

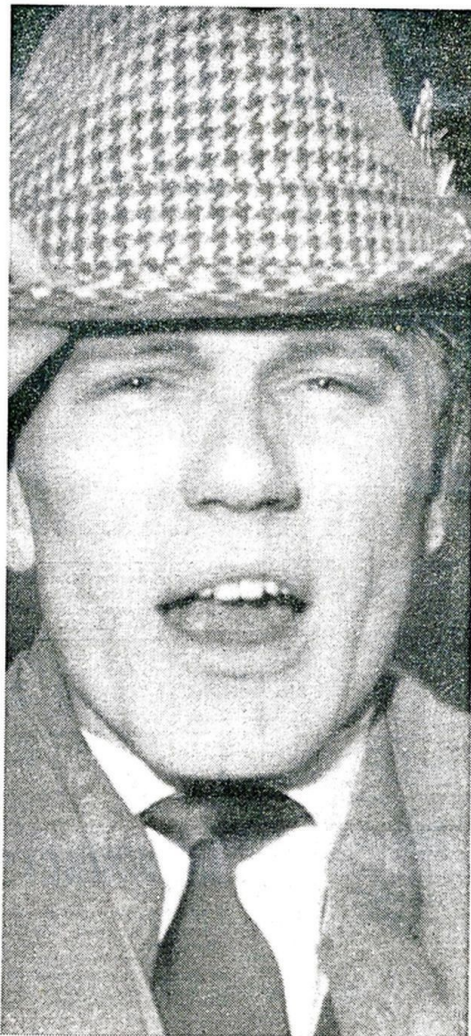


No. 245 Week ending December 1, 1962  
Every Thursday, price 6d.

*Inside*  
**PRESLEY ★ DONEGAN ★ LITTLE EVA ★ FURY**

**Chris Barber off to America again**

THE Chris Barber Band will make their ninth trip to the U.S. in February. They will probably spend three weeks there on concert dates.  
DISC understands that the tour has been set up as one of the exchange deals being arranged for top American jazz outfits to come here for Harold Davison.  
On Tuesday the Barber band's personal manager, Malcolm Nixon, flew to Budapest to negotiate a tour of eastern Europe for next May or June.



ADAM FAITH—Hardly a day off this year.

**ADAM FAITH: I'VE GOT TO HAVE A LONG REST**

Charles cuts new single

BEFORE he leaves for his first visit to Germany, Don Charles will cut his next single with "Telstar" hit-maker Joe Meek.

"It will be one of Joe's own compositions," Charles told DISC on Monday, "and it will be a beat ballad."

Don Charles leaves for Germany on Christmas Eve. He will be away two weeks and will play night clubs and service bases in Frankfurt and Wiesbaden among other cities. He will also do some TV.

There is also a chance that his first disc, "Walk With Me My Angel," will be issued in Poland.

"A Polish DJ got hold of a copy and started playing it over the air," he said. "Response has, apparently, been terrific, so there is a good chance the disc may be issued out there."



DON CHARLES — High hopes for "It's My Way Of Loving You."

ADAM FAITH, the star who shocked the pop world last year by going into a rest home for eleven days, is planning another "ease-up" this coming spring, though he will probably NOT go into a rest home this time.

I spoke to him at the end of his marathon act on the first day of his new tour. "Directly I come out of panto in February I intend to take a long, long holiday," he told me. "I want to get away from it all, maybe four weeks, maybe eight. Must rest."

"I've been working very very hard with scarcely a day off this year. This is why I shan't be on the Chris Montez tour that my manager Evelyn Taylor is planning."

"Before Australia there was the television series and rehearsing to keep me busy. Then it was straight back into the country to a week of variety, followed by the tour with Gene Vincent. And when I finish that it's into panto rehearsals the very next day."

**Play**

Thumbing through a book he told me: "There's a straight play here I've been asked to do in the West End or a stage musical is another alternative. A summer season is always a possibility and then they have another film in mind."

So to prevent that near crack-up of a year ago Adam is deter-

mined to take as much time off as possible.

And another big decision that Adam Faith has come to is that **WHATEVER THE OFFERS HE WILL NOT SPEND LONGER THAN ABSOLUTELY NECESSARY ABROAD, AND THAT INCLUDES AMERICA!** He has told me bluntly that he would rather work in Woolwich, Bristol or Sheffield than New York or Hollywood.

"When I first came into the business I longed for the U.S. hit that would send me galloping off there on a tour," he said.

"The mention of my name in an American trade magazine would bring me out in goose pimples—not any longer."

"Not that I wouldn't like to pay the States a visit. And I'm very keen on going back round the Hong Kong scene, but more as a sort of relaxation from Western civilisation. Home is where I want to concentrate my efforts from now on."

**Wynter drama**

MARK WYNTER is being negotiated for his first dramatic screen role. He has been offered the part of a young scientist in a science fiction film to be made next April by Milton Subotsky.

**Bassey set for major British tour**

**HURRICANES OPEN AT GAUMONT STATE**

JOHNNY and The Hurricanes will now definitely open their British tour at the Gaumont State, Kilburn, on January 15.

Ballroom dates so far set are Alderly Edge (16), Leyton and Romford (18), Birmingham Plaza and Odhill Plaza (19), Trentham Gardens (February 1), and Nelson Imperial (2).

The Brook Brothers fly to Holland on January 9 for TV.

SHIRLEY BASSEY, who flew to America last Monday for cabaret and TV appearances, is set for major concerts all over Britain next spring. These will probably replace the plans she had to star in a film which would have been directed by her now estranged husband, Kenneth Hume.  
A spokesman for Shirley said this week that the fate of the film of her life story which she was planning with Hume was "undecided."

the latest single from

**DON CHARLES**

**IT'S MY WAY OF LOVING YOU**



WRITE TO POST BAG, DISC



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

161 FLEET STREET, LONDON, E.C.4



CHUCK BERRY — He's been exciting us for years. See "R and B..."

R and B... Bossa...

NOW that R and B is gaining in popularity and many singers are jumping on to the bandwagon... R and B is fine for select night spots, but dies out quickly if transferred to the local palaces... A Latin American rhythm is fine for select night spots, but dies out quickly if transferred to the local palaces...

Christmas discs — we don't want to know!

PRIZE LETTER

WHY do we get so many Christmas records? Teenagers, who make up the greater part of the record buying public, are influenced more by the SOUND of the disc than the lyrics.

Bonus winner for November: A. L. GAUKROGER, 7, William Street, King Cross, Halifax, Yorks. Don't reach the standard of your old records, you'll need all the luck you can get!

Come on America! We buy some of your worst discs, so why don't you buy some of our best!

WHY FRANK? WHY is Frank Sinatra held in such high esteem, not only by the older generation, who are expected to enjoy his style of singing, but also by a great proportion of younger people?

IT is all very pleasing to see British artists in the American best sellers, but what we need in the States is established stars.

Jaywalkers are great!

HAVING seen your article on Peter Jay and the Jaywalkers, I would like to say that this is the finest group I have seen for a long time. They sound really great, and their dance routine, which goes on all the time they are on stage, cannot be praised too highly.

SOMBRE HAVING bought Duane Eddy's latest LP "Twangy Guitar—Silky Strings," I am convinced that this is his greatest achievement on wax.

is so wonderful about Frank!—DIANA MALTON, 6, Wembury Park, Newchapel, Lingfield, Surrey.

RUINED THE growing C and W trend in Britain is more than welcome, but must we suffer these British singers cashing in on the music by taking great country standards of a few years ago and ruining them?

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

Thanks Liberty!

I'VE just bought the LP "Bobby Vee Meets The Crickets," and it is the best album I've had in years. The atmosphere, arrangements and numbers are all terrific.

TOP U.S. GUITARIST DENIES WE'RE BETTER STORY

AL CAIOLA, one of America's top session and solo guitarists, flew into London last week and exploded the myth that U.S. musicians play with more feeling than their British counterparts.

could come on over and say "hello," he explained. "I've had reasonable success on the Continent with my discs and I'd like to do the same here... just make a little dent in things."



AL CAIOLA—Careful selection. Farnon," said Al. "Most American MDs are only as good as their last record."

REFRESHING WHAT a wonderful change the new Adam Faith disc is. "Baby Take A Bow" is so refreshingly different that it even makes Elvis Presley sound dull!

WHAT BLITZ? SO Gene Vincent plans a blitz on Britain—with what? If he is planning a big comeback, I suggest he starts in the Capitol studios in Hollywood with the Blue Caps.

The world's top pops

AMERICA

Week ending November 24

Table listing top American pops records with columns for rank, title, and artist.

Australia Denmark

Table listing top Australian and Danish pops records.

Eire Hong Kong

Table listing top Irish and Hong Kong pops records.

Holland S. Africa

Table listing top Dutch and South African pops records.

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

# NEIL SEDAKA

NEXT DOOR TO AN ANGEL

RCA 1319 45 rpm



## CHART CHATTER BY JOHN WELLS

# BRENDA'S OLD HIT COMES CRASHING IN

A DISC which this week gets a good head start to being the Christmas record of 1962 is Brenda Lee's "Rockin' Around The Christmas Tree." It comes crashing in at 18. And Brenda does it with a disc which is four year old! Strange, isn't it? In those four years, managers, A and R men and artists have been losing hair and gaining ulcers trying to dream up new ideas, and set new trends.

