALL SET FOR A COMEBACK — 'REMEMBER DIANA'

**PAUL ANKA**  
*Remember Diana: At Night* (RCA 1340)

PAUL has a go at this number which is a follow to his first smash hit "Diana," one of best-selling rock discs of all time. It's a powerful ball with a good vocal from Paul and a beauty tempo, plus some good backing work. Although not many of today's record buyers do remember Diana, enough of them should buy this disc to put it into the charts.

Latin-flip with a good tune and some vocal work from Paul who sings powerfully. Good backing and fine times, but not as good as side one.

FOUR

# TOP 20 TIP

**DAVIS HAMBER**  
*I've Found You; Please Prize My Love* (Capitol) (Doveca F 1865)

TYPICAL rock beat stuff from Davis who has a rather high voice and is supported by a busy moving but nothing different about backing and a short chorus. Faithful except a guitar solo the kind of which we haven't heard in many years. Not really for the charts.

Davis sings rather better on the first two tracks than on the second, but not so much appeal. Rather well-performed though.

FOUR

# TOP 20 TIP

**DEE CLARK**  
*I'm A Soldier Boy* (Shoak Up) (Poly R 2015)

DEE's big hits come a strange number of times. Dee's high voice handling the song well, but not a martial beat and a fair lyric but not on dulciana after a while. Not another "Just Keep It Up" or "Your Future."

Attactive backing with organ on the poppy flip, with Dee demonstrating its vocal talents prominently. Good stuff but not for the charts.

FOUR

# TOP 20 TIP

**JOHNNY AND DORSEY**  
*It's Don't Talk Much; Hey, Son* (Reggie R 2015)

"The brothers union; Johnny, of course, had plenty hits on his own, but Dorsey probably made the charts but it's a jolly but rather with a fair appeal. There's a C and W flavour about it, but it's a little involved for general consumption. Not a bad set of lyrics. Stronger Country than it is "Saw" here. The boys get a good singing on a good tune, but the backing is interesting without doing too much to make it stand out.

FOUR

# TOP 20 TIP

**THE GUV'NORS**  
*Let's Make A Habit Of This* (The Kings) (Top Top (Pie-Record) 3517)

FOR the identity of this unusual band, it's likely for some excitement as it gets on, but it lacks the shonky quality of any "Top Beat" or "Hot There In Dreams" that it could garner some momentum the dance fans.

Flip is an instrumental version of Johnny Preston hit "Hot So Fine." It's an interesting number with some good work from the guitar and of course the drums, a good staff, but not a terribly catchy number.

FOUR

# TOP 20

**NED MILLER**  
*Dark Moon; Go On Back* (Capitol) (Capitol C 1531)

FROM the hitmaker comes a new compilation that makes a bit many years ago for various artists. Capitol have done it up from their vaults and it is a pretty badly with a country feel and some good backing work on all concerned. It's unfortunately favour into it. A bit and Ned injects a lot of commercial flavour into it. But it's slightly square nevertheless.

More country stuff on the flip with a number with some good chorus work and fair guitar stuff. Not as good as side one but quite fair all the same.

THREE

# TOP 20 TIP

**PETER HARVEY**  
*Wishing You The Best Of Luck* (Mercury) (Mercury 600)

YOUNG Welshman Peter, with a Nashville-styled piano, knows how to handle the semi-C and W type number. Nice full tones and clear diction—the whole thing is authentic and believable. It's a simple, little melody and lyrically sound... with the right sort of "it" it could do pretty well.

Good, similar type of treatment on the flip. It's a little more well worth encouraging... especially on this Countryish material.

THREE

# TOP 20 TIP

**FREDDIE CANNON**  
*The Up's A-Down's Of Love; It's Not Nice (Statelide SS 183)*

YET ROCKSTER Freddie backs out a typical better from "Just For Fun," fast and heavy, but not with the appeal of any "Paluhades Song." Backing is very varied and well-performed but it's hardly the appeal of most of Freddie's discs.

Organ on the flip the "Bart's Wide" hit of many years ago. Fastish with a reasonable tune. It was penned by Doc Pomus and Mort Shuman. Again from "Just For Fun," it's a good song with enough appeal to put it back into the charts.

