

SPECIAL 24 PAGE CHRISTMAS ISSUE

GO AWAY
LITTLE GIRL
Ray Bennett

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DECCA

NEW
RECORD MIRROR

6d

116 SHAFTESBURY AVENUE, LONDON, W.1.

THE EDITOR
STAFF AND
PRINTERS

of the NRM wish all
their Readers

A Merry Christmas
and
A Happy New Year

EVERY THURSDAY

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NEW RECORD MIRROR

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WHEN I MET— (24) GRACIE FIELDS

MY secret dream, for years, was to meet Gracie Fields and it came true for me back in 1954. I was only 16. Gracie was making an appeal on behalf of the National Society for Cancer Relief, so I sent a small contribution. They replied that Gracie was coming for a visit and would I like to meet her.

I did like. I could hardly believe I was talking to the famous Miss Fields for she is so natural and ordinary, friendly in every way. It was the first of many meetings. I have been many times to Gracie's home in Capri and taken pictures of her...and always she has remained the same — warm, natural and friendly.

I remember walking along one of the small streets in Capri. Up came Gracie. I said "Hello, Gracie" and she replied: "It's Denis, from London". She never forgets her fans. To her, they mean a great deal and she often says if it were not for them she would not be living in her lovely home in Capri.

Naturally, the secret of Gracie's success is that she believes in what she is singing. So many others seem to sing a song just for the sake of singing it—but with Gracie she means every word. There is one other singer who has this gift—our own dear Shirley Bassey.

Gracie, remaining on top all the time, is an "evergreen". If she were to appear at any theatre tomorrow, her name on the bills would be enough to fill the hall night after night. Gracie's magic is not only for the old but for the young as well. Whenever she does one of her rare concerts nowadays, it is always packed with every type of person in all age groups.

I can't help wondering how many of the stars of today will, in twenty or thirty years, still be remembered and able to step on stage and have the audience stand up and cheer and cheer as they do now for Gracie. She can sing a comedy number, bringing tears of laughter to your eyes. Then switch to a serious song, bringing a tear of sadness. Before you know where you are, she has you laughing again.

Gracie is an all-time great. I am very proud to have met her so often. — DENIS F. LOWNDS, 41, Acacia Avenue, New Malden, Surrey.

Sincere
Seasonal Greetings
from
TONY KENT
associates

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NEW YEAR

FATS, RAY & HANK—THE NEW TRIANGLE



FATS DOMINO: Credit where it's due.



PREDICTIONS

WITH 1962 fast fading, the time is ripe for making 1963's predictions... just which stars will be "tops" here during the coming twelve months.

On the male side, using the last twelve months as a yardstick, I am putting my money on Bobby Vee for America, and Bill Fury on the home front.

Bobby, after a shaky start, has firmly established himself here as the most popular American export of the year. The Press and public alike have fallen for his charming manner and easy vocal style. The personal contact he has made with his British fans has given him a terrific boost, and with every teenage girl wishing they were "Bobby's Girl" in 1962 I've the feeling this "crush" will last right through 1963.

For Bill Fury, this has been his best year yet, but I expect even bigger things from him during the next... things definitely point that way.

The news that Larry Parnes will take his organisation on to the Stock Market and use the capital to expand and include theatre ownership and movie making heralds fantastic opportunities for Bill to really show his paces. I am sure it is a chance that he will take full advantage of and 1963 will see him as Britain's Golden Boy.

The girls are less easily predictable, though Brenda Lee seems likely to continue her run of popularity... with her full scale British tour in the offing.

But on the home front, just WHO? Helen Shapiro has been killed off by the ridiculous and over ambitious publicity campaign that built her up in 1962 and now sees her crumble; she will be around, of course, but I think merely as a young singer with popularity in proportion to her talent. I personally rate Julie Grant a good outsider, if she just gets some decent material to record.

Instrumentally it looks like The Tornados as the "go ahead" group, along with Pete Jay and his Boys, with perhaps a return of the big band sound to fill the void made by the failing popularity of Trad.

All considered, it looks like another bumper year for artists and fans alike.— PETE WARRACK, 103 Alexandra Road, Great Crosby, Liverpool, 23.

MATHIS PRAISE

NRM last week seemed to contain the most malefic letters ever printed re the Johnny Mathis affair.

It is indeed pathetic that today's "pop" stars can accept no criticism of their idols!!

If Mathis felt a record was awful, it was his duty to say so and not be guilty of hypocrisy like so many who appear on "J.B.J.", to cement their popularity by praising each and every record played. Think what would happen if so-and-so criticised a single by Cliff, Billy, Adam, Helen—their sales would drop to zero overnight!!!

And as for the so-called fans who are deserting him because of this appearance—one feels he is better off without them!!

I am surprised no one seemed to agree with T. Clovis' letter (1-8-62)—to which a reply was printed last week.

I thought his letter was the best EVER printed in NRM. Yet I seem to be alone in my opinion. A pity! — GRAHAM BREEZE, Greengates, Manor Avenue, Deal, Kent.

Readers' Letter Bag

MODEST MATHIS

JKUKE BOX JURY is a programme, as most people know, where stars are asked to comment on the latest records. If any star dares to make derogatory remarks his name is immediately blackened and so-called "fans" drop him. How ridiculous!!! Surely one would rather have the truth as the star sees it, even if the remarks are perhaps a bit blunt, than the over-done sycophany from one star to another, which is so often all that J.B.J. consists of.

And as for Johnny Mathis being conceited and rude—I would like to say that, after rehearsing and recording a TV show, he still had time to see about a dozen fans. He answered questions and signed autographs, during which time he was anything but conceited and rude; in fact, we found him modest and polite—I only wish more singers were as sincere as he is.—JENNIFER WHEALS, A Mathis Fan, 59 John Aird Court, Paddington, W.2.

GOFFIN-KING

ANDREW DOBEL'S list of Carole King/Jerry Goffin compositions (NRM last week) was very interesting but not quite complete.

Almost three years ago, the first Carole King/Jerry Goffin song was heard in Britain. This was the TOP RANK release of "Carole" c/w "Stairway to The Stars" by Billy Scott.

Since that time, both Carole and Jerry have been improving the general standard of lyrics in Pop Music, and I look forward to hearing many more of their excellent compositions. — RAY E. DONELAN, 50, Welbeck Road, West Harrow, Middlesex.

SMALL ADVERTISEMENTS

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NEW DATES:—London: St. Mary's Hall, Hotham Road, Putney, S.W.15—Dec. 14. West Country: Savoy Hall, Midsomer Naughton—Jan. 10. Corn Exchange, Dorchester—Jan. 29. Town Hall, Cheltenham—Feb. 4.



THE STRANGERS FIVE: Winners of the Sevenoaks heat of the fabulous NRM "MAKE A STAR CONTEST" — You could be your local winner!

THOUGH HE RECORDS BARE-FOOTED, WE RAISE OUR GLASSES TO FRANK IFIELD, STAR OF THE YEAR

IT'S Star of the Year time again. Our miniature election in which we pick out the NEW, DOMINATING figure of the pop scene here in Britain. And it's been a tough selection, with plenty of contenders—almost as tough as 1961 when we announced that Helen Shapiro had just beaten John Leyton.

But this year's choice is...FRANK IFIELD.

Let's say right away: it couldn't have happened to a nicer guy. If that sounds a cliche—well, all right! But his emergence into the big, BIG-time has been hailed by stars and fans alike.

Why Frank as Star of the Year? It really could all be summed up by that starry party he hosted a few weeks ago when he got a Gold Disc, an award for his follow-up "Lovesick Blues"—and celebrated his TWENTY-FIFTH birthday.

Frank, you see, is not only a big disc success. He is also no overnight wonder. Having made the grade, and become an international success, he has the experience to call upon to cement his position at the top.

The New Record Mirror feels justifiably proud of Frank's breakthrough. He called in to see us the day after the release of the fantastic "I Remember You".

Frank admitted being known as the "unsuccessful success"—a description pinned on him because he just couldn't make the charts even though he was a fully-booked TV and stage performer. We said he'd become the "successful success" ere long. He just grinned. Said he thanked us for our confidence. But he kept his own confidence modestly in check.

That interview was reported in the NRM of June 30.

A week later, he was away. First in our charts at Number 36. Then Number 11. Then two. Then One. And he stayed on in top position. For six months he has been in that position somewhere in the world.

Russ Conway said recently: "Who'd have thought a year ago that a yodeling disc would make the charts? But I'm delighted for Frank..."

CYNICS

There were still the cynics. Those who said it was a one-hit marvel, just a gimmick and that Frank, nice guy or no, couldn't make a consistent show in the charts. For Frank, the follow-up was more important than to most...

He said then, though: "I'm honestly more interested in making GOOD discs than in worrying too much about commercial re-action. If a good disc gets away, then I'm happy. But I'd sooner make a good disc and fail than make a bad one and leap around the charts."

"Of course a hit disc is a good thing. But if you look at it realistically it doesn't make a singer a better performer, more capable of entertaining live audiences. It merely adds to his drawing-power so that more people want to get along and see him work."

Frank has seldom, if ever, deviated from his policy of making GOOD discs. He's plugged away through the years, just hoping that one would catch on.

His follow-up came along. "Lovesick Blues" hit the charts, boosted by an enormous advance order. The flip, "She Taught Me How To Yodel", was almost as big a seller in its own right. A momentary pause for breath and the new disc was up there in Number One spot—and causing more world wide attention.

It had, if anything, more yodelling on it. The yodel, neglected since the days when Ronnie Ronald was a pack-em-in idol in theatres, was being imitated by kids all over the country. Bruce Forsyth tried to yodel along with Frank on a telly show—and nearly fractured his tonsils in the process.

UNDERPLAY

But Frank said: "I'd hate people who didn't know me before the hits to think I was just a yodeller. I hate tags being put on a performer. It's better to underplay a gimmicky idea than overplay it. So I doubt if there'll be much more yodelling on future discs."

That immediate hit on "I Remember You" did not make an immediate reaction on Frank's bank statement. He was already pretty fully booked for months ahead. He usually has been, for



FRANK IFIELD: Posed and in action—either way a favourite.

he is a performer of great charm and ability and knows precisely how to handle any type of audience. But it did mean his "free" days were soon fully booked, at larger money and in higher positions on the bill.

His "Sunday Night At The London Palladium" TV not only established him for millions of new fans—but also gave everybody a preview of his follow-up single... both sides!

DOWN UNDER

So Frank Ifield became the first international pop star to come from Australia—though he still stresses that he was born in Coventry, England, before going "down under" with his parents. His accent is strongly Aussie and he nurses a fondness for kangaroo tail soup. The affection of his fans can be seen from the gallons and gallons of soup sent him for his birthday.

As Frank has progressed during these last exciting six months, he has never been heard to say anything against the other vocal stars. Many of them, he admires greatly. Some of them, those with considerably less experience than he has himself, elicit just a shade of sympathy from him because they have found stardom before they are really ready to head bills and top shows.

And others, like Kenny Lynch and Peter Elliott, earn ungrudging admiration

from him—and a fervent hope that they, too, will find stardom on similar lines to Frank.

Let's just look at the Frank Ifield biography. His parents are Australian, his father an engineer. He started yodelling at the age of eight, when doing a milk round in Moseley, Birmingham. He spent his school life in the bush of New South Wales.

He walked three miles to and from school daily. He sang Country and Western music to himself—and his headmaster, a folk song enthusiast, gave him every encouragement.

Told off by his father for playing truant, Frank ran away from home for a while—playing his guitar and singing for money outside pubs. His stage was a kerosene tin he hiked round with his swag bag. His stetson hat served as a collection plate for appreciative bypassers.

BAREFOOT

He still records his songs bare-footed. He says: "I'm happier this way. You see I spent most of my childhood running around without shoes. It's a novelty in England but every child does it in the bush."

He worked in a tent show for Chief Little Wolf, a "Red Indian" who later turned out to be Italian. The Chief was

said to have invented the Indian death-lock in wrestling.

He literally talked his way into a music publisher's office, then into a record company, then into a radio station—giving each executive he met the impression that the others had already employed him.

FORTY-FOUR

He made 44 records in Australia, becoming the top pop singer. Some of those records sell even today... as 78's. He left for Britain, after meeting his now manager Peter Gormley, simply because he felt he could get no further "down under". And his first release in Britain "Lucky Devil" was a medium hit—something which gave him tremendous confidence. Later he sang his entry "Alone Too Long" into second place in the 1962 Eurovision song contest.

He sold 32,750 copies of "I Remember You" in half-an-hour, which breaks down to more than 1,000 a minute—something which even Elvis Presley would find hard to beat.

He says he LIKES: films, museums, art galleries, car driving, kangaroo tail soup, Don Gibson, Brook Benton and baths.

And he DISLIKES: writing letters, telephone conversations, double-edged questions, breaking guitar strings and over-made up girls.

Obviously "I Remember You" was the big turning-point for Frank. But one

earlier incident sticks in his mind. "I had been hired for a show when I was 14 at two quid a week. I landed the recording contract, came second in a radio show and thought I was worth a salary raise. I asked Tim McNamara, who was running the show for £2 10s. a week. He refused and sacked me."

"So I got another job for £3 a week. My new boss was... McNamara's wife!"

From the proceeds of "I Remember You", Frank bought his first status symbol—a two-seater all-white Ford Capri. But he's still a heart-free bachelor. There are positively no plans for changing that status.

BRITAIN

Says Frank: "I love Britain. I'm based here. I don't really think too much about the future, probably because I'm still a bachelor. I take life easily and I guess this is because I don't worry about cash. I've no desire to have fitted wall-to-wall money in my flat—or perhaps it's just because I'm lazy. Just slipping on a record is a major effort."

Frank invariably pays generous tribute to those who have helped him in his career. Especially his manager Peter Gormley, who also handles Cliff and the Shadows, and his recording manager, the enthusiastic Norrie Paramor. Sometimes, to hear him, you'd think the actual singing of the songs was the least important part...

AMERICA

On a recent visit to America, Frank totally disarmed the people he met there. The result: an invitation to go back any time at all. He was a bit surprised to find that many of the Americans who had bought his record were under the impression HE was a Yank, too.

That, then, is Frank Ifield. Modest, cheerful, relaxed—and very talented. We raise our tiflers to him in salute for a big year boosting British disc prestige.

And we're raising our glasses to him as...STAR OF THE YEAR!



Here's to more
successful

BRITISH ARTISTES
and
BRITISH SONGS
in
1963

Norrie Paramor
COLUMBIA RECORDS



SHANE'S BUSY SCHEDULE FULL CHRISTMAS DATE BOOK

A QUIET Christmas by the family fireside for Shane Fenton will have to be sandwiched between a heavy working schedule. Christmas commitments for Shane and The Fentones are shows at the Winter Gardens, Morecambe, on December 21; the Corn Exchange, Bedford, on December 22; Southall Community Centre on December 23; and the Town Hall, Loughborough, on Christmas Eve.

He broadcasts on Christmas Night and December 27 in the BBC's "Music For Your Party" and "Country Club Christmas Roundup."

On January 5 he will be seen in ABC-TV's "Thank Your Lucky Stars" and during the month will make a guest appearance in the new Tommy Steele film being shot at Twickenham titled "It's All Happening".

4 SEASONS TOUR, DISC

THE Four Seasons—whose recordings of "Sherry" and "Big Girls Don't Cry" have both sold a million—may tour Britain in early March.

If the deal, which is being negotiated by the Grade Organisation, comes off, Neil Sedaka is expected to be on the bill, which will tour the country in early March.

Meanwhile, The Seasons may well have another seasonal chart-contender with their latest disc on Stateside, "Santa Claus Is Coming To Town."

CRAIG COMPRES

A NEW BBC pop music series, scheduled to start late January, will feature Craig Douglas as compere. He'll also sing at least one number in each show.

'EUROPEAN' DAVID

DAVID JACOBS has signed to compere the European Song Contest programmes, which will be televised by BBC next Spring.

D.J.s ON ICE

ALAN FREEMAN, David Jacobs, Pele Murray, Keith Fordyce and Jimmy Saville are among the disc jockeys who will be appearing at Streatham Ice Rink during January.

ARTS THEATRE REVUE

THE Tony Kinsey Quintet and Annie Ross star in the revue "Three At Nine," which opens at the Arts Theatre, London, on Boxing Day.

TORNADOS' FOLLOW-UP DISC

AFTER "Telstar"—"Globetrotter". For the follow-up to the disc that put them into orbit (sales now coming up to 2,000,000), The Tornados have decided to stay down to earth with "Globetrotter". Decca release is set for January 4. The disc will be issued in America a week later.

Tour Schedule

The Tornados are keeping moving; they are currently on a series of one-night stands that take them to the Spring, when they tour in a Larry Parnes package. They will also tour U.S.A. for 10 days.

During this six months of hard work, they will only be appearing with Billy Fury on a few dates.

Caterina Stars

GRANADA Television's musical series "West End" features Caterina Valente, one of the Continent's leading recording artists, in the January 2 edition.

Caterina speaks fluent English and sings in a dozen languages. No wonder; her parents were Italians who met in Russia and were married in Finland. Caterina was born in France, she is married to a German, and now lives in Switzerland!

The seventh generation of her family to enter show business, Caterina plays guitar and dances as well as sings.

SPRINGFIELDS RECORD TWENTY

LAST week The Springfields recorded over 20 titles in Nashville, Tennessee. The Americans were delighted with the way the Britons acclimatised themselves to U.S. recording techniques and musicians.

The Springfields were due back in England this Thursday, but have met with such success during their promotional tour that they are staying in the States until Christmas Eve.



SEEN here at the Harlow 'Lantern Night Club' are left to right singer Barry Barnett, club manager Don Wallis — he also does a spot of singing — Don Black, Matt Monro's manager, and his brother, comedian Cyril Black.

Weekdays this club changes to the 'Hideaway Club', a rock club for teenagers.

PROVINCIAL ROUND-UP:

Back next week — Postal Delays forced us to omit it this week



Two meetings of Show Biz top brass are pictured this week. Top picture shows GEORGE MARTIN (Parlophone A & R manager), LEON BRETTLER, AL GALLICO, CYRIL SHANE (publishing world personalities), JOHNNY FRANZ (Philips A & R manager), and top star MATT MONRO (currently in Hong Kong). Underneath we find the stars from the Palladium panto breaking off from rehearsal for a coffee break — MIKE and BERNIE WINTERS, JIMMY EDWARDS, AUDREY JEANS, DICK EMERY, JOAN REGAN and FRANKIE VAUGHAN. (Both NRM Pictures)

Season's
Greetings
from
JOHNNY O'KEEFE

and

ZODIAC RECORDS

May you "SING" your way into
1963—and Tell The Blues So Long



*Johnny's BIG BIG Hit
on Zodiac 45/ZR016

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SHELDON—TV

DOUG SHELDON appears on Westward Television's "Spin Along" on January 1 and Border TV's "Beat on the Border" on January 2. He'll be singing his January 4 Decca release—the title of which is still on the secret list as we go to press.