But the disc which makes the biggest impact on the charts in a long while is straight, old fashioned rock.

Far from being old is Joe Brown's new chart entry, "It Only Took A Minute," his follow-up to "Your Tender Look."

This should be another big hit for Joe, the Palladium TV show on which he'll be able to plug the song this Sunday should be a tremendous boost.

But don't overlook the flip side of the disc, Joe's version of "All Things Bright And Beautiful."

This number could turn out to be a big hit in its own right.

The top five places in the charts are unaltered this week, but they won't stay that way for long. All of them have had a good run for their money.

In a good position to move in on the top five terrain next week is Duane Eddy with "Guitar Man." This disc ought to prove to him once and for all that the British fans want twang... and only twang.

The Bossa Nova, Madison battle seems to have resolved itself.

"Desafinado" has jumped from 28 to 15... and I'm not surprised. The situation may not be the same on the dance floor but I know which I prefer to LISTEN to!

Oooops! Almost forgot. "Return To Sender" is in at 7. Not bad for a disc which nearly all the critics said wasn't one of Presley's best!

# POP POP POP-PIE

The Sherrys

HLW 9625 45 rpm



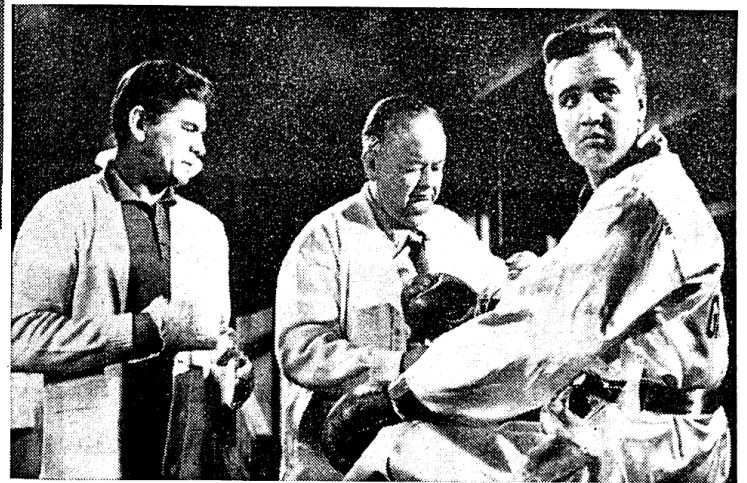
# Elvis in at No 7

# TOP 30

Week ending November 24, 1962

Last Week	This Week	Title	Artist	Label
1	1	Lovesick Blues	Frank Ifield	Columbia
2	2	Lef's Dance	Chris Montez	London
3	3	Swiss Maid	Del Shannon	London
4	4	Bobby's Girl	Susan Maughan	Philips
5	5	Telstar	The Tornados	Decca
7	6	Devil Woman	Marty Robbins	CBS
—	7	Return To Sender	Elvis Presley	RCA
11	8	Guitar Man	Duane Eddy	RCA
8	9	Venus In Blue Jeans	Mark Wynter	Pye
13	10	Sun Arise	Rolf Harris	Columbia
6	11	Sherry	Four Seasons	Stateside
10	12	No One Can Make My Sunshine Smile	Everly Brothers	Warner Bros
12	13	Ramblin' Rose	Nat King Cole	Capitol
9	14	Loco-Motion	Little Eva	London
28	15	Desafinado	Stan Getz & Charlie Byrd	HMV
22	16	A Forever Kind Of Love	Bobby Vee	Liberty
19	17	James Bond Theme	John Barry	Columbia
—	18	Rockin' Around The Christmas Tree	Brenda Lee	Brunswick
18	19	Love Me Tender	Richard Chamberlain	MGM
15	20	Oh Lonesome Me	Craig Douglas	Decca
17	21	Must Be Madison	Joe Loss	HMV
16	22	It Might As Well Rain Until September	Carole King	London
14	23	Sheila	Tommy Roe	HMV
23	24	Because Of Love	Billy Fury	Decca
20	25	What Now My Love	Shirley Bassey	Columbia
25	26	Main Attraction	Pat Boone	London
27	27	Love Me Do	The Beatles	Parlophone
—	28	It Only Took A Minute	Joe Brown	Piccadilly
—	29	We're Gonna Go Fishin'	Hank Locklin	RCA
26	30	Next Door To An Angel	Neil Sedaka	RCA

Compiled from dealers' returns from all over Britain



## BEAT OR BALLADS? ELVIS GIVES YOU BOTH IN 'KID GALAHAD'

Nigel Hunter reviews the film

WHETHER you prefer Presley as a rocker or as a balladeer, you'll get your money's worth when you see his new film, "Kid Galahad," which opens at the London Pavilion tomorrow (Friday) and which goes on general release on December 17.

Elvis sings seven songs in all, and six of them have already been issued on the hit EP from the film, which reached 23 in our Top Thirty.

By far the best, and this'll please the rockers among you, is the one he delivers from the tail-board of a moving lorry at the beginning of the film as the credit titles are shown—"King Of The Whole Wide World." "This Is Living" is another solid rocker notable for some nice guitar work as well as Elvis's singing. "Riding The Rainbow" is also a beater with a semi-Latin lilt to it, and a pleasant melody line.

Best of the ballads is the charming "Home Is Where The Heart Is," which Elvis puts over in his best quivering

ballad baritone, capturing the right mood for the song's attractive sentiment.

"I Got Lucky" returns to beatdom in a gentle, jogging manner, and "A Whistling Tune" is another ballad with a firm shading of beat with one of the accompanying Jordanaires doing the whistling bit for Elvis.

### • orphan

The only song not included in the EP is "Love Is For Lovers," another romantic ballad. Elvis plays Walter Gulick, a homeless orphan who joins a boxing camp as a sparring partner.

In his first "job" he gets severely battered in the ring before he

lays out his opponent with one right cross.

The pattern is repeated in subsequent bouts, until he comes to his last and biggest fight, against champion Sugar-Boy Romero, intending if he wins to retire from the ring, marry girl friend Rose and go into the garage business.

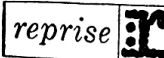
He wins, needless to say, and by doing so solves everybody's problems, including his future brother-in-law's debts.

Not a masterpiece of a plot by any means, but who needs a plot if you're Elvis Presley? I predict, without fear of being wrong, that "Kid Galahad" is going to be yet another box-office goldmine for Elvis. A simple story, slight love interest, attractive scenery, songs and, most of all, Elvis in "colour by De Luxe" make this a stone-cold certainty.

ALL THREE ON ONE FABULOUS SINGLE!

FRANK SINATRA and SAMMY DAVIS Jr. "ME AND MY SHADOW"

ORCHESTRA CONDUCTED BY DEAN MARTIN



R.20128

DEAN MARTIN and SAMMY DAVIS Jr. "SAM'S SONG"

ORCHESTRA CONDUCTED BY FRANK SINATRA



LITTLE EVA shows 'em how, and it's the Locomotion, of course!

# LITTLE EVA CAN'T WAIT TO GET HERE!

"I'M fighting like mad to get Carole King to come with me on this trip," said Little Eva. "But I think it's going to be impossible to tear her away either from Gerry or her work here."

The 17-year-old "Loco-Motion" star was speaking to me from New York and she's more than a little excited at the thought of coming to Britain in February—in fact, she can't wait to get here!

"Do you know, a year ago, if anyone had told me that I would be able to come to England and be paid for it, I would have laughed at them," she went on. "But now it's happening, just like a dream. I know Carole would love to come too, and we'd have a gas going shopping and things like that, but I don't think she'll be able to fix it. If not, I plan to bring someone, possibly Lil Abner—that's a close friend and another recording artist."

## • busy

The five foot nothing star has been pretty busy since "Loco-Motion" hit the charts, and she's being kept working by her second hit, "Keep Your Hands Off My Baby," which is issued here tomorrow (Friday) and is now 19 in America. "This is another Goffin-King number," she told me, "but I don't quite know how to explain it. It's a pretty wild rock song, and not really too much like 'Loco-Motion."

"The song's me, O.K. If you can imagine a Dee Dee Sharp song with a little less vitality, that's it."

"Dee Dee is my favourite singer, and not just because I did the demo of 'Loco-Motion' for her. I think she's just too much, and if I can get my stage act to be half as good as hers, I'll be very happy."

"I haven't worked on an act too much. Guess I've been too busy. When 'Loco-Motion' first made it, I was still working as a baby sitter for Carole and Gerry!"

"We did a little routine on an act before I went out on the road with Sam Cooke, but lack of time has stopped me from really getting into it."

"But for Britain I'm going to work hard, so I shall give all you lovely people your money's worth."

"You know something? I can't believe that people showed an interest in me in England. I think that's great. Is my album released there yet? It's called 'L.L.L.Loco-Motion—Little Eva.' Pretty wild title isn't it, but wait

till you hear it." (Decca say it will probably be issued early next year.)

"I've already started work on another album to follow that one," she went on. "Haven't really decided what I'm using yet, but I guess they'll be songs pretty much in the teen field."

"After all, I'm still a teenager, and I love singing rock and rhythm 'n' blues. Carole and Gerry have written a lot of great stuff which I use in my act, along with some of Dee Dee's material."