THREE

# TOP 20 TIP

**MAXINE STARR**  
*The Whisking Star; Sailor Boy* (London HM 9712)

CYRIL CURRIE's organ on a mid-tempo, high-type ballad. Maxine plays plenty, rife, dynamic. It's a fair sort of number, slightly short, but with a whistled lead-in, it's a very fine drum from it. Maybe the over-acting in parts. But the arrangements and the talent—there. Flip, with a whistled lead-in, it's a jolty, fearful sort of "come-back" from the old hit number. Not particularly commercial, though Maxine sings well enough.

THREE

# TOP 20 TIP

**CHAD CARSON**  
*They Were Wrong; Don't Pick On Me* (HMV CD No 1156)

CHAD, 22, does a distinct flip on this. Rock-written, Jack McVie-recorded couple sides. "The Don't Pick On Me" is a bit of a natural voice, but he's bound to open a lot of audience with deliberate cribbing. That apart, it's a very good song, well-written and sold with the maximum of enthusiasm. Mid-tempo, unobtrusive guitar, staccato bits towards the end. Could well do all... and move well.

"They Were Wrong" is a bit of a pitched in parts on the flip, but the Frasier influence is there all the same. Faster tempo on this side and a good arrangement.

FOUR

# TOP 20 TIP

**ANDY WILLIAMS**  
*The Peking Times; So Little Time; Hopliss* (CBS AAG L 47)

A FASTER stretch from Andy's flip while Andy is enjoying a huge success with "Can't Get Used To Losing You." It's a tempo ballad with a lot of appeal, but not what we think in the commercial sense. Impeccable performance with loads of latest scoring from the guitars, and a very appealing tune and lyrics. Shaky all though.

Rather countryball stuff on the flip with the chorus taking a lot of the appeal. Not as good as side one, but a well-performed, well-played with plenty of appeal, not set so good as side one.

FOUR

# TOP 20 TIP

**DUFFY POWER**  
*I Saw Her Standing There; I'm A Baby* (Parlophone R 2924)

THE Graham Bond Quartet supports Duffy's flip on the McCartney. Duffy's flip while Andy is enjoying a huge success with "Can't Get Used To Losing You." It's a tempo ballad with a lot of appeal, but not what we think in the commercial sense. Impeccable performance with loads of latest scoring from the guitars, and a very appealing tune and lyrics. Shaky all though.

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*Foolish Little Girl; Not For All* (Mercury) (Mercury 600)

THE consistent instrumentalists has a go at the old R & B number that was marched into the charts via Jesse Hill. It's a fast-moving better with plenty of crashing drums, and some shonky on the intro. It builds up some excitement as it gets on, but it lacks the shonky quality of any "Top Beat" or "Hot There In Dreams" that it could garner some momentum the dance fans.

