

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 249 Week ending December 29, 1962
Every Thursday, price 6d.

'I Remember You' the year's top disc

"I REMEMBER YOU"—the song discovered and recorded by the then virtually unknown Frank Field—has turned out to be the biggest hit disc of 1963. This is revealed by the Year's Top Thirty list which takes the place of our usual chart on page 3. The disc entered our top Twenty week ending July 7 at number 4 and remained there until slowly going out nineteen weeks later.

Shapiro — Faith

THEY'VE GOT TO DO EVEN BETTER



Nat King Cole

Hat-trick for Nat?

"DEAR Lonely Hearts," Nat King Cole's latest record, looks all set to chalk up his third hit in a row—particularly if its American success is anything to go by. Already it's a big hit in the States, taking Nat way up into their top twenty. Nat again has the excellent chorus and orchestra accompaniment directed by Belford Hendricks.

UNDOUBTEDLY 1963 will be the most critical year Helen Shapiro and Adam Faith have ever faced.

Just recently neither have fared as well on disc as previously because both have allowed themselves to become out of touch!

This year will be particularly important to them because only if they come through—and I hope they do—will they become permanent stars.

Faith seems to have been wandering in search of a recognisable style—it may even be that he's in search of a completely new public!

Similarly, Shapiro needs careful handling. The girl is growing up fast and can no longer rely upon the shock reaction of hearing the adult voice coming out of the schoolgirl frame.

But what does the future hold for our other top stars?

On the optimistic side I'd say The Shadows are going to stay up there. They've got the right look-ahead thinking and they've got solid musical talent. The Tornados in this field ought to consolidate also—though they, too, are going to need luck in their material. The Allison's could come back

BY DON NICHOLL

into favour during 1963, Frank Field should stay happy, and Cliff Richard seems comfortably set for ages to come.

For some time I've been insisting that there's room for a good vocal team in this country. I don't just mean a good singing team but a team which could command a fairly regular place in the hit parade. If 1963 is not to be such a year for the Springfields, then the way ought to be open for The Countrymen.

But I'd warn both these groups to look out for The Bachelors. With enough shove and just a little luck this Irish group could become massive.

Neil Christian's got what it takes too—so have Johnny Towers, Dick Kallman, Ray

Contd. on back page



Mark Wynter—a Silver Disc for 'Venus'

MARK WYNTER has won his first Silver Disc for "Venus In Blue Jeans"—his initial offering on Pye following a two-year stint with Decca.

The award comes at a time when Mark's follow-up, "Go Away Little Girl" is hot in the charts. He told DISC "I'm absolutely thrilled, and can't believe that at long last I've made it on records."

The singer opened as Buttons in "Cinderella" at the Connaught Theatre, Warthing on Saturday. The pantomime ends

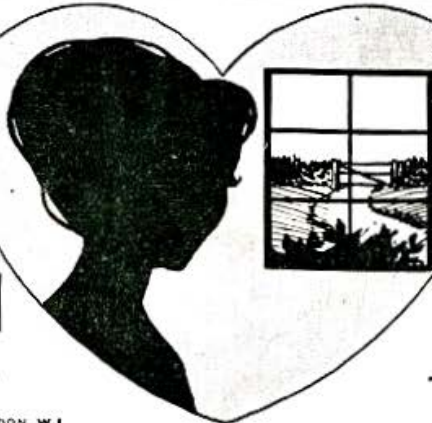
its run on January 12, and Mark will spend the following few days recording a new single for March release.

He leaves for a two-week holiday in Tahiti on January 18, followed by a four-week Australian tour when he will guest in 12 television spectaculars. Wynter returns to Britain in June 14.

March via America—where he hopes to make an appearance on the Merv Griffin-TV Show in New York.

Plans for a film for the singer are still unsettled, but if finalised, it would go into production during April before Mark opens in Larry Parnes' summer show at Great Yarmouth Windmill, on June 14.

NAT KING COLE



Dear Lonely hearts



CAPITOL RECORDS

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WRITE TO POST BAG, DISC

161 FLEET STREET, LONDON, E.C.4

Americans are way behind us

PRIZE LETTER

DURING recent weeks I have been comparing American and British instrumental discs, and there is no doubt in my mind that the British have more to offer in originality and high quality arrangements.

For instance, The John Barry Seven version of "The James Bond Theme" was a first-class arrangement, and for variety in music "Can Can '62" takes some beating.

The only American instrumental to come into this class is "The Lonely Bull" by Tijuana Brass.—STEPHEN KAYE, 94, Rock Dene, Westwood Edge, Colcar, Huddersfield.

R AND B

REFERRING to your recent feature on rhythm and blues, I sincerely hope that this exciting, soulful music is not popularised in the same way as jazz and C and W have been. This sort of music has now



Each week an LP is awarded to the writer of the Prize Letter... and once a month there is a bonus prize of a Ronson lighter and ashtray set.

been killed as far as I'm concerned because of the masses of trash records put on the market to cash in.

If R and B isn't left to the people who know how to play and sing it, it will become a mockery — yet another tombstone in the history of pop music.—MELVIN BROWN, 35, Baul Street, Deepdale, Preston.



JOHN BARRY—"James Bond Theme" is first-class.

FORGOTTEN

ONCE again another year draws to a close, and everyone goes into raptures over the magnificent success of our records in the U.S.

We've had five discs in the American Top Twenty. A drop in the ocean, and yet we fondly imagine we have shaken the U.S. to its foundations. Yet it is conveniently forgotten that the Americans have had upwards of 100 discs in the British charts.

The Editor does not necessarily agree with the views expressed in Post Bag.

Let's keep a sense of proportion about the whole thing. Instead of sitting back and thinking complacently about the success of five records, we should ask why it is only five, and try to discover where we are failing.

—K. WILKINSON, 25, St. Lawrence Avenue, Bolsover, Nr. Chesterfield, Derbyshire.

COPY, NAT?

IS Nat Cole's "Dear Lonely Hearts" meant to be an imitation of Ray Charles? That's certainly the impression I got when I heard the disc for the first time.

Why should an artist of Nat's stature want to copy anyone? Yet that's what he seems to be doing with this disc which is in the current Charles country vein right down to the string backing.—A. KASSEER, 339, Clapham Road, Stockwell, S.W.9.

EL AND MAUD

HAVING just heard "Moonlight And Roses" on a pop programme, I expect at any time to hear a new recording by Elvis

BONUS WINNER FOR DECEMBER IS:
Joanna Hunt, Popetfield Farm, Nr. St. Albans, Herts.

Presley entitled "Come Into The Garden Maud," backed with "Rock Of Ages".

Why can't the pops remain pops and call on the young writers like Jerry Lordan to come up with some bright new numbers, and leave these dreary old ballads to other more fitting programmes.—(Mrs.) BETTY TERRY, 73, High Oaks, St. Albans, Herts.

SURPRISED

I READ John Wells' "Chart Chatter" with interest each week, and was very surprised when he wrote that Cliff Richard is the only artist to put both sides of a disc in the charts.

Elvis Presley has topped the DISC charts on three occasions with double-sided hits—"One Night/I Got Stung," "A Fool Such As I/I Need Your Loving Tonight," "His Latest Flame/Little Sister," and as recently as last February, not in with "Rock A Hula Baby/Can't Help Falling In Love."—ROGER GREENSTONE, 45, The Avenue, Finchfield, Wolverhampton.

FEELING

WHAT a great artist Johnny Tillotson is. Having been a fan of his since "Poetry In Motion," I am convinced that there is no one as sincere both on and off disc, nor anyone who puts more personality and feeling into his work.—N. COLLINS, 18, Ryecroft Avenue, Penn, Wolverhampton.

The world's top pops

AMERICA

Week ending December 22

Last This Week	This Week	TITLE	ARTIST
1	1	Telstar	Tornado
2	2	Limbo Rock	Chubby Checker
3	3	Bo'yy's Girl	Marcie Blane
4	4	Go Away Little Girl	Steve Lawrence
5	5	Big Girls Don't Cry	Four Seasons
6	6	Return To Sender	Elvis Presley
7	7	You Are My Sunshine	Ray Charles
8	8	Release Me	"Little Esther" Phillips
16	9	Zip-A-Dee-Do-Do-Dah	Bob B. Soxx and the Blue Jeans
14	10	Hotel Happiness	Brook Benton
11	11	Pepino The Italian Mouse	Lou Monte
12	12	Keep Your Hands Off My Baby	Little Eva
15	13	Dear Lonely Hearts	Nat King Cole
14	14	Tell Him	Exciters
11	15	The Lonely Bull	Tijuana Brass
6	16	Don't Hang Up	Orleans
20	17	Chains	Cookies
10	18	Love Came To Me	Dion
19	19	Two Lovers	Mary Wells
20	20	My Dad	Paul Petersen

Australia

(Courtesy Music Maker, Sydney)

Last This Week	This Week	TITLE	ARTIST
8	1	The Lonely Bull	The Tijuana Brass
1	2	Workin' For The Man	Roy Orbison
2	3	Lovesick Blues	Frank Ifield
4	4	Big Girls Don't Cry	Four Seasons
5	5	Bobby's Girl	Marcie Blane
7	6	The Pommy Jackaroo	Buster Noble
7	7	Dallia	Roger Roger
9	8	Connie-o	Four Seasons
5	9	Ailey Cat	Dent Fabric
3	10	The Cha Cha Cha	Hobby Rydell

Hong Kong

(Courtesy Verdens Gang)