ROBBY'S K.O.

ROBBY HOOD, 18-year-old singer about to be launched as a shining new star, has had an unhappy set-back just before he was due to cut his first disc.

While a member of Battersea Boxing Club, Robby suffered an eye injury which turned out to be more serious than was at first suspected.

Several days ago he had to go into hospital and will be spending the whole of Christmas in the Eye Ward of the Coventry and Warwickshire Hospital, Keresley.

Robby hopes to be out of hospital early in the New Year.



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THE YEAR'S BIGGEST HITS

COMPILED FROM THE N.R.M. TOP FIFTY CHARTS
FOR 1962 BY BOB BEDFORD, CHART COMPILATION
AND ANALYSIS DEPARTMENT.

1. STRANGER ON THE SHORE	Acker Bilk	—1,702
2. I REMEMBER YOU	Frank Ifield	—983
3. CAN'T HELP FALLING IN LOVE/ ROCK A HULA BABY	Elvis Presley	—826
4. WONDERFUL LAND	The Shadows	—800
5. LET'S TWIST AGAIN	Chubby Checker	—783
6. THE YOUNG ONES	Cliff Richard	—759
7. A PICTURE OF YOU	Joe Brown	—703
8. COME OUTSIDE	Mike Sarne	—696
9. GOOD LUCK CHARM	Elvis Presley	—682
10. I CAN'T STOP LOVING YOU	Ray Charles	—658
11. TELSTAR	Tornados	—657
12. SPEEDY GONZALES	Pat Boone	—639
13. I'M LOOKIN' OUT THE WINDOW/ DO YOU WANNA DANCE?	Cliff Richard	—611
14. THINGS	Bobby Darin	—607
15. THE LOCO-MOTION	Little Eva	—585
16. TELL ME WHAT HE SAID	Helen Shapiro	—565
17. NUT ROCKER	B. Bumble And The Stingers	—563
18. ROSES ARE RED	Ronnie Carroll	—558
19. GINNY COME LATELY	Brian Hyland	—552
20. WIMOWEH	Karl Denver	—551
21. LAST NIGHT WAS MADE FOR LOVE	Billy Fury	—536
22. SHE'S NOT YOU	Elvis Presley	—529
23. WHAT NOW MY LOVE	Shirley Bassey	—527
24. WALK ON BY	Leroy Van Dyke	—526
25. HEY LITTLE GIRL	Del Shannon	—523
26. BREAKING UP IS HARD TO DO	Neil Sedaka	—521
27. GUITAR TANGO	The Shadows	—514
28. SHEILA	Tommy Roe	—514
29. SEALED WITH A KISS	Brian Hyland	—493
30. DREAM BABY	Roy Orbison	—491
31. AS YOU LIKE IT	Adam Faith	—481
32. HEY BABY	Bruce Channel	—467
33. CRYIN' IN THE RAIN	Everly Brothers	—461
34. NEVER GOODBYE	Karl Denver	—455
35. TWISTIN' THE NIGHT AWAY	Sam Cooke	—451
36. LET'S DANCE	Chris Montez	—450
37. IT MIGHT AS WELL RAIN UNTIL SEPTEMBER	Carole King	—449
38. FORGET ME NOT	Eden Kane	—448
39. IT'LL BE ME	Cliff Richard	—441
40. HOLE IN THE GROUND	Bernard Cribbins	—440
41. ENGLISH COUNTRY GARDEN	Jimmy Rodgers	—439
42. DON'T EVER CHANGE	The Crickets	—438
43. RAMBLIN' ROSE	Nat King Cole	—437
44. THEME FROM Z-CARS	Johnny Keating	—430
45. VENUS IN BLUE JEANS	Mark Wynter	—424
46. I'LL NEVER FIND ANOTHER YOU	Billy Fury	—422
47. MARCH OF THE SIAMESE CHILDREN	Kenny Ball	—418
48. GREEN LEAVES OF SUMMER	Kenny Ball	—417
49. HAPPY BIRTHDAY SWEET 16	Neil Sedaka	—416
50. HERE COMES THAT FEELING	Brenda Lee	—414
50. SOFTLY AS I LEAVE YOU	Matt Monro	—414



ACKER: Top Artist—Top Disc.

•THAT Acker would have been top with his 'Stranger On The Shore' is predictable—but that doesn't make it a smaller achievement. He's well over seven hundred points ahead of his nearest rival, Frank Ifield who comes in with his "I Remember You" triumph at second spot.

Everyone seems glad that after so many flops Frank has made such huge hits with this and "Lovesick Blues". Yet his past discs like "Lucky Devil", "That's The Way It Goes", and "Alone Too Long" have all been up to a great standard.

Chubby's "Let's Twist Again" is at number five and is the only one there that didn't get to the top of the charts. Surprise high rating for Bobby Darin and his "Things" number which is at number fourteen. Bobby's new discs "If A Man Answers" and "Baby Face" just haven't emulated its success.

High places for Karl Denver with his "Wimoweh" and "Never Goodbye" efforts earlier in the year. His latests "Pastures Of Plenty" is reported to be doing well and was voted a hit by Juke Box Jury.

Most of the year's big hits are represented, as are the top artists.

Just one thing. If one Presley disc had stayed in one week longer than it did, the probability is that he would have been top artist.

Ronnie Carroll's first big hit for many years blossoms into eighteenth place, while Brian Hyland is at number 19 with his second British smash hit "Ginny Come Lately". In complete contrast to his "Bikini" hit some years ago. His follow-up to "Ginny"—"Sealed With A Kiss" is also highly placed being at the 29th spot.

Surprisingly enough, Billy Fury's highest placed effort was "Last Night Was Made For Love" which comes in to the 21st place, while his "I'll Never Find Another You", a bigger seller is only at number 46.

Leroy Van Dyke did surprisingly well

(Continued on page 7)



FRANK: A trans-Atlantic triumph.

SEASONAL GREETINGS FROM :-

THE ALLISONS

(BOB and JOHN)

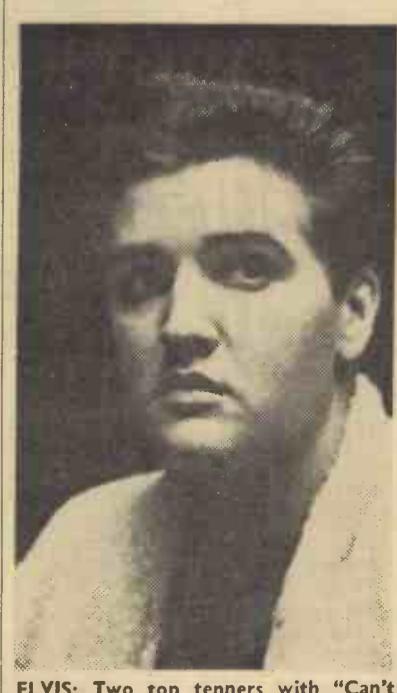
currently entertaining the Forces in the Near East

Back in January-



Till Then-

"I'LL CROSS MY FINGERS"
(FONATA 267255)



ELVIS: Two top tenners with "Can't Help Falling In Love"/"Rock-A-Hula Baby", and "Good Luck Charm".

Musical Greetings

to
all



**Tony
Osborne**



AND THE YEAR'S BIGGEST ARTISTS

1. ACKER BILK	—2,200	26. SHIRLEY BASSEY	—773
2. ELVIS PRESLEY	—2,192	27. JIMMY JUSTICE	—738
3. CLIFF RICHARD	—1,890	28. BERNARD CRIBBINS	—714
4. BILLY FURY	—1,629	29. LONNIE DONEGAN	—667
5. KENNY BALL	—1,504	30. THE TORNADOS	—657
6. CHUBBY CHECKER	—1,461	31. DUANE EDDY	—616
7. FRANK IFIELD	—1,504	32. RONNIE CARROLL	—612
8. THE SHADOWS	—1,361	33. LITTLE EVA	—585
9. KARL DENVER	—1,296	34. LEROY VAN DYKE	—569
10. PAT BOONE	—1,204	35. B. BUMBLE & STINGERS	—529
11. DEL SHANNON	—1,223	36. ROY ORBISON	—527
12. HELEN SHAPIRO	—1,188	37. TOMMY ROE	—498
13. BRENDA LEE	—1,181	38. BURL IVES	—480
14. NEIL SEDAKA	—1,164	39. NAT KING COLE	—471
15. BRIAN HYLAND	—1,133	40. MATT MONRO	—467
16. BOBBY DARIN	—1,123	41. BRUCE CHANNEL	—452
17. RAY CHARLES	—1,047	42. JET HARRIS	—451
18. THE EVERLY BROTHERS	—1,004	43. SAM COOKE	—450
19. BOBBY VEE	—999	44. CHRIS MONTEZ	—449
20. ADAM FAITH	—971	45. CAROLE KING	—439
21. MIKE SARNE	—946	46. JIMMIE RODGERS	—438
22. JOE BROWN	—931	47. THE CRICKETS	—430
23. CRAIG DOUGLAS	—872	48. JOHNNY KEATING	—425
24. EDEN KANE	—835	49. KETTY LESTER	—425
25. DANNY WILLIAMS	—784	50. DICK CHAMBERLAIN	—409



Have a
Happy Christmas
and a
Wonderful Year
in
1963



KEN DODD

wishes everyone a
Merry Merry Christmas
and a
Happy Happy New Year
and

To all agents, impresarios, disc jockeys, song pluggers, producers,
managers, press agents, columnists, bank managers, accountants,
sidekicks, fiddlers and doss house proprietors . . .

"REMEMBER I LOVE YOU" (Columbia DB 4937)

BEST WISHES TO YOU ALL

MATT MONRO

Sincere
Season's Greetings
from

THE BROOK BROTHERS
THE BREAKAWAYS
DAVID MACBETH
SUSAN SINGER
KESTRELS
TERRY YOUNG SIX
BRIAN POOLE AND THE TREMELOES

PETER WALSH AND HENRY SELLERS
Starlight Artists, Lloyds Bank Chambers,
2 Henrietta Street, W.C.2



My
very
best
wishes
for a
Merry
Christmas
and a
Happy New Year
to all my friends and fans
in Great Britain

Paul Anka

SURVEY OF THE YEAR

(Continued from page 5)

with his country-flavoured "Walk On By" effort, despite much criticism from C & W purists. But his other Stateside hit "If A Woman Answers" was never issued here.

Del Shannon's highest-placed effort this year is "Hey Little Girl" which rests at 25. Last year his "Runaway" was at number one. The Everlys have

had a bad year, their worst in fact since they started to make hit discs. A good reason for this could be their Marine service, and lack of releases.

Sam Cooke's blues-flavoured "Twistin' The Night Away" has made its mark but the follow-up, "Having A Party"/"Bring It On Home To Me" failed to make it, despite its enormous success in America.



Season's Greetings

from

JOHN BARRY

and

THE JOHN BARRY SEVEN

JOE BROWN: His first big hit after years of waiting was "A Picture Of You"

Other expected entries include "Rain Until September", "Hole In The Ground", "Here Comes That Feeling", while some unexpected ones include "English Country Garden", "Softly As I Leave You" and "Theme From Z-Cars".

We must say, it's nice to see the Crickets back, even though low in the charts, with their big selling discs "Don't Ever Change". But the follow-up "Little Hollywood Girl" so far hasn't meant a thing.

Some discs we expected to see with higher placings—"It'll Be Me", "Hey, Baby", "Let's Dance", "March Of The Siamese Children" and "Sheila".

ALL IN ALL, 1962 HAS PROVED AN EXCITING POP DISC YEAR.

AFTER THE TWIST CRAZE, A LULL WHICH MEANS THERE IS STILL A GAP TO BE FILLED.

WHAT GIMMICK WILL FILL THAT GAP? YOUR GUESS IS AS GOOD AS OURS — BUT IF WE KNEW, OUR BANK MANAGER WOULD SMILE FOR A CHANGE.

N.J.

Christmas Greetings

from

BILL WILLIAMS
DAVID MAGNUS
MARTIN MALLIN
LILLYAN HOFFMANN
EILEEN MALLORY

DEZO HOFFMANN

NRM PHOTOGRAPHIC STUDIOS

HAVE
A
HAPPY
TIME!



**LOVE FROM
MRS. MILLS**

Warner Bros records are proud to present the rush-release edition of this LP which has already sold over a million copies in the U.S.A!

MY SON, THE FOLK SINGER

featuring

Allan Sherman

singing a handful of favourite folk songs transformed into a hilarious satire on Jewish life by an artful play on words

The ballad of Harry Lewis;
Shake hands with your Uncle Max;
Sir Greenbaum's madrigal;
My Zelda (Matilda);
The streets of Miami; Sarah Jackman;
Jump down, spin around;
Oh boy; Shticks and stones

© WS 8123 WM 8123

Allan Sherman's mother presents

**my son,
the
folk
singer**

**ALLAN
SHERMAN**

singing
very funny folk songs

A LIMITED RUSH-RELEASE EDITION

"A must for people
who love to laugh..."
JERRY LEWIS



"the funniest..."
JACK BENNY

The funniest folk singer East of the Rockies and West of the Catskills...

Jack Benny

"It makes one
laugh and cry..."
RICHARD GEHMAN

"Don't have a party without Allan Sherman
— or this Album. I'm buying six of them..."

**HARPO
MARX**

THE WARNER BROS ORIGINAL SOUNDTRACK LP OF

G Y P S Y

featuring

Rosalind Russell Natalie Wood Karl Malden



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

Overture; Small world; Some people; Baby June and her newsboys; Mr. Goldstone; Little lamb; You'll never get away from me; Dainty June and her farmboys; If Mama was married; All I need is the girl; Everything's coming up roses; Together wherever we go; You gotta have a gimmick; Let me entertain you; Rose's turn; Finale. © WS 8120 WM 8120



WARNER BROS RECORDS

stereo or mono records



DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

PORTRAIT OF A YEAR

NINETEEN - SIXTY - TWO : Yet another fantastic year in the history of pop music. A year of change. A year of development. A year wherein new personalities came to the front and one or two old favourites went—as happens in such a fickle business—went for the proverbial Burton.

NINETEEN - SIXTY - TWO: A vast influx of American stars—and not a few British stars making considerable impact on the States-side scene.

These twelve drama-packed months now come under review. Culled from the New Record Mirror files, we present our Diary of 1962:

JANUARY

JANUARY: The 1961 scene came to an end with us nominating Helen Shapiro "the girl in a man's world" as "Star Of The Year". We'd talked about Mr. Acker Bilk, Frankie Vaughan, Eden Kane, Billy Fury, Matt Monro, Elvis, The Shadows, Cliff, Adam . . . but we rated John Leyton, then, as runner-up to Little Miss Lonely. So on we go . . . First top-charter was (January 6) Acker, with "Stranger On The Shore"—and Chubby Checker, "The Twist", heading things in the States . . . American deejay poll voted Matt Monro "Most Promising Male Singer", with Sinatra and Connie Francis heading the vocal departments . . . Vinee Hill left the Raindrops . . . Joe Brown left Larry Parnes . . . Connie Francis flipping because she'd dropped from fifth to 38th. in the best-selling disc artists . . . John Leyton and Eden Kane both sweating it out because they were on a hat-trick of hits—"Son, This Is She" and "Forget Me Not" respectively . . .

Pop-laden "Palladium" TV featured Gary Miller, Bert Weedon, Lonnie, Cleo Laine, Alma Cogan, Cliff, Ronnie Carroll, Vera Lynn, Janie Marden . . . Question being asked: "How does Pat Boone get away with being so goody-goody?" and later in the year he was to turn all beatnik-ified in movie . . . Cliff took over "Biggest advance order" title from Elvis with "The Young Ones" . . . Frank Sinatra Discography out . . . Anthony Newley said his new disc "I'll Walk Beside You" was a step in the right direction . . . Temperance Seven signed for movie "Old Sid" . . . Martin Slavin and John Leyton hectored each other about "doctored" recordings . . . "Young Ones" (January 20 hit No. 1 spot) Carol Deene slammed unmercifully on "Juke Box Jury", to pull in lots of sympathetic letters . . . Neil Sedaka did a fine "Palladium" TV . . . And he said of his classical piano bit "Chopin makes a nice change" . . . Ken Dodd aired his very straightforward views on the pop scene . . .

New five-year disc contract for Connie Francis with MGM . . . American Record Industry Association said there were only two million-selling singles in 1961—Jimmy Dean's "Big Bad John" and "Calcutta" . . . Russ Conway said "YOU can play my new single"—"Lesson One", based on "Chopsticks" . . . Everley denied retirement rumours . . . Matt Monro flipping about "Softly As I Leave You" . . .

FEBRUARY

FEBRUARY: "Duke Of Earl", by Gene Chandler, hit top spot in the States . . . Organisation going on apace for "Song For Europe" contest . . . Whispering Paul McDowell turned lyricist on "Dreamaway Romance" . . . Pat Boone starts protests about his goody-goody image . . . Plea made for Joanie Sommers to get breaks in Britain . . . Bobby Vee, a debut-visitor, said he didn't want a Cadillac. "If I got one, what have I got to look forward to" . . . Kenny Ball hit American charts (at 15) with "Midnight In Moscow" . . . Dorothy Provine due this month but called off 'cos of illness . . . Bobby Rydell said he feared he'd lost ground with his British fans—this prior to a successful telly-visit . . . Overplugging of discs criticised by several top music folk . . .

Tony Orlando arrives, saying Britain is vitally important territory to any U.S. artist . . . Gene Pitney, too, arrived, confessing he was a student of taxidermy as well as being hit composer and singer . . . "Song For Europe" winner: "Ring-A-Ding Girl" for Ronnie



HELEN: Roves all over the place.



HAYLEY MILLS: confessed her adoration of Elvis (March).



GENE CHANDLER: A picture from film "Don't Knock The Twist" (Feb.).

solo debut on "Besame Mucho", later to be a chart entry . . . Ernie Maresca earns £50,000 from his disc "Shout Shout" . . . Jimmy Dean top 1961 juke-box earner in the States . . . Jerry Lee Lewis in, asking "you dig my killer hair?" . . . "Nut Rocker" hits charts and the BBC don't ban it . . . Cliff and Elvis battle out top spots . . .