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# CHART BOX TOP 50

AIR MAILED FROM NEW YORK

- |  |  |
|--|--|
| 1 I WILL FOLLOW HIM*<br>(7) Little Peggy March                   | 27 LINDA*<br>(6) Jan & Dean                                  |
| 2 CAN'T GET USED TO LOSING YOU<br>(10) Williams                  | 28 OUR DAY WILL COME<br>(10) Ruby & Romantics                |
| 3 PUFF (THE MAGIC DRAGON)<br>(4) Petter, Paul & Mary             | 29 THIS LITTLE GIRL*<br>(12) Dion                            |
| 4 HES SO FINE*<br>(3) Chiffons                                   | 30 DAYS OF WINE AND ROSES*<br>(11) A. Williams / Mancini     |
| 5 FIFTEEN<br>(6) Chantays  | 31 I LOVE YOU BECAUSE<br>(4) 21 Marling                      |
| 6 SUREN' HAVEN<br>(5) Beach Boys                                 | 32 I'M A BAND OF GOLD*<br>(1) James Gilreath                 |
| 7 BABY WORKOUT*<br>(5) Jackie Wilson                             | 33 ANOTHER SATURDAY NIGHT<br>(2) Sam Cooke                   |
| 8 IF YOU WANNA BE HAPPY<br>(14) Jimmy Soul                       | 34 SANDY*<br>(23) Dr. Bird                                   |
| 9 WATERLOO MAN*<br>(5) Mongo Santamaria                          | 35 DO THE DUB<br>(2) Gene Sharp                              |
| 10 FOOLISH LITTLE GIRL*<br>(14) Shirelles                        | 36 OVER THE MOUNTAIN<br>(ACROSS THE SEA)<br>(1) Bobby Vinton |
| 11 I DON'T SAY NOTHING BAD (ABOUT MY NOTHING BAD)<br>(8) Cookies | 37 TWENTY MILES*<br>(1) Erma Jacobs                          |
| 12 BROADWAY*<br>(13) Drifters                                    | 38 REMEMBER DIANA*<br>(2) Paul Anka                          |
| 13 REV. MR. BLACK*<br>(2) 1 Kingston Trio                        | 39 THE LOVE OF MY MAN<br>(1) Erma Jacobs                     |
| 14 MECCA*<br>(15) Gene Pitney                                    | 40 TODAY I MET THE BOY I LOVE<br>(1) Darlene Love            |
| 15 LOSING YOU*<br>(2) Brenda Lee                                 | 41 PUSSYHOOT<br>(4) Love She Can Count                       |
| 16 TAKE THESE CHAINS FROM MY HEART<br>(13) Ray Charles           | 42 OLLIE<br>(14) Mizelac                                     |
| 17 CHARMS<br>(19) Bobby Vee                                      | 43 THE BIRD'S THE WORD<br>(10) Kingstons                     |
| 18 TWO FACES HAVE I*<br>(24) Chris Christie                      | 44 YOU CAN'T SIT DOWN<br>(1) Ray Barretto                    |
| 19 YOUNG LOVERS*<br>(7) Paul & Paula                             | 45 EL WATUPI<br>(1) Thea Kligman                             |
| 20 HOT PASTRAMI<br>(24) Doretta                                  | 46 I GOT WHAT I WANTED*<br>(2) Frank Sinatra                 |
| 21 TOM CAT*<br>(22) Ray Charles                                  | 47 MR. B. MAN<br>(3) Brooklynyl                              |
| 22 KILLER JOE*<br>(24) Rocky Fellers                             | 48 MR. A DO DO BOB RON<br>(1) Crystals                       |
| 23 SOUTH STREET<br>(13) O'Jays                                   | 49 FOLLOW THE BOYS*<br>(8) Connie Francis                    |
| 24 YOUNG AND IN LOVE*<br>(15) Dick & Dee Dee                     |  |
| 25 END OF THE WORLD*<br>(15) Skeeter Davis                       |  |
| 26 AIN'T THAT A SHAME<br>(4) Two Four Seasons                    |  |

- ### BRITAIN'S TOP TWENTY FIVE YEARS AGO . . .
- |  |   |
|--|---|
| 1 (1) WHOLE LOTTA WOMEN, Marvin Ramlal                 | 17 (2) IT'S TOO SOON TO KNOW/WINDUPFUL TIME UP                    |
| 2 (2) THERE'S A BOOM, BOOM                             | 18 (1) THE BEATLES  |
| 3 (3) WHO'S SORRY NOW? Connie Francis                  | 19 (1) SWINGING SHEPHERD BOYS, The Heath                          |
| 4 (4) WEAR YOUR RING AROUND YOUR FINGER, Billy Presley | 20 (6) GRAND COOLIE DAVE/NORODY LOVES AN IRISHMAN, Lonnie Donegan |
| 5 (1) LOLLIPOP, Chiffons                               | 21 (7) LITTLE TALK, The Chiffons                                  |
| 6 (12) TOM HARK, Elias & His Zig Zag Live Plates       | 22 (5) MAGIC MOMENTS, Perry Como                                  |
| 7 (1) LOLLIPOP, Chiffons                               | 23 (10) MAYBE BABY, Crickets                                      |
| 8 (1) MEG, Moments, Perry Como                         | 24 (9) BREATHTLES, Jerry Lee Lewis                                |
| 9 (14) TO BELONG, Malcolm Vaughan                      | 25 (17) PRINCESS HAPPY GUY, Tommy Steele                          |
| 10 (1) THE CLOUDS WILL SOON ROLL BY, Tony Brent        | 26 (1) LA DE DAH, Jackie Dennis                                   |
| 11 (11) DONT' I REG OF YOU, Billy Presley              | 27 (1) SWEET LITTLE SIXTEEN, Chuck Berry                          |
| 12 (1) LA DE DAH, Jackie Dennis                        | 28 (1) I MAY NEVER PASS THIS WAY AGAIN, Robert Earl               |