"Wouldn't it be just groovy if Dee Dee and I could get together to record an album? Course, we couldn't do it as we're both on different labels,

but it's a pretty gassy thought. "We never had much money in the family," she told me, "so it was like coming into a fortune when I started getting paid for working and receiving royalties."

"I've gone mad buying things, particularly dresses and when I get to London I'm gonna have myself a ball in your dress shops."

"I have an option of another two weeks on my four week stay in Britain, and if I don't stay there, I'll be going to Europe where I'll do even more shopping."

"Gee, isn't it all just great!" *June Harris*

## Lonnie rushes through new comedy single

WATCH out in the next few weeks for a new comedy single from Lonnie Donegan aimed specifically at the Christmas market.

Since he arrived back in London after his month at New York's Village Gate night spot he and Pye have been rushing to get a release out in time. Almost a complete week was spent selecting and rehearsing

things in America, but NOT a lot of songs which people seem to be under the impression I've done. In fact, I only came back with ONE song . . . and I don't think I shall even be recording that!

"I know a lot of people manage to bring material back with them, but I didn't spend my time in New York tearing around from one publisher to another trying to find something suitable. "Most of the things I brought back are in my head—ideas. Now, if you ask me what they are—again I'm going to have to say I'm keeping quiet . . ."

## • ideas

Said Lonnie, just before the session, "It's been one heck of a rush, but I think we're going to make it on time. It's all up to Pye now."

"What sort of number is it? I'm not telling you that, except that it's aimed for the Christmas sales, hence the rush, and it's a comedy number. No more details, I'm afraid."

The session has been held up because Lonnie was away in New York appearing at The Village Gate and he wanted to wait until he arrived back in England before recording.

"Did he bring the number back from America? "No," said Lonnie. "I picked up a lot of

"It's not songs which are so important, it's ideas. They're worth gold in this business."

Lonnie's season at The Village Gate was probably one of the toughest he's ever done. He's not so well known there, many of the audience only knew him from his two U.S. releases, "Chewing Gum" and "Lumbered."

"The type of audiences kept changing," said Lonnie, "and

## Cable from AMERICA

edited by Maurice Clark

### Anka in bid to buy his old hits

PAUL ANKA is making a bid to buy all his old masters, both singles and albums, from his ex-label ABC-Paramount. These include many hits, starting from his very first, "Diana." If ABC decide to sell it will be for a very large amount. Paul will then get them all re-issued on the RCA Victor label.

Cadence Records have issued a new comedy album called "The First Family," which satirises President Kennedy's family. The trade thought this would shock everybody and never see the light of day, but instead it has started to sell like a hot single. One of the first to order a box of these albums was President Kennedy himself. He intends giving it to friends for Christmas!

LOOKS like actor Lonnie ("Bonanza") Greene is all set to make his hit parade with "The Place Where I Worship," taken from the recent Bonanza Family Album.

After hearing more than 200 aspiring young singers, King Records settled on young Fanny Jensen, who recorded at once a new Christmas song, due out this week. It's "Don't Wait Until Christmas Night," and it could happen!

Joe Williams, former star singer with the Basic Band, has been signed to an exclusive contract with RCA-Victor. First single, out soon, is "Some Of This And Some Of That."

Henry Mancini is to write the score again for an Audrey Hepburn picture. This time

it's "Charade," to be filmed in Paris; last time it was the lovely "Moon River" from "Breakfast At Tiffany's." Bud And Travis, who were recently reunited, will make their first TV appearance together again on the Dinah Shore Show on December 9.

SINGER Keely Smith is forming her own record label, to be known as Keely Records, for which she will seek new talent. Keely, who records herself for the Dot label, is expected to re-sign with them, and they will also be responsible for the distribution of the discs she makes for her own label.

Frankie Avalon has managed time in between filming to record a Bossa Nova tune, simply called "Dance The Bossa." On the film scene, Frankie has just finished his role in "Drums Of Africa," and has gone straight into a leading part in "The Scalegifters."

B. Bumble And The Stingers have yet another up-dated classic, released this week on Rendezvous. This time it's the famous Lullaby by Brahms, and called "Baby Mash." It'll happen, too.

Tony Bennett again had a sell-out at his Carnegie Hall concert, his second this year, and Columbia again recorded the show, to be issued later on two L.P.s. A 40-piece orchestra provided the backing, led by your Ralph Sharon.

ANOTHER lead singer with The Belmonts, Carlo (the soloed Dino) has left to go solo and has been signed by Laurie, who had the original group. His first single, called "Baby Doll," is due out this week. Also it looks as though his last disc with the group, who are now on the Sabina label, is set for the hit parade. It's "Diddle-Dee-Dee!"

Anita Bryant is to tour the Armed Forces bases for the third time this Christmas, along with Bob Hope. Also on this year's tour are Lana Turner, Dorothy Provine and the current Miss Universe, Bob certainly knows what the boys want.



DONEGAN—Keeping quiet about those ideas.

sometimes they were reluctant to be entertained. But I learnt a lot.

"You can't just go over to America and say you're going to study the scene. That's no way to learn. You have to get right into it and become a part of it. "That's what I did. I reckon I've learned something on just about every facet of show business . . . presentation, TV, records, cabaret, stage appearances, the lot.

"We're terribly confined in this country. There aren't many ideas around that haven't already been tried."

"I spent a lot of my time meeting other artists and discussing ideas with them. The result is all up here in my head. I only hope people will see the difference!"

*John Wells*

Be sure of your DISC every week

Hand this to your newsagent NOW!

Please order DISC every week

Name .....

Address .....

(Block Capitals, please)



**NEW POPS**

This week's TOP single!

**ADAM FAITH**



**Baby take a Bow**

PARLOPHONE 45-R4964

**B. Bumble & The Stingers**

**DAWN CRACKER**

STATESIDE 45-SS131

**Freddy Cannon**

**IF YOU WERE A ROCK AND ROLL RECORD**

STATESIDE 45-SS134

**Joe Henderson**

**JAMIE**

PARLOPHONE 45-R4973

**Kenny Lynch**

**UP ON THE ROOF**

H.M.V. 45-POP1090

**Gary Paxton**

**STOP TWISTIN' BABY**

LIBERTY LIB55485

**Terry Scott**

**MY BROTHER**

PARLOPHONE 45-R4967

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

**JACK GOOD** writes from America



# Americans go for that Liverpool talk!



**JIMMY POWELL** — His "Tom Hark" would be ideal for the States.

**IN spite of some stories you may have heard, there IS a lot more interest in what you might regard as purely British material than many people back home think.**

The Vernons Girls' "You Know What I Mean" is a good current example. I passed a few copies to radio stations here in Los Angeles, and they've plugged them like mad. Seems the girls' Liverpool accents have caught the Californian fancy. I believe this Peacock song could do well for the girls here if it was released.

Jimmy Powell is another British artist who could make an impact over here as far as his latest record is concerned.

Knowing the somewhat square scene in Britain as I do, I think Jimmy's "Tom Hark" is going to have quite a tough time to make it there.

Yet this kwela item, done à la Powell, is ideal for the Stateside market because of its strong rhythm and blues feel.

**I HOPE** that ace songwriters Doc Pomus and Mort Shuman will be joining me here in the Californian sunshine very soon to work on the musical we're planning together. It would be nice to get it wrapped up before Christmas if we could.

**I REMARKED** a while ago that I thought Karl Denver's next single should be "Pastures

Of Plenty." Well, if you read last week's DISC you'll know that this indeed will be the next. I think it could be one of Karl's biggest discs yet.

The next Denver single for the New Year will probably be a Johnny Worth composition.

**TREVOR PEACOCK** is a songsmith turned actor. Bernard Cribbins is an actor turned singer. It will be interesting to see what happens to "Gossip Calypso," the combined effort of these two and Cribbins' latest disc.

Peacock is one of the leading exponents of Bath Writing. He composes by jumping into a steaming tub and opening his mouth. The rest is purely the work of a very curious subconscious.

"Gossip Calypso" is very much in the idiom of the Peacock songs which that notoriously unknown cabaret duo Good and Peacock (or Peacock and Good, depending on who was paying for the cigarettes) used to sing in the clubs back in '56.

Only hope Mr. Cribbins has a bit more success than we did, if not he has two awful examples of what he may be reduced to.

## PATSY CASHES IN ON THE C and W BOOM

**LAST** week, when "Heartaches" eased its way into our Top Thirty at 29, Patsy Cline became the first American country and western girl to get the fans behind her with a release over here. Not that she hasn't tried before, but it's only recently that girls AND country songs have begun to make their mark in Britain.

And her success is all the more remarkable because she has had to fight not only several show business setbacks, but also a very serious car injury that looked like ending her career altogether!

It was in January, 1957, that young Patsy Cline, born in Winchester, Virginia, tasted real success for the first time. It was at a contest on the CBS TV "Arthur Godfrey Talent Scout Show," and the song she sang was "Walkin' After Midnight." Patsy won the contest hands down, and with it a contract with American Decca, who were so impressed with the song, they rushed it out as her first disc!

The break that actually led to the Arthur Godfrey Show came when Patsy was 16, and was an old hand at local clubs and charities.