Kenny Ball hailed in States: "They blow it English but it comes out American" . . . "Nut Rocker" tops in Britain—"Stranger On The Shore" in the States . . . Brian Hyland makes chart comeback . . . Acting debut for Norrie Paramor . . . "Chat" on discs under fire . . . Adam Faith movie "Mix Me A Person" under way . . . And Acker in "Band Of Thieves" . . . Jimmy Justice baffled at stardom says: "I'm at the crossroads" . . . Charlie Drake admits he was wrong about "Tangle Foot" follow-up to "Boomerang" hit . . . Bill Fury meets El in Hollywood . . . Brook Brothers admit they are often guided by horoscopes . . . Erroll Garner in Britain . . . Vocal version of "Stranger On The Shore" by Michael London . . . Vic Lewis berates pop singers and songs in exclusive NRM article . . . Elvis and Lonnie rated "most consistent" disc artists in five years . . . Helen topped Matt Monro in Palladium TV . . . L.P. million sales on "Blue Hawaii" for Elvis . . . "Can't Stop Loving You", by Ray Charles, takes over top spot in U.S. . . . Picture serialisation for NRM on "Follow That Dream" . . . Bruce Channel arrives . . . Dot Provine arrives and has to mine her TV spots . . . Matt Monro not so happy with "When Love Comes Along" as single . . .

JUNE

JUNE: Norrie Paramor on Helen Shapiro: "She's fantastic" . . . Bruce Channel doesn't do big business on tour . . . Classics pianist Clive Lythgoe makes pop disc . . . Sinatra IN TOWN makes discs and appearances (for charity) and a friend (NRM writer Benny Green) . . . Bassey and Carmita row blows up . . . Danny Williams meets up with Henry Mancini, writer of "Moon River" hit . . . Roy Orbison is in Britain, saying he's a jolly person whatever his discs sound like . . . Mancini and Judy Garland dominate Grammy Awards in States . . . New girl singer named Susan Hayward (aged 14) . . . "Hit Record" NOT one for Tommy Steele . . . Article on why The Shadows are now the only big instrumental group . . . Mike Sarne well in charts . . . and so is Joe Brown with "Picture Of You" . . .

Elvis revealed as a "lousy" Twister . . . Mr. Pollard, Mayfair dress designer, makes a disc which most folk don't take seriously . . . Johnny Gentle, ex-Larry Parnes' stable, changes name to Darren Young . . . Jimmie Rodgers in charts with "English Country Garden" . . . Eden Kane back from States said he'd even done a razor blade commercial during his stay there . . . Joe Brown opines on having waited three years for his hit . . . And Helen Shapiro said she really wanted to be "a female John Leyton" . . . Jet Harris wildly in demand . . . "Come Outside" top in Britain . . . "The Stripper" by David Rose in the States . . . Norman Newell has fantastic recording weekend with Danny Williams, Connie, Shirley, Nelson Riddle, and Alma Cogan . . . Mike Berry says he was sorry about that "Tribute To Buddy Holly" disc . . .

JULY

JULY: Ray Charles guides "Can't Stop Loving You" into chart-top in Britain . . . Bobby Vinton's "Roses Are Red" in the States . . . Newley fade-out on disc scene . . . Johnny Tillotson says Elvis really started him on way to disc fame . . . Craig Douglas high on "Mr. Consistency" polls . . . Frank Ifield starts rise to top with "I Remember You" with JBJ panel all praising him . . . Bobby Darin switches to Capitol Records . . . "Play It Cool" poor film reviews for Bill Fury . . . Louise Corlet gets hit but goes off on holiday . . . Kenny Ball, after three hits, gets back to vocal work on disc . . . Bobby Vinton says he'd rather be bandleader than singer . . . Joe Brown "meets Dan Farson" a big flop because of technical mess-up . . . Ifield says he doesn't want to be lumbered with the "yodelling bit" . . . Connie Francis writes her first

MARCH

MARCH: Bernard Cribbins on the chart trail with "Hole In The Ground" . . . Four Freshmen and Jeri Southern arrive mid-way through the month—but Jeri didn't stay long on tour . . . Paul Anka said Britain was the toughest nut to crack, disc-wise, outside the States . . . Jimmy Dean, in London for TV, told reporters "I was born Jimmy Dean. No question of me cashing in on the name of the actor" . . . Norman Jopling wrote that Britain certainly didn't copy the States in boosting successful singles . . . Kenny Ball's "March Of The Siamese Children" hustles El at top of the charts . . . World acclaim starts for British-born trad . . . Ella on "Palladium" TV . . . Hayley Mills confesses her adoration of Elvis . . . We said Lonnie urgently needed a follow-up to "Dustman" . . . Shadows now No. 2 with "Wonderful Land" . . . Feud between Bobby Darin and Pat Boone denied — but absolutely . . . Shane

APRIL

APRIL: Paul Anka knocked out that "Love Me Warm And Tender" hit the charts . . . Perry Como fans kicking up more of a rumpus about getting their idol's "Music-Hall" TV series back on BBC . . . "Slow Twistin'" takes over in U.S. charts for Chubby Checker . . . Ivor Novello award for Tony Newley's

MAY

MAY: John Leyton to make 13 half-hour telly-films . . . Shirelles' "Soldier Boy" top in States . . . Jet Harris

THE YEAR'S DIARY IN BRIEF

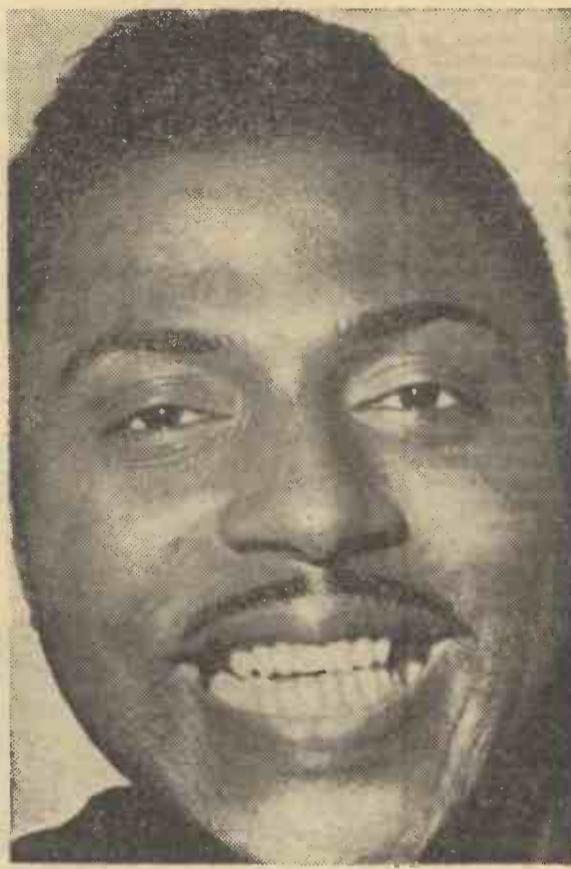
book . . . "I Remember You" top in Britain . . . Vince Taylor says he may play Elvis in a movie . . . Della Reese in London to say: "Gospel is very big business" . . . John Leyton management devise new "cartoon" process. . .

Slow-down warnings issued to Bobby Darin . . . British team didn't win in Knokke le Zouke contest in Belgium . . .

AUGUST

AUGUST: Midnight session for Joe Brown's follow-up to his "Picture" — but the single was by no means as big . . . Ifield Number One, Britain-wise . . . In Skegness, Bert Weedon christens two baby elephants . . . Norman Petty, in London, told NRM all about Buddy Holly, revealed he received hundred's of tapes after Buddy's death from people who wanted to take over as "The New Holly" . . . We rated Liverpool the rockiest part of the British Isles . . . Who-wore-black-leather first controversy ended with Gene Vincent points winner over Vince Taylor . . . Hinted that Pat Boone could pull with Elvis as the big teenage attraction over the few years . . . Marty Wilde switches to Columbia with Norman Newell . . . Neil Sedaka in top U.S. spot with "Breaking Up Is Hard To Do" . . . Doctors on the scene with disc-battles by Vince Edwards (Dr. Casey) and Richard Chamberlain (Dr. Kildare) . . . Jet Harris admits "I want to get that Ray Charles' sound with my new group" . . . Paul Anka celebrates 21st birthday — and gets a lot more say about his vast fortune . . .

Ray Conniff comes to London and says people NEED background music. His sort of music . . . Analysis of the girls dated by Elvis showed a whole lotta girls . . . John Barry leaves Adam Faith as MD, Johnny Keating takes over . . . Craig Douglas has 21st birthday party . . . "Locomotion" now top in the States . . . Elvis tied with Sinatra on the "Cash Box" top singer poll—the first time he'd been Number One, with Connie Francis top girl for the fifth year on the trot . . .



LITTLE RICHARD and Sam Cooke come to England for a high-powered Gospel tour (Sept.).



SEDAKA: Topped the stateside charts with "Breaking Up Is Hard To Do" (August).

SEPTEMBER

Why no Rick Nelson show on British TV? roar the fans . . . Lonnie D. back to the skiffle days with "Pick A Bale Of Cotton" single . . . Vince Edwards arrives and seemed a nice, amiable guy . . . "So Do I" gives Kenny Ball his seventh hit in a row . . .

Joe Brown fans baffled by release of TWO singles, plus E.P. and albums . . . John Leyton escaped narrowly being

buried alive while filming "The Great Escape" in Germany . . .

SEPTEMBER: Plea for Vince Hill to get more television work . . . Mantovani

seriously ill — and had to cancel American tour . . . Ten-year-old Stephen Sinclair makes disc for EMI . . . "Band Of Thieves" out and generally accepted by critics . . . Note from Brian Hyland: "Looking forward to visiting Britain next year" . . . Spotnicks, Swedish hit-makers, come to Britain, saying they usually record in their own backroom . . . Ronnie Carroll, suddenly big with

"Roses Are Red", denies that he is REALLY a lazy singer . . . Matt Monroe knocked out that "Softly" hit the American charts . . . Mark Wynter switches, double-quick, from Decca to Pye . . . Rolf Harris calls in, heralding his "Sun Arise" eventual biggie . . . Norrie Paramor goes off on a world tour, talent-seeking . . . Radio Show attracts plenty pop stars . . . As Chubby Checker arrived to find his Cameo-Parkway discs would in future go from EMI to fast-moving Pye . . . Originally dubbed "the unsuccessful success", Frank Ifield now "the successful success" . . . El says again he's too busy for marriage . . .

Chubby says of "Loco-motion": "It's not a dance, it's a hit record" . . . Elvis top here with "She's Not You" — and the Four Seasons and "Sherry" head the list in the States . . . Floyd Cramer and Chet Atkins fly in to London for a quickie visit . . . Benny Green book "The Reluctant Art" published . . . Mark Wynter says he just KNEW "Venus" would be a big hit . . . Jess Conrad, still without a hit disc, a success in movie "The Boys" . . . Everything starting for Joe Meek and his "Telstar" and the Tornados . . . Mike Sarne "retires" from show business and then reaches a compromise between his studies and his pop-singing . . . Bobby Vinton comes to London and says the one-nighter circuit has "had it" . . .

Little Richard and Sam Cooke in London and perform their high-powered material to ecstatic audiences . . . Max Bygraves and Kenny Ball meet up in Rome—on holiday—and do impromptu cabaret . . . Lionel Bart writes a number specially for Shane Fenton . . . Buzz Clifford in London . . . and Dion . . . Kenny Lynch breaks through with "Puff" to delight of many other stars . . . Carole King on the way as a singer as well as everything else . . . Norrie Paramor: "Helen Shapiro will be well established as a jazz singer by 1967" . . . Del Shannon arrives, saying he doesn't feel any strain when he does his falsetto-voice style of singing . . . Bernard Delfont off to America to find "Royal Variety Performance" stars and folk hint he may be after Elvis. Later discovered Presley WAS

**COMPLIMENTS
OF THE
SEASON**

from

**JOHN LEYTON
MIKE SARNE
GRAZINA
IAIN GREGORY
MIKE BERRY
CHARLES
BLACKWELL
BILLY BOYLE
LES REED
BILLIE DAVIS**

ROBERT STIGWOOD ASSOCIATES LTD.

CRAVEN HOUSE, 234-238 EDGWARE ROAD, W.2. Tel.: PADdington 7485-7

MY
SINCERE
GOOD WISHES
AND
THANKS
TO YOU
ALL



FRANK IFIELD

A LOOK AT THE PAST YEAR

invited but had to turn down because of filming commitments... And the "French Elvis", Johnny Hallyday, arrives for Palladium TV... Karl Denver explains he rarely knows in advance what he is going to record... Lotsa dithering over whether Eden Kane will film in "Incident On The Border"... Revealed Brenda Lee had twice been ill in hospital with nervous exhaustion... Billy Vaughn turns up to announce that Pat Boone does press-ups at disc sessions!... Chubby Checker celebrates his 21st birthday a few days early in Britain...

OCTOBER



ADAM—His backing group reckon him highly (October).

OCTOBER: Bill Fury ill, misses start of monster tour for Larry Parnes... "Telstar" hits top here... "Bonanza" telly-team make an album... Paul Anka: "The Longest Day" gives him a real chance to act. And the title song gives him a lot of loot... Alma Cogan in pilot of new TV series — as a non-singing girl detective... Pianists Ferrante and Teicher in London for TV's... And Freddy Cannon and George Shearing... Pet Clark pays a visit from her home in France for TV and discs and enthuses over motherhood and the married life... Book published "All Elvis", with exclusive gen and pictures... John Leyton holds jam-packed fan get-together in London... Tony Newley clicks big on Broadway with "Stop The World..."... Shirley Bassey and Carmita open in London cabaret on the same night...

As with every one she releases, critics say they're sure Helen's voice is deeper than ever on "Keep Away From Other Girls"... Ketty Lester arrives to include the word "soul" in every uttered sentence... Frank Ifield in States, K.O'ing the locals with his charm and personality... Johnny Hallyday says Presley is bigger than he should be... But Britain's Jackie Lynton says: "I idolise Elvis"... Everly Brothers arrive but Don collapsed and took no part in the tour... Mark Wynter lands film lead in "Just For Fun", with hitherto "unknown" Cherry Roland as his co-star... "Monster Mash" gets to the top in the States... "Gospel IN", says Ketty Lester... Bill Fury gets on disc with a song that Elvis wanted to do first... Susan Maughan emerges in the charts as "Bobby's Girl"... Adam Faith a good "guv'nor" say members of his backing group, the Roulettes... Presley's "Kid Galahad" gets just fine early reviews... Acker Bilk celebrates ONE YEAR in British charts with "Stranger On The Shore"... Beatles start their way to top... "Lovesick Blues" an immediate follow-up hit for Frank Ifield... Chubby Checker turns his attention to the Limbo and the Pop-Pie... Sinatra's long-awaited "Great Songs From Great

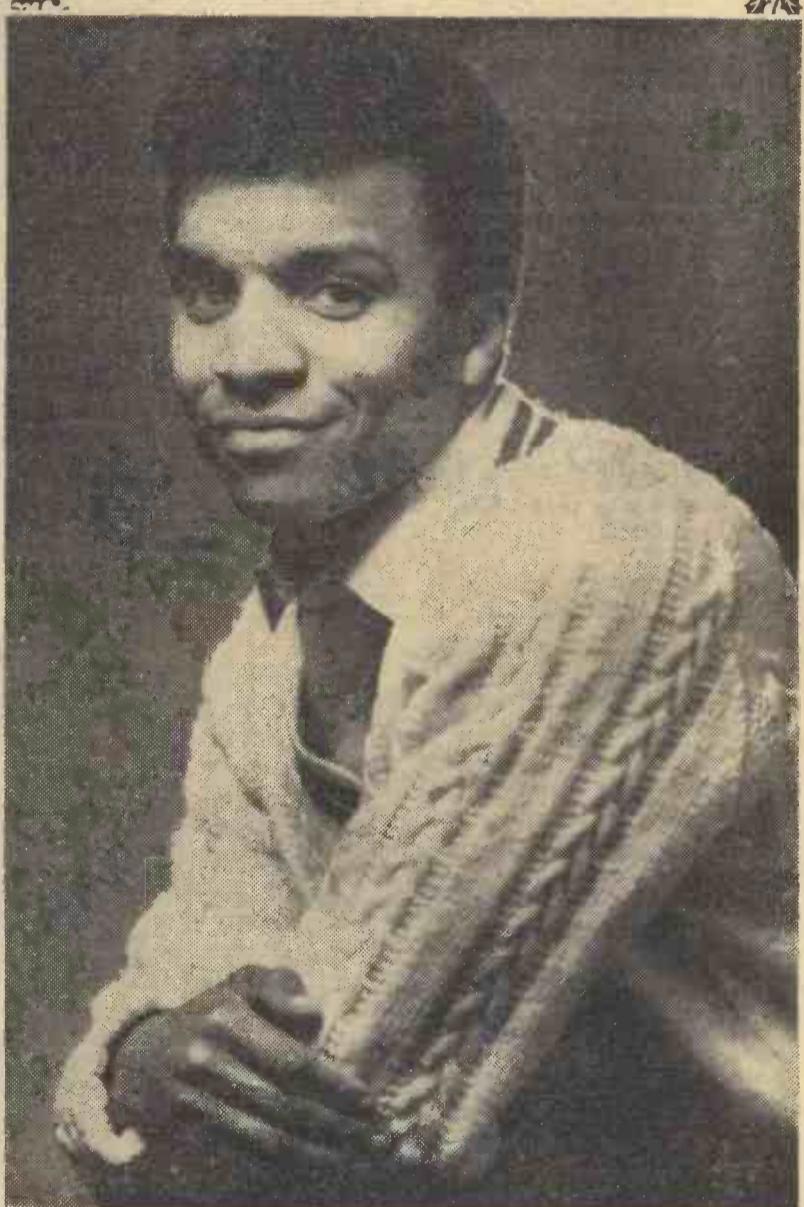
Me", I believe it is the most unusual record of the year... Dances jostling for Christmas party inclusion are Madison, Bossa Nova, Limbo, Popeye... Duane Eddy hits back at critics as "Guitar Man" clammers up the charts... Louise Corlet disappointed that "Sweet Enough" was NOT for the charts, despite success of "I'm Just A Baby" debut... Jazz Jamboree big charity raising success... Former "stand-in" star in Cliff's last two movies, Grazina (Frame) makes brilliant debut disc... 25th show-biz anniversary for Nat Cole, with "Ramblin' Rose" his biggest single thus far... Radio Luxembourg "Swoon Club poll has Cliff top, then El and Bill Fury, with Helen Shapiro, John Leyton and Karl Denver the biggest sliders... American Dick Kallman IN to Britain, to make discs for Norman Newell... Brenda's four-year-old disc "Rockin' Round The Christmas Tree" set fair to be THE Christmas hit of the year... Mrs. Dave Brubeck talks to NRM about her controversial husband... Joe Brown denies engagement rumours... Book published on Acker Bilk, written by Gordon Williams... Bert Weedon and Al Caiola get together in London and talk guitar... Ifield chased by Del Shannon in British charts...