# Chart Survey

### A LOOK AT THE U.S. CHARTS

PAST rising hits include— "What A Guy"—Raindrops; "Shut Out Beach Boys"—Two Kings of Teardrops—Del Shannon; "DREAMS"—Paty Cline; "Romaine, Call Me When You're Home"—Shirley Bassey; "I'm Saving My Love"—Skeeter Davis; "Traly Raly"—Freda; "The Arms Of Miss"—Ode Redding; "Sulphur"—Beulah; "Crickets"—Rockin' Robin; "Don't Make My Baby Blue"—Frankie Laine; "The Folk Singer"—Tommy Ray and "My's A Bad Boy"—Carol King.

Recent U.S. releases include: "Yellow Room"—Bobby Darin; "Spring In Manhattan"—Tony Bennett; "Thore Jure Heavy Days Of Summer"—Dot Coste; "Loving"—Bill Purcell; "What A Dream"—Gary U.S. Bonds; "Check Yourself"—Gene Chandler; "Manhattan Splendor"—Sons and Daughters. Currently coming up in the U.S. charts—"Be Diddy"—"Fun Love Way"—Bobby Holly's first seller in the States for many months.

Carole King (or "Rain Until Sunshine" fame) is currently in the charts with "It's Her Bad Boy"—but here she hasn't even had a follow up to her big hit despite some State-side issues. N.J.

- ### BRITAIN'S TOP LP'S
- |   |
|---|
| 1 SUMMER HOLIDAY<br>(1) Cliff Richard & The Shadows (Columbia)              |
| 2 PLEASE PLEASE ME<br>(2) The Beatles (Capitol)                             |
| 3 REMINISCING<br>(2) Buddy Holly (Coral)                                    |
| 4 ALL STAR FESTIVAL<br>(1) Various Artists (UNO)                            |
| 5 WEST SIDE STORY<br>(3) Sound Track (CBS)                                  |
| 6 GIRLS GIRLS GIRLS!<br>(4) Elvis Presley (RCA-Victor)                      |
| 7 SOUTH PACIFIC<br>(1) The Shadows (Columbia)                               |
| 8 SINATRA-BASIE<br>(4) Frank Sinatra with Count Basie (Reprise)             |
| 9 ALLE LINDA ANI<br>(1) Brenda Lee (Brunswick)                              |
| 10 DODIE CHAMBERLAIN MEMORIAL ALBUM<br>(13) Eddie Cochran (Liberty)         |
| 11 OUT OF THE SHADOWS<br>(9) The Shadows (Columbia)                         |
| 12 STEPTOE & SON<br>(18) Harry Carrott & Wilfred Brimble (Poly)             |
| 13 BUDDY HOLLY STORY<br>(15) Buddy Holly (Coral)                            |
| 14 ROBBY'S GOLDEN GREATS<br>(8) Bobby Vee (Liberty)                         |
| 15 RICHARD CHAMBERLAIN SINGS<br>(12) Richard Chamberlain (Brunswick)        |
| 16 BRENDA THAT'S ALL<br>(14) Brenda Lee (Brunswick)                         |
| 17 BLACK & WHITE MINISTREL SHOW<br>(18) The George Mitchell Minstrels (HMV) |
| 18 JAZZ SAMBA<br>(20) Stan Getz & Charlie Byrd (Verve)                      |
| 19 A TASTE OF HONEY<br>(8) Acker Bilk (Columbia)                            |