"Grand Ole Opry's" famed personality Wally Fowler was appearing at Patsy's local theatre. Not wanting to miss out on an opportunity, the young singer auditioned for him and was given a guest spot on the bill.

Fowler was very impressed with her talents and persuaded her parents to let her go to Nashville and try her luck in the recording studios. However, things didn't work out too well, and while she made many friends, Patsy was forced to return home without a cent, but still determined to make a go of it.

### ● sparkle

And it was one of those friends who suggested the Arthur Godfrey Show.

With her first hit Patsy was



**PATSY CLINE**—Her big break was a TV talent show.

heralded as one of the most sparkling new personalities in the C and W circles of America. Other hits followed, and she really consolidated her success.

Then, in the summer of 1961, while everything was going so well, Patsy was involved in a car smash. She fractured her hip and sustained severe head injuries, putting her in hospital and out of action for several months.

When she came out she went into Decca's Nashville studios,

and came out with a hit, just to show everyone she wasn't washed up.

That hit was "I Fall To Pieces," which almost made it for her here. It was followed by another, "Crazy," just to show she wasn't kidding the first time, and then "Heartaches," the first to make it on both sides of the Atlantic.

**June Harris**

Listen to **ALAN DELL'S 'SHOWCASE'** \* **RADIO LUXEMBOURG**  
208 metres medium wave · 49.26 metres short wave  
**EVERY SUNDAY 8 P.M.**

Next Sunday's programme will include excerpts from these LPs

- \*OH! LOOK AT ME NOW Bobby Darin  
Capitol T1791 (mono) (stereo to follow)
- \*COUNTRY MUSIC CONNIE STYLE Connie Francis  
MGM C-916 (mono) (stereo to follow)
- A BOBBY VEE RECORDING SESSION  
Liberty JSLBY1084 (stereo) LBY1084 (mono)
- LATIN TWIST Tito Rodriguez and His Orchestra  
United Artists SULP1009 (stereo) ULP1009 (mono)
- \*THE MUSIC MAN & OTHER MOTION PICTURE  
FAVOURITES Paul Smith Quartet M-G-M C-911 (mono)
- \*JAZZ SAMBA Stan Getz & Charlie Byrd  
Verve VLP9013 (mono) (stereo to follow)

\*Available December 7th

'Venus' follow-up is another cover

# WYNTER: U.S. NUMBER ONE AGAIN

MARK WYNTER, who is anxious to consolidate his hit parade status before leaving in January for America and Australia, again, has decided on a cover job for his new disc "Go Away Little Girl," to be released on December 4.

Penned by the team of Gerry Goffin and Carole King, it has been recorded by Steve Lawrence and British newcomer Ray Bennett. But Mark, with "Venus" still in the charts, feels that his chances are good.

"The song itself would be a hit whoever recorded it," he said when we talked this week. "It's bright and catchy and like all the Goffin-King numbers the lyrics and music are perfect.

"The session, last Saturday, went off wonderfully well and we did 'Little Girl' and two other songs in just five hours, that included double-tracking on two of the songs.

"I don't mind doing the occasional cover job, although I would hate to make a habit of them, but this one came

along and it was so good I was determined not to miss it.

"It wasn't easy finding a number good enough to bring out after 'Venus' and I don't want a flop after a hit like that. There's no point in bringing out a record just because there's a release date coming up, so if I hadn't found 'Little Girl' I don't suppose I'd have put out another record until next year.

### • stage

In addition to his recordings, Mark has been working hard on his stage act and fans who've seen him in the Billy Fury show have been surprised by his choice of material. He's singing numbers like "Point Of No Return" and "Another Tear Falls"—songs that would never have been considered in his early years.

"I've never wanted to be stuck with the pretty-pretty tag," said Mark, "and I figure that if I don't try to develop during these next two years then I might as well give up.

"I'm taking this whole busi-



ness much more seriously and the people in Australia are going to see a different Mark Wynter from the one who was there a year ago."

In Australia Mark will appear in his own show, "Exclusively Yours" (the record is still a favourite there) and will return to the Merv Griffin show in New York. But this time the show will be a coast-to-coast presentation.

Mark will begin the tour by holidaying in the sun in Tahiti. "This has been a pretty good year for me," he said, "and my switch with Pye worked out very well."

"I've always liked working with a young team and they certainly have it there. Finding hit material is difficult but when you can come up with ones like 'Venus' then it makes the job well worthwhile."

Brian Gibson

## Susan Maughan joins Parnes' spring show

SUSAN MAUGHAN is the surprise headliner who joins Joe Brown, The Tornados, Shane Fenton and The Fontones and Peter Jay's Jaywalkers in Larry Parnes' spring show, which begins a 42-day tour at Southend Odeon on February 15.

Named "Your Lucky Stars," the package will also feature newcomers Daryl Quist, Peter Lodge, Kenny Hollywood, Jimmy Powell and the Nevett Brothers in a 20-minute pocket edition of an "Oh Boy"-type show.

Towns to be visited are Tunbridge Wells (16), Bristol (17), Cheltenham (18), Worcester (19), Wolverhampton (20), Stoke (21), Derby (22), Croydon (23), Leicester (24), Sheffield (25), Bradford (26), Sunderland (27) and Doncaster (28).

From March the show visits Manchester, Blackpool (2), Coventry (3), Watford (4), Brixton (5), Romford (6), Colchester (7), Ipswich (8), Norwich (9), Brighton (10), Rochester (11), Portsmouth (12), St. Albans (13), Salisbury (14), Plymouth (15), Bournemouth (17), Guildford (18), Canoeck (19), Halifax (20), Newcastle (21), Huddersfield (22), Birkenhead (23), Birmingham (24), Southampton (28), Taunton (29), and Liverpool (31).

The show may visit Belfast and Dublin on March 28 and 29.

## Tommy Roe to join Chris Montez package

TOMMY ROE—hit recorder of "Sheila"—will now join the package to be headed here by Silver Disc winner Chris Montez next March. The tour opens at East Ham Granada on Saturday, March 9.

Plans for the Montez tour—first revealed in last week's DISC—do not now include Adam Faith, who will holiday for at least a month when he completes his title role in "Aladdin" at Bournemouth Pavilion, in February.

The tour, which is being promoted by Faith's manager, Evelyn Taylor, may include another U.S. star.

## Chubby back soon?

CHUBBY CHECKER may return to Europe in February for about a month.

The U.S. star, who made his first tour of Britain in September, would spend about seven days in Britain and three weeks fulfilling offers for Continental appearances.

# CLIFF, SHA BLACKPOOL SPR

## ABC sets up biggest-ever 'Stars' bill

"THANK Your Lucky Stars," ABC TV's top pop show, is to present its most star-studded bill yet the Saturday after Christmas, Cliff Richard, Helen Shapiro, The Shadows, Frank Ifield, Pet Clark and Karl Denver have been signed to join Kenny Ball, Ronnie Carroll and Craig Douglas, whose names were announced last week.

In addition, Mike Sarnie is highly probable.

The Shadows are also featured the previous week, along with the Beverley Sisters, Winifred Atwell, Rosemary Squires and newcomer Ray Bennett, who join Mike Sarnie, Craig Douglas and Norman Vaughan.

Jet Harris will be unable to appear on December 15, but will be taping a substitute programme on December 30 with Tony Meehan for January 5 transmission.

Cliff Richard will star on December 15, along with Terry Scott, Monty Sunshine, Joyce and Lionel Blair, Mark Wynter, The Tornados and Jimmy Young.

## Cliff Richard, whose periods recently, is to mark they want he will do a spring at Blackpool, both with The Beatles join Helen

THE Beatles Liverpool group, whose "Love Me Do" entered our Top Thirty three weeks ago, will join Helen Shapiro on at least two of her three tours next spring.

The first tour is from February 2 for eight days, the second February 23 to March 3 and the third from March 16 to 24.

Helen will go to America between the first two tours to record under Norrie Paramor's direction in Nashville and make at least one TV appearance.

## Harris on ten-day tour

ROLF HARRIS begins a ten-day British ballroom tour on December 13 before his Scottish tour early in January. He guests in ATV's "Lunch Box" on December 19.



# Joe Brown in Palladium show on Sunday

Cut the funny stuff, Bevs!

THE BEVERLEY SISTERS, who opened at London's Talk of the Town on Monday, produced a bright and refreshing act in great contrast to the sophistication usually seen.

But it was disappointing to hear such a wonderful harmony group neglecting their singing for an overweight of comedy. Highlights of their performance are undoubtedly a brilliant up-to-date version of "Sisters" and Babs' delightful send-up of Eartha Kitt's "Old Fashioned Girl."

JOE BROWN makes his debut on "Sunday Night At The London Palladium" with the Bruvvers this weekend. And Lonnie Donegan has been booked for the show the following Sunday, his third spot this year.

Joe's appearance, planned months ago when "Picture Of You" entered the Twenty, was confirmed by Leslie Grade last Friday. He joins Pearl Carr and Teddy Johnson and Arthur Haynes.

Donegan's spot will be his first major TV booking since he returned from his recent season in New York.

## POP STARS TO GET BIG WEST END SPOTS

HIT recording stars are to figure permanently in London's West End. British and American artists will be presented in continuous four to eight week seasons at a theatre which the Grade Organisation is taking for the purpose in 1963.