DECEMBER

MRS. DAVE BRUBECK told NRM that husband Dave was often hurt mentally by the violent criticisms of some critics... Brenda Lee gets big Christmas hit "Rockin' Round The Christmas Tree"—a disc made four years ago... Ember new girl Lynne Adams stirs up controversy with her newly-worded version of "All Through The Night"... Joe Brown continues denying that he is getting engaged to Breakaway member Vicki Haseman... More controversy: over Mike Sarne and his "ton-up" single "Just For Kicks"... Johnny Mathis contributes highly outspoken "Juke Box Jury" session... Cliff's "The Next Time" goes straight into charts... Al Caiola and Bert Weedon get together in London for guitar-laden chat... Neil Christian says he is a descendent of "Mutiny On The Bounty" Christian.

Gold Disc award to Frank Ifield, made on his 25th birthday... Johnny Tillotson says he sings much better with his shirt hanging out... Charlie Byrd in town, astonished at finding himself in the charts... Rolf Harris, with "Sun Arise" a vast hit, says he plans to stay in London for good... Cliff Richard's one-nighter tour a sell-out success... John Leyton says he will devote much more time to singing for the first part of 1963... Teamings of Lonnie Donegan and Max Miller on Pye single a big success... Mike Berry offered work in the States—if "Tribute To Buddy Holly" is a success there...

Christmas Greetings



My warmest
Christmas
Greetings
to friends
EVERWHERE

Mantovani

from
**KENNY
LYNCH**



MR. CONTROVERSY 1962



MIKE SARNE seen with WENDY RICHARDS, the girl he asked to "Come Outside".

THAT tall, fair-haired good-looker with the quiff and the restless hands is the most controversial figure to emerge from the 1962 pop music scene. Name of Mike Sarne, multi-lingual, 22-year-old student-writer-actor-conversationalist.

Whether he'll be the same central figure for the whole of 1963 is anybody's guess. The doubt exists not on the grounds of talent—but on precisely which of many different fields he will use to develop his career.

But what Mike did in the past twelve months was to bring a fresh breeze of realism into the stylised "moon in June" sort of lyrics of the British pop song. He did it by personality, intelligence and warmth, assisted by realistic lyrics. "Come Outside" did it by describing a situation known to every teenager. The girl likes dancing, the boy regards it as what is described as a means to an end.

It was followed by "Will I What?". It didn't have the same amount of social comment but it still described a situation more familiar to the disc-buying youngsters than 99 pop records out of 100.

ALBUM

Then came the L.P. "Come Outside With Mike Sarne". I doubt if any album ever had a wider range of material. There was the ghoulish "Dracula's Castle"—and the hilarious "Waitress Song", containing the immortal couplet "Oh, my darling, I'm wild about you, can't even touch this beautiful stew". And, of course and inevitably, "Come Inside"—which dealt with an HP collector who "picked up" weekly contributions from lonely ladies!

From that LP came the next single "Just For Kicks". More controversy. The National Press dissected it. The Royal Society for the Prevention of Accidents took it all with desperate seriousness but failed to prevent the release of this story of a ton-up kid with the bird on the back of his bike.

Ask Mike about it. You'll get an unrepentant smile.

For Mike Sarne, the man, is more wild and flamboyant than even his discs would lead one to expect.

Talk to him and he seems to take a pride in making deliberately outrageous statements. He'll change from the deadly serious to pure flippancy in the same sentence.

But, since "Come Outside", Mike has been booked as guest film critic by a national newspaper (the same one Bernard Levin used to work for); has broadcast in Russian to teenagers in the Soviet Union; has written a novel "The Three Lives of Nigel Kelland" which will

be published next year and will most certainly be filmed.

His private life is also contradictory. He now has a fair old income but lives in what his friends describe as "a cupboard" in Soho. His fellow tenants are Italian waiters and Greek barbers. Soon the cupboard will be on the demolition list—and Mike now ruefully agrees that he will have to go respectable and actually find a flat with hot and cold running water!

Yet outside the "cupboard" is Mike Sarne's car. This may be a Mercedes or possibly a Thunderbird, depending on the week. Mike doesn't see this as a social status symbol or regard it as having prestige value—merely as the most convenient form of transport from one-nighter to the next.

BOOKS

Inside, on the book shelves (posh name for wooden planks laid across bricks) is an astonishing jumble of classical literature of all centuries and nationalities. Adorning the walls are various photographs, sketches, theatre tickets and miscellaneous items of female clothing which Mike describes, purely and simply, as "souvenirs".

His wardrobe is, literally, a death trap. Stand in front of it and the ground starts to sink under your very feet. And the cupboard tips onto your head. Mike's warning: "Mind the cupboard, mate" is often . . . TOO LATE!

For padding around Soho, Mike bothers little about dress. But he CAN look expensively smart and well-pressed. Who presses his clothes? "Oh, I throw them under the mattress", he says.

Ask Mike what are his hobbies and he'll invariably reply: "Birds". Ask quite a few birds what their hobbies are and they reply: "Mike Sarne".

He has come to terms with the clash of show business and his studies. He's decided to do both.

That's Mike Sarne. Easily the most controversial figure of the 1962 pop scene. But he is in no way "controversial" in the same sense as previous contenders such as Screamin' Lord Sutch, who was more ghoulish than comment-raising.

Probably Mike won't be the most controversial figure of the 1963 pop scene. He may be dominating films, or the theatre, or television. Or literature.

Whatever he does, though, you can be sure people will be talking about him. And he'll be doing his fair share of nattering, too.

I'm delighted that he happened to 1962. It would have been a pretty drab old twelve months without him.

PETER JONES.

ROLE HARRIS and FRIEND

from

Christmas Greetings



MERRY CHRISTMAS



THE SHADOWS

Christmas is Traditional

SO WE INVITED THE TRAD BANDS TO TELL US THEIR TALES

KENNY BALL

CHRISTMAS, 1948—the year I formed my band—had a special attraction for the boys and I. You see, we'd been touring for a couple of weeks and we were all dying to get home again to be with our wives and children.

We all did our Christmas shopping in the north of England, and several of us were destined to play Santa Claus to young kiddies. So we felt pretty happy as we travelled along a quiet, deserted country road in the early hours of Christmas morning.

We were having a bit of a sing-song when it happened. The engine coughed, spluttered, wheezed and then died completely. The singing stopped and we all looked menacingly in the direction of the driver. Our opinion of him certainly soared when he informed us that we were out of petrol!

There was nothing for it but to organise a search party. The boys and I went tramping off in different directions in search of petrol, but when we met again back at the coach an hour later, we had precisely nothing to show for our troubles.

We all felt as miserable as sin. There we were, miles from nowhere, huddled for warmth in our coach and surrounded by Christmas parcels. We waited for almost two hours before a lorry driver picked us out in his headlights.

He stopped and we explained our position to him. Then he took command, ordered us to push our coach off the road into a nearby field and then supervised the loading of the parcels and ourselves into the back of his lorry. It was a cold journey home, but we got there during the afternoon, just as everyone else was finishing their Christmas dinner.

Still, if it hadn't been for that kindly lorry driver, we'd never have got there at all. And you know what—he even took the trouble to drop us all off at our

respective homes. If you chance to read this, mate, thanks again—you're the best Santa Claus we ever met!

ED CORRIE'S JAZZ BAND

Writes ED:

BEING the owner of a king-size stocking, I plan to stock it with presents for all my band and will then hang it in the coach.

To our pianist, Dave Stember, I'm giving an ornate candelabra complete with coloured candles—touch of the Liberace! To our banjoist, Bill Bebb (who owns two banjos, a guitar and mandolin), I'm giving a spare arm to help out with his transport problems; to clarinettist Bob Glover (the handsome one in the band) goes a John Bull printing set to help him answer the fan letters he gets from girls.

Johnny Webb, our drummer, doesn't like banjos, so I'm giving him an LP of the "Big Ben Banjo Band". Mike Whitehead, on trombone, is addicted to wearing a deerstalker hat, so it's appropriate that I award him with a Sherlock Holmes Do-It-Yourself Detective kit. Finally, to stop trumpet man Dave Stewart pinching my beer mug, I'll give him one of his own.



KENNY BALL and his much-travelled fellow musicians tell a heartwarming Christmas tale as their contribution to our special edition.

MIKE COTTON'S JAZZMEN

Writes Mike:

EVER spent Christmas in a coach? We had to do it last year, and the thought of travelling to Scotland while everybody else was at home enjoying a solid Christmas blow-out brought us all out in a rash of depression.

But we decided to make the best of it and it wasn't so bad after all. We decorated the coach with paper chains and streamers and even installed a small Christmas tree. And, of course, we gave each other presents—the liquid variety found in bottles!

Christmas dinner? Well, on coach journeys, we usually eat cheese or ham sandwiches. But seeing as it was Christmas, we lashed out a bit and treated ourselves to turkey sandwiches, washed down with a couple of bottles of champagne. By the time we got to Scotland, we were quite happy and glowing with goodwill—or something!

ALAN ELDON'S JAZZ BAND

Writes Alan:

THIS is the time of year when people start making New Year Resolutions which they never keep. Well, I've got some—and I intend to keep them!

Firstly, I resolve not to accept more than one broadcast and one television show a day—I don't want to appear greedy.

Secondly, I resolve to thump at least one traffic warden a week—since they're so friendly.

Thirdly, I resolve to spend all my off-stage hours designing a special device which can be attached to the driving seat of the band coach. It will work thus:

As soon as a policeman gets in to drive our coach away, his legs will be clamped to the seat and an oversize boxing glove will descend from the roof and punch him in the left ear! If successful, I may consider offering this device to the general public!

CHRIS BARBER

CHRISTMAS in the Bahamas, or Paris, or some other lush resort. Perhaps that's how you think some people in the "business" spend the festive season. Or perhaps you think they just get away from it all. You'd be quite... wrong!

Like lots of people, we regard Christmas as being a family time... but with a difference. We all, wives and kiddies included, become one family, under the aegis of banjo man Eddie Smith. All over to Edmonton, North London, for a real Cockney Christmas. It's the time when everyone lets their hair down and gets their knees up to the music of the versatile Smith family—and another year of jazz and world-wide travel go further from our minds.

There is Eddie's long-distance lorry-driving dad, who plays a swingin' mandolin—and knows about eight million tunes, it seems to us. And Eddie's uncle who does a fine job on drums—two steak and kidney pie tins, a banjo-head skin, plus brushes. Plus Mary's brother on electric guitar.

All round are scores of uncles, aunts, grandparents, nephews, nieces, with lavish helpings of seasonal fare—have you ever tried jellied eels and mince pies, or winkles in brandy sauce? Naturally the traditional fare of turkey and plum pudding is there too!

Friends pop in. Maybe there will be a change of musical mood provided by that Cockney Canadian Jack Fallon (ssh!, he's Kenny Ball's agent!), who comes along with his country fiddle. London's carol singers just don't stand a chance when he gets going with his brand of Rocky Mountain rhythm.

Time for a breather. Mr. Smith Senior leads off with anecdotes of the long-distance lorry-driver. "Have you ever noticed how there are usually bumps at the bottom of a hill? Or wondered why they're there? Well, it's like laying wallpaper. You squeeze it out all the way down. But you get some bumps at the bottom, doncha?"



THE TEMPERANCE SEVEN—always a delight, have presented us with a Christmas game for your entertainment and pleasure. The massed musicians of the group continue to draw the crowds wherever they appear and 1963 looks like another bumper year.

A Christmas Message from Professor Brian Innes of the Temperance Seven

WITH the approach of Christmas, the Temperance Seven fondly recall the many ancient English seasonal party games which they feel should not be forgotten. It is our policy to revive one such game every Christmas for the benefit of young England, and this year, we have delved deep into our "Boys' Own Book of 1877" (a volume from which we all derived much pleasure during our youth) and selected a game known as "The Three Cocoa Spoons". The rules are simple and to the point.

When the party is in full swing, wager any sum with another happy soul that you will give him three cocoa spoons to hide and will be able to tell him where he has deposited the last spoon. Give him each of the spoons separately and be agreeable that he be allowed to hide them outside the room. Indeed, encourage this, emphasising that it will make the trick even harder for you.

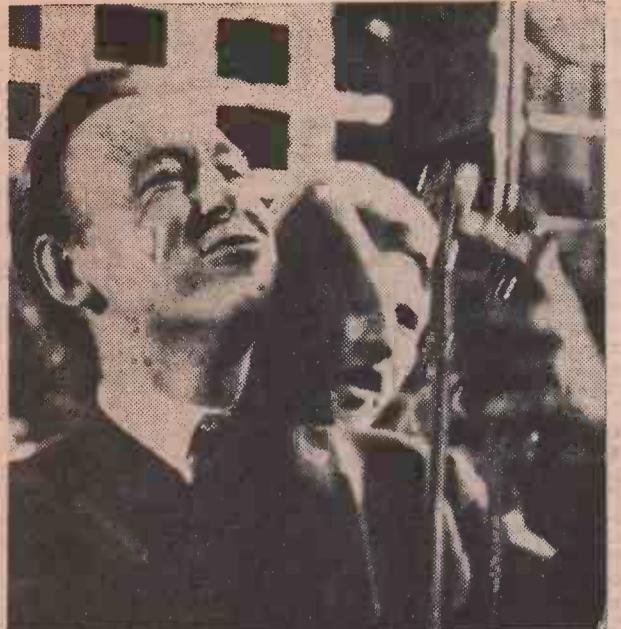
Having hidden the first spoon in secrecy, the gambling gentleman who has accepted your wager will return for the second. Whilst he is depositing this in some secret place, put the remaining cocoa spoon into the fire—discreetly removing it and handing it to him on his return. Since the spoon will be somewhat heated when he takes hold of it, he will doubtless deposit it on the floor, colouring his action with sundry ejaculations.

At this point, confront your opponent with the words: "There it is—you have deposited the last spoon on the floor. Sir, you have lost the wager!" This trick generally causes much laughter and should win many friends in high places!

With the compliments of The Temperance Seven



CHRIS BARBER is just about the most travelled entertainer from Britain. But this year it is Christmas at home with the band and their families.



KENNY AND THE BOYS

wish all readers a very

**Happy Christmas
and successful New Year**



Karl Denver

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Brickwick

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BIT NOW
The Majors

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LONDON

CLIFF RICHARD

FUNNY this — I've just been trying to work out which of so many memorable Christmases and I've come to the conclusion it was one which happened long before I even started in show business.

It was one year when I was still at school. I knew what I wanted above all other things. I thought there was a slight chance of getting it as a present. But I was kept guessing right up to Christmas Day. Then, there it was . . . A BICYCLE. I just couldn't wait to get out and ride it proudly round the neighbourhood.



Of course, the Christmases since I've been a pop singer have all been tied up with exciting things. There's been plenty of work, plenty of travelling. Now I've got my own car — but hardly anything has brought me more pleasure than that marvellous bicycle.

This Christmas? I plan just to relax. Just sit back and take it easy and enjoy the feeling of being at home with the family. Then it's off again on a whole lot more travelling.

RUBY MURRAY

BERNIE and I have rented a house in Chester, where we'll be doing our pantomime. But the fact that we're so far away from our home in Oxshott, Surrey, won't stop us from having a real traditional Christmas. Our daughter Julie will be with us—and that will be something of a re-union. You see, she's had measles recently and had to stay at home and be looked after by my mother. Bernie's the one to watch. He tends to eat such a lot because he says he likes my cooking. So it's a good thing we now have a gymnasium in London where he can work off those extra inches on his waist-line.

**bby Darin****BABY FACE**

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CHRISTMAS MEMORIES RECALLED BY THE STARS

THE SPRINGFIELDS**Dusty Springfield recalls:**

CHRISTMAS, 1961, was just about the happiest Christmas the Springfields have ever known, because it was around this time that we found our way into the best sellers with a tune called "Bambino". Believe me, the news that we were in the charts was the nicest Christmas present we could have wished for.

Mind you, "Bambino" wasn't our first hit. We kicked off our recording career with a tune called "Dear John", which crept into the charts. Then we had a second hit on our hands with "Breakaway". Could we complete the hat-trick? We thought hard about a follow-up and then my brother Tom came up with the idea of putting English lyrics to a centuries old Neapolitan carol called "Bambino".

We were a bit apprehensive about our chances of success, and more than one person advised us against joining in the rush to record special seasonal discs. After all, there are literally hundreds of fine Christmas records issued every December. Still, we went ahead—and we're glad we did.

"Bambino" got into the hit parade, and it has since developed into something of a Christmas standard. Now we've recorded it again in French and German for the overseas market. Every time Christmas comes around, we'll remember "Bambino". It was a milestone in our career and something we'll never forget.

BERT WEEDON

CHRISTMAS memories? I've got hundreds of 'em! I especially remember the Christmas when I was just 13 years old. My dad took me down Petticoat Lane, in London's East End, and bought me my first guitar. How could I ever forget a thing like that!

It was an old, beat-up guitar and it cost a mere 15s. Looking back, I can honestly say it was the cheapest and quite the worst guitar I've ever owned. But it meant more to me than all the expensive, glittering jobs I've got now. In effect, it gave me my start in show business.

I suppose that was my happiest Christmas. The most miserable? That's easy! It was about three years ago and I was driving back to London after a series of dates in Yorkshire. Snow was coming down in buckets and my speed was reduced to about five miles a day!

What a way to spend Christmas! I spent the entire morning and afternoon driving through the blinding snow, listening to all the parties and fun and games on the radio. My mouth watered at the thought of Christmas dinner — and I finally got mine at about six o'clock in the evening. And you know what? After all that waiting, it somehow tasted better!

JOAN REGAN

REALLY, you know, I'm a home-loving girl. And I always make a point of having at least Christmas Day at home with my husband, Harry, and the family, Rusty, Danny and Donna. For this time of the year is for the kids. I get a lot of enjoyment out of doing the cooking and watching others eat, drink and be merry. But it won't be a late night for me, even after the children have gone to bed—because I've got a pantomime appearance at the London Palladium, in "Puss In Boots", to think about the following day. Still, for just ONE day, I'll be a housewife—and enjoying every single moment of it.

RUSS CONWAY

IT'S home to Bristol for me this Christmas, assuming everything goes well. But it's going to be a mad rush because I don't get back from my TV dates in Amsterdam until Saturday, latish. Then it'll be a last minute scamper round to buy all those presents I should have bought weeks ago.