- ### BRITAIN'S TOP EP'S
- |   |
|---|
| 1 FRANK FIELD'S HITS<br>(1) Frank Field (Columbia)                        |
| 2 THE SPINETICS (Oriole)  |
| 3 SID GALAHAD<br>(2) Elvis Presley (RCA-Victor)                           |
| 4 TELSTAR<br>(5) The Tornados (Decca)                                     |
| 5 DANCE ON WITH THE SHADOWS<br>(4) The Shadows (Columbia)                 |
| 6 JUST FOR FUN<br>(13) Bobby Vee & The Crickets (Liberty)                 |
| 7 FOUR HITS AND A BR.<br>(15) Acker Bilk (Columbia)                       |
| 8 BLACK & WHITE MINISTREL SHOW<br>(2) The George Mitchell Minstrels (HMV) |
| 9 OUT OF THE SHADOWS<br>(6) The Shadows (Columbia)                        |
| 10 SHADOWS TO THE FORE<br>(12) The Shadows (Columbia)                     |
| 11 SINGERS HIT PARADE<br>(10) Bobby Vee (Liberty)                         |
| 12 SOUNDS OF THE TORNAIDOS<br>(6) The Tornados (Decca)                    |
| 13 FOLLOW THAT DREAM STATEIDE<br>(11) Elvis Presley (RCA-Victor)          |
| 14 SINGERS HIT PARADE<br>(19) The Tornados (Decca)                        |
| 15 CHARMEAN<br>(16) Cliff Richard (Columbia)                              |
| 16 BILLY FURY HITS<br>(14) Billy Fury (Decca)                             |
| 17 SIDE STORY<br>(18) Original Broadway Cast (CBS)                        |
| 18 FIVE YEAR RECORDS<br>(20) Various Artists (Aral)                       |
| 19 CAN'T STOP LOVING YOU<br>(17) Ray Charles (HMV)                        |

# BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

### CLEAR UP TO THE TOP

It's only to be expected that the British charts will be a little more volatile than the U.S. charts. The British charts are more volatile than the U.S. charts because of the large number of imports from the States. The British charts are more volatile than the U.S. charts because of the large number of imports from the States. The British charts are more volatile than the U.S. charts because of the large number of imports from the States.