In addition, jazz stars of the calibre of Ella Fitzgerald will be booked into the venue under a deal being negotiated between Leslie Grade and Harold Davison, one of the biggest jazz promoters in the world.

Leslie Grade told DISC that although no details were available of bookings, the seasons would begin early in 1963. Sunday concerts along the lines of those presented at seaside resorts will be slotted in.

Singing stars will also be included on twice-nightly variety bills which the Grade Organisation intends to present at another West End theatre.

The Tokens will now arrive in Britain on December 15.

## Mark Wynter's latest Smash Single!

latest Smash Single!

# "GO AWAY LITTLE GIRL"



7N 15492

### IN YOUR SHOPS TODAY

- Little Eva Keep your hands off my baby HLU 9633 LONDON
- Bing Crosby The little drummer boy WB 83 DECCA
- FUNNY ALL OVER The Vernons Girls F 11549 DECCA
- Tommy Steele He's got love F 11551 DECCA
- Paddy Roberts Merry Christmas you suckers F 11552 DECCA
- CHAINS The Cookies HLU 9634 LONDON
- Ketty Lester This land is your land HLN 9635 LONDON
- MAGIC STAR Kenny Hollywood F 11546 DECCA
- FLY ME TO THE MOON Joe Hartnell & his Orch. HLR 9637 LONDON
- LONELY GAME Jackie Edwards F 11547 DECCA
- THE BELL THAT COULDN'T JINGLE Paul Evans HLR 9636 LONDON
- LIKE I DON'T LOVE YOU Anthony Teague F 11548 DECCA

## PAT BOONE

THE MAIN ATTRACTION

(from the film)

HLU 9620



## MADISON TIME

THE TALMY STONE BAND

F 11543



# DOWNS FOR A SEASON, GOING TOUR

The film work has kept him away from his public for long time and he recommends next year. In an all-out bid to give the fans what they want, probably lasting four weeks, and a long summer season tour, **The Shadows**.

The Blackpool season at the new ABC theatre, will probably last for at least four months, from early June until early October. Last summer Cliff divided a season there with Shirley Bassey.

Early in March—shortly after their return from South Africa—Cliff and the group will begin a British tour, probably lasting four weeks.

Advance orders on Cliff's new record, "Bachelor Boy" and "The Next Time" were in excess of a quarter million by Monday afternoon—the day after he sang both titles on "Sunday Night At The London Palladium."

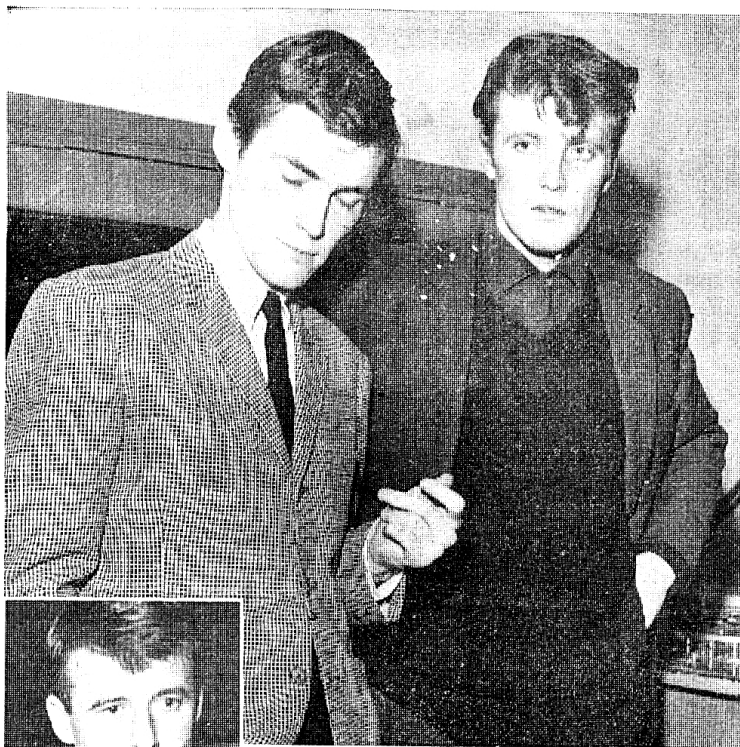
"Bachelor Boy" was written by Cliff and Bruce Welch while they were in America in response to a cable from "Summer Holiday" producer Kenneth Harper and director Peter Yates, who needed a number for the film. The premiere of "Summer Holiday" is now confirmed for

January 10 at London's Warner Cinema and Cliff and The Shadows will probably leave the following day for their 4-5 weeks tour of South Africa.

Cliff stars solo on ABC TV's "Thank Your Lucky Stars" on December 15. The Shadows headline the following week, and on December 29 they star together on the show.

On December 22 they top the bill of "Saturday Club."

Next Friday, EMI is issuing The Shadows' new disc, "Dance On!"—which was composed by The Avons. Hank Marvin and Bruce Welch wrote the flipside "All Day."



TONY MEEHAN and JET HARRIS listen intently to the playback of the number written by JERRY LORDAN (inset) at the recording session last week-end (DISC Pic)



## Lonnie, Gene, Karl in big summer plans

**LONNIE DONEGAN**, Ken Dodd, Gene Vincent, Mark Wynter, Karl Denver and Edmund Hoekridge are the latest stars to figure in summer season plans for 1963, and pop stars will figure in more Sunday concerts than ever before.

The stage spectacular in which Lonnie Donegan starred at Great Yarmouth Regal last year will be presented at Blackpool's Queen's for a season starting towards the end of May. Des O'Connor and Miki and Griff will co-star.

Ken Dodd will headline with Eddie Calvert and the "C" Men. The Raindrops and Rosemary Squires at Great Yarmouth Regal from June 21.

The Grade Organisation, which

is presenting both shows, is also planning Sunday concerts at these venues and also at Blackpool's new ABC theatre. The concerts are an innovation at Great Yarmouth where films have been shown on Sundays in previous years.

A summer residency—it would be his first ever—is planned for Gene Vincent, who is now living in Britain, on the Isle of Man.

Larry Parnes' second summer show is now almost certain to be at Blackpool and Mark Wynter will star, while Karl Denver will join Joe Brown and The Tornados in Parnes' resident package at Great Yarmouth Windmill.

Edmund Hoekridge has been booked for a season with Harry Worth at the Wellington Pier, Great Yarmouth.

**MATT MONRO** takes a quizzical look at the thermometer in bed at his home in Ewell, Surrey. He returned from America last week and almost immediately went down with jaundice. But it's not serious and he expects to be fit for work again by the week-end.

### TONY OSBORNE

NIGHT RIVER

F 11542



### PATSY CLINE

HEARTACHES

05878



### HULLY GULLY

DELBERT McCLINTON

F 11541



### THE LONELY ONE

(from the film)

MARION WILLIAMS

F 11535



THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMPANMENT LONDON SE 1

## NAT KING COLE PLANS TOUR NEXT YEAR

**NAT KING COLE**, who told DISC readers a few weeks ago that he wanted to visit Britain again if possible next year, may be making the trip much sooner than he hoped. Impresario Vic Lewis will fly to California early in the New Year to discuss the tour and the American singer is reported to be "very keen."

Another top-liner due to tour here again is Nelson Riddle, who is expected back next June.

Riddle was here last summer for a tour with Shirley Bassey, but this time it is unlikely that his concerts will be shared with any name singers.

Plans for Sammy Davis Jr's visit are now in their final stages and he will open his season at the London Palladium on April 8.

He will play there for about eight weeks and will be followed by another American topline yet to be named.

### Tornados' gold gift

**THE TORNADOS**, whose "Telstar" reached 13 in the U.S. this week, will receive their Gold Disc for sales of over a million from Decca chairman Sir Edward Lewis before Christmas.

Yesterday (Wednesday) The Tornados waxed more tracks for their LP due out in January.

### Mathis, Shapiro on Jury

**JOHNNY MATHIS**, who opened his tour of Britain last week-end, and Helen Shapiro guest on this Saturday's "Juke Box Jury" panel, together with Janette Scott and Arthur Askey.

### PYE, PHILIPS PUT UP PRICES, TOO

**JUST** a week after EMI and Decca put up the price of singles to 6/11d., Philips and Pye announce that they will follow suit. Their discs will go up to the same level from December 3.

Will this affect record sales? Said Chuck Berry's club secretary Alan Wheeler: "I've been buying on average two singles a week, but now I'm going to make do with one. In fact, I think I'll save up for EPs or LPs, because they will be better value."

### Conrad quits Audio

**JESS CONRAD** is leaving Audio Enterprises—the management-recording concern which found and built Eden Kane. His contract, which expires on December 31, is not being renewed.

Philip Waddilove, who partners Michael Barclay in the management of Audio, is leaving Britain in January to live in Spain. "Philip will become a sleeping partner," Barclay told DISC.

Conrad has signed a management contract with the George Cooper Organisation.

## JOHN LEYTON

writes from Hollywood

## A snake almost got me on safari!

**SINCE** I last wrote Charles Blackwell and I have really covered a lot of ground—literally, for our last few days in Australia were spent on an Australian safari or "walkabout" as they call it. We went right into the heart of the back country and lived in shearer huts for two days. It was great fun, though I very nearly came home ahead of schedule when a brown snake about eight feet long emerged from the undergrowth a few feet away from me. I'm glad to report, however, that Charles shot it in a magnificently theatrical manner.