Actually, I'll have to watch it over Christmas and Boxing Day or I'll inadvertently be seeing myself on television or hearing myself on the radio—and I'd much rather be entertained by someone else! But I'm on TV with Bill Cotton on Christmas Day. And there's a Boxing Day radio show with greetings to the Antarctic—and another for the boys of the Merchant Navy. I'm delighted about the latter, because I'm an old MN sea-dog myself.

For me, though, Christmas is a quiet time . . . I hope! Last year, I was away entertaining the Servicemen in Cyprus and that was far from quiet!

THE BROOK BROTHERS

Geoff writes:

WE'VE got stacks of happy Christmas memories but there's one Christmas we'd certainly like to forget. Last Christmas, in fact. The trouble started on Christmas Eve—I'd been in bed for a couple of days with a really bad throat and 'flu up to my eyebrows. Anyway, we had a date up north, so up I got.

First problem — getting the car out of the garage. There's a sloping drive-in, which was covered with ice, and we just couldn't get the car up it. Eventually, by laying sacks, sand and gravel on the ice, and revving the engine like mad, we managed to get the car on the road.

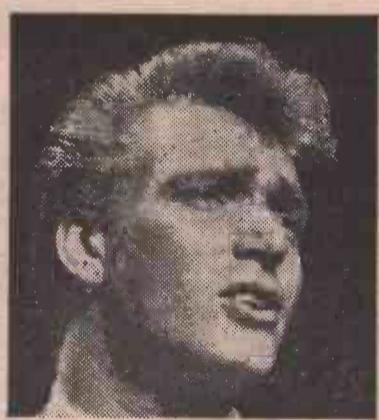
With 'flu and a headache, I wasn't feeling so hot so my brother, Ricky, drove. I spent the entire journey dosing myself up with a variety of pills, washed down with swigs from a bottle of cough mixture. Ricky did his best to keep me happy with a stream of jokes—all of which I'd heard before.

Well, we did the show—and afterwards I felt a lot better. Which was just as well, because Ricky felt absolutely lousy—he'd caught my 'flu. I drove home and he took the pills — to the accompaniment of a series of jokes (yes, the same ones). What a way to spend Christmas Eve!

FRANK IFIELD

MY best Christmas? That's easy. I just know it will be THIS one. My first real memories of the festive seasons were at home, as a kid, in Coventry. Then came others thousands of miles away where the Aussies celebrate in the heat of mid-summer. I've enjoyed them all but never before has Christmas been the centre of so many exciting things for me as this year.

Just think: a few months ago I was just sailing happily along as a singer without actually setting the world on fire. I was 24. I'd given myself five years to make it in Britain. A little over two years had already gone.



Then came "I Remember You". And, now my 25th birthday, the presentation of a Gold Disc and the comforting news that "Lovesick Blues" was top of the charts. I'd just got back from America, too. To say everything is swinging is an understatement.

But I'd like to thank everybody, especially the fans, for making this Christmas so wonderful for me. I'll be thinking of them all as I sit down to some traditional fare — preceded, of course, by a helping of kangaroo tail soup!

MARK WYNTER

LOOKS like I've made it at last — Christmas at home with my parents in Sydenham, London. You've no idea how much that means to me—especially as I've done so much travelling in recent years. Last Christmas I was in Glasgow where I had a good day but not so good as it is at home. And the year before I was abroad. But what with pantomime rehearsals and then the show opening at



Worthing I doubt if I'll have the energy to do anything except lounge in front of the fire, enjoy plenty of home cooking—and do nothing but watch other people entertain me on the telly. There's nothing like doing nothing . . .



MODERN JAZZ 1962: THE YEAR'S BEST RECORDS

By BENNY GREEN



BILLY HOLIDAY: Two great album sets issued.

IN the jazz record world, 1962 was a triumph of the past over the present. The tendency of companies to re-issue old classics increased during the year to such an extent that almost every outstanding issue turned out to be a legacy from the 1940s or earlier. A few modern albums made the grade, but generally the current jazzmakers were distinguished for quantity rather than quality. This does not mean, as many people seem to think, that today's jazz is any worse than the music of past generations. It simply means that perhaps one album in twenty has the stuff that classics are made of, and that it takes time, sometimes a whole generation, for us to sift out the real quality from the routine stuff.

Those oldtime revivals that made reviewing such a pleasant task during 1962 represent the cream of thirty years of

jazzmaking, so it is no wonder that any list of outstanding releases for the year is top-heavy with the work of past masters of the idiom. Perhaps the most important series from the jazzlover's point of view is the "Thesaurus of Classic Jazz". This library got off to a shaky start a year or two ago with a four-volume set covering the work of Red Nichols. This was an odd way to begin a series of classic jazz revivals, because although Nichols had jazz talent, he was hardly the great master that the Thesaurus should have concentrated on. This year, however, the Thesaurus triumphed completely, producing three sets which rank among the most important jazz music available in British catalogues. The Billie Holiday set, "The Golden Years", consisted of three albums dating back to the 1930s, and of the forty-eight tracks, at least thirty-five were imperishable classics of the jazz idiom.

If one had to choose, then perhaps the first two volumes were a shade more brilliant than the third, but this is hair-splitting. "The Golden Years" is a marvellous demonstration of the art of jazz singing and small group improvisation.

The Thesaurus was perhaps doing the obvious when it covered the vintage Billie Holiday. When it turned its attentions to the career of the big-band pioneer Fletcher Henderson it was doing something just as important musically and more imaginative from the sales point of view, because Henderson has been a neglected and grossly-underrated figure for too long. "Fletcher Henderson — A Study in Frustration", contains in its four volumes, the whole process of big band evolution, moving from the hesitant experiments of 1924 up to the assured polish of the middle 1930s, with the artistic peak coming somewhere in the middle. Henderson at different times, employed most of the key figures of jazz history, and "A Study in Frustration" sees people like Louis Armstrong, Coleman Hawkins, Jimmie Harrison, Roy Eldridge and Chu Berry contributing masterly solos to the big band frame Henderson worked out.

And then, right at the end of the year came the third of the Thesaurus achievements, "Mildred Bailey, Her Greatest Performances". Here was the same approach to vocal jazz with instrumental accompaniment that made the Holiday album so scintillating, and although the Bailey tracks do not reach the high standards of "The Golden Years", once again they contain many musical delights, and also possess tremendous historical significance, because they give a clear picture of what jazz was like in the two generations preceding our own.

Only one other multiple-album set could compare with such work, and that was "Louis Armstrong — His Greatest Years" in four volumes, which covered the Hot Five and Hot Seven period of the late 1920s. There must be thousands of collectors who already possess some of the sides included in this Armstrong tribute, but even so, the set keeps the whole thing compact, once and for all, and has the added advantage of sleeve

notes by a man manifestly in love with the music he was writing about, Brian Rust, whose statistics are a model of accuracy.

Everything else that appeared this year seemed like small beer in the face of these sets, although one issue, "Billie Holiday", from the 1939 Commodore session, is really a footnote to "The Golden Years" and is just as indispensable. Talking of indispensable, there was the double-album set, "The Indispensable Duke Ellington", which included the Perfume Suite in its entirety besides several other Ellington masterpieces from the middle 1940s.

Ellington's orchestra appeared at least twice more during the year in memorable settings. There was "Battle Royal", which saw the two orchestras of Ellington and Basie challenging each other and playing together with amazing fire and power, and there was "Louis Armstrong and Duke Ellington", where Louis played an Ellington programme, with Duke himself sitting in on piano.

The moderns were put in the shade by this kind of revival or unusual partnership, but Miles Davis put in a brilliant appearance with "Miles Davis at Carnegie Hall", supported by the Gil Evans Orchestra. This album showed Miles in a more extrovert mood than usual, improvising with tremendous attack. Then there was the little-known Lou Donaldson issue, "Gravy Train", where Donaldson, a gifted alto saxophonist, showed how one can soak up the precepts of Charlie Parker and still sound original.

Another saxophone record to get less attention than it deserved was "Down Home" by Zoot Sims, where the tenor saxophonist (currently appearing in London, by the way) blew a programme of old standards like "Won't You Come Home Bill Bailey", "I Cried For You" and "Goodnight Sweetheart" generating a tremendous amount of swing, playing jazz that was evidently a joy to play and is certainly a joy to listen to. Another tenor player, veteran Ike Quebec, made an impressive comeback with "Heavy Soul" where even the presence of an organ in the rhythm section could not dampen Quebec's fires.

Sonny Rollins made a comeback too, with "The Bridge", which was a shade disappointing, because of the great advance ballyhoo that preceded the album's release. Stan Getz registered with, of all things, a single, "Desafinado", the record which started the new craze of the Bossa Nova, and which was another demonstration of Getz's enviable poise and melodic appeal. Jazz of a different kind came through in a Claude Hopkins album, "Let's Jam", where the methods of twenty years ago were used by a group recording in 1961. The results were jazz of great attack and rhythmic excitement. More modern in approach but similar in spirit was the album by my namesake, trombonist Bennie Green, who in "Hornful of Soul", gathered together one of the best small groups of the year.

There were many other albums worth the price during 1962, but the ones I have mentioned were those that stuck in the mind the longest, those which made reviewing a treat rather than a task. Readers who keep to the following list may not be covering everything worth covering, but they will be on the way to an excellent foundation for a 1962 jazz library.

BILLIE HOLIDAY, "The Golden Years", CBS BPG 62037-8-9. **FLETCHER HENDERSON**, "A Study in Frustration", CBS BPG 62001-2-3-4; **MILDRED BAILEY**, "Her Greatest Recordings", CBS BPG 62098-9-0; **BILLIE HOLIDAY**, STATESIDE SL 10007; **DUKE ELLINGTON**, "The Indispensable", RCA RD 27258-9; **LOUIS ARMSTRONG**, "His Greatest Years", Parlophone PMC 1140-41-46-50; **LOUIS ARMSTRONG and DUKE ELLINGTON**, COLUMBIA 33SX 1400; **ELLINGTON and BASIE**, "Battle Royal", PHILIPS BBL 7528; **MILES DAVIS**, "At Carnegie Hall", CBS BPG 62081; **LOU DONALDSON**, "Gravy Train", BLUE NOTE BLP 4079; **ZOOT SIMS**, "Down Home", PARLOPHONE PMC 1167; **IKE QUEBEC**, "Heavy Soul", BLUE NOTE 4093; **SONNY ROLLINS**, "The Bridge", RCA RD 7504; **BENNIE GREEN**, "Hornful of Soul", PARLOPHONE PMC 1180.

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Dylan Thomas's famous story of Welsh village life in the raw, starring Richard Burton. Raymond Baxter with the sounds of motoring. 35 cars—a must for the motoring fan.

Britain's most famous and best loved Choir in two superbly recorded best selling L.P.s especially for Christmas time.

ANYONE FOR POP SINGING?

If you've ever thought of Becoming a Singer, read on!



HELEN: Trained at Maurice Burman's School of Modern Pop Singing

DO you want to be a pop singer? Do you, like most "hopefuls" think it's just a matter of standing in front of a microphone and doing what comes naturally? Then there's a little booklet out right now which can be of enormous use to you...

Just look at this list of stars: Alma Cogan, Marion Ryan, Georgia Brown, Gary Marshal, Johnny Angel, Helen Shapiro, Susan Singer, Wee Willie Harris. All have one thing in common—they all went to Maurice Burman's School of Modern Pop Singing in London.

Tragically, Mr. Burman died before his most astonishing young student, Helen Shapiro, reached full stardom. But his wife, attractive blonde Jean Burman, took over the School. And her booklet, published by Lorna Music, is called simply: "Modern Pop Singing".

Let's examine her views.

First, what IS a pop singer? "A vocalist specialising in popular songs", says Mrs. Burman. "Rock is pop music, so is rhythm 'n' blues and Country and Western. Some jazz comes under the heading. The style matters little—but a pop singer is one who can handle one, or all, of these many different types of song. An opera star couldn't be considered a pop singer because the appeal is limited. Nor could jazz singers or folk music enthusiasts—they don't enjoy the same degree of international popularity that has been achieved by Presley, Richard, Nat Cole, Sinatra, Connie Francis or Helen.

"But", she writes, "a classical composition can become a pop tune. Perry Como's "Hot Diggity" was a lyricised version of Chabrier's "España", while Chopin's "Fantasie Impromptu, Opus 66" became "I'm Always Chasing Rainbows". Such classics-to-pops are rarities and, generally speaking, the pop music and so-called "long-hair" idioms are poles apart."

Right, then. Now what is needed to become a pop singer?

Prepare yourself, first, for hard work, bitter disappointments, a few brief moments of glory, a whole stack of pitfalls and odd occasions when you feel like throwing in the towel—before you're there with Messrs. Richard, Steele, Faith and Fury.

You must have a good voice. Many attempt to break in without even thinking if their voice is pleasing to the ear. Try to be distinctive. Remember you can't easily spot your own mistakes.

Then expand personality. By and large, that means getting a good manager. Take care over appearance and cultivate dress sense.

Before taking lessons, check and see if you have enthusiasm, patience and confidence. Especially patience—remember how long it took Tony Newley, Adam and Matt Monro to make it really big.

LESSONS

Ready to start? Singing lessons are essential. Start to learn to read and write music. And pop singers should aim for a "pop school", not a classical-style place. Practise breath control—even in a train. Any top star will say "Practice is everything". Try to find a piano. If not, remember that Helen often practises with a banjo; so does Paul Anka. Practise, even, with your record-player, turning down the volume until the "real" vocal has almost faded. Try a tape-recorder, if possible.

So you progress. Want to be full-professional from now on? Remember you can make a good living even without hitting the top. Or amateur? Then enter contests—remember how Cliff first gained confidence that way?

Now the teacher and manager say "You Are Ready". Ready to turn professional. Starting with a band—as did Dickie Valentine, Lita Roza, Dennis Lotis, Frankie Vaughan, Anne Shelton, Frank Sinatra, Dean Martin, Cleo Laine, June Christy, Anita O'Day or Ella?

That would teach you to vary your approach to each audience.

Dean Martin says a singer is automatically an actor, when it comes to sincerity and the way he handles lyrics. Success in films of such as Cliff, Adam, Marty, Elvis etc etc seems to prove his point.

Then get your voice heard... heard by recording managers, agents, publishers etc. Line-up a manager and a publicist. Singing is a full-time occupation and having business troubles on your mind won't help your career.

Stage dates: Lighting is all-important. Too many gestures can spoil a performance—an over-animated performer can be unbearably irritating. Remember that your face can tell a story, but only if you're at ease and let it come naturally.

No matter how busy, find time to meet and talk to your fans. Remember, these are the people whose support, or lack of it, can make or break you in your search for stardom. Don't sound cloying or syrupy when you thank your fans on stage. Try to master microphone technique. Learn how to use the whole stage—stars like Eartha Kitt or Frank Sinatra can fill a whole stage with their personality.

There is no easy way of learning how to do this—it's the kind of thing that comes with experience and hard work. Fame comes the same way, and providing you have talent and use it to the best advantage, stardom is by no means unattainable."

So says the successful Jean Burman, who ends her entertainingly helpful booklet with notes on musical terms, vocal tuition and aids on diction.

And she has a foreword by Bill Shepherd, complimenting her on the simplicity and straightforward style with which she has reduced the complicated business of pop singing.

As he says: "If you want to be a singer, THEN READ THIS BOOK."

PETER JONES.



BACK IN THE GOOD OLD DAYS...

1956

1. I'LL BE HOME
2. IT'S ALMOST TOMORROW
3. WHATEVER WILL BE WILL BE
4. THE POOR PEOPLE OF PARIS
5. WHY DO FOOLS FALL IN LOVE?
6. ROCK AND ROLL WALTZ
7. ZAMBESI
8. A WOMAN IN LOVE
9. JUST WALKIN' IN THE RAIN
10. HOUND DOG
11. MEMORIES ARE MADE OF THIS
12. NO OTHER LOVE
13. ONLY YOU
14. LOST JOHN
15. A TEAR FELL
16. LAY DOWN YOUR ARMS
17. ROCKIN' THROUGH THE RYE
18. SIXTEEN TONS
19. A SWEET OLD-FASHIONED GIRL
20. HEARTBREAK HOTEL

- Pat Boone
- The Dream Weavers
- Doris Day
- Winifred Atwell
- The Teenagers
- Kay Starr
- Lou Busch
- Frankie Laine
- Johnnie Ray
- Elvis Presley
- Dean Martin
- Ronnie Hilton
- The Hilltoppers
- Lonnie Donegan
- Teresa Brewer
- Anne Shelton
- Bill Haley
- Tennessee Ernie Ford
- Teresa Brewer
- Elvis Presley



BILL HALEY — 1956



ELVIS — 1956



PAT BOONE — 1956

1957

1. LOVE LETTERS IN THE SAND
2. DIANA
3. ALL SHOOK UP
4. YOUNG LOVE
5. ISLAND IN THE SUN
6. TEDDY BEAR
7. YES, TONIGHT JOSEPHINE
8. DON'T FORBID ME
9. WHEN I FALL IN LOVE
10. LONG TALL SALLY
11. PARTY
12. GAMBLIN' MAN/PUTTIN' ON THE STYLE
13. MARY'S BOY CHILD
14. THAT'LL BE THE DAY
15. ALL THE WAY
16. WAKE UP LITTLE SUSIE
17. TAMMY
18. I LOVE YOU BABY
19. REMEMBER YOU'RE MINE
20. APRIL LOVE

- Pat Boone
- Paul Anka
- Elvis Presley
- Tab Hunter
- Harry Belafonte
- Elvis Presley
- Johnnie Ray
- Pat Boone
- Nat 'King' Cole
- Little Richard
- Elvis Presley

- Lonnie Donegan
- Harry Belafonte
- Crickets
- Frank Sinatra
- Everly Brothers
- Debbie Reynolds
- Paul Anka
- Pat Boone
- Pat Boone



CONNIE FRANCIS



PERRY COMO — 1956



PAUL ANKA — 1957



THE CRICKETS

1958

1. ALL I HAVE TO DO IS DREAM/ CLAUDETTE
2. WHO'S SORRY NOW
3. MAGIC MOMENTS/CATCH A FALLING STAR
4. STUPID CUPID/CAROLINA MOON
5. HOOTS MON
6. TULIPS FROM AMSTERDAM/HANDS
7. WHEN
8. WONDERFUL TIME UP THERE/TOO SOON TO KNOW
9. ONLY MAKE BELIEVE
10. WHOLE LOTTA WOMAN
11. BIRD DOG
12. JAILHOUSE ROCK
13. STORY OF MY LIFE
14. OH BOY
15. ON THE STREET WHERE YOU LIVE
16. RETURN TO ME
17. TEA FOR TWO CHA CHA
18. IT'S ALL IN THE GAME
19. A CERTAIN SMILE
20. TOM DOOLEY

- Everly Brothers
- Connie Francis

- Perry Como
- Connie Francis
- Lord Rockingham's 11
- Max Bygraves
- Kalin Twins

- Pat Boone
- Conway Twitty
- Marvin Rainwater
- Everly Brothers
- Elvis Presley
- Michael Holliday
- Crickets
- Vic Damone
- Dean Martin
- Tommy Dorsey Orch.
- Tommy Edwards
- Johnny Mathis
- Lonnie Donegan



THE EVERLYS — 1958 & 1960



TOMMY EDWARDS

*The
Merriest
of
Christmas
Greetings*

Jerry Lordan

Christmas Greetings
and All Good Wishes for 1963
from
ED CORRIE'S JAZZBAND



MORE interest. Presley down a lot, same with Boone. Others from last year include the Crickets, Lonnie, and of course the Everlys. Big new ones from Connie Francis, Perry Como, Max Bygraves, Lord Rockingham, Kalin Twins, Twitty, Rainwater, etc. Plus some more mature artists like Vic Damone, Johnny Mathis, Tommy Edwards, the Tommy Dorsey Orchestra, Dean Martin and Mike Holliday. The top disc "Dream" was the biggest selling record for the brothers by the way.