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|--|--|
| 1 FROM ME TO YOU<br>(13) The Beatles (Parlophone)              | 26 SO IT WILL ALWAYS BE<br>(2) The Everly Brothers (Warner Bros)   |
| 2 HOW DO YOU DO IT?<br>(1) Gerry & The Pacemakers (Columbia)   | 27 CASABLANCA<br>(2) Kenny Ball (Pye)                              |
| 3 FROM A JACK TO A KING<br>(2) Ned Miller (London)             | 28 DECK OF CARDS<br>(4) Muddy Holly & His New Generation (Mercury) |
| 4 MURDERERS DON'T DRESS IN BROWN<br>(4) Frank Field (Columbia) | 29 MR. BASS MAN<br>(2) Johnny Cymbal (London)                      |
| 5 I WONT' BE THERE<br>(4) The Springfield (Philips)            | 30 PLEASE PLEASE ME<br>(3) The Beatles (Parlophone)                |
| 6 CAN'T GET USED TO LOSING YOU<br>(11) Andy Williams (CBS)     | 31 I'M A BAND OF GOLD<br>(6) Mike Sear (Parlophone)                |
| 7 HONEY<br>(10) Roy Orbison (London)                           | 32 THAT'S WHAT LOVE WILL DO<br>(13) Joe Brown (Piccadilly)         |
| 8 THE RAIN<br>(7) The Cascades (Warner Bros)                   | 33 BROWN EYES<br>(9) Wandsworth Man (10) Buddy Holly (Coral)       |
| 9 BROWN EYES<br>(9) Wandsworth Man (10) Buddy Holly (Coral)    | 34 CUPBOARD LOVE<br>(11) John Leyton (HMV)                         |
| 10 FOOT TAPPER<br>(1) The Folk Singer (4) Tommy Roe (HMV)      | 35 WALK LIKE A MAN<br>(12) The Four Seasons (Stateside)            |
| 11 THE FOLK SINGER<br>(4) Tommy Roe (HMV)                      | 36 I WALK LIKE A MAN<br>(12) The Four Seasons (Stateside)          |
| 12 WALK LIKE A MAN<br>(12) The Four Seasons (Stateside)        | 37 MY WAY<br>(1) Frank Sinatra (Columbia)                          |
| 13 SUMMER HOLIDAY<br>(13) Cliff Richard (Columbia)             | 38 THE BEATLES<br>(4) The Beatles (Parlophone)                     |
| 14 SCARLET O'HARA<br>(2) Jo Harris & Tony Martin (Parlophone)  | 39 I WALK LIKE A MAN<br>(12) The Four Seasons (Stateside)          |
| 15 SAVORFUL THINGS<br>(4) Ronnie Carroll (Philips)             | 40 THE BEATLES<br>(4) The Beatles (Parlophone)                     |
| 16 THE BEATLES<br>(4) The Beatles (Parlophone)                 | 41 SOME OTHER GUY<br>(8) The Big Three (Decca)                     |
| 17 TWO KINDS OF TEARDROPS<br>(8) The Big Three (Decca)         | 42 YOU WANT TO KNOW A SECRET<br>(8) The Beatles (Parlophone)       |
| 18 HES SO FINE<br>(14) The Chiffons (Stateside)                | 43 THE BEATLES<br>(4) The Beatles (Parlophone)                     |
| 19 LIKE I'VE NEVER BEEN LOVED<br>(17) Billy Fury (Decca)       | 44 OUR DAY WILL COME<br>(9) Ruby & The Romantics (London)          |
| 20 LIKE I'VE NEVER BEEN LOVED<br>(17) Billy Fury (Decca)       | 45 ALL ALONE AM I<br>(16) Brenda Lee (Brunswick)                   |
| 21 LIKE I'VE NEVER BEEN LOVED<br>(17) Billy Fury (Decca)       | 46 DO THE BIRD<br>(4) Dee Dee Sharp (Cameo-Parlophone)             |
| 22 LIKE I'VE NEVER BEEN LOVED<br>(17) Billy Fury (Decca)       | 47 CASABLANCA<br>(2) Kenny Ball (Pye)                              |
| 23 LIKE I'VE NEVER BEEN LOVED<br>(17) Billy Fury (Decca)       | 48 I WALK LIKE A MAN<br>(12) The Four Seasons (Stateside)          |
| 24 LIKE I'VE NEVER BEEN LOVED<br>(17) Billy Fury (Decca)       | 49 I WALK LIKE A MAN<br>(12) The Four Seasons (Stateside)          |
| 25 LIKE I'VE NEVER BEEN LOVED<br>(17) Billy Fury (Decca)       | 50 I WALK LIKE A MAN<br>(12) The Four Seasons (Stateside)          |

## GREAT NEW HITS!

**HE'S NEW TO YOU**  
SUSAN MAUGHAN, VERN ROGERS

**IF MARY'S THERE**  
BRIAN HYLAND

**NORODY'S DARLIN'**  
FRANK FIELD

**ALL ANCA**  
KENNY BALL

**TO CAT**  
ROOFTOP SINGERS

**DON'T SET ME FREE**  
RAY CHARLES

**HE'S SOW LIKE A MAN**  
4 SEASONS

**THE CHIFFONS**

**PITY TO SAY GOODNIGHT**  
DONNA DOUGLAS

# LET'S GO TO THE RECORDS

## AN UP-TO-DATE REPORT ON THE PROGRESS OF JET AND TONY

"WE'RE just keeping our fingers crossed and hoping that it will repeat the success of our first effort. But I must admit that 'Scarlett O'Hara' is more purposeful by far, and more entertaining and imaginative than 'Diamonds'."

So said **Jet Harris**, the day after the release of the second single he has made with his old Shadow's mate **Tony Meehan**.

The day after release, "Scarlett O'Hara" was well on the way to **Hitsville, And Jet**, fired but happy, uncorked his fingers and instructed **Tony Meehan** to do the same.

Said **Jet**: "Don't think, though, that we weren't eager and excited about 'Diamonds', because we were. **Tony** and I consider it to be our best investment to date and we're still getting plenty of interest from it."