We spent three days in Honolulu before going on to Hollywood. Alas, this part of the trip was ruined for me as I was not allowed to swim because I had cut my finger on a piece of broken glass and it went slightly septic when they put in the stitches.

However we did make an excursion to the island of Maui and visited the famous extinct volcano which the locals call the "House of the Sun." Honolulu itself was far too overrun with guides and tourists to be much fun.

I am writing this on the evening of our arrival in Hollywood. Tomorrow I go down to the Mirisch Studios while my manager Robert Stigwood organises a script conference on my next film and possibly also a recording session.

After three days here we move on to New York and then back to London on Sunday. I think I could live happily without ever seeing an aeroplane again, but all the same I shall be extremely glad to get back to London, however cold and wet it may be. See you soon and thanks for being with me on my trip. It's been great fun writing these letters and I only hope you've enjoyed them as much as I have.

# DISC DATE

WITH  
DON NICHOLL

# King and Goffin have the pop scene tied up

Interesting to note just how Carole King and her husband Gerry Goffin are sewing up the pop scene. Apart from penning some of the biggest of recent hits... they've also introduced some of the most commercial artists.

This week Goffin and King have new wares on view... "Go Away Little Girl" among them. Carole herself isn't singing this week, but The Cookies are... and The Cookies who gave Little Eva to the Goffin-King team have a Goffin-King number as reward.

### Little Eva

Keep Your Hands Off My Baby; Where Do I Go (London HLU 9634)\*\*\*

LITTLE EVA should do well again among the dancing fraternity with the simple, steady beat of *Keep Your Hands Off My Baby*. She has been given a good rhythmic backing with other girl voices in there, too.

Where Do I Go is an attractive country-styled offering for effective contrast.

### The Cookies

Chains; Stranger In My Arms (London HLU 9634)\*\*\*

CAROLE KING and Gerry Goffin wrote *Chains* for the Cookies vocal team (perhaps as a thanks to the team for recommending Little Eva as baby-sitter to the Goffin family?). The girls plant this steady beater in very commercial style.

*Stranger In My Arms* is a slower rockaballad which is sung dramatically by the lead girl.

### John Barry Seven

The Lolly Theme; March Of The Mandarins (Columbia DB 4941)\*\*\*

HIS own compositions played by Johnny Barry's instrumental group with orchestral backing for size. *The Lolly Theme* is a natty novelty written for the film comedy "The Amorous Prawn." Skips merrily along with cash register effects underlining the title. Could catch on if the picture does well.

*March Of The Mandarins* is a much more dramatic piece, with a

### RATINGS

\*\*\*\*\*—Excellent.  
\*\*\*\*—Very good.  
\*\*\*—Good.  
\*\*—Ordinary.  
\*—Poor.

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

stalking darkness that I find very effective. Excellent use of strings to heighten the atmosphere.

### Vernons Girls

Funny All Over; See For Yourself (Decca F 11549)\*\*\*

BONNY GIRLS as they chant *Funny All Over* in their "funny" voices. May appeal to some of the feminine fans who experience the same sort of gooseflesh when the boys ask them to dance. A sort of "Come Outside" in reverse.

See For Yourself is a brisk sha-la-la-r.

### The Springfields

Island Of Dreams; The Johnson Boys (Philips 326557 BF)\*\*\*

SORRY to see that Tim Feild's domestic worries are forcing him to quit this enterprising outfit. For Tom and Dusty Springfield it must be quite a knock too.

Here The Springfields, with new boy Mike Pickworth in Tim's

Little Eva herself is out again too, you may notice... with a Goffin-King composition, naturally! Any year now, I guess, we may be hearing from the composers' two small daughters singing *Songs Our Parents Taught Us*.

Always a good game is the let's-pick-a-sleeper. And my vote this week would go to Herb Alpert and the Tijuana Brass. This strangely-named aggregation have an ear-holding effort out on Stateside which deserves plenty of spins. If it gets them it could catch on.

place, chant a steady item by Tom called *Island Of Dreams*. Like all their sides to date it stands a good chance of selling high.

Quicker square dancer for the turnover as they rip through the amusing *The Johnson Boys*. Dusty works particularly well as she tells the story of the bashful lads... and Ivor Raymonde's accompaniment has something of "Seven Brides For Seven Brothers" in it.

### Ray Adams

Gypsy; Brother Bill (Pye N 15481)\*\*\*

GYPSEY sounds as if it should come from the musical show of the same name, but it doesn't. This is a Scandinavian song with English words specially written for Ray Adams, the Norwegian whose English is better than most natives of this country.

A pleasing shuffle ballad arranged and backed by Tony Hatch. Tony himself supplied the lyrics to *Brother Bill*, a Norwegian folk melody. Snappy.

### Ken Dodd

Remember I Love You; The Key (Columbia DB 4937)\*\*\*

THE comedian could have a handsome sleeper in the ballad *Remember I Love You*. It'll please those fans who went for his "Love Is Like A Violin" in such a big way.

Ken sings it softly and sincerely to a richly romantic Geoff Love accompaniment of orchestra and chorus.

On the reverse, Ken sends out a song which has been getting a big reaction during his stage performances. *The Key*, he says was also a woe with prisoners in Dartmoor when he gave a concert there. With a title like that who's surprised?

### Sid Phillips

Marche Militaire; Bugle Boy (HMV POP 1098)\*\*\*

SCHUBERT'S timeless *Marche Militaire* is a natural for Dixie jazz and Sid Phillips realises the full potential with this whiplong production by his band. A very happy half.

Sid's own composition *Bugle Boy* has some boy scout bugle fun side by side with the snare drums. A fast shuffle offering to keep you warm.

### Edmund Hockridge

Almost Like Being In Love; I've Grown Accustomed To Her Face (Pye N 15482)\*\*\*

LIRM, swinging show performance from Ted Hockridge as he sings the "Brigadoon" hit *Almost Like Being In Love*. A lively production altogether with the Peter Knight orchestra and chorus contributing much.

From a different show—"My Fair Lady"—but from the same composing team of Lerner and Loewe, Hockridge sings the wistful *I've Grown Accustomed To Her Face*.

### Robert Earl

Lonely; Time Will Tell (Mercury 326556 BF)\*\*\*

THE Acker Bilk number *Lonely* which the jazzman wrote in collaboration with Norrie Paramor and Kermit Goell brings Bob Earl back among the releases. Good to hear him again—and he's in firm voice for this ballad treatment which is accompanied effectively by a Wally Stott orchestra and chorus.

Contd. on facing page



CHUBBY CHECKER and BOBBY RYDELL—Together again.

# RYDELL, CHECKER JOIN UP FOR A YULETIME TWISTER

Bobby Rydell and Chubby Checker

Jingle Bell Rock; What Are You Doing New Year's Eve? (Cameo-Parkway C 205)

HERE'S a slow Yuletide twister as Messrs. Rydell and Checker team up again with the slow friendly beater "Jingle Bell Rock." Nice easy harmonies from the duo who ought to do very well this season. Sleigh bells and some saxophones make a fat backing.

Frank Loesser wrote "What Are You Doing New Year's Eve?" and, although it is the second side, I'd entreat you to spin it. A very smooth idea with some sentiments that'll strike home nearly everywhere, it offers the boys a remarkable change of pace and style. I'd be greatly tempted to sell the disc on this half.

### Tommy Steele

He's Got Love; Green Eye (Decca F 11551)\*\*\*

TOMMY whips up a Santa song to a furious country beat as he declares *He's Got Love*. Some of the pronunciation could be improved, particularly at the opening, but the whole is infectious enough. Twist if you like to Tommy chanting about the jealousy bug in *Green Eyes*.

### Mrs. Mills

Mrs. Mills' Hoedown Party (Parlophone R 4975)\*\*\*

MRS. MILLS takes up position at the keyboard again to rattle out another party piece. Her tunes this time are "Oh Suzanna," "Home On The Range," "Comin' Round The Mountain," "Don't Fence Me In," "Ramblin' Rose," and "Ragtime Cowboy Joe." Hence the corn-fed title of the release. Geoff Love's accompaniment makes sure she gets that old Western fiddle sawing away behind the piano.

### Paddy Roberts

Merry Christmas You Suckers; Got 'n' Idea (Decca F 11552)\*\*\*

PADDY ROBERTS comes out in his intimate cabaret fashion with *Merry Christmas*

*You Suckers*—a waspish attack on the commercialisation of the season. Plenty of opportunity for wry smiles as Paddy drives his point home.

Deserves to sell, though it's not as good as Stan Freberg's classic "Green Christmas." Got 'n' Idea is full of Paddy's kind of humour. Good for a giggle.

### Wally Whyton

Christmas Land; Little Red Pony (Piccadilly N 35089)\*\*\*

WALLY WHYTON should know as much about young audiences as anyone in the country. Now he brings his affable and sincere manner to bear on a disc which could gather plenty of sales from the small ones. The adults won't be unaffected either, believe me.

*Christmas Land* is a sweet, simple ballad which he sings to a soothing Les Reed backing. *Little Red Pony* has a strong Christmas flavour too. Brisk trotter which Wally makes endearing.