1959

1. LIVIN' DOLL
2. WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR
3. IT DOESN'T MATTER ANYMORE
4. TRAVELLIN' LIGHT
5. SMOKE GETS IN YOUR EYES
6. SIDE SADDLE
7. DREAM LOVER
8. I NEED YOUR LOVE TONIGHT/ A FOOL SUCH AS I
9. BATTLE OF NEW ORLEANS
10. ONLY SIXTEEN
11. ROULETTE
12. AS I LOVE YOU
13. PETITE FLEUR
14. IT'S LATE/NEVER BE ANYONE ELSE BUT YOU
15. I'VE WAITED SO LONG
16. OH CAROL
17. WHAT DO YOU WANT
18. TILL I KISSED YOU
19. MACK THE KNIFE
20. LIPSTICK ON YOUR COLLAR

BIG ADVENT for Cliff this year, and Russ Conway. Big new discs from Emile Ford, Craig Douglas, two from Bobby Darin, and one each from Shirley Bassey, Neil Sedaka, Tony Newley, Adam Faith, Rick Nelson, and Chris Barber. Buddy Holly returns stronger but without his Crickets with "It Doesn't Matter Anymore". Last year he just missed out by a few points with his versions of "Peggy Sue" and "Rave On".

Ones from last year are of course, Presley, Holly, Everlys, Connie and Lonnie, and that's all.

Cliff Richard

Emile Ford
Buddy Holly
Cliff Richard
Platters
Russ Conway
Bobby Darin

Elvis Presley
Lonnie Donegan
Craig Douglas
Russ Conway
Shirley Bassey
Chris Barber

Ricky Nelson
Tony Newley
Neil Sedaka
Adam Faith
Everly Brothers
Bobby Darin
Connie Francis



DARIN: His "Mack The Knife" topped the Stateside charts twice!



RUSS CONWAY became the top instrumentalist in 1959 with discs like "China Tea", "Side Saddle", and "Roulette".



CLIFF'S first hit was "Move It" in 1958, but his biggest was "Livin' Doll" the next year.

1960

1. CATHY'S CLOWN
2. PLEASE DON'T TEASE
3. GIRL OF MY BEST FRIEND/ MESS OF BLUES
4. HANDY MAN
5. APACHE
6. IT'S NOW OR NEVER
7. WHY
8. SAVE THE LAST DANCE FOR ME
9. BECAUSE THEY'RE YOUNG
10. SHAKIN' ALL OVER
11. POETRY IN MOTION
12. TELL LAURA I LOVE HER
13. RUNNING BEAR
14. MAMA/ROBOT MAN
15. AS LONG AS HE NEEDS ME
16. FALL IN LOVE WITH YOU
17. POOR ME
- GOOD TIMIN'
- DO YOU MIND
- THREE STEPS TO HEAVEN
- I LOVE YOU
- VOICE IN THE WILDERNESS

ONCE again the Everlys are top. And Cliff has no less than four discs in the charts. Others from last year are Elvis, Tony Newley, Connie, Shirley, and Adam.

Two big ones from Jimmy Jones — they were his first and last — and from the Drifters, Duane Eddy, Johnny Kidd, Johnny Tillotson, Ricky Valance, Johnny Preston, and the late Eddie Cochran. Buddy Holly missing for the first time in three years, while the Shadows have their first smash. "Apache"

Everly Brothers
Cliff Richard

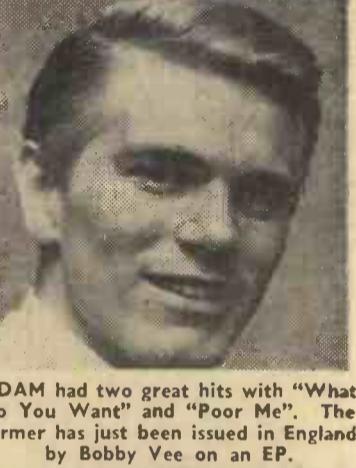
Elvis Presley
Jimmy Jones
Shadows
Elvis Presley
Tony Newley
Drifters
Duane Eddy
Johnny Kidd
Johnny Tillotson
Ricky Valance
Johnny Preston
Connie Francis
Shirley Bassey
Cliff Richard
Adam Faith
Jimmy Jones
Tony Newley
Eddie Cochran
Cliff Richard
Cliff Richard



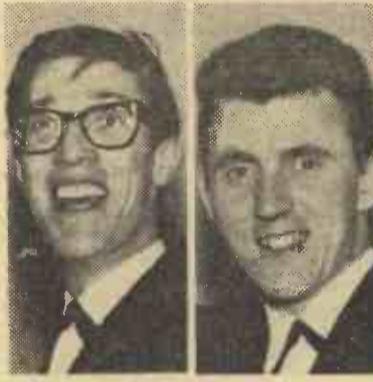
JOHNNY KIDD made a great rock disc called "Shakin' All Over" which reached number 2.



NEWLEY covered Frankie Avalon's "Why" and sent it to the top. His next, "Do You Mind", wasn't a cover—but it still hit the top.



ADAM had two great hits with "What Do You Want" and "Poor Me". The former has just been issued in England by Bobby Vee on an EP.



SHIRLEY BASSEY had a long gap between "Banana Boat Song" and "As I Love You". But she finally made it.



DUANE'S had many hits, but the only one to be in the chart for the year was "Because They're Young".

1961

1. RUNAWAY
2. WOODEN HEART
3. YOU DON'T KNOW
4. HALFWAY TO PARADISE
5. WELL, I ASK YOU
6. ARE YOU SURE
7. WALKIN' BACK TO HAPPINESS
8. WALK RIGHT BACK
9. JOHNNY REMEMBER ME
10. HIS LATEST FLAME
11. HULLO MARY LOU
12. SURRENDER
13. A GIRL LIKE YOU
14. TEMPTATION
15. FBI
16. BLUE MOON
17. SAILOR
18. ARE YOU LONESOME TONIGHT
19. THEME FOR A DREAM
20. FRIGHTENED CITY
- REACH FOR THE STARS

TOP SPOT goes to newcomer Del Shannon who scores heavily with his first hit, also the biggest one in the States. So many newcomers this time we'll only list the regulars. There's Elvis with four, Cliff, the Everlys, Rick Nelson, the Shadows, and Shirley. And the number of beat discs going down.

Del Shannon
Elvis Presley
Helen Shapiro
Billy Fury
Eden Kane
The Allisons
Helen Shapiro
Everly Brothers
John Leyton
Elvis Presley
Ricky Nelson
Elvis Presley
Cliff Richard
Everly Brothers
Shadows
Marcelle
Petula Clark
Elvis Presley
Cliff Richard
Shadows
Shirley Bassey



THE SHADOWS start off their string of hits.



DEL SHANNON had the top disc in Britain and the States with the fantastic "Runaway".



May everyone send you
Warm Season's Greetings

"LIKE I DO"

(ORIOLE C.B. 1760)

MY THANKS TO YOU ALL

sincerely

MAUREEN EVANS

PS. And best wishes for Christmas and 1963 from

ORIOLE RECORDS

AMERICA'S TOP FIFTY SINGLES DURING 1962

Survey of the Year

1 STRANGER ON THE SHORE	Acker Bilk	735
2 I CAN'T STOP LOVING YOU	Ray Charles	669
3 MASHED POTATO TIME	Dee Dee Sharp	600
4 ROSES ARE RED	Bobby Vinton	600
5 THE TWIST	Chubby Checker	575
5 RAMBLIN' ROSE	Nat "King" Cole	575
7 HEY, BABY!	Bruce Channel	557
8 SHERRY	The Four Seasons	548
9 THE STRIPPER	David Rose	547
10 DUKE OF EARL	Gene Chandler	536
11 SOLDIER BOY	The Shirelles	529
11 THE PEPPERMINT TWIST	Joey Dee and The Starlites	529
13 MONSTER MASH	Bobby "Boris" Pickett	514
13 THE WANDERER	Dion	514
15 DO YOU LOVE ME?	The Contours	492
15 PALISADES PARK	Freddie Cannon	492
17 PATCHES	Dickie Lee	490
18 HE'S A REBEL	The Crystals	486
19 THE LOCO-MOTION	Little Eva	484
20 MIDNIGHT IN MOSCOW	Kenny Ball	483
21 BREAKING UP IS HARD TO DO	Neil Sedaka	482
22 JOHNNY ANGEL	Shelley Faberes	480
23 IT KEEPS RIGHT ON A HURTIN'	Johnny Tillotson	474
24 ALL ALONE AM I	Brenda Lee	471
25 GOOD LUCK CHARM	Elvis Presley	464
26 SLOW TWISTIN'	Chubby Checker	463
26 GREEN ONIONS	Booker T. and The M.G.'s	463
28 THE ONE WHO REALLY LOVES YOU	Mary Wells	460
29 SHEILA	Tommy Roe	454
30 ONLY LOVE CAN BREAK A HEART	Gene Pitney	446
31 LET ME IN	The Sensations	445
32 DON'T BREAK THE HEART THAT LOVES YOU	Connie Francis	434
33 THE WAH-WATUSI	The Orlons	428
34 ALLEY CAT	Bent Fabric	426
35 PARTY LIGHTS	Claudine Clark	412
36 WOLVERTON MOUNTAIN	Claude King	411
37 LOVE LETTERS	Ketty Lester	410
38 SHE CRIED	Jay and The Americans	407
39 TWISTIN' THE NIGHT AWAY	Sam Cooke	405
40 I KNOW	Barbara George	393
41 NORMAN	Sue Thompson	391
42 LIMBO ROCK	Chubby Checker	389
43 TWIST AND SHOUT	Isley Brothers	381
44 LOVERS WHO WANDER	Dion	380
45 BIG GIRLS DON'T CRY	Four Seasons	376
45 CAN'T HELP FALLING IN LOVE	Elvis Presley	376
47 RETURN TO SENDER	Elvis Presley	369
48 LITTLE BITTY TEAR	Burl Ives	367
48 BREAK IT TO ME GENTLY	Brenda Lee	367
50 DEAR LADY TWIST	Gary U.S. Bonds	366
50 PLAYBOY	Marvelettes	366
50 YOU'LL LOSE A GOOD THING	Barbara Lynn	366

EVEN the Americans must be surprised at Acker Bilk's triumph. For his number one position in Britain was only to be expected, but in the States it was in doubt.

The others in the top five are much the same as expected. With Ray Charles at number two and Dee Dee Sharp and Bobby Vinton at number three, and Chubby Checker's "Twist" at number five. This one accumulated more points last year before Christmas, so it might have been number one if it hadn't overlapped two years.

And the chart proves just how big R & R and R & B are in the States. Well over 30 discs in the chart are in this idiom. Some beat groups featured in the year's best sellers include the Four Seasons with two discs, the Shirelles with "Soldier Boy" and a near miss in "Baby It's You", "Do You Love Me" by the Contours, "He's A Rebel" by the Crystals, "Green Onions"—Booker T. And The M.G.s.

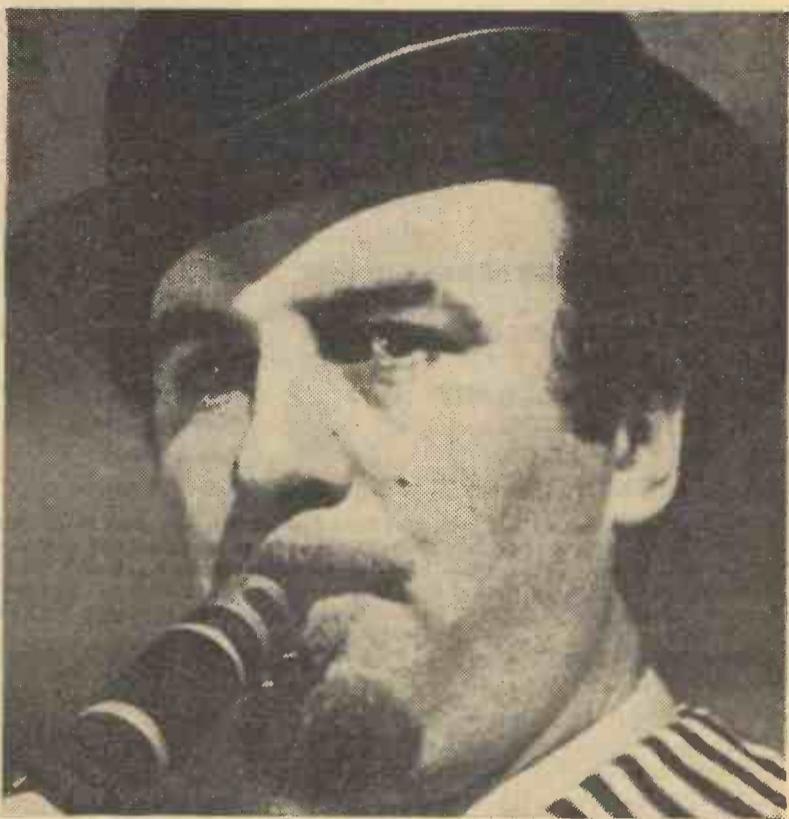
Interested in the name? Booker T. Jones was an old-time freed slave. The musical gentleman takes his name from this. The team name just means "Memphis Group".

Others include the Sensations, the Orlons, and the Marvelettes.

Some off-beat discs in the 50 include "Monster Mash" by Bobby "Boris" Pickett and the Crypt Kickers, "Patches", by Dickie Lee, the death disc that had to be censored before release in this country, "Midnight in Moscow" by Kenny Ball. A case of bringing Dixieland coals to Newcastle.

"The One Who Really Loves You" wasn't issued over here, nor have been "All Alone Am I"—Brenda Lee; "Big Girls Don't Cry"—Four Seasons; "Playboy"—the Marvelettes; and "You'll Lose A Good Thing"—Barbara Lynn.

Gene Chandler hit it big with "Duke Of Earl". So he changed his name to The Duke Of Earl, and flopped with every other disc he made. With the exception of his latest—"You Threw A Lucky Punch", an 'answer' to Mary Wells "You Beat Me To The Punch", her successful follow-up to "The One Who Really Loves You". At number 18 rests the Crystals with their "He's A Rebel" a current hit in Britain. Their other hits have been "There's No Other (Like My Baby)", and the unissued "Up-town" another Stateside top-tenor.



ACKER: "Stranger On The Shore"—No. 1.



DAVID ROSE: "The Stripper"—No. 9.



U.S. BONDS: "Dear Lady Twist"—No. 50.



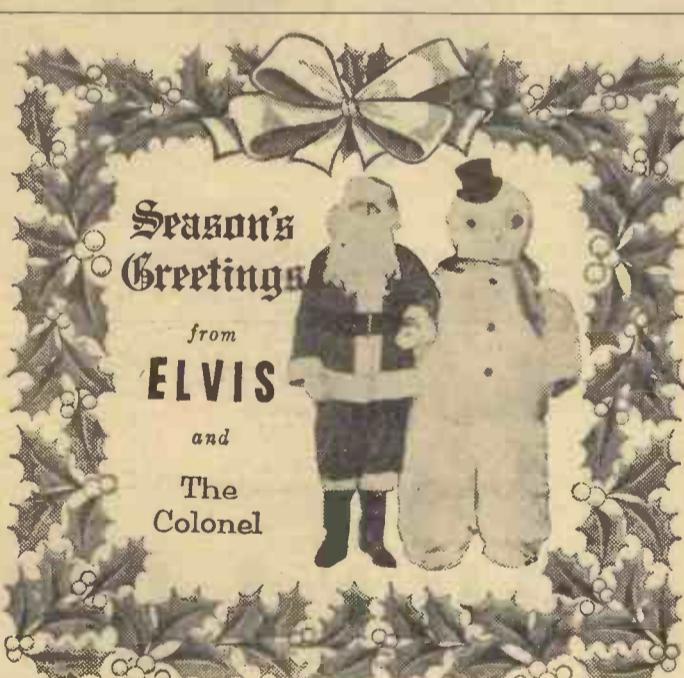
THE SHIRELLES: "Soldier Boy"—No. 11.



BRUCE CHANNEL: "Hey Baby"—No. 7.



FOUR SEASONS: "Sherry"—No. 8;
"Big Girls Don't Cry"—No. 45.



Limited Edition

FREE! FREE! FREE!
New Record Mirror
Souvenir Calendar
1963

Pictures of
Elvis Presley and Cliff Richard

Send for your copy NOW to:

New Record Mirror (Calendar)

116 Shaftesbury Avenue, London W.I.

Enclose 9d. in stamps to cover Postage and Packing.

Elvis is low with his first big one "Good Luck Charm"—last year his "Sur- render" was at number 15. The Sensations scored heavily with their "Let Me In" which reached number two at the height of the twist era. Yet it sounded exactly the same as their "Music Music Music" disc which didn't even reach the top fifty Stateside, some months before. Their other discs "That's My Desire" and "Party Across The Hall" have failed to click.

Bent Fabric is the head of a Danish record company, and his catchy little piano disc "Alley Cat" was given a release in the States. It was such a hit that there's now a vocal version to the tune by one David Thorne.

One of the only country discs in is "Wolverton Mountain". The others are "It Keeps Right On A-Hurtin'", and "Little Bitty Tear". Chubby's "Limbo Rock" was a vocal version of the hit by the Champs some months before. And it overtook the top side "Popeye" chart-wise after a few weeks, and now rests at number two in the charts.