It was, in fact, the first big British hit of 1963 and the boys rate it the greatest disc they've worked on since "Apotheosis", back in the Shadow's days. They'd even voted with the "lads" of calling it "Diamonds". . . .

### ULCER

Said **Jet**: "We're trying to develop our stage act into something different and more unique. Already we've included a couple of skilful numbers which were his bits seven years ago. After all, if it hadn't been for skills number, I doubt very much if I would be where I am today."

**Jet** has now recovered completely from his recent collapse but is still looking rather pale and rather thin. This can largely be attributed to a stomach ulcer which troubles him . . . but which is worse when he finds himself overworking.

"I have to watch what I eat—that's the only trouble. Can't just crash into transparent cafes and grub anything in sight. If I eat too many fatty foods, I soon begin to feel one degree under—and become very irritable. The foods which I try to buy off most are the ones which I usually enjoy most."

### LONGER

"It's a great temptation to sneak into a cafe and order a plate full of bacon and eggs. Trouble is when we're on the move, it is often very difficult to find places where a meal which can be chomped in five minutes. We can't always stop to eat in a town. We have to pull in at a service port. As far as a rule, I go rather longer than most people for a meal—rather than upset my stomach."

## GLYN TAYLOR SPRINGFIELDS For London Show Change

**GLYN TAYLOR**, a director and general manager of Southern Music (South Africa), arrives in London first month of the year commencing May 11. He can be contacted from that date at the London office of Southern Music.

"On a recent tour of Ireland, we travelled along and all I could get was fried food. So we went on. And on. And on. It was four hours later before we found anywhere that wasn't fried."

**Jet** and **Tony** celebrated their new single with a party at a boozery. After they failed to find a suitable venue, the Doncaster Rugby Football Club came to the rescue with the offer of their new pavilion in the South Yorkshire colliery village of Armthorpe. The village may have been asleep. The pavilion certainly was NOT!

It was there, And I couldn't help admire the willingness of **Jet** and **Tony** to accept all the hard work that came their way once they left the Shadow's. They were after a long-term policy and they did mind the drawbacks.

### SUCCESS

For **Jet**, leaving to go solo means months of arduous work with very few breaks and even times for resting. He stood alone on stage with the **Shadow's** whereas before he was part of an established team.

Last year, he won a national pop as the best instrumentalist of 1962. Maybe he will repeat the success this year with **Tony**—and **Jet** had had his difficulties in becoming just a back-singer. **Louis Cordet**, "discoverer" of **Louis Jordan**, which leads into the fact that **Louis** was there, too, at the party. She now has the same manager as **Jet** and **Tony**—**Ray Moses**.

### WONDERFUL

This talented young singer has just completed a tour of France with **Polony Paulys**. She's also made her first TV appearance with **John and Paula** in Britain just part of the show given her by **Lorraine Arthur Moses**.

**THOUGH** the scheduled date for **Glyn Taylor's "A Touch of the Sea"** is set to end on April 20, it is possible that the disc will be dispatched. The **Springfields** will appear in the re-ramped show starting fortnightly from May 18.

## By RAY NORTROP

London, now 37, said: "A new song has specially been written for me by **Ferry London** and **Tony Meehan** in order to produce a hit. We've now finished this current tour. I hope it does as well as 'I'm Just A Baby'." they said.

**Louise** paused for a moment. "I thank **Jet** and **Tony** are wonderful people," she said. "I said and **Tony** paused for a moment. "We think **Louise** is a knockout girl," they said.

A mutual admiration society was in session.



JET HARRIS and TONY MEEHAN in action during their current tour of one-nighters (NRM Picture by BILL WILLIAMS)

# LARRY PARNES & Mr. PARNES

LARRY PARNES has produced stars with the frequency of a conjuror pulling rabbits out of a hat. He's one of the few showbiz managers who has achieved international fame. But, at heart, he's a superstitious sort of cove. He doesn't believe in flying in the face of tradition. . . .

Which is why the New Record Mirror is running the first-ever full story of **Larry's** new hope for stardom, **Daryl Quist**, a 17-year-old from Vancouver, Canada.