### Bing Crosby

The Little Drummer Boy; I Wish You A Merry Christmas (Warner Bros. WB 83)\*\*\*

THE Little Drummer Boy has already had its Yuletide successes over here via the Beverly Sisters and the Simeone Chorale discs. Now Crosby has recorded it—and it may well start selling again.

He offers the ballad deeply and sincerely, with girl group assisting. A steady charmer. On the other half you'll find the familiar door-knockers' Christmas greetings. A personal favourite this—and sung pleasantly by Bing and the chorus.

### Bridie Gallagher

Christmas In Old Dublin Town; I'll Cry Tomorrow (Parlophone R 4968)\*\*\*

IRISH hearts will slow waltz gladly with Miss Gallagher as she sings of *Christmas In Old Dublin Town*. Whether it will have much of a sale otherwise is doubtful. But the other ballad, *I'll Cry Tomorrow*, should reach a wider public right.

Bridie sings this sad romance softly to a gentle Johnny Pearson backing.

## Short and Sharp

# This could be a sleeper

HERB ALPERT AND TIJUANA BRASS—The Lonely Bull; Acapulco 1922 (Stateside SS 138)\*\*\*—Stirring and evocative ballad here for the start of *The Lonely Bull*. A side that's different and with sleeping commercial potential. Some catchy and amusing brass work for *Acapulco 1922* which bounces along in the expected Twenties style. A coupling that could surprise plenty of people.

JOHN WARREN—The Twisting Madison; The New Madison (Pye N 15484)\*\*\*—The Twisting Madison has been arranged by Tony Hatch for the Warren orchestra. Precision beat stuff. *The New Madison* completes a disc which will be heard wherever the hips are moving.

GARY JONES—It's Over; Little Miss Nose In The Air (Piccadilly N 35084)\*\*\*—A 22-year-old

graduate of Hull University, Gary Jones makes his debut as a disc singer with two compositions he wrote with a friend Alan Vaughan. The voice is easy and should sell the good-for-dancing to. It's Over. The other number, *Little Miss Nose In The Air* is softer in approach.

JOE HENDERSON—Jamie; Game Of Chance (Parlophone R 4973)\*\*\*—Relaxing piano piece from Joe Henderson as he plays his own melody *Jamie* to an unobtrusive (yet ear-holding) accompaniment by Harry Robinson. Written by Henderson and Jack Fishman, *Game Of Chance* has a continental flow.

DAVE CLARK FIVE—First Love; I Walk The Line (Piccadilly N 35033)\*\*\*—Written by Dave Clark himself and his guitarist Lenny Davidson, *First Love* is a slow rockaballad although there are no lyrics to hear. The team play it pleasantly with guitar dominating.



GARY JONES—University graduate makes his debut.

I Walk The Line, Johnny Cash's well-known C and W tune, fits the tempo slightly for the other half.

HAL MOONEY/MAURY LAWS—Small World; Let Me Entertain You (Orion CBA 1782)\*\*\*—From their American "Time" connections Oriole pick two tracks featuring melodies from "Gypsy." The *Small World* treatment is by the Hal Mooney orchestra... The *Let Me Entertain You* is played by a Maury Laws orchestra. A good contrast between Mooney's woods, piano and rhythm and the Latin brass belted out by Laws team.





# CLIFF'S BEST WITH THE BEAT

## Cliff Richard

**Cliff's Hits**  
I'll Be Me; Since I Lost You; I'm Lookin' Out The Window; Do You Want To Dance? (Columbia SEG 8203)\*\*\*\*

HERE is the latest EP collection of Cliff's single successes, backed by The Shadows and in the ease of Lookin' by the Paramor orchestra.

The best ones, of course, are the

## EP OF THE MONTH

Warm disc for a cold day

### Manuel

The Music Of The Mountains Mexican Hat Dance; Song Of The Mountains; Be Mine; The Mountains Are Crying. (Columbia SEG 8187)

A WARM, soothing passport to summer thoughts proves a welcome tonic at this cold time of the year, and Geoff "Manuel" Love has provided exactly what is wanted.

Softly combining strings and voices and decorating them with guitar and mandolin effects, he's achieved an excellent quartet of musical portraits.

You'll recognise all the tunes, the last two being "La Paloma" and "Ay Ay Ay" respectively.

first and last, with the twist beat showing Cliff to the utmost advantage. His ballad work-outs are not so successful, although thank goodness he's trying them. All beat and no ballads could make Cliff and anyone else a very dull boy.

And he's about the only guy here who can record a pretty little number like Lookin', and make it mean anything in the sales graphs.

## Nino Rico

The Madison  
The Madison Time; Vive Le Madison; The Madison; The Dipsy Doodle. (Oriole EP 7072)\*\*\*

BACK in the cha cha cha era, the name Nino Rico cloaked the identity of Johnny Gregory on his first disc excursions into Latin America. The Madison Nino Rico is somebody else, I understand, and certainly lacks all the fire and punch of those memorable Gregory-Rico cha recordings.

## Ray Conniff

S'Continental  
Beyond The Sea; The Glow Worm; Two Ties; Lisboa Antigua. (CBS AGG 20017)\*\*\*\*

S'NICE, too, as always when the Conniff singers line up with the Conniff orchestra and do some of their very different vocal work. Good party sounds for this time of year, with a firm but gentle swing about the whole thing.

## Clinton Ford

Fantlight Fanny  
Fantlight Fanny; What More Can I Say?; Ever Since The Day You Left Town; Who's Next In Line? (Oriole EP 7068)\*\*\*\*

BULL'S eye for Clint once more as he whips over the Fanny classic, and changes pace and mood on the others with the able and infectious assistance of George Chisholm and his All Stars.

Ford copies no one, and always does a fine job on anything he sings. And Ford plus Chisholm on the gay Dixie kick, the title tune can take on all-comers from both sides of the Atlantic.

## Doris Day, Andre Previn

Duet  
Fools Rush In; Falling In Love Again; Nobody's Heart Belongs To Me; Control Yourself. (CBS AGG 20018)\*\*\*\*

THIS is a partnership which really pays off. Doris sings as sweetly as ever, accompanied by the gentle, jazz-inflected Previn piano, bassist Red Mitchell and drummer Frank Capp.

It's quiet, intimate duetting between voice and piano, and his and holds the high standard you would expect from artists of this calibre.

## Vera Lynn

Yours  
Yours; Again; For Sentimental Reasons; I'll Be Seeing You. (MGM EP 766)\*\*\*\*

THERE are nostalgic echoes of the war years in this quartet from Vera, including her famous Forces Sweetheart signature tune, Yours.

She's an indestructible part of the British show-business scene, with every word crystal clear and genuinely expressed. Full marks, too, for Geoff Love's orchestra, the Rita Williams singers and orchestra leader Brian Fahey.



DEE DEE SHARP—Plenty of punch.

# DISC DATE

The second half is not so commercial but Earl proves again that we should be hearing more of him on disc than we do. Now that ballads are back—let's hope he is too.

Contd. from page 8

## Dee Dee Sharp

Ride; Night  
Carnegie Parkway C 230)\*\*\*\*

AMERICAN teenager Dee Dee Sharp is the girl whose voice was added to Chubby Checker's on "Slow Twistin'." Since then she's done all right on her own.

Here she comes with plenty of punch and a steady beat, husking out Ride. The flip, Night, was part written by her disc manager Dave Appell and it's a slow, Latinish beat contrast.

## Bob Lander and the Spotnicks

Midnight Special; My Old Kentucky Home  
Oriole CB 1784)\*\*\*\*

BILL BROONZY's great bluesy Midnight Special has been chosen as a showcase for Bob

Lander, the Spotnick's vocalist and he sings it with just sufficient haunting quality to give the team a success.

The instrumentalists back him effectively and their train tempo guitar work is certainly commercial.

My Old Kentucky Home is also chanted by Lander using a modern slick beat rhythm. Moves at a good clip all the way.

## Norman Vaughan

Happiness Tree; Wrap Your Troubles In Dreams  
(Pye N 15477)\*\*\*\*

PALLADIUM show compere Norman Vaughan comes up with his second disc, and this time Tony Hatch and Hal Shaper have penned a topside especially for him.

This is Happiness Tree, a cute trip-along ballad full of easy joy that's suited to the season. Vaughan has a chorus of the Corona Children to help him out. Pleasant.

The standard Wrap Your Troubles In Dreams is swung gently and with a friendly warmth.

## Ketty Lester

This Land Is Your Land; Love Is For Everyone  
(London HLN 9635)\*\*\*\*

KETTY whips up a quicker pace than usual for her new release. She sings the stirring This Land Is Your Land with something of a pop-beat. This is emphasised by the chanting chorus and the strumming accompaniment. Catchy.

Love Is For Everyone takes Ketty back to the soft whisp'ring technique she's used before. A slow, thoughtful ballad, attractively delivered.