Last This Week	This Week	TITLE	ARTIST
2	1	The Cha Cha Cha	Hobby Rydell
5	2	Return To Sender	Elvis Presley
1	3	The Longest Day	Mitch Miller
4	4	Al Di La	Emilio Pericoli
3	5	Sheila	Tommy Roe
6	6	Next Door To An Angel	Neil Sedaka
7	7	Warm Over Leaves	Brian Hyland
6	8	Devil Woman	Marty Robbins
7	9	Cindy Oh Cindy	Highwaymen
10	10	Romantic Amore	Emilio Pericoli

Norway

(Courtesy Verdens Gang)

Last This Week	This Week	TITLE	ARTIST
1	1	King Of The Whole Wide World	Elvis Presley
4	2	Lovesick Blues	Frank Ifield
2	3	The Loco-motion	Little Eva
3	4	Let's Dance	Chris Montez
5	5	Return To Sender	Elvis Presley
5	6	Send Me The Pillow You Dream On	Johnny Tillotson
6	7	Ramblin' Rose	Nat King Cole
10	8	Swiss Maid	Del Shannon
7	9	I Tresko Og Busserall	Gunnar Egedahl og Erling Stordahl
8	9	Jag Har Bort Vid En Landvag	Ray Adams

Holland

(Courtesy Platineeuw, Amersfoort)

Last This Week	This Week	TITLE	ARTIST
1	1	Paradiso	Anneke Gronloh
3	2	It'll Be Me	Cliff Richard
3	3	Telstar	The Tornado
2	4	Sheila	Tommy Roe
5	5	Land Of Hope And Glory	Vera Lynn
4	6	Speedy Gonzales	Pat Boone
5	7	Brandenburg	Pat Boone
8	8	Sherry	The Four Seasons
7	9	The Loco-motion	Little Eva
10	10	Return To Sender	Elvis Presley

S. Africa

(Courtesy South Africa Record Manufacturers & Distributors Association)

Last This Week	This Week	TITLE	ARTIST
1	1	Telstar	The Tornado
2	2	The Loco-motion	Little Eva
3	3	Kiss Me Quick	Elvis Presley
4	4	Spanish Harlem	Jimmy Justice
5	5	Things	Bobby Darin
5	6	Ramblin' Rose	Nat King Cole
6	7	Al Di La	Emilio Pericoli
8	8	Sheila	Tommy Roe
10	9	Spanish Harlem	Ben E. King
10	10	Shame On Me	Bobby Bare

Compiled by courtesy of the American trade paper, "Billboard"

FIRST RECORD ... FIRST TIME IN THE CHARTS ... FIRST BUT CERTAINLY NOT THE LAST OF RAY BENNETT'S GO AWAY LITTLE GIRL

A CERTAIN HIT ! !



DECCA
F11550

**GO AWAY
LITTLE GIRL**
RAY BENNETT

F 11550 45 rpm



**Elvis
again
top**

WE knew it! Even before we started adding up the points . . . Elvis Presley is once again the top pop singer! The points awarded to all his discs which feature in the Top Thirty gives him a clear lead over his nearest rival who is Frank Ifield.

Not one of Elvis's discs has failed this year to make the charts, and that includes his EP "Follow That Dream" which had a brief run in the best sellers last summer.

"Rock A-Hula Baby" was his first single hit, then "Good Luck Charm," "She's Not You" and his current release "Return To Sender." All have reached number one and stayed in the chart for about three months.

**THIS YEAR'S
TOP THIRTY DISCS**

1	I Remember You	Frank Ifield	Columbia	277
2	Wonderful Land	The Shadows	Columbia	264
3	Telstar	Tornados	Decca	240
4	Rock A-Hula Baby	Elvis Presley	RCA	238
5	The Young Ones	Cliff Richard	Columbia	213
6	Let's Twist Again	Chubby Checker	Columbia	205
7	Come Outside	Mike Sarne	Parlophone	201
8	Good Luck Charm	Elvis Presley	RCA	199
9	A Picture Of You	Joe Brown	Piccadilly	192
10	Looking Out The Window	Cliff Richard	Columbia	189
11	Speedy Gonzales	Pat Boone	London	185
12	Tell Me What He Said	Helen Shapiro	Columbia	172
13	Stranger On The Shore	Acker Bilk	Columbia	168
13	Lovesick Blues	Frank Ifield	Columbia	168
15	Nut Rocker	B. Bumble and the Stingers	Top Rank	166
16	Let's Dance	Chris Montez	London	163
17	She's Not You	Elvis Presley	RCA	156
18	Loco-Motion	Little Eva	London	150
19	Things	Bobby Darin	London	148
20	Ginny Come Lately	Brian Hyland	HMV	146
21	Roses Are Red	Ronnie Carroll	Philips	145
22	Sheila	Tommy Roe	HMV	142
23	Hey Baby	Bruce Channel	Mercury	141
24	Winoweh	Karl Denver	Decca	137
25	Swiss Maid	Del Shannon	London	136
	March Of The Siamese Children	Kenny Ball	Pye	134
	Last Night Was Made For Love	Billy Fury	Decca	134
28	Dream Baby	Roy Orbison	London	129
29	Forget Me Not	Eden Kane	Decca	124
30	I'd Never Find Another You	Billy Fury	Decca	121

WEEK'S TOP THIRTY: Owing to an early press date it has been impossible to include an accurate Top Thirty for this week. We will however be publishing it next week, together with the current charts. This year's Top Thirty has been compiled by awarding 20 points every time a disc was top of the charts, 19 points for second, and so on for as long as the disc remained in the Top Twenty.

**JOHNNY
TILLOTSON**

I CAN'T HELP IT

HLA 9647 45 rpm



BILLY FURY—Two hits in the Top Thirty, but not yet up to Elvis and Cliff.



THE TORNAIDOS—"Telstar" turns out to be one of the year's big hits . . . and it still hasn't stopped selling yet!

It's wonderful! Such a variety of hits

WHAT a wonderful year it's been! British artists have taken more than just a fair slice of Top Thirty successes, and practically everything, from Ifield's yodel to Bumble's send-up of a classic, is represented. The chart, in fact, couldn't be bettered from this point of view. Dominating, though, are the beaty ballads from Elvis, Cliff and Billy Fury.

Two of the most sensational, and when they were first released, least expected hits, are Frank Ifield's "I Remember You" and The Tornados' "Telstar." Both are the first big hits for the artists concerned, and both are up there in the top three.

Frank, after trying hard for success for three years, couldn't have dreamed that when he did eventually get his break that it would turn out to be as big as this. The year's top record with his first hit is something he can be really proud of.

And, of course, he hasn't let it rest there. "Lovesick Blues" also ties for thirteenth place with Acker Bilk's "Stranger On The Shore."

Five of The Thirty are straight instrumentals—"Wonderful Land," "Telstar," "Stranger On The Shore," "Nut Rocker" and "March Of The Siamese Children." There are also a few border-line cases, where the singer hasn't been all-important to the disc's success,

like "Let's Dance" from Chris Montez and Little Eva's "Loco-Motion."

Country and Western, of a type, has done well. "I Remember You" and "A Picture Of You," both pop songs with a country approach, have given people an interest in this type of music.

Comedy discs are one thing which haven't swept the charts. The only one which has made any impact is Mike Sarne's "Come Outside."

If anyone wants further proof that the girls have a tough time in the best-seller stakes, then the fact that Helen Shapiro and Little Eva are the only girls among all those men should convince them.

John Wells

<p>BEST SELLERS</p>	<p>JOE BROWN "IT ONLY TOOK A MINUTE" 7N 35082</p>	<p>LONNIE DONEGAN AND MAX MILLER "THE MARKET SONG" 7N 15493</p>	<p>THE ORLONS "DON'T HANG UP" C 231</p>	<p>FRANK SINATRA AND SAMMY DAVIS Jr "ME AND MY SHADOW" R 20128</p>
	<p>MARK WYNTER "GO AWAY LITTLE GIRL" 7N 15492</p>	<p>JULIE GRANT "UP ON THE ROOF" 7N 15483</p>	<p>BOBBY RYDELL "THE CHA-CHA-CHA" C 228</p>	<p>CHUBBY CHECKER AND BOBBY RYDELL "JINGLE BELL ROCK" C 205</p>

Original talent is rare but Tony Newley has it, so

COME ON TONY, THE DISC BIZ NEEDS MEN LIKE YOU

UP until last February a new singer was consistently breaking into the charts . . . blowing through like a breath of fresh air. His name: Tony Newley. Now, 10 months later, you BEEN THAT LONG!

could almost be forgiven for not remembering him. IT'S Newley broke up a domain held almost exclusively by die-hard pop singers, and dominated by the more basic ones. He came in with a joke disc, "Idol On Parade," which many people, including Newley, thought was funny, but which the majority made into a big hit.

From that he branched out to make some of the most original and adventurous records ever to reach the charts.

It's not entirely his fault that he hasn't cut any discs lately—he has been away in America starring in "Stop The World"—but the disc industry is nonetheless missing him.

Who, since Newley, has done anything even half as courageous . . . and more important, got away with it?

THE DISC INDUSTRY NEEDS THE TONY NEWLEYS OF THIS WORLD.

Newley gave more hope to struggling class singers, to A and R men who knew they should be doing better things, than any other person at that time.

He brought hope

The charts weren't exactly bursting with talent. Newley gave everyone hope. I believe it is because of him we now have good singers like Frank Ifield at last getting their just reward after years of struggle. Would he have stayed in the light without holding on to the ray of light offered by Newley's success? Would Matt Monro have given up . . . and he very nearly did before "Portrait" broke for him.

Everyone, certainly those behind the scenes, clung to the hope that if Newley's talent could win through, then so could their own.

And just as important . . .

by JOHN WELLS

not remembering him. IT'S Newley made the charts respectable. He wasn't just a screaming beat singer, he was the sort of person whom the older people could also appreciate.

"Why?" "Do You Mind" and "Strawberry Fair" weren't only bought by the usual disc buyers.

The charts have now caught up, in some degree, to the standards Newley initiated. But now he needs to come back.

Apart from Ifield's phenomenal success, nothing new has made much impact. The sooner he can manage to get back to recording the better for everyone.



TONY NEWLEY—It's time he made another disc.

'Juke Box Jury' is not always wrong!

pick not so obvious successes like Marty Robbins' "Devil Woman" and Brian Hyland's "Sealed With A Kiss."

"They're frequently right, too, about established stars' latest discs which subsequently don't make the charts.

"It's been said before and I say it again now: 'Juke Box Jury' is meant to be an entertainment—not a jury of four experts dissecting the latest pop issues.

"We average an audience of 12½-million viewers every week, and it's a family audience. The teenagers certainly take a close

interest in the actual discs played, but the older people are equally interested in the reactions of the studio audience and the views of the celebrities on the panel, whether they're experts or not."

However, he aims at looking at least one knowledgeable panelist per week who is conversant with pop music as well as being entertaining as a personality.

"I usually go after a singer or disc jockey in this respect. People like Pete Murray, Alan Dell and Carole Carr always give excellent value.

"I know some people think there should be more teenagers on the panels," said Neville. "But it's much easier said than done. Finding a youngster who can talk fluently and informatively about records is a big problem."

The show is set to run right through 1963, and without any extension in scope or alteration as was proposed some weeks ago.

Nigel Hunter

Gossip Column BY CHRIS HUTCHINS

Craig gets the royal treatment

CURRENTLY playing Prince Charming in pantomime, CRAIG DOUGLAS is in for some more royal treatment when he completes the season at Westcliff-on-Sea. In February he is going to have his tonsils out—the operation has already meant the cancellation of an Australian tour—but there's some consolation in knowing that the man who removed PRINCESS ALEXANDRA'S will be doing mine too," Craig tells me.

AT his Esher, Surrey, home, Adam Faith employs a butler, maid, gardener and valet. There's an acre of landscaped garden fronting the manor-type house. He has a billiards room on the ground floor. In Adam's blue-carpeted bedroom there's a white, silk-covered king-sized bed and the adjoining room is his wardrobe!

FRANK SINATRA currently remodelling and extending his Cal-Neva, California, lodge . . . January 8 is Elvis Presley's 28th birthday. . . . In its first week of release there Gene Vincent's "Be Bop A Lula," a Scandinavian chart entry. . . . For Christmas each of The Tornados were advanced £500 of the expected £12,000 "Telstar" royalties. . . . Doug Sheldon has waxed a cover of Dickey Lee's current U.S. hit, "I Saw Linda Yesterday. . . . Next Shane Fenton single without the Tentones. "I Ain't Got Nobody."

Give 'em a chance says DJ

SAID DJ JIMMY SAVILE, who has just signed a contract to compare a package that features comparatively unknown singers:

"One of the great tragedies in this business is that there are so many talented youngsters who can't break into stardom because the opportunities don't come their way.

"I'm all for giving those people the sort of chance they will get on this tour," he said.



JIMMY SAVILE

HAYLEY MILLS, who at one time looked like being a budding recording star, gets her first "teenage" part complete with screen romance in the film she is to make for Walt Disney next summer. Sixteen-year-old Hayley, currently taking a well-deserved rest on the Mills' family farm in Sussex, is looking forward to the part in "Cassandra Captured The Castle."

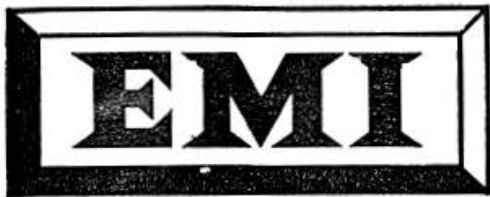
ANOTHER opportunity for budding stars is presented by CHRIS BARBER's agent, MALCOLM NIXON, in a new rock club he is opening in the West End of London on Saturday "The Top Ten." Three nights a week we shall be trying out bands and singers at the club for engagements in Germany," Malcolm says.

SAMMY SAMWELL—he penned several CLIFF RICHARD hits and is now producing records himself—plans a February visit to New York to record ANTHONY TEAGUE, who appeared in "West Side Story." Sammy signed Teague for Four-Four Recordings during his recent London stay.

IMPRESARIO Vic Lewis flies to the U.S. next month to discuss a July return for Johnny Mathis. . . . Will March tour by Cliff Richard, Frank Ifield and Brenda Lee prove too strong opposition to the Chris Montez-Tommy Roe package? . . . another "Lucky Stars" parcellist on record—Bill Butler joins newcomer Polly Perkins on a forthcoming Decca release.

PE Double Congratulations MARK WYNTER A Silver Disc for VENUS IN BLUE JEANS and Another smash hit with GO AWAY LITTLE GIRL PE

Hand this to your newsagent NOW! Please order DISC every week Name Address (Block Capitals, please) Be sure of your DISC every week



NEW POPS

This week's TOP single!

MIKE BERRY

Don't
you think
it's time



H.M.V. 45-POP1105

Herb Alpert & Tijuana Brass
THE LONELY BULL
(EL SOLO TORRO)
STATESIDE 45-88138

The Duprees
MY OWN TRUE LOVE
(TARA'S THEME FROM 'GONE WITH THE WIND')
STATESIDE 45-88143

The Highwaymen
WELL, WELL, WELL
UNITED ARTISTS 45-UP1009

Gene McDaniels
SPANISH LACE
LIBERTY LIB55510

Jaye P. Morgan
HE THINKS I STILL CARE
M-G-M 45-MGM1182

David Thorne
THE ALLEY CAT SONG
STATESIDE 45-88141

E.M.I. RECORDS LTD., E.H.J. HOUSE, 20 MANCHESTER SQUARE, LONDON, W.1.



JACK GOOD writes from AMERICA



Stars alone can't save these TV shows



SINATRA—An economic problem.

THIS IS HOW LITTLE RICHARD REALLY GOT HIS BIG BREAK

MY knowledge of the pop scene, such as it is, begins with the film of "Rock Around The Clock" arriving in Britain. What happened before then is something I knew nothing about until yesterday, when I met Bumps Blackwell. No relation to Charlie Blackwell—at least, not to MID Charlie Blackwell. He has a brother Charles Blackwell who plays drums.

Bumps was the A and R man who cut all the original Little Richard hits, who recorded the Larry Williams hits and the first Sam Cooke hit, "You Send Me." Before that he had a band whose singer was Ernestine Anderson and whose sidemen included Ray Charles and Quincy Jones.

Bumps' account of the beginning of Little Richard's stellar career I find fascinating. Apparently, it was the time of the success of the Ray Charles discs such as "I Got A Woman" and "Green Back Dollar" and Speciality were looking for someone who would sing in that sort of idiom—with a gospel feel.

Bumps got a tape from Little Richard, who had been singing with a quartet and who HAD made some singles but with no success. The tape was of very poor quality but Bumps felt this was the voice. So a session was set up.

Stag party lyric

In a break in rehearsal Richard broke into a song with a stag party lyric. Bumps thought this was a heck of a song, but, of course, not with the words such as they were. So he asked a lyric writer to change them. Then somehow this song was forgotten.

At the session they cut "Kansas City, Baby" and "Good Golly Miss Molly." In rushed the lyric writer with the new words. "What new words?" asked Bumps. "The new words of Tutti Frutti," said the lyric writer. There were eighteen minutes left of the session. The second take made it.

The other numbers recorded at the first session didn't see the light of day until after Little Richard's retirement.

Bumps almost got fired when the company heard what he had made of the follow-up. For they wanted something very much like "Tutti Frutti" and Bumps had the audacity to leave Little Richard's piano off it. Luckily the record was "Rip It Up" and Bumps' decision was vindicated.

A COUPLE of Sundays ago I watched television. It was a fairly normal Sunday evening's entertainment as things go over here, with Ed Sullivan and Dinah Shore shows topping the bill.

Sullivan featured The Four Seasons, Anthony Newley and Peggy Lee. Dinah Shore just had Gerry Mulligan and Frank Sinatra. And there were another couple of shows featuring Della Reese and Julie London.

What's that? You think it makes our Sunday night line-up look pretty sick? Well, yes... I suppose it does look like that... on paper. But, in fact, the American viewer is so used to having these star names thrown at him in gay and careless profusion that he couldn't care less about it all.

This is, of course, only part of the story. There are stars on television who do give the viewers a kick... currently it's people like Richard Chamberlain and Vincent Edwards. But these are not appearing as themselves but as characters in a story.

As long as the stories stay entertaining they will stay at the top of the television tree. When the material becomes boring then that will be that.

AND THIS IS WHAT'S WRONG WITH ALMOST ALL THE POP MUSIC BITS ON THE TELLY. THERE'S NO MATERIAL—JUST BIG NAMES.

And this is true in Britain as well as America.

The problem is, of course, an economic one. If a television show is going to have a star like Frank Sinatra, it cannot possibly pay Frank Sinatra the sort of money he would get for making a film. It must, therefore, make fewer demands upon him in terms of time and effort.

It cannot possibly expect him to rehearse a complicated new routine. He must, therefore, make the typical star appearance singing a few well-known songs.

And, of course, being Sinatra,



PHIL EVERLY—He can write great songs, and so can Don.

Anthony Newley, who gave a magical rendering of "What Kind Of Fool Am I?" The whole thing was an object lesson on what can be done with pop music in television.

Writer Phil

I'VE just been talking to Phil Everly, who chalks up his tour as a single artist as a great experience. "When the two of us make a personal appearance we really simply do a recital of our hits—this time, though, it had to be a show, a performance. When we make a personal appearance in the future we are going to make it much more of

LACK of originality is by no means peculiar to television. The display of copycatism going on in the LP field over here just now is sickening. Currently the two top LPs are "My Son, The Folk Singer" and "The First Family."

So out comes an LP entitled "My Son, The President." Not only that but two companies have

simultaneously released comedy albums about Khrushchev's family—one called "The Other Family" and the other "At Home With That Other Family." Both claim to be the original follow-up whatever that might mean.

Oh yes, and Zoot Sims, Enoch Light and Stan Getz all have albums out called "Big Band Bossa Nova."

he does this very well. And as far as Sinatra is concerned, for most viewers it is still enough.

The time is coming, however, when something must happen. Either there is going to be no more pop music on television, or producers and television companies are going to have to stop using their cheque books as a substitute for their brains.

Of course, sometimes a star strike it lucky and book a star who realises the importance of material and presentation.

This is rare, but it happened on that Sunday in the case of

a performance than we have in the past.

Phil strummed a guitar and sang a couple of verses of a song he'd written called "I Don't Recall." A great number—he ought to recall the third verse and then record it, but I'm afraid Phil has got a fairly low opinion of his talents as a songwriter.

He then sang a snatch of a song that Don had written but never finished. It was quite the most beautiful Everly-type ballad I'd ever heard but Phil says he can't persuade Don to finish it. Great pity.

Listen to ALAN DELL'S 'SHOWCASE' * RADIO LUXEMBOURG
208 metres medium wave - 49.25 metres short wave
EVERY SUNDAY 8 P.M.



In next Sunday's 'Showcase' (30th December) ALAN DELL will present his selection from the past year's outstanding LP releases, plus an exciting 1963 preview....

1963-The greatest year yet?

By next week one of the greatest years the pop world has ever known will be over and we will be in 1963. AT THE START OF 12 MONTHS THAT COULD PUT EVEN THE PAST YEAR TO SHAME!

When the figures are finally checked it will be found that more discs were sold in 1962 than in any previous year and every indication points to another increase in 1963, especially in the LP field.

1962 was a fantastic year for British artists. They appeared regularly in Top Ten charts throughout the world and even America felt the effect of all this talent when Kenny Ball, Acker Bilk, The Springfields, The Tornados and Frank Field showed them what we could do. And this success is going to have a snowball effect.

Once some of our stars become known on this level it is easier for others to become known. LISTEN to our efforts. The big complaint has always been that they never seemed to realize that we HAD HAD ANY pop stars at all. Now that we have so many we are losing their touch, far from it. 1962 was a great year for them as the fantastic number of visits to Britain proved. Yet once again it looks as though, when 1963 is over, these records will have been broken.

Most of their tours this year by you have been highly successful so promoters will obviously jousty go all out to repeat the performance.

Yes, 1962 was a great year—but 1963 IS GOING TO BE EVEN GREATER! ☼



AMERICANS REALLY WANT TO TOUR NOW

The stars look back—and forwards

Cliff Richard

I guess the greatest thing that has happened was my picture "The Young Ones" being voted a big success. It was a very big success and the fact that there was the Communist Performance Award which was a great honor to me. I was going to America with Billie Holiday on a tour. I was in London on a tour. I was in London on a tour. I was in London on a tour.

Billy Fury

It was the success of "I Remember You" that was the best thing that happened. I was in London on a tour. I was in London on a tour. I was in London on a tour.

Frank Ifield

The success of "I Remember You" that was the best thing that happened. I was in London on a tour. I was in London on a tour. I was in London on a tour.

Adam Faith

The success of "I Remember You" that was the best thing that happened. I was in London on a tour. I was in London on a tour. I was in London on a tour.

Cory Hatchers

The success of "I Remember You" that was the best thing that happened. I was in London on a tour. I was in London on a tour. I was in London on a tour.

CAROLE KING PLANS TO WRITE A TEENAGE MUSICAL

On holidays this year for composer CAROLE KING. Since she and her husband GERRY GOFFIN have had such a fantastic year of this they have been inundated with orders to write songs for just about everybody on the way. At least that's the way it seems. Carole does, however, intend to start in the spring writing a musical either for the stage or screen for both. The musical will be about the life of the great singer JUDY GARLAND and MURRAY CLOSE. King has decided to return his Decca Records "New Records" in the New Year. This is partly due to a conflict with a small label of the same name.



Cable from AMERICA

edited by Maurice Clark

One it should be for a few months. King has had a successful year in America. She has had a number of million albums in America. She has had a number of million albums in America. She has had a number of million albums in America.

CONGRATULATIONS

Cliff, Adam, Elvis— here's what to do!

SUSAN MAUGHAN

REMEMBER what she did in "The Last Year's Last Man" for it was a very big success. It was a very big success. It was a very big success.

BOBBY'S GIRL

326 544 BF

PHILIPS

BBC all set to give pop fans the best

THE "MAN GO" celebrates Christmas. It has been on the air for four years. It has been on the air for four years. It has been on the air for four years.

YOUR CHEATING HEART

45-POP1099

YOU ARE MY SUNSHINE

A great new double-sided hit from

RAY CHARLES

HIS MASTER'S VOICE RECORDS

MEL TORME COMIN HOME BABY	NOW IS THE HOUR GRACIE FIELDS	PADDY DRY ROBERTSONS MERRY CHRISTMAS YOU SING US SUCKERS	ANNA ARTHUR ALEXANDER	KARL DENVER PASTURES OF PLENTY
SHUTTERS AND BOARDS JERRY WALLACE	JOEY'S SONG BILL BLACK'S COMBO	BURIAL MARY ANN BUCHHEIN ROBERTS	GREENBACK DOLLAR LEE CORVETTE	BIG NOISE FROM WINNETKA COZY COLE

no change

I don't anticipate any serious changes in the format because the David Tate group are no longer performing in a teenage style. They are older and more sophisticated.

Ray Charles

HIS MASTER'S VOICE RECORDS

Pop singles reviewer Don Nicholl says: 1962 was a great year because now

ANYTHING CAN GET INTO THE CHARTS!

NOT all the best records become hits—nor do all the worst ones, despite what the cynics say. But a year's hit parade charts are the surest guide to the trends of the pop business.

AND A GLANCE AT THE CHARTS OF THE PAST 12 MONTHS CONFIRMS THE FACT THAT THE POPS ARE IN A HEALTHIER STATE THAN THEY'VE BEEN FOR SOME TIME.

I don't mean that they're selling more copies than they've ever done. No, the impressive fact is that there has been much more variety in the hit lists during 1962 than for several previous years. We've had the twist, madison and bossa nova beats, but nothing—not even country and western—has been allowed to dominate the sellers. And that's a great thing. It may even be a trend in itself!

We have had surprising riches in the charts. And I feel that 1962 may have done much more good than is realised. No longer, for instance, will we be astonished when a modern jazz recording, a humorous disc or a folk song enters the charts. And that's quite an advance, believe me.

That is how it ought to be, and

came pretty close to seeing this happen.

You can spot "shopping" by the number of sleepers a year throws up. There were plenty of them this year. To take just a couple of examples: On September 8 I reviewed "Sun Arise" by Rolf Harris and tipped it as a hit . . . it finally went into the Top Twenty on November 10, eight weeks later!

Hank Locklin's "We're Gonna Go Fishin'" was reviewed (and tipped), on September 8, too. And it took three months to reach the charts.

But one fact remains as a minor puzzle. The girl stars still aren't selling as heavily as the males.

There may be a clue in my belief that most of the really

potent song material is designed for male performers in the first place. When songs are designed for the girls (as in the cases of Brenda Lee, Helen Shapiro, Susan Maughan and Shirley Bassey) success comes too.

Anyway, I've selected a Top Twenty from the hits of the Top Twenties during 1962 which you may care to compare with the hits of your own choice. It's a personal preference list, and it doesn't include some of the great discs (such as Victor Feldman's "A Taste Of Honey") which I enjoyed but which did not make the charts.

Casualties galore in the Top Twenty

BEFORE I look ahead to the New Year, I always like to look backwards, too. It's a dangerous habit, mind you, because it brings me up against predictions that never came true. But it's interesting, among other things, to spot just how many stayers there are in the best-selling stakes.

Take 1957. That was the year we first heard from Paul Anka and the Everly Brothers. They reached the hit parades with their very first records. But who else dominated the hit parades of that



MIKE SARNE—His book will be out in March.

I've got to find a new sound

says MIKE SARNE

"I'M looking for a new sound for my next disc," said Mike Sarné between rehearsals for "Babes In The Wood" at Southampton. "It's got to be different, original, AND WITHOUT GIMMICKS."

"Comedy discs have done me proud during the past year, but I've been tagged. People think I can't do anything else except sing with a cockney accent. In some cases, they think I can't even sing!"

"I won't dispute that I don't sound like Frank Sinatra, but I am sure my voice doesn't sound like a cat running across a galvanized roof!"

"I haven't really decided what kind of number it will be, but I would love to have a scat singing backing. I couldn't sing scat—that is strictly out—but with a backing like that it could be a good disc."

Mike's not even searching for a hit for his follow-up to "Just For Kicks." He says as long as the material is good, and different from what he's been doing, he'll record it.

"Just For Kicks" has made the Hit Parade, in spite of a major setback caused by the BBC, who banned it from any of their programmes.

Skidlids

"It's because the lyrics deal with skidlids and motor bikes," said Sarné, "and they figured it would be in bad taste for the kids. But it's a comedy number, and I certainly wouldn't have recorded anything offensive if I had realised they were going to take such a dim view."

"We still haven't decided on a script for this West End revue which follows my pants," he went on. "Obviously I want to agree with it, as it is being written around me. "The show will be satirical, but not controversial. I don't want the purdits to find something else to complain about."

"By the way, my book, 'The Three Lives Of Nigel Kelland,' is being published in March. It's finally finished and at the printers. Still don't know what is happening as far as the film's concerned, but I believe negotiations are in hand."

Mike's only sorry about one thing. He has spent three years studying Russian and was hoping to take his final degree next summer. As commitments stand at present, he doesn't think he is going to have the time to put in a final six months study.

"It would be a shame," he told me, "because a degree means a great deal to me. But with the pressure of work, I won't be able to devote as much time as I would like to studying and I don't like to do things by halves. "But maybe things will work out yet."

June Harris

Top 20 for 1962—and

KENNY BALL	March Of The Siamese Children
DAVE BRUBECK	Unsquare Dance
RAY CHARLES	I Can't Stop Loving You
NAT KING COLE	Let There Be Love
SAM COOKE	Twistin' The Night Away
BERNARD CRIBBINS	Right Said Fred
LONNIE DONEGAN	Pick A Bale Of Cotton
STAN GETZ/CHARLIE BYRD	Desafinado
ROLF HARRIS	Sun Arise
FRANK IFFELD	I Remember You
BRENDA LEE	Speak To Me Pretty
MATT MONRO	Softly As I Leave You
ELVIS PRESLEY	Can't Help Falling In Love
JIM REEVES	Adios Amigo
CLIFF RICHARD	The Young Ones
JIMMIE RODGERS	English Country Garden
MIKE SARNE	Will I What
THE SHADOWS	Dance On
FRANK SINATRA/SAMMY DAVIS	Me And My Shadow
THE TORNADOS	Teletar

it's a personal choice!

how it has not been in many years gone by. The parade, in fact, has never been so all-embracing since before the rock 'n' roll had crossed the Atlantic. 1962 also saw, perhaps, the end of an era in which American hits automatically became British hits. We, at last, had the customers (and the record makers) who realised that British was often best, and that there was a good deal of native material to be tapped.

Thus we found our own kind of humour having its head with things like "Come Outside" and "Right Said Fred." And, although there was still too much imitation, we weren't copying quite so slavishly.

For a long time people like myself have been urging customers to "shop" for their discs with more care—and with more perseverance. Well, 1962



ROLF HARRIS — Tipped, but "Sun Arise" took eight weeks to make the charts.

WRITE a successful Christmas song and you write yourself an insurance policy—so say the men in the music business who each year reap a fresh fortune via an oldie.

The greatest "insurance policy" ever written? "White Christmas" wins hands down every time. To date more than 35,000,000 copies of different versions have been sold! It has cropped up at every Christmas since Irving Berlin wrote it in the early forties. Bing Crosby's recording, first issued in 1942, has accounted for 12,000,000 of that 35,000,000, and Elvis sold heavily with the song back in Christmas 1957.

Berlin himself need never have written another number. Besides the record and sheet music royalties, he collected \$250,000 when the song was used in two Hollywood films! But nobody collects on "Silent Night" which is another hardy perennial. That's been around since 1818 when a German,

named Franz Gruber, wrote it as a hymn. The copyright having expired, royalties are paid to anyone making a new arrangement.

More than 20,000,000 discs of this favourite have been sold and this year Nina and

by Brian Gibson

Frederik and Dottie Wayne look like adding to the total—not forgetting Crosby's version!

Just over 13 years ago a Christmas card salesman named Johnny Marks who wrote music in his spare time thought up a novelty number for the annual holiday—"Rudolph The Red Nosed Reindeer"—it's been cropping up ever since and has made Marks an estimated £500,000.

Harry Belafonte has been fortunate with Christmas songs.

"Mary's Boy Child," released in 1958, sold more than 1,500,000 copies. Belafonte also picked up a number that had been around since 1949 and turned it into a hit a year or two ago—"Scarlet Ribbons".

Teddy Holmes of Chappell's was responsible for picking up "Little Donkey" three years ago and has had the satisfaction each year of seeing it re-emerge. This year his company has Brenda Lee's "Pockin' Around The Christmas Tree" and Tommy Steele's "He's Got Love" plus, of course, "White Christmas."

"White Christmas" will always be a hit because it has all the ingredients necessary for a Christmas song—an attractive combination of words and music and a title that immediately conjures up a picture," he told me. "It's the greatest copyrighted song of all time and I don't see why it shouldn't go on for years."

'White Christmas'—the greatest 'insurance policy' ever!

35 MILLION—AND STILL GOING STRONG

SLUMP IS OVER AND THINGS ARE ON THE UP AND UP

DURING the early part of 1962 I was beginning to wonder whether the EPs had any future at all. The number of new releases dwindled drastically and, despite assurances to the contrary from the record companies, I was expecting the 45 rpm four-trackers to become practically extinct, as they have in the States.

However, autumn put a healthier appearance on the situation, and as 1963 comes in we seem to be normal again where EP quantity is concerned. And 1962 has proved again (to me, at any rate) that the EP is still an excellent and reasonably priced vehicle for record entertainment.

My vote for EP of the Year goes to Nina Simone for her Parlophone set "The Intimate Nina Simone" (GEP 8864).

ELLA FITZGERALD — *Gershwin songbook* registers strongly.

She managed to pack more personality, meaning and effect into her singing and piano playing in these four items than anyone else represented on EP this year. She doesn't imitate anybody, and she commands attention with every note. Ella, of course, registered strongly over the year. The EP extracts from her George Gershwin songbook album took the monthly accolade twice with No. 3 (HMV 7 EG 8723) and No. 6 (HMV 7 EG 8758). Her interpretations of the wonderful Gershwin songs, with Nelson Riddle's accompanying help, are definitive for the female voice.

Pittdown

In the rock stakes the Pittdown Men served up some solid fare in "Pittdown Rides Again" (Capitol EAP 1-20155). Laurie Johnson gave the best in modern big jazz band stylings to some TV themes (Pye NLP 24151), and the exotic branch of instrumentalising was well catered for by Geoff "Manuel" Love and his Music of The Mountains (Columbia JG 8187).

Bernard Ubbins scored in comical vein with his EP round-up of hit singles called "The Hole In The Ground" (Parlophone GEP 8859). Little Tony brought potent reminders of his British work with "Little Tony in Italy" (Durium U 20079), good rock-solid beat unaffected by the Italian lyrics.

And last, but certainly not least, a formidable new ballad voice made its record debut here with a CBS set of show and standard tunes (AAG 20016).

Robert Goulet is the name, and he'll be welcome on my turntable at any time at any speed, judging by this initial sampling. N.H.



WITH NIGEL HUNTER

Joe Loss and his boys hit a new high



JOE LOSS — Dynamic big band blowing.

Joe Loss
It's Madison Time!
The New Madison; Miss Madison; Hopping Madison; Must Be Madison.
(HMV 7 JG 8779)*****

WITH my almost total lack of dancing prowess, the Madison itself means just about nothing to me. But I'll listen to music like this at any time of the day or night — no matter what the reason or occasion.

Joe and his boys have hit a new high in dynamic big band blowing with these numbers, especially the first two. It's wonderful for

dancing (I imagine!), and it's certainly great for listening. What more could anyone want from a record like this?

Christine Campbell
Wherever I Go; Near Your Heart; He Is Here; My Home
(Parlophone GEP 8874)*****

A BEAUTIFULLY sung collection of worthwhile ballads which confirms my impression that Christine is the best girl noddler to emerge in this country for a long time.

Her voice is a mixture of all the best we used to hear in song from Deanna Durbin and Jane Powell. Crystal clear, accurate pitching, and an immensely pleasant overall effect of silvery sweetness.

Christine should go a long way in time on the road to international stardom.

Russ Conway
Concerto For Dreamers; The Legend Of The Glass Mountain; The Call Of The Sea; Theme From Washington Concerto; Lionheart.
(Columbia SEG 8206)*****

RUSS with his sleeves rolled down and his dress coat on for a quartet of concert pieces, for which he's backed by the rather unnecessary Rita Williams singers and Michael Collins and his orchestra.

The first and last are familiar film soundtrack fodder; the second is Russ's own piece written with

Norman Newell which kept me thinking of the "Panorama" TV signature tune; and the third is an example of songwriter Michael Carr in concert mood.

Smooth, restful, and melodic music which falls lightly on one's ear.

EP OF THE MONTH

GOULET EVEN LOOKS GOOD

Robert Goulet
(CBS AGG 20016)*****

"A WARM, rich baritone, sonality, clear as a bell, and spot-on every note he sings and "a voice to watch."

Robert Goulet looks as good as he sings too, apparently, so he just can't go wrong with the birds. And this EP, set including Tony Newley's "What Kind Of Fool Am I?" is one of the most impressive this year as far as ballad singers are concerned.

The Eagles

TV Themes; Theme From "Steptoe And Son"; Theme From "Marge"; Theme From "Comedy Playhouse"; Theme From "Oliver Twist."
(Pye NLP 24166)*****

THE Bristol boys create a nice commercial sound with the aid of the electricity current, and are one of the few new instrumental quartets to come along who give signs of staying permanently.

They work through four Ron Grainer telly themes here, scoring well with the first and third and doing their best with the other two, which don't lend themselves to this kind of instrumental treatment.

Nina and Frederik

White Christmas; White Christmas; Santa Claus Is Coming To Town; Away In A Manger; Silent Night.
(Columbia SEG 8215)**

THIS one just missed the Christmas, may round-up, unfortunately, but I don't think very much of it as a seasonal offering anyway.

As I've said before, these artists are excellent visually, but when you're listening to their records, you're conscious of their severe vocal limitation and the complete absence of any sparkle or personality in their small voices.

Even John Barry's stimulating arrangements and accompaniment couldn't raise this lot off the ground.



CONGRATULATIONS!

Cliff Richard and The Shadows

ON BOTH ACHIEVING YET ANOTHER SILVER DISC

'The next time'

45-DB4950

COLUMBIA RECORDS

'Dance on'

45-DB4948



TRAD BY OWEN BRYCE MOD BY TONY HALL

BARBER SHOWS HOW IT ALL BEGAN

Five reasons why you will remember jazz in 1962



Chris Barber and his Jazz Band

Jazz Sacred And Secular Double Check... Take My Hand Precious Lord; Black And Tan Fantasia; White Christmas; God Leads His Dear Children Along; Sing On; Show On Aunt Willie; On A Christmas Day; Lownd You've Been So Good To Me; Going To Town.

I WOULDN'T like to put these down in any way but hasn't this band improved during the last few years! At this stage of his career Barber was doing little to produce worthwhile jazz music...

GENE KRUPA—Percussion king, but is it jazz?

patterns for the British trad movement.

The movement is so strong that there are still a MAJORITY of bands which play just like this.

Lonnie sings two of the numbers. Listening to them now it's impossible to imagine that we once thought this was a jazz vocalist.

Josh White

Empty Bed Blues; Mosher On That Train; Bottle Up And Go; Backwater Blues; Baby Blues; Local Have Mercy; Home In That Rock; Paul And Silas; His Eye Is On The Sparrow; That Suits Me.

TYPICAL Josh White at 2:30 shillings makes a good buy for anyone who might not already have most of these titles...

Josh doesn't do anything different enough to warrant duplicating or consistently good, still singing the same types of songs phrasing the same way, and backing himself up with those same guitar blues notes.

As far as I'm concerned Josh is one of those artists that I can take almost any time, even though he never surprises me or does anything in the least unexpected.

Gene Krupa

Percussion King The Galloping Comedians; American Ballet; Espana Cani; Sabre Dance; Meadowland; Calve Triste; Arab Dance; March From The Nutcracker Suite; Post And Peasant Overture.

There's little doubt that Gene Krupa is a percussion king, but there's some doubt in my mind about his ability to continue to interest the jazz fraternity.

Then a few of the "two-LP-a-year" brigade might be interested for its gimmick value...

R and B will get bigger

RYTHM and blues and big band jazz—that's my forecast for the 1963 bands on the trad front.

And as I write there are strong indications that big band jazz... somewhere between Goodman and Basie on the one hand and Quincy Jones and Johnny Dankworth on the other...

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The rate for announcements in these Classified columns is 1/6 per word. Words required in capitals over and above those given in the opening line will be charged at 2/6 per word.

PERSONAL

ATTENTION all Club Secretaries: Add to funds by selling your members Automatic Pens made in the colours of your club and with the club's name inscribed on them.

Girls, off the record, many of the most ardent male discophiles are enthusiasts of Football also.

PERSONAL

MAKE 8 MM. MOVIES for showing at home. Equipment tests and films published monthly in CINE CAMERA. Price 2s. from publishers 161, Fleet Street, E.C.4.

DO YOU WANT to sing like Cliff Richard or Helen Shapiro? The Maurice Burma School of Modern Pop Singing. Beginners encouraged.

This is a trio that really knocks me out

Jimmy Smith Big Band Trio

Bashin' Walk On The Wild Side; Of Man River; In A Mellow Tone; Step Right Up; Beggars For The Blues; Bashin'; I'm An Old Cowhand.

TRUE Blue Note Records organ star (on loan) with an Oliver Nelson-led big band on the first four titles; his usual Trio on the remaining three.

Wild Side was, of course, a big hit in the States as a single and did much to make Jimmy a big name there.

My plea to pop fans: please give this a try. Even if only for dancing. You might even dig it!

sive, tasteful conga work of Ray Barretto. A well-made LP. But a little monotonous after a while.

Gilbert and Sullivan Workshop

The Coolest Mikado; Punishment And Crime, OOOO Babes; Moonville; Three Little Chicks; Have Guitar, Will Minstrel; Flowers That Bloom In The Spring; Shoo-Be-Do! We're Those Mothers From Japan! Kookie-Ku-Ko; Here's A Howdy-Doody; The Tactic Flip; Tit Willowick; Wedding Bell Boy.

IT to throw up, the notes will. And if they don't, the music certainly will!

Horace Parlan

Headin' South; The Song Is Ended; Summer Time; Low Down; Congolese; Prelude To A Kiss; Jim Loves Sue; My Mother's Eyes; Blue Note BLP 4062.

FORMER Mingus pianist Parlan has developed his own hard-hitting style from a basic Ahmad Jamal influence.

IT'S been another record year for Modern Jazz—with a ceaseless flow of 12in. LPs, most of which will be long forgotten by this time next year.

There are exceptions, of course. Like the Miles Davis-Gil Evans Carnegie Hall concert (CBS),...

For the impact (however small) that modern jazz made on the Hit Parade...

For the surplus of so-called "soul" jazz, which made a mockery of so many jazz disc company catalogues...

For the way in which Tubby Hayes proved in New York that he is a world-class jazzman.

sake. And a year when important new talents emerged at a simply startling rate.

IN BRITAIN—it's been a year of nothing-really-new. But a year when the Ronnie Scott Club gave us a dream-come-true. The chance to hear American hornmen blowing with British musicians.

One way and another it's been an exciting year for jazz. But 1963 may be even more so.

IN AMERICA—it's been a year of experimenting, often for its own sake.

of experimenting, often for its own sake.

FOLK

TYNESIDE GIVES US A GREAT RECORD

JOHNNY HANDLE Stottin' Doon The Waall; The Stottin' Doon The Waall; The Stottin' Doon The Waall; The Stottin' Doon The Waall.

FROM the North-East of England—Tyneside, to be precise—by a young songwriter and musician, Johnny Handle is not the real name of this singer, who works for the National Coal Board and continues to write and sing about the people of the area.

Glenn Daly

Sean South Of Garyowen Sean South: Dying Rebel;

Three Leaves Of Emerald Green; Shore Of Bantry Bay.

There's very little of the genuine atmosphere and though I'm the last to admit singing purely because it's rough and out-of-time, I still feel that too much polish leaves no "meat."

Enoch Kent

The Butcher Boy and Other Ballads; The Beggars Man; Erin Go Braugh; Don a f' Don; The Butcher Boy; Bonnie Lass Come Over The Burn.

He is the resident singer, along with Pwan McColl and Peggy Seeger, at the Singers Club.

THIS selection of songs covers many aspects of folk, all Scots in origin, but expressing many different moods.

Owen Bryce

IT'S HAPPENING! THE SOUND—THE SOUND—THE SOUND ALEXIS KORNER'S BLUES INCORPORATED AT THE FLAMINGO (33-37 WARDOUR STREET) THURS. 8-11.30/FRI. 12-5 a.m./SUN. 8-11.30 FLAMINGO ALL-NIGHTERS FROM JAN. 3



WITH NIGEL HUNTER

Nat King Cole—old style and new



JUDY GARLAND—Carnegie Hall album was way ahead of all rivals in 1962 (DISC Pic).

VIC IS A REAL GLASSY SINGER

Vic Damone

Strange Enchantment
Strange Enchantment; The Hawaiian Wedding Song; Shangri-Lai; Hamming Waters; Poinciana; Rhapsody; Beyond The Reef; You're Lovable; The Moon Of Manukoa; Bali Ha'i; For Evermore; Ebb Tide.
 (Capitol T 1691, stereo ST 1691)

WHAT a classy singer this guy is! Here's another flawless set of warm-voiced, accurate singing, impeccably phrased and delivered.

Vic chose an exotic atmosphere for this LP as you'll gather from the titles. He moves between Hawaii and Latin America with ease, and has brought together a superior set of colourful and worthwhile songs.

Bing Crosby

Holiday In Europe
April in Portugal; C'Est Si Bon; Never On Sunday; More 'N' More Amor; Moment In Madrid; Morgen; Two Shadows On The Sand; Under Paris Skies; Domenica; Pique; My Heart Still Hears The Music; Melancolie.
 (Brunswick LAT 8505)****

BING goes off on a very pleasant and mellow-voiced musical jaunt around Europe, although he



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gives Britain the go-by this time. Bob Thompson did the arrangements which are simple almost to the point of being perfunctory at places.

Those warm Crosby vocal chords make the most of every song with their usual relaxed appeal.

Chubby Checker

All The Hits For Your Dancin' Party
Twist And Shout; Havin' A Party; We Like Birdland; Gravy; Dancin' Party; Popeye; The Wah-Wah; I Need Your Lovin'; Hully Gully Baby; Bristol Stomp; Limbo Rock; Mashed Potato Time.
 (Cameo Parkway P 7014)***

JUDGED with dancing parties in mind, this Checker set is very suitable. Chubby belts happily through the usual weird offerings concerning poppeys, hully gully, mashed potatoes, limbo and wah-wah-nots with his normal gusto.

But all these alleged dances sound the same to me—poor variations on the basic twist. And Dancin' Party must have been covered at a quarter to three by the sound of its very reminiscent melody.

Bobby Darin

Oh! Look At Me Now
All By Myself; My Buddy; There's A Rainbow Round My Shoulder; Roses Of Picardy; You'll Never Know; Blue Skies; Always; You Made Me Love You; A Nightingale Song In Berkeley Square; I'm Beginning To See The Light; Oh! Look At Me Now; The Party's Over.
 (Capitol T 1791, stereo ST 1791)

IT'S good like all of Bobby's albums. But it isn't the numbing I was expecting to mark his LP debut with Capitol.

Bobby works to a solid orchestral backing from Billy May, and he's picked a fairish bunch of standards. But everything's a bit too easy going and restrained with no real highspots to grab your attention.

Nice for background but I'm sure the Darin boy will aim his sights much higher than this one for his future sets.

Cleo Laine

All About Me
I Gotta Right To Sing The Blues; I Guess That's Why I Want To Be Happy; I Think Of You; I Can Dream, Can't I; All About Me; I've Got My Love To Keep Me Warm; I Got It Bad And That Ain't Good; I'm A Dreamer, Dreamer; I'm Just Wild About Harry; I Don't Want To Set The World On Fire; I'll Be Around; All About Me.
 (Fontana 680992 TL, stereo 886159)

ONE of our best lady balladeers registers well with a typically stylish selection. Cleo's deep, mellow and jazz-conscious vocal delivery makes the most of these well-tried standards, aided by Johnny Keating's orchestral backing.

The title song is a welcome newcomer penned for Cleo by jazz writer Mike Butcher. She puts the whole set across with pleasing skill and perception, although I could have done without the sandeville items such as I Want To Be Happy and I'm Just Wild About Harry.

(Cleo and Johnny K., whether string-sweet or brassy swinnie, are an excellent album combination.

Nat King Cole

In The Beginning
Honeylike Rose; I Like To Riff; Sweet Lullabies; Call The Police; That Ain't Right; This Side Up; Gone With The Wind; Bubs This Will Make You Laugh; Are You For It?; Early Morning Blues; Saturday With The Salsas.
 (Ace Of Hearts AH 38)****

Ramblin' Rose
Ramblin' Rose; Waldetron Mountains; Twilight On The Trail; I Don't Want That Way; He'll Have To Go; When You're Smiling; Goodnight, Irene; Goodnight; You Chasin' Heart; One Has My Name, The Other Has My Heart; Skip To My Lou; The Good Times; Sing Another Song.
 (Capitol T 1793, stereo ST 1793)

THESE two sets represent the earliest and latest aspects of the Cole legend. The first set was recorded in New York and Hollywood in 1940-41 when Nat was working with Oscar Moore (guitar) and Wesley Prince (bass) and still being unknown and unappreciated.

The second is the latest offering from the world-famous star who does equally well on singles and albums in many countries.

The Ace of Hearts set is a must for all Cole addicts. As well as

LP OF THE MONTH

Frank Sinatra

Sinatra And Swingin' Brass
 (Reprise R 1005)****
 (Reviewed DISC 15/12/62)

"HE'S in his own unique and invincible form all the time, surging through another set of pop pearls on the crest of a brass-laden soundwave from Neal Hefti's Hollywood sessioners."

Which sums up exactly why this set rove head and shoulders above everything else this month. Because when The Voice is on form with the right kind of backing, there's still nobody to touch him.

giving intriguing insights into the youthful, light Cole voice of that era, it also emphasises once again what a competent jazz pianist Nat was before the vocal bit took over.

The Capitol collection is interesting on account of the commercial country kick which Nat seems to be on these days. The chorus and Belford Hendricks' orchestra back him up well in songs which would seem corny in a lesser artist's hands

C and W 'Lovesick Blues'—but this is Hank Williams' version

Hank Williams

On Stage! Recorded Live
Rustin' Cowboy; Wedding Bells; Lovesick Blues; I'll Have A New Body; Love Highway; Joe Clark; Where The Soul Of Man Never Dies; Rustin' Cowboy; I'm A Long Gone Daddy; I'm Tellin' You; I'm Cheatin' When God Comes And Gathers His Jewels; The Blues Come Around; I Won't Live And Love Anymore.
 (MGM C 893)****

HANK WILLIAMS, one of country music's top performers, died in 1953 at the age of 29. These sides were taken from a live show at the Castle Recording Studios in Tulane Hotel in Nashville in 1949.

They are not good recordings by any means and in fact there is an unpleasant harshness about many of the tracks. That is one of the penalties for the atmosphere of spontaneity and audience reaction that only a stage show will produce.

Hank is backed by his Drifting Cowboys and by Audrey Williams, who does a great job on I'm Telling You. There is also Lovesick Blues, now popular once again, though it was written as long ago as 1922.

Sheb Wooley

That's My Pa And That's My Ma
That's My Pa; A New Kind Of Lonesome; Goggle Eyed; Meet Me, Lonely; Ten Chances To One; Sweetie; That's My Ma; Laughin' The Blues; Somebody Please; Roughneck; Will I Ever; The Little Girl's Gone.
 (MGM C 903)***

THIS is ghastly! I didn't really get past the That's My Ma track which opens

Don Gibson

Some Favourites Of Mine
May You Never Be Alone; Baby We're Really In Love; I'm Sorry For You My Friend; How's The World Treating You; Where Is Your Heart Tonight; Blue Dream; I Love You So Much It Hurts; This Cold War With You; We Live In Two Different Worlds; It's A Sin; Settin' The Woods On Fire; It Makes No Difference Now.
 (RCA Victor RD 7506)****

I LIKED the atmosphere of gentle relaxation on this record of hits by Fred Rose, Hank Williams, Boulevard Bryant and Floyd Tillman, all sung by Don Gibson. He has chosen good musical numbers, all containing that indefinable something which every good song needs.

The accent here is on the song. The backing consists of orchestra with guitar mostly playing the fill-in bits, sometimes with choral backing, an effect I don't normally like, but which suits this LP.

There is little striving for effect; there are no gimmicks; there are no vocal gymnastics. For all those reasons I liked it.

Owen Bryce

Les Baxter

Sensational!
It's A Big Wide Wonderful World; Autumn Leaves; La Vie En Rose; Exotica; I Could Have Danced All Night; Never On Sunday; I Concentrate On You; Calcutta; All The Things You Are; Vereda Tropical; Love Is A Magic Spell; I'm Chang; Hava Nagilah.
 (Capitol T 1661, stereo ST 1661)

LES invokes his much-favoured exotic touch for this chorus and orchestra set which may have been his last for Capitol before moving to the Reprise label.

Latin sounds come forth attractively from the rhythm section for most of the record, and this is infinitely better than his first Reprise set reviewed some weeks ago. Hope he gets back to this kick again soon, because he still heads the field at Latinising pops without ruining them.

THE CROWN CITY FOUR

Twelve Delightful Ways To Roast A Sacred Cow
Stardust SITT 101
 ***—Decidedly sick songs with titles like "Watch World War Three on TV," "The Silly Old Man Policies, Mother" (before she gets on the time-bombed plane). I confess to laughing like a drain at sick humour when it's well done and genuinely and sickly funny, but these aren't.

In fact, the best part of them is their titles.

BOB NEWHART

Down Mind On TV
 (Warner Bros. WM 8110)****
 —Bob puts over some of his TV sketches in this set, recorded live in Colorado. There's an imaginary phone conversation with "Sir Walter Raleigh about Walt's new discovery, tobacco; an operation on a Siamese cat; telephone instructions about defusing a bomb; an encounter with a ferocious dog; a sales promotion talk on carrots, and a visit to a couple of German soldiers, hiding in the Black Forest without knowing the war's over.

All good for a lot of laughs.

TITO RODRIGUEZ

Twist (United Artists ULP 1009, stereo SLP 1009)****
 —One of America's top Latin specialists combines twist ingredients with the Latin rhythmic touch, and produces a powerful, in-twitching selection worthy of the best of both worlds.

FRANCISCO CAVEZ

For Late-Night Latins
 (Parlophone PMC 1189, stereo PCS 3037)****
 —The Savoy Hotel's resident Latin serves up a punchy set of chach, mambos, sambas, batons and boleros with his band, which is ideal for dancing or listening.

JUDY WINS HANDS DOWN

THERE'S no doubt at all about the outstanding album of 1962. Judy Garland wins easily with her fabulous "Judy At Carnegie Hall" set (Capitol W 1-2 1569). Even someone who listens to a stack of LPs every week couldn't fail to be moved by the sheer variety and emotional impact of this living legend giving her all before a packed audience.