Gary Bonds has only "Dear Lady Twist" in this year, after a spectacular run last year of hits like "Quarter To Three" and "School Is Out". Six twist discs in the 50.

NORMAN JOPLING.

AND AMERICA'S TOP FIFTY ARTISTS . . .

1. CHUBBY CHECKER	—1,952
2. ELVIS PRESLEY	—1,706
3. RAY CHARLES	—1,493
4. BRENDA LEE	—1,414
5. CONNIE FRANCIS	—1,281
6. DION	—1,150
7. DEE DEE SHARP	—1,106
8. SAM COOKE	—1,057
9. GENE PITNEY	—1,026
10. JOEY DEE	—1,010
11. SHIRELLES	—995
12. NEIL SEDAKA	—950
13. FOUR SEASONS	—924
14. CRYSTALS	—875
15. BOBBY VINTON	—812
16. BURL IVES	—789
17. MARVELLETTES	—774
18. MARY WELLS	—769
19. ACKER BILK	—740
20. ORLONS	—723
21. ROY ORBISON	—703
22. NAT KING COLE	—699
23. JOHNNY TILLOTSON	—691
24. BOBBY RYDELL	—655
25. BOBBY VEE	—654
26. SUE THOMPSON	—646
27. RICK NELSON	—626
28. PAUL ANKA	—622
29. BRIAN HYLAND	—621
30. LITTLE EVA	—616
31. TOMMY ROE	—606
32. GARY U.S. BONDS	—600
33. JIMMY DEAN	—598
34. BRUCE CHANNEL	—571
35. DAVID ROSE	—547
36. BOBBY DARIN	—540
37. BROOK BENTON	—539
38. GENE CHANDLER	—536
39. SHELLEY FABRIES	—529
40. BOBBY 'BORIS' PICKET	—514
41. THE EVERLY BROTHERS	—501
42. THE CONTOURS	—492
43. FREDDIE CANNON	—492
44. DICKIE LEE	—490
45. JAMES DARREN	—485
46. KENNY BALL	—483
47. THE DUPREES	—482
48. JOHNNY CRAWFORD	—467
49. BOOKER T. & THE M.G.'S	—460
50. THE SENSATIONS	—445



DEE DEE SHARP—No. 7



BRENDA LEE—No. 4



CHUBBY CHECKER—No. 1



RAY CHARLES—No. 3



ELVIS PRESLEY—No. 2



DION—No. 6



GENE PITNEY—No. 9



CONNIE FRANCIS—No. 5



JOEY DEE—No. 10



SAM COOKE—No. 8



CHUBBY CHECKER—No. 1



**MERRY CHRISTMAS
and a
HAPPY NEW YEAR**

from

LARRY PARNES
and his organisation

including

**BILLY FURY
MARTY WILDE
and
THE TORNADOS**

**JAN
BURNNETTE**

Merry Christmas
to
everyone

(Decorative holly leaves at bottom right)

A.1 STORES
281, WALWORTH ROAD, S.E.17
and
EAST ST., S.E.17 RODney 3342



On this our 50th Christmas
as Record Dealers we extend
our Best Wishes and Season's
Greetings to all our Customers,
our Friends the Stars, and the
Backroom Boys in the Industry



BLUES SONG FOR MEL TORME AND A GREAT DISC FROM THE HIGHWAYMEN . . .



MEL makes a Ray Charles-ish record.

MEL TORME*Comin' Home Baby; Right Now* (London Atlantic HLK 9643)**BLUES-TYPE** commercial song for Mel, the "Velvet Fog" as he was once dubbed. Very Ray Charles-ish, with a femme deep-voiced chorus singing as much as Mel does.

Nice tune on the off-beat fast number and a good organ solo in the middle. We once heard that Mel hated Rock 'n' Roll. Well this is rock more or less.

Piano on the flip, which swings along at a nice pace, much lighter than the heavy top side. Not as commercial, but entertaining nevertheless. Same ingredients more sparingly used.

FOUR

THE WAIKIKI'S*White Christmas; Muana Loa* (Pye Int. TN 25172)**HAWAIIAN** guitar plod their way through the biggest-selling song of all time. Very well performed by the Belgian team, it has a lot to recommend it. But in parts it tends to drag despite the lovely sounds on it. It isn't too lively.

Much faster on the flip, a jerky Hawaiian type number with some beat, some tune, and plenty of spirit put into the number. Fair enough.

THREE

BILL BLACK'S COMBO*Joey's Song; Hot Taco* (London HLU 9645)

ONCE a mild hit for Bill Haley, this one is handled well by Bill's combo who inject a new lease of life into it. The merry little tune is given a lead by lots of different instruments, and it moves along at a fast pace, with the organ doing most of the hard work. Not as good as some of this team's efforts, but commercial and catchy nevertheless.

Some pounding sounds on the flip, which features sax a bit more. Medium tempo and catchy again. Fair enough.

THREE

SOL RAYE*I'm Wonderin'; The Evergreen Tree* (Oriole CB 1773)**GUITAR** and organ lead the top side which has been done many times by many different artists. The song is given a good treatment, and there's plenty of good sounds on this. Sol's voice is deep and similar to Nat King Cole's, and he stands a good chance with this one.

Same formula on the flip, a ballad with plenty of high-lights. But not as commercial as the top side. We liked them both though.

THREE

BROOK BENTON*Hotel Happiness; Still Waters Run Deep* (Mercury AMT 1194)**GUITAR** and pounding beat open this slow-ish number which is a fast riser in the States for Brook. It's a choral-supported number with plenty of atmosphere and a good lyric to help things along. Better than the recent Benton numbers and it even stands a chance of being a hit over here in Britain.

Slow tempo for the flip, a ballad with a slightly Latin beat. A great lyric, and a tender treatment by Brook, makes us give this disc its rating. Very good indeed. Better than side one in everything but commercial appeal.

FOUR

My
Sincere
Christmas
Greetings
to Everyone

**BUCK OWENS***Right After The Dance; Down On The Corner Of Love* (Longhorn BLH 0006)**FROM** Britain's only C. & W. label comes Buck with this fast-ish type ditty. Pure folk music with a definite appeal to the fans of this type of music. Not for the charts, but the fiddle-filled, piano backed number should sell well. Buck's voice is good—but should be—he's a Nashville man.

Same stuff on the flip, another C. & W. ditty with definitely more authenticity than most of the stuff that gets called country music these days. But, of course, this isn't everybody's cup of tea.

THREE

THE DUPREES*My Own True Love; Ginny* (Stateside SS 143)**THIS** is, of course, "Tara's Theme From 'Gone With The Wind'", and top US vocal combo the Duprees handle it with precision and a certain commercial appeal. Same sounds on the background as on their "You Belong To Me" hit, and the tune on this medium tempo number is very good. Plenty of backing work by the combo and some falsetto thrown in for good measure.

"Yea Yea Yea" open the flip, a slower number with loads of falsetto and a wailing lead voice. Not much good, but something to put on the flip of a reasonably good top side.

THREE

DAVID THORNE*The Alley Cat Song; The Moon Was Yellow* (Stateside SS 141)**THE** big U.S. hit is given a vocal version by David who sings the well-fitted lyric to the instrumental smash. Smooth silky treatment, with plenty of cat sounds on it, and quite a bit of appeal. But as the first wasn't a hit, this one won't be.

Faster tempo for the flip, the standard which has been done by everybody. And a bit better than David does it. His voice is all right, but we didn't fancy the backing. Fair only.

THREE

**HIGHWAYMEN***Well, Well, Well; I Know Where I'm Going* (United Artists UP 1009)**THE** quality of the Highwaymen's discs hasn't deteriorated since "Michael"—just the commercial appeal has ceased to exist. The same case for this one. It's a great spiritual song with a great tune, that builds up to a fine climax. Great performance work by all concerned, and a subdued but effective backing. We lapped this up.

The flip has been done by almost everybody in the folk vein. The big hit was by George Hamilton but there was a recent hit by the Countrymen. This one is good and well-performed, but the song is too familiar to be a hit. Great all the same.

FOUR

QUINCY JONES AND HIS ORCH.*Soul Bossa Nova; On The Street Where You Live* (Mercury AMT 1195)**ORGAN** lead instrumental disc from the swinging Mr. Jones. And a strange barking-yelping sound sometimes interrupts. Fast, lively, with the big band sounds that many of us like. Not for the charts, but the merry number will sell well.

Bossa Nova treatment for the lovely tune on the flip. The great hit is handled well, and given a full sound, but much of it is lost on this merciless interpretation. Not for us, Mr. Jones. Please leave this sort of stuff alone.

THREE

THE HIGHWAYMEN. Their new disc is a great spiritual building to a climax.**JIMMY SHAND***Rag Time Medley; The Bonnie Strathie Waltz* (Parlophone R 4978)**TITLES** on the top side are "Alexander's Ragtime Band", "Lady Be Good", and "Pasadena". On the flip there are "Bonnie Strathie", "Rothsay Bay", and "Bonnie Galloway".

Jimmy and his band play through the selections with verve and gusto and plenty of appeal, especially to those in Bonnie Scotland. The two sides contrast in titles, and give the disc a wider appeal. Very fair stuff.

THREE

Christmas Greetings and a Prosperous New Year

TO ALL OUR FRIENDS FROM

BURLINGTON & PALACE MUSIC COMPANIES LIMITED

9 ALBERT EMBANKMENT, LONDON, S.E.1

Telephones: MALDEN 7507 and RELIANCE 2692

Always In The Top Six

★ SPAGHETTI ★ RISOTTO
 ★ RAVIOLI ★ PIZZA
 ★ TAGLIATELLE ★ RIGATONI
NEVER VARIES IN FAVOUR OR FLAVOUR

Watch CINEBOX while you eat

40 STARS IN COLOUR SING HIT SONGS AT

CLAUDE BARNETT's famous

MOKA BAR

29 FRITH STREET, SOHO

GOOD ROCKIN' TONIGHT

FROM THE VENTURES, JEFF ROWENA, AND JOHNNY O'KEEFE



THE VENTURES: Their new disc is doing well stateside.

THE VENTURES*The 2000, Pound Bee Parts 1 & 2 (Liberty 69)*

BUZZING sound made on electric guitar open this one. And then the rock combo pound out the tune and rhythm, and, of course, the ponderous beat. Plenty of atmosphere and some good rock work by the hit-makers who play well. This is maybe too much on the big beat kick to make it, but for those who enjoy a good bit of instrumental rock 'n' roll this is it. Same sort of stuff on side two, again great for dancing and for us, listening too.

FOUR

DINAH WASHINGTON*You're A Sweetheart; It's A Mean Old Man's World (Columbia DB 4947)*

MORE big band stuff backing Dinah on a good, if rather uncommercial number. Her off-beat staccato voice suits the slow-ish song very well, but the disc lacks a tune of any kind. This won't make the charts—she's made much better than this.

The flip has a marvellous title. It's a slow blues with some great singing from Dinah who gets involved well with the song. Good stuff, very old Ray Charles-ish and with a better chance than the top side. And a better side to boot.

THREE

LOU MONTE*Pepino The Italian Mouse; What Did Washington Say (Reprise R 20106)*

THIS comedy disc is a fast riser stateside. A speeded up voice opens the discs, and this is followed by Lou singing about how naughty the mouse is. He vocalises in both English and Italian yet. The tune is very typical, and the treatment is very unusual and entertaining. Good for the kiddies over Christmas we think.

Flip is subtitled "(When He Crossed The Delaware)". Another jog-along type of disc with a Walt Disney atmosphere to it, and a brazen martial tempo. Fair stuff.

FOUR

GRACIE FIELDS*Now Is The Hour; Small World (Decca 11561)*

GRACIE re-recorded this after a lot of demand. She sings as well as she used to, with plenty of pathos and feeling injected into her ever-popular voice. This oh-so-familiar song is handled well by her, and the male chorus. Lovely tune, slow tempo and commercial performance. Not for the beat kids, but the adults will lap it up.

Flip is the current noise-maker for Johnny Mathis. Gracie handles the song well. She injects feeling into the song and gives it a different interpretation from the other versions. Slow and pleasant with a great tune.

THREE

**JEFF ROWENA
FIVE***Diddle-De-Dum; Dance Baby Dance (Oriole CB 1787)*

SLLOW intro for this one which is subtitled "What Happens When Your Love Is Gone". It's a hit stateside for the Belmonts and has plenty of the sounds that we associate with them and Dion. "Diddle-De-Dums" all the way through and some loud rock 'n' roll work from Jeff. This one will be a juke favourite and one for the dance halls. We couldn't say about the charts though.

Falsetto on the flip, another US sounding number with plenty of lively teen-beat appeal. A good beat and everything thrown in for good measure.

THREE

**NRM
POP DISC
JURY****ALEXANDER MURRAY SMITH***Follow Follow; Canal Street Blues (Decca F 11560)*

SOME good sounds on this trad disc, with the usual ingredients. And of course a good tune, fast tempo, and plenty wailing from all concerned. Fair stuff, not out of the rut, but very commercial all the same.

More of the same stuff for the more controlled fury of the flip. Some good deep sounds on this one, it will appeal to the trad fans. Gimmicks galore on the medium tempo number.

THREE

RED ALLEN*Beautiful Blue Eyes; Trouble Round My Door (Longhorn BLH 0005)*

FAST tempo and plenty of banjo's for this effort. A C. & W. number with some good vocal work by all concerned and a busy little backing. This will please the country fans.

One thing about the country boys, even their sad songs seem to be fast and merry. It's the case with this one, another authentic effort with plenty of appeal.

THREE

THE SHELLS*(It's A) Happy Holiday; Deep In My Heart (London HLU 9644)*

ONCE the Shells had a great R & B disc called "Baby Oh Baby". This one isn't as good but it moves at a lively teen pace all the same. Fat and noisy with some good background work by the chorus. A good sax solo on it, with plenty of gusto all round. Not though for the charts we think.

Falsetto opens the flip which to our ears is better than side one. Not the oldie, it moves along at a slow tempo with plenty of the usual ingredients to help it along.

THREE

CYRIL STAPLETON*The Hipster; Slocotion (Decca F 11558)*

SLOW-ish tempo for the tuneful thing by Cyril on this one. Big band and bright, it should sell pretty well we think. But not enough for the charts.

The popular beat is given another version in the shape of this thing by Cyril. It's good stuff, noisy, brassy, but good.

THREE

**JOHNNY O'KEEFE***Sing; To Love (Zodiac 016)*

VERY high in Australia, this one is the old rocker with plenty of gusto and beat. Fast lively and with a good tune, it is performed well. But there's been versions of it lately by Al Kasha and Jackie Wilson, so we don't reckon it for the charts. Good stuff nevertheless.

Flip is a slower number with a latin beat. Johnny handles the thing well, and is supported well by the backing. But not as commercial as side one we think.

THREE

BROWNIE JOHNSON*Best Dressed Beggar (In Town); Just Pretending (Longhorn BLH 0004)*

This jog-along C. & W. number is very high in the American country chart. It's a fast, well performed number that will have a great appeal for anyone slightly interested in this sort of number. This bloke's got a good voice—we suspect Longhorn will have a fair seller with this one.

Slower tempo on the flip, another sad-type number with a pronounced country flavour, mainly because it was recorded in the heart of the U.S. country territory. But the way, this record label have the foresight to put the playing time on the label.

FOUR



CYRIL: Still resident at the Lyceum, his new disc should sell strongly.

Season's Greetings
TO YOU ALL
from
CHRIS BARBER'S
JAZZ BAND
and
OTTILIE PATTERSON



Merry Christmas, Everybody,
from **Patti Lynn**
"Tell Me Telstar" — FONTANA



MERRY CHRISTMAS
from
"Big Bad John"
JIMMY DEAN

MEL TORME*COMIN' HOME BABY*

HLK 9643

**RUMORS**
JOHNNY CRAWFORD

HL 9638

**JOHNNY TILLOTSON***I CAN'T HELP IT*

HLA 9642

**THE BELL THAT COULDN'T JINGLE**
PAUL EVANS

HLR 9636



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

A FINE JAZZ SHOW

DAMITA JO

LIVE AT THE DIPLOMAT: Intro; Hey Look Me Over; Rock-a-bye Your Baby; The Masquerade Is Over; Twist With Me Henry; Birth Of The Blues; I'll Save The Last Dance For You; After You've Gone; That Old Feeling; Lazy River; Arrivederci Roma; Sweet Georgia Brown; Bill Bailey; You're Nobody 'Till Somebody Loves You. (MERCURY MMC 14105.)

ONE big hit . . . "I'll Save the Last Dance For You" . . . brought Damita Jo to the attention of the world. She has proved that she has the talent to make a lasting impression in the field of entertainment by her succeeding discs.

Now she is presented "live" (as they say) during a night club engagement. Most entertaining.

THREE 

KAY STARR

I CRY BY NIGHT: I'm Alone Because I Love You; I Cry By Night; Baby Won't You Please Come Home; More Than You Know; Lover Man; My Kinda Love; It Had To Be You; Whispering Grass; Nevertheless; What Do You See In Her; P.S. I Love You; I'm Still In Love With You. (CAPITOL T.1681.)

KAY STARR rates with me as being one of the world's outstanding girl singers . . . and an outstanding person, too, in the flesh.

Though I prefer her with a swinging beat, I still enjoyed this bluesy set immensely.

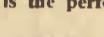
THREE 

BLACK AND WHITE MINSTREL SHOW

ON STAGE: States Medley; Happy Tramps Medley; Widdicombe Fair; Your Requests; Cheep Cheep (Birdies) Medley; Down Memory Lane; The Frog And The Mouse; Long, Long Ago Medley. (HMV CLP 1599.)

THE amazing Black and White Minstrel Show just goes on and on being more successful all the time. Despite its undoubted collection of talent and excellent presentation, I doubt very much whether anyone could have predicted its magnificent reception.

Here, then, is the perfect souvenir of the show.

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THE LETTERMEN

ONCE UPON A TIME: Time Was; Young And Foolish; Lover's Beach; Polka Dots And Moonbeams; Evening Rain; Once Upon A Time; How Is Julie; My Funny Valentine; Remembering Last Summer; Sixteen Reasons; Summer's Gone; Turn Around, Look At Me. (CAPITOL T.1711.)

SMOOTH and mellow are the sounds produced by The Lettermen. They clicked with this style when they recorded a big hit single recently.

While the album is good, it won't perhaps reach the best sellers, but rather be a steady item in shops for quite a while.

THREE 

THE MODERNAIRES

LIKE SWUNG: If Dreams Come True; Don't Dream Of Anybody But Me; Shiny Stockings; What A Diff'rence A Day Made; Ja-Da (Cho Cha Cha); Now And Then; Everything's Coming Up Roses; Like Young; The Rockin' Ghost; Romantique; The Girl With The Long Black Hair; Sweeter Than The Sweetest. (MERCURY MMC 14047.)