## Steve Lawrence

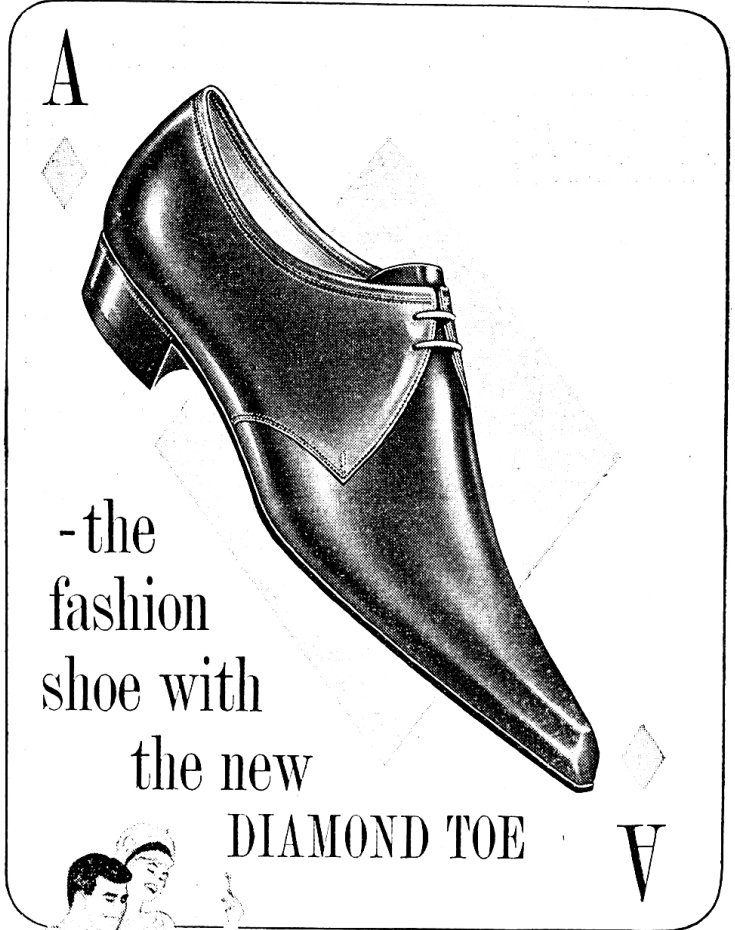
Go Away Little Girl; If You Love Her Tell Her So  
(CBS AAG 127)\*\*\*\*

THIS American version of the Goffin-King ballad Go Away Little Girl has been arranged by Marion Evans for Steve Lawrence and he sings it with an easy country candor. A very warm commercial production achieving a neat double-track noise on the voice.

If You Love Her Tell Her So is a straight romantic ballad with a good lyric.

# ACE OF DIAMONDS

BY DENSON

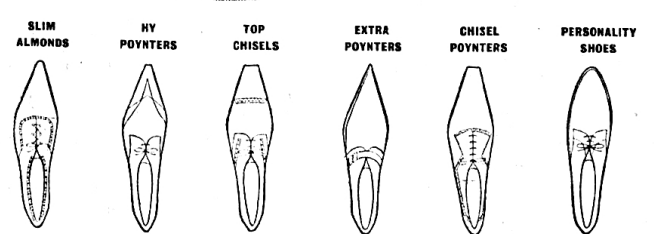


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DENSON - LEADERS OF FASHION IN SHOES FOR MEN

# This Kwela number is really wild!

## Jimmy Powell

Don't Hark; Dance Her By Me  
Decca F 11544)\*\*\*\*

THIS Kwela disc is really wild, and it could well pump Jimmy Powell into a balloon of a hit. The boy shouts "Don't Hark" with a drive and excitement all the way in a side that's going to make itself heard above the rowdiest party.

Powell powerhouses on "Dance Her By Me," too. This is a slower compulsion of production, but it has the Pounding rhythm and vocal team American recordings in this manner. Pounding rhythm and vocal team under Blackwell's direction again.





WITH NIGEL HUNTER

Christmas albums

Chet gives us carols in the Nashville style

Chet Atkins

Christmas With Chet Atkins... Jingle Bell Rock; Winter Wonderland; Jolly Old St. Nicholas; White Christmas; Blue Christmas; Single Bells; Silver Bells; Little Drummer Boy; The Coventry Carol; God Rest Ye Merry, Gentlemen; The First Noel; Hark! The Herald Angels Sing; O Come, All Ye Faithful; Deck The Hall With Boughs of Holly; Silent Night, Holy Night...

unusual LP. The full orchestra plays the first selection of familiar carols, and then splits into sections for the remainder. Beautifully arranged and performed music which will sound fresh and unbacked for many Christmases to come.

JOE LOSS—Dancing Party... JOE LOSS—Dancing Party (HMV CLP 1597, stereo CSD 1463)\*\*\*—Joe and his boys show us again what a competent bunch they are when it comes to dance music with a strict tempo coupled with some rhythmic punch and colour. They serve up quicksteps, foxtrots, "twists" and waltzes in this LP, using 40 well-known tunes as ammunition to get you dancing round the Christmas tree.

EVADNE PRICE—The Christmas Story (Ember NR 5005)\*\*\*—Actress-writer Evadne Price narrates the story of the birth of Christ in a simple, effective manner, with well-known carols interspersed for good measure. A good buy for children wanting to know what Christmas is all about apart from the presents.

DAVID SEVILLE—The Chipmunk Songbook (Liberty LBY 1087, stereo SLBY 1087)\*\*\*—David Seville's speeded-up Chipmunk voices constitute one of the few pop gimmicks which endures and maintains its appeal. Despite Seville's own hammy, loud-voiced contributions to this

Ray Conniff

We Wish You A Merry Christmas... Jolly Old St. Nicholas; The Little Drummer Boy; O Holy Night; We Three Kings Of Orient Are; Deck The Hall With Boughs Of Holly; Ring Christmas Bells; Let It Snow! Let It Snow! Let It Snow!; Count Your Blessings; We Wish You A Merry Christmas; The Twelve Days Of Christmas; The First Noel; Hark! The Herald Angels Sing; O Come, All Ye Faithful; We Wish You A Merry Christmas.

RAY CONNIF turns in a superb seasonal set of carols in the modern idiom without a single lapse of taste or misplaced note. His singers blend perfectly over a solid rhythm section, making the carols sparkle like tinsel as the customary Conniff polish and arranging skill is brought to bear.

Jerry Mengo

Party Dancing... Opus One; Easter Parade; I'm Always Chasing Rainbows; Adios; Hit The Road, Jack; My Blue Heaven; Tennessee; C; Why Do I Love You So Much; Why Do You Pass Me By?; Sunset; Blues In The Night.

HERE is some swinging, jazz-slanted dance music from one of France's leading bands which should satisfy any party requirements this year. Jerry and his boys prove the point again that dance music can be in strict enough tempo and still musically interesting and stimulating.

Russ Conway

Russ Conway's Trad Party... Yes, My Darling Daughter; Green Leaves Of Summer; Fantail Fanny; You're Driving Me Crazy; That's My Home; I Love You, Samantha; Wait Till The Sun Shines; Nellie; Bei Mir; Bei Du; Schon; Buena Sera; Ja-Da; Midnight In Moscow; Pasadena.



RUSS CONWAY—Honky tonking through a trad party. (DISC Pic)

THE GEORGE MITCHELL MINSTRELS—On Stage (HMV CLP 1599, stereo CSD 1467)\*\*\*—The popular Mitchell minstrel sing their polished but predictable way through another crowded medley set. They are as impeccable as ever, soloists and all, but the formula is limited and has been thoroughly exploited and exploited now as far as I'm concerned.

set, I found myself grinning again at the antics of the three "Chipmunks," especially Alvin, of course.

VICTOR SILVESTER—Let's Have A Party! (Columbia 33 SX 1457, stereo SCX 3456)\*\*\*—It's a twist and Latin party this time, too, as Victor and his strict tempos work through twists, cha cha chas, sambas and pasodobles for your party hoofing. The usual, reliable Silvester formula as before.

LEROY ANDERSON—A Christmas Festival (Brunswick LAT 8513)\*\*\*—America's famous light music composer and conductor offers a charming and

Ray's fans mustn't miss this LP

Ray Charles

The Original Ray Charles... Ain't That Fine?; Honey, Honey; Ray Charles Blues; Don't Put All Your Dreams In One Basket; St. Pete Florida Blues; You Always Miss The Water When The Well Goes Dry; Jack, She's On The Ball; Can Anyone Ask For More?; Let's Have A Ball; If I Give You My Love; Sitting On Top Of The World; I've Had My Fun.

with this set, and they should score two bull-eyes among supporters of country and western songs and straightforward pop items. The duo are high in America's country popularity stakes, and put W brand firmly planted on all of them.

The Kingston Trio

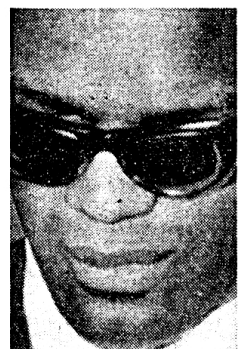
College Concert... This Little Light; Coplas Revisited; Chilly Winds; Oh, Miss Mary; Laredo; O Ken Karanga; Ruddy McCorley; M.T.A.; 300 Miles; The Ballad Of The Shape Of Things; Where Have All The Flowers Gone?; Goin' Away For To Leave You.

I LIKE this trio because there's no pretence about them at all, and no extravagant claims concerning their work. I was getting sick of campus folk concerts on disc, but I enjoyed every minute of this one recorded in Los Angeles.

Peggy Lee

Blues Cross Country... Kansas City; Basin Street