The songs were mostly familiar Garland repertoire items, but they still can melt some when put across by such an artist.

Chiff scored an immense album success with his sound-track LP from "The Young Ones" (Columbia 33 SX 1384), conclusive proof that film musicals can be made successfully with the young in mind.

Nat King Cole was well in evidence throughout the year. The "Nat King Cole Story, Vol. 1-3" (Capitol W 1-3 1613) covers his illustrious Capitol career for 20 years and then some. His set with George Shearing later in the year was a veritable masterpiece of pop artistry.

on top

Buddy Greco swung like nobody's business in "I Like It Swinging" (Columbia 33 SX 1441), and The Voice himself was on top of the pop world with "Sinatra And Swingin' Brass" (Reprise R 1005).

Instrumentally, it was a strong year as far as our artists were concerned. Johnny "Chaquito" Gregory nearly set the turntable alight with "Viva Chaquito!" (Fontana 680 995 11), the best Latin set ever done in Europe, and Johnny Pearson fully lived up to his album title "Piano Sweet—Piano Wild" (Orion PS 40023).

Ted Heath, who never makes a bad album anyway, not things solidly swinging with "West Side Story And Other Great Broadway Hits" (Decca LK 4419), and Sid Zentner is continuing the golden traditions of American big band excellence as he demonstrated with his "Up A Lazy River" album (Liberty LIBY 1007).

In short, it's been a great year for LPs, and there's every indication that 1963 will be even better, whatever your tastes in pop music.

DOROTHY SQUIRES

sings

'Are you, are you?'

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DISC

TORNADOS SHOCK: HEINZ LEAVES



ONE of The Tornados, the most successful instrumental group to hit the pop world since The Shadows, is to leave early next year to branch out on his own as a singer! He is bass guitarist Heinz Burt, and his first solo spot will be in a film. The Tornados will make in February. He will leave the group when they have completed their tour with Joe Brown and Susan Maughan in April. He will be replaced.

The start of his solo career in May will probably coincide with the release of the film—and his first record as a singer. The film, a backstage thriller, will feature a concerted pop singer who gets killed. Towards the end of the picture Heinz will emerge from the group as a new discovery and sing at least one song.

Two vocals by the featured pop singer will be dubbed, probably by another Joe Meek discovery. Meek—the man who wrote and produced "Telstar"—is working on five compositions for the film—the three vocals and two new instrumentals for The Tornados. It is a major step in his own career.

In January

The film will go into production on January 18 and The Tornados will film their instrumental spot on February 4. Heinz will be involved in filming on dates when the group is either free or working near London.

Harold Shampian—who was responsible for Acker Bilk's "Band Of Thieves" earlier this year—is making the film. Like "Thieves" it will be a second feature.

Sales of "Telstar"—which has taken the group to the coveted No. 1 position in America—have almost reached two million, but the planned visit to the U.S. in February is now almost definitely off due to a breakdown in negotiations for engagements.

Thirteenth Silver for Cliff

CLIFF RICHARD has won his thirteenth Silver Disc for British sales of 250,000 on "The Next Time," which is from his forthcoming film "Summer Holiday."

This award once more puts Cliff ahead of Elvis, who, as we announced last week, has 12.

This is Cliff's third Silver Disc award during 1962. The other two were for "I'm Looking Out The Window" and "I'll Be Me."

Kenny Ball to take on Bilk film?

KENNY BALL and his Jazzmen will probably take over a film called "Band Of Buskers," originally planned for Acker Bilk and his Paramount Jazz Band, next April.

Earlier this year Bilk made "Band Of Thieves," and at that stage it was tentatively agreed that he would star in a follow-up, "Band Of Buskers."

But with his brother David, Acker has formed his own production company, Penford Productions, to make the next film featuring the band—due to go into production about April.

DISC understands that another major British pop star is likely to be added to the cast of the Ball film.

Both films featuring the trad stars are expected to have autumn release dates.

Springfields session

THE SPRINGFIELDS recorded 18 titles in Nashville last week, under the supervision of Mercury's A and R director, Shelby Singleton.

They followed this with a tour to promote their next single—recorded during the sessions—"Wah Wolf."

The record will eventually be issued here, together with an LP of titles selected from the session. The group arrived back in England on Sunday night.

VAUGHAN IS GREAT IN PANTO

EYE-CATCHING stage settings and sumptuous costumes are annual traditions of London Palladium pantomimes, and this year's production of "Puss In Boots" is no exception.

Popdom is represented in the cast by Frankie Vaughan (seen above with co-star Jimmy Edwards) and Joan Regan. Frankie, as hero Francesco, could brush up his acting technique a bit, but his singing is all his fans could ask for. The same applies to Joan, who looks delightfully young and attractive throughout as the heroine Linda.

Jimmy Edwards looks after the comedy as the Duke, Mike and Bernie Winters as Frankie's moronic "brothers," Audrey Jeans as the Duchess and Dick Emery as the booted cat.

Jimmy scores his usual triumph with his instrumental feature, complete with belches and a general air of infectious vulgarity, and Dick Emery is a real swinging cat.

All in all, another certain success for everyone, and a very credible pantomime debut for Frankie Vaughan. N.H.

Fury will NOT rest for six weeks

'Lucky Stars' show is on

BILLY FURY's on-off booking for Saturday week's edition of "Thank Your Lucky Stars" (January 5) is ON again. Billy has agreed to appear after Tommy Steele had to withdraw from a replacement spot.

Although still weak after his kidney operation ten days ago, Billy Fury will telecord his spot in the show as originally planned—scouting reports that he was going to rest for six weeks.

Tommy had agreed to make one of his rare television guest appearances in the programme to sing a new record he has waxed for January 4 release, "Butter Wouldn't Melt In My Mouth."

He intended to telecord the spot at Teddington Studios on Thursday for slotting into Sunday's taping of the show. But advance recording for his new film has prevented the arrangement.

Fury will also fulfil his booking in the 200th edition of "Go Man Go" on Friday week (January 4). Last week he was confined to his London flat. On January 7 he will begin postponed sessions to record his next single and material for two albums.

Granada TV book Duke Ellington

GRANADA TV has captured Duke Ellington for an hour-long spectacular show, which is being taped in January for February transmission.

This may be his last ever appearance on British television, as his two-week tour in January is, according to Ellington, a farewell European trip.

Duke's tour opens at Finsbury Park Astoria on January 12. Other venues are Hammersmith Odeon (13), Birmingham Odeon (14), Sheffield City Hall (15), Bristol Colston Hall (18), Manchester Free Trade Hall (19), Liverpool Empire (20), Leicester De Montfort (23), Croydon Fairfield (25), and Walthamstow Granada (26).

Russ Conway guests in BBC TV's "Crackerjack" on January 3.

'SOME PEOPLE' STAR FOR STEELE FILM

ANGELA DOUGLAS—who played the female lead in the pop-discovery film "Some People"—has been cast as leading lady in Tommy Steele's new picture, "It's All Happening," which goes into production on Monday. Plans for an American headline have been dropped.

It was originally intended that Steele should have an American co-star and Brian Hyland was under consideration, but this plan has been scrapped.

Dick Kallman is now the only U.S. entertainer taking part. The cast includes Russ Conway, Danny Williams, Carol Deene, Shane Fenton and The Fontaines, Alma Cogan, Johnny de Lute, Bernard Bresslaw, The Clyde Valley Stompers and the George Mitchell Singers.

'YOUNG ONES' STARS JOIN AT BLACKPOOL

CLIFF RICHARD'S co-star in "The Young Ones," dancer-actress Carole Gray, is to rejoin him for his season at Blackpool next summer. As well as dancing in her own spot, she will be featured in routines planned for Cliff and The Shadows.

Their successful combination did much to make "The Young Ones" 1962's biggest box office hit.

Others on the bill include ventriloquist Arthur Worsley and comics Daley and Wayne and two international speciality acts are being booked.

The show is the opening attraction at Blackpool's new ABC cinema. It will open on June 1 and run into October.

The Vernons Girls are likely to join Cliff's six-week tour with The Shadows which begins at the end of February.

Meek and Co back Brighton Festival

BRITAIN'S four biggest independent record producers are planning an Independent Producers' Association, and they will probably back the planned Brighton Disc Festival next July, which all four major record companies have shunned!

The four men are Denis Preston (who has Acker Bilk on his Lansdowne label), Bunny Lewis (who has Craig Douglas on his Rizt series), Joe Meek (RGM Sound: The Tornados), and Michael Barclay (Audio Enterprise: Eden Kane).

Mike's 'girl' cuts disc

BILLIE DAVIS, the 17-year-old girl featured on Mike Sarne's "Will I What?" has made her first solo record for issue by Decca on January 18.

Shapiro

Contd. from front page

Bennett and Alan Fielding. This could be a fine big year coming up for them.

Among our girls I'd say Susan Maughan was going to prove she's no flash-in-the-pan.

It's going to be a year in which the solid beat will still be with us, but I think there'll be more scope for the bigger bands and for the voices who can cope with more than liters.

And these (with that familiar uncomfortable feeling around the back of my neck) are the new names I'd tip for prominence during the next 12 months...

The Bachelors, Susan Maughan, Neil Christian, Johnny Towers, The Packabats, Peter Jay and the Jaywalkers, and Jimmy Powell.

Don't bother to correct me if I'm wrong!