Said **Larry**, this week: "It had to do it this way. You see, the Record Mirror ran the first story on **Tommy Settle**. Then the first-ever on **Marty Wilde**. And **Billy Fury**. **Joe Brown**, as well, come to that—though, of course, I don't manage **Joe**.

"But they are my BIG ones. And I reckon it only right that the NRM, which has brought me the best so far, should put the seal, so to speak, on this new hope. It's a bet for that mad nab of stars. . . ."

**Daryl** was with **Larry**. He has an interesting story. A dancer from the age of four, back home in Canada. No history of show business in the family though his lumberjack father can play most instruments. Lots of public appearances as a tap-dancer for **Daryl Left** school at 15.

Then, a year later, he made a decision which took a lot of nerve for a teenager. He'd saved up the fare—and set out, unknown and by himself, for Britain. And, he hoped, stardom.

### DANCER

British show business was dance director **George Carden**. So **Daryl** ended up at dance school and asked to see the boss man. Everybody seemed to like him. . . .

He had five weeks to wait before **Arthur's** started so he took a job in a grocery store in Manchester. A month, if you like, of the "cabbages and kumfats" bit.

The pantomime opened. Enter **Larry Parnes**. Now **Daryl** didn't have a leg in the show, but



NRM Picture by DAVID MAGNUS

**DARYL QUIST**: The latest signing by that shrewd man of the pop business **LARRY PARNES**. As always **Larry** is treating warily and grooming **Daryl** for a lasting career.

It's an excellent reaction on his dates so far. And, already three different fan clubs have been set up for him—just by girls who've watched him, liked him and wanted to organize a proper following for him. That's an excellent sign, isn't it?

**Daryl** returned home to Canada for three weeks in January this year, just to meet up with his family again and pass on the good news about how his work was going. While there, he unwound a song which he felt would suit him on the Country stage. A piece called "From A Jack To A King". Ned Miller's version had already been heard.

It's too late for **Daryl**, now—but it shows he can pick a winner.

And, of course, **Larry Parnes** can't win. There may be no flowers immediately around the name **Daryl Quist**. But if **WILL** happens, you're sure that **Larry** really makes a mistake.

The lad they name call "Ole Kid" should complete that "app band" of stars that **Larry** is looking for.

"But I can say this. He is getting for."

### SPRING

Just a little showing with **Billy** at the Windmill Theatre, Great Yarmouth. Then a little more of a showing in the autumn tour with **Joe Brown**.

The Spring tour brought his own act. He'll start a little more to do this summer at the Rainbow Theatre. Back-booked with **Karl Denver**, **Marty Wilde**, **Ede Kane** et al.

And an even longer act when he goes out with **Billy**, **Joe Kart**, **Marty**, **The Tornado**, **Edie Price**, **Les Edwards** and **Larry Burns** on **Larry's** autumn tour—which starts on October 1 at Croydon.

Progress to far said **Larry**: "The idea is that **Daryl** won't be labelled. He will continue to do a combination of all types of singing, from R and B, to Twist, to C and W, to pop. His training as a dancer is excellent for him. He'll be built as an essentially light performer. But he's got plenty of sinew, too."

"Records! Well, **Daryl** must do."

## by PETER JONES

With **Joe Meek** not so long ago—**Comedian** folk song called "Ooga-munka", but we won't too happy about it. We'll be doing some more soon and I'd say his first record will be out in about six to eight weeks, probably on the Pye label.

### LONG-TERM

"No, I'm not suggesting he will necessarily go straight into the hit charts. It's a slow process, as I said before. But if he's making his records by, say, the end of 1964, well—I'll be quite happy! He's being groomed as a long-term project, not an overnight wonder."

"But I can say this. He is getting for."

LOOK FOR THE COLOURFUL TOP OF THE RECORD

**SIDE ONE**

1. Care's got Used to You
2. Losing You
3. Wakin' Like a Man
2. Scarlett O'Hara

**SIDE TWO**

1. Our Day You Come
2. From Me to You
3. Nobody's Parlin'
4. My Mine

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