THEY were called The Modernaires way back in the days when they sang with the Glenn Miller band . . . and that wasn't yesterday.

They still use the same title, and live up to it by keeping their style in line with the current trends. I will rave about this to my friends even although I have heard better vocal team sets in recent years.

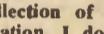
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FOUR 

LOUIS ARMSTRONG,

DAVE BRUBECK, LAMBERT,

HENDRICKS and ROSS,

CARMEN MCRAE

THE REAL AMBASSADORS: Everybody's Comin'; Cultural Exchange; Good Reviews; Remember Who You Are; My One Bad Habit; Summer Song; King For A Day; Blow Satchmo; The Real Ambassador; In The Lurch; One Moment Worth Years; They Say I Look Like God; Since Love Had Its Way; I Didn't Know Until You Told Me; Swing Bells; Blow Satchmo; Finale. (CBS BPG 62083.)

TO a certain extent Dave Brubeck took a critical panning in the British press during his recent visit . . . but the point to bear in mind is that the paying members of the public enjoyed his music and wanted more.

I don't know what the critical reaction to this album will be but again I feel that those who have to spend the money will buy the disc. It is a fine jazz show built around Louis Armstrong and a star-studded cast lifts it to the heights of entertainment.

Not purely for jazz lovers . . . the set deserves a much wider hearing. And I for one would most certainly like to see the show put on the London stage. This I recommend.

FIVE 

BRIEFLY

MISS CAROL SLOANE was discovered by the top boys in jazz when she appeared at the famous Newport Jazz Festival. She had, however, previously depped for Annie Ross on sick leave from the Lambert, Hendricks and Ross top vocal team. This is recommendation enough for most people. (CBS BPG 62074.)

MISS EARTHA KITT in somewhat more subdued style on an LP titled the "Romantic Eartha" proved an enjoyable disc . . . but just that. Gone was the fire which brought her an audience of millions. In its place a distinctive voice singing good songs but un-Earth-a-like. More "Santa Baby", etc., please Miss Kitt. (HMV CLP 1595.)

BRITAIN'S TOP LP's

BRITAIN'S TOP EP's

- | | |
|----|---|
| 1 | OUT OF THE SHADOWS |
| | (3) The Shadows (Columbia) |
| 2 | WEST SIDE STORY |
| | (1) Sound Track (CBS) |
| 3 | BLACK & WHITE MINSTREL SHOW |
| | (2) The George Mitchell Minstrels (HMV) |
| 4 | BOBBY VEE MEETS THE CRICKETS |
| | (5) Bobby Vee, The Crickets (Liberty) |
| 5 | ELVIS (ROCK & ROLL NO. 2) |
| | (6) Elvis Presley (RCA-Victor) |
| 6 | ON STAGE WITH THE GEORGE MITCHELL MINSTRELS |
| | (8) The George Mitchell Minstrels (HMV) |
| 7 | PICTURE OF YOU |
| | (7) Joe Brown (Pye Golden Guinea) |
| 8 | SOUTH PACIFIC |
| | (4) Sound Track (RCA-Victor) |
| 9 | ANOTHER BLACK & WHITE MINSTREL SHOW |
| | (13) The George Mitchell Minstrels (HMV) |
| 10 | GOLDEN AGE OF DONEGAN |
| | (9) Lonnie Donegan (Pye Golden Guinea) |
| 11 | 32 MINS. & 17 SECS. |
| | (15) Cliff Richard, The Shadows (Columbia) |
| 12 | BEST OF BALL, BARBER & BILK |
| | (10) Kenny Ball, Chris Barber, Acker Bilk (Pye Golden Guinea) |
| 13 | SOUND OF MUSIC |
| | (18) London Cast (HMV) |
| 14 | PORGY & BESS |
| | (16) Film Soundtrack (CBS) |
| 15 | POT LUCK |
| | (14) Elvis Presley (RCA-Victor) |
| 16 | BLUE HAWAII |
| | (11) Elvis Presley (RCA-Victor) |
| 17 | LET'S FACE THE MUSIC |
| | (12) Shirley Bassey, Nelson Riddle (Columbia) |
| 18 | TWANGY GUITAR—SILKY STRINGS |
| | (19) Duane Eddy (RCA-Victor) |
| 19 | ALL THE HITS BY ALL THE STARS |
| | (—) Chubby Checker, Bobby Rydell etc. (Pye) |
| 20 | HONEY HIT PARADE |
| | (—) Pye Artists (Pye) |

'Compiled by 'The Record Retailer'



To
my Friends
Far and Near
I extend my warmest
Christmas Greetings

RUSS CONWAY



**NEW
RECORD
MIRROR:
CHART SURVEY**

STRANGER TO THE CHARTS

AND despite several other chart occurrences this week, the big thing must of course be that Acker's "Stranger On The Shore" has dropped out of the top fifty after well over a year residence there. Actually there is now no Acker Bilk disc in the top fifty at all.

Top twenty-wise everything else was predictable except maybe Maureen Evans finally making the grade with the sleeper "Like I Do" which is in fact Oriole's biggest hit since "Freight Train".

The million-selling "Sherry" manages to move up a place—we've got a notion we'll be hearing their new disc "Big Girls Don't Cry" very shortly. The same applies to Chris Montez whose "Let's Dance" has been stuck around the top ten for months.

Fastest riser must be "Your Cheatin' Heart" from Ray Charles, despite the slatings it has received in some circles. Others include Kenny Lynch's "Up On The Roof", Adam's "Baby Take A Bow" and "Me And My Shadow". Two discs from Ember make the grade this week; they are "The Madison", which re-enters via Ray Ellington, and Harry Simeone's "Onward Christian Soldiers"—by the way his "Little Drummer Boy" is currently doing big business stateside.

Other newies include "Jingle Bell Rock", despite the panning Juke Box Jury gave it, "I'm Gonna Be Warm This Winter" and "Dear Lonely Hearts", from Nat.

A LOOK AT THE U.S. CHARTS

1 LIMBO ROCK*	26 WIGGLE WOBBLE*
2 TELSTAR*	27 RUMORS*
3 BOBBY'S GIRL*	28 LET'S GO (PONY)*
4 RETURN TO SENDER*	29 THE NIGHT HAS A THOUSAND EYES
5 BIG GIRLS DON'T CRY	30 UP ON THE ROOF*
6 THE LONELY BULL*	31 SHUTTERS AND BOARDS*
7 GO AWAY LITTLE GIRL*	32 RUBY ANN
8 DON'T HANG UP*	33 EVERYBODY LOVES A LOVER
9 RELEASE ME*	34 MY OWN TRUE LOVE*
10 YOU ARE MY SUNSHINE*	35 I LEFT MY HEART IN SAN FRANCISCO*
11 HOTEL HAPPINESS*	36 THE PUSH AND KICK
12 ZIP-A-DEE-DOO-DAH	37 MONSTER'S HOLIDAY
13 (DANCE WITH) THE GUITAR MAN*	38 SPANISH LACE*
14 DEAR LONELY HEARTS*	39 LET'S KISS AND MAKE UP
15 KEEP YOUR HANDS OFF MY BABY*	40 REMEMBER THEN
16 PEPINO THE ITALIAN MOUSE*	41 ESO BESO*
17 LOVE CAME TO ME*	42 SANTA CLAUS IS COMING TO TOWN
18 TELL HIM	43 I SAW LINDA YESTERDAY
19 RIDE*	44 IT'S UP TO YOU
20 ALL ALONE AM I	45 SANTA CLAUS IS WATCHING YOU
21 CHAINS*	46 STUBBORN KIND OF FELLOW
22 MY DAD	47 TROUBLE IS MY MIDDLE NAME
23 HE'S A REBEL*	48 THAT'S LIFE
24 TWO LOVERS	49 ONLY LOVE CAN BREAK A HEART*
25 DESAFINADO*	50 TEN LITTLE INDIANS

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

CASHBOX TOP 50

AIR MAILED FROM NEW YORK

BRITAIN'S TOP 50

COMPILED BY THE RECORD RETAILER

1 RETURN TO SENDER	21 NO ONE CAN MAKE MY SUNSHINE SMILE
1 (4) Elvis Presley (RCA-Victor)	20 (9) The Everly Bros. (Warner)
2 NEXT TIME	22 LOVE ME DO
5 (3) Cliff Richard (Columbia)	19 (11) The Beatles (Parlophone)
3 LOVESICK BLUES	23 VENUS IN BLUE JEANS
2 (9) Frank Ifield (Columbia)	15 (12) Mark Wynter (Pye)
4 SUN ARISE	24 MUST BE MADISON
3 (9) Rolf Harris (Columbia)	21 (8) Joe Loss & His Orch. (HMV)
5 BOBBY'S GIRL	25 YOUR CHEATING HEART
4 (11) Susan Maughan (Philips)	50 (2) Ray Charles (HMV)
6 DANCE WITH THE GUITAR MAN	26 UP ON THE ROOF
9 (7) Duane Eddy (RCA-Victor)	40 (3) Kenny Lynch (HMV)
7 ROCKIN' AROUND THE CHRISTMAS TREE	27 WE'RE GONNA GO FISHIN'
11 (4) Brenda Lee (Brunswick)	34 (6) Hank Locklin (RCA-Victor)
8 SWISS MAID	28 LOCO-MOTION
6 (11) Del Shannon (London)	23 (16) Little Eva (London)
9 TELSTAR	29 BECAUSE OF LOVE
8 (17) The Tornados (Decca)	28 (9) Billy Fury (Decca)
10 DEVIL WOMAN	30 BABY TAKE A BOW
10 (14) Marty Robbins (CBS)	36 (2) Adam Faith (Parlophone)
11 DANCE ON	31 CAN CAN '62
24 (2) The Shadows (Columbia)	35 (7) Peter Jay & The Jay Walkers (Decca)
12 LET'S DANCE	32 ME AND MY SHADOW
7 (12) Chris Montez (London)	43 (2) Frank Sinatra & Sammy Davis Jnr. (Reprise)
13 IT ONLY TOOK A MINUTE	33 RAMBLIN' ROSE
14 (6) Joe Brown (Piccadilly)	29 (13) Nat 'King' Cole (Capitol)
14 THE MAIN ATTRACTION	34 ISLAND OF DREAMS
12 (6) Pat Boone (London)	44 (2) The Springfields (Philips)
15 LOVE ME TENDER	35 HEARTACHES
16 (8) Richard Chamberlain (MGM)	31 (4) Patsy Cline (Brunswick)
16 JAMES BOND THEME	36 I REMEMBER YOU
22 (8) John Barry & His Orch. (Columbia)	26 (25) Frank Ifield (Columbia)
17 SHERRY	37 LIMBO ROCK
18 18 (12) The Four Seasons (Stateside)	47 (8) Chubby Checker (Cameo-Parkway)
18 DESAFINADO	38 GOSSIP CALYPSO
13 (7) Stan Getz & Charlie Byrd (HMV)	48 (2) Bernard Cribbins (Parlophone)
19 A FOREVER KIND OF LOVE	39 GO AWAY LITTLE GIRL
17 (13) Bobby Vee (Liberty)	40 HE'S A REBEL
18 LIKE I DO	42 (5) The Crystals (London)
19 27 (4) Maureen Evans (Oriole)	41 SUSIE DARLING
20 50 ALWAYS YOU AND ME	42 WHAT NOW MY LOVE
	25 (17) Shirley Bassey (Columbia)

(First figure denotes position last week; figure in parentheses denotes weeks in chart)

A Merry Xmas and a Happy New Year

HOTEL
HAPPINESS

BROOK BENTON
MERCURY AMT 1194

SOUL
BOSSA NOVA

QUINCY JONES
MERCURY AMT 1195

GRACIE FIELDS

NOW IS THE HOUR

DECCA F 11561

WIGGLE WOBBLE

LES COOPER

STATESIDE SS 142

LIKE I DO

MAUREEN EVANS

ORIOLE CB 1760

JUST FOR KICKS

MIKE SARNE

PARLO R 4974

JOHNNY MATHIS

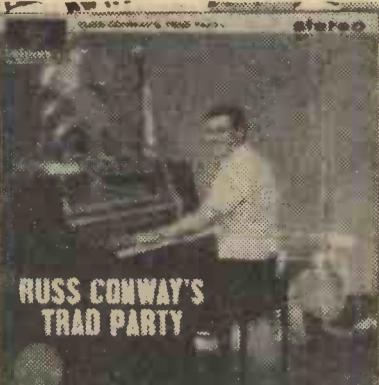
GINA

CBS AAG 117

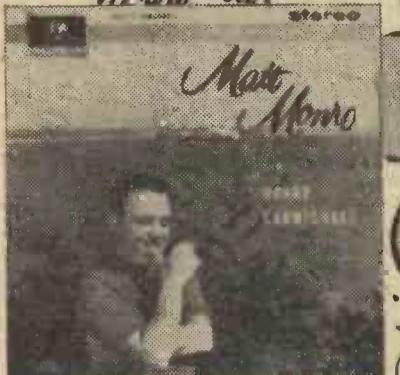
DICK KALLMAN

SPEAK SOFTLY

HMV POP 1083



RUSS CONWAY
Columbia SCX3458 (stereo LP)
33SX1464 (mono LP)

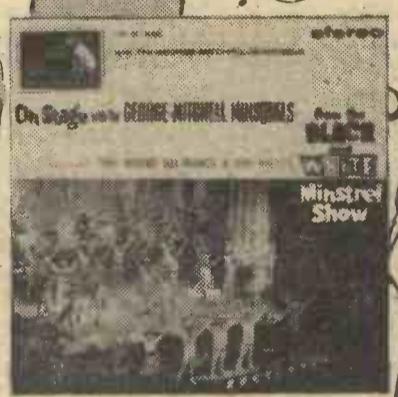


MATT MONRO
Parlophone PCS3034 (stereo LP)
PMC1185 (mono LP)

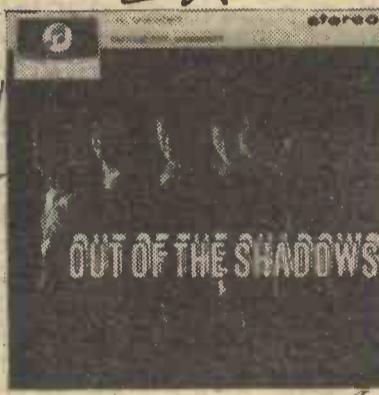


NAT KING COLE/SHEARING
Capitol SW1675 (stereo LP)
W1675 (mono LP)

Make this a 'Long Play' party season



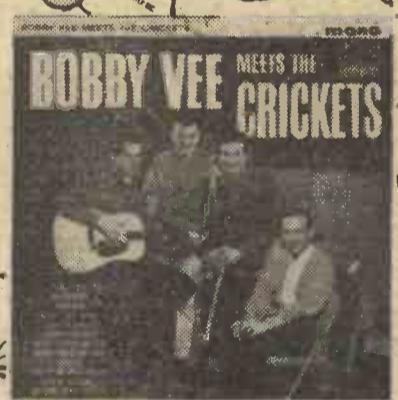
THE GEORGE MITCHELL MINSTRELS
H.M.V. CSD1467 (stereo LP)
CLP1599 (mono LP)



THE SHADOWS
Columbia SCX3449 (stereo LP)
33SX1458 (mono LP)



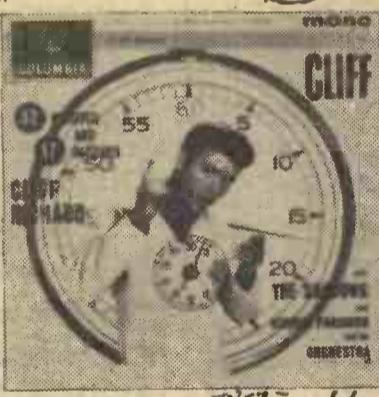
FRANK SINATRA
Capitol SW1538 (stereo LP)
W1538 (mono LP)



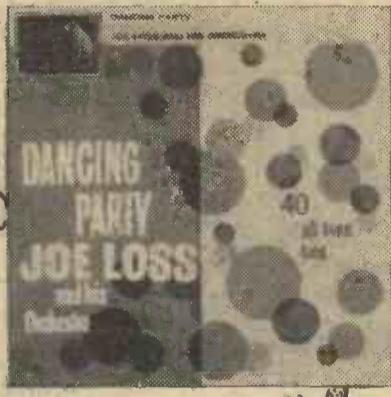
BOBBY VEE & THE CRICKETS
Liberty SLBY1086 (stereo LP)
LBY1086 (mono LP)



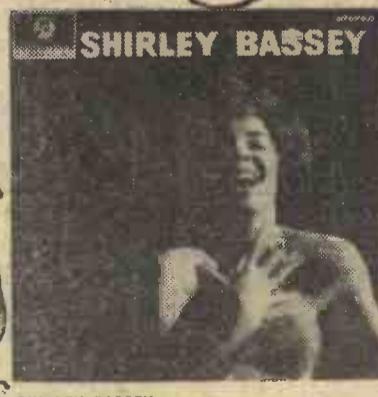
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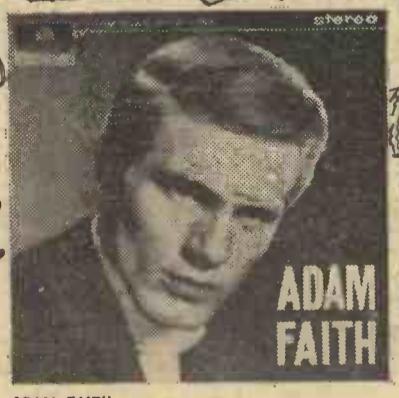
CLIFF RICHARD
Columbia SCX3436 (stereo LP)
33SX1431 (mono LP)



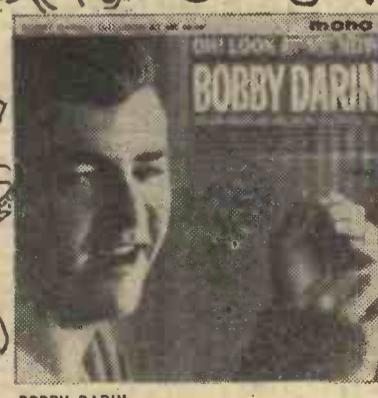
JOE LOSS
H.M.V. CSD1463 (stereo LP)
CLP1597 (mono LP)



SHIRLEY BASSEY
Columbia SCX3454 (stereo LP)
33SX1454 (mono LP)



ADAM FAITH
Parlophone PCS3038 (stereo LP) Available Jan. 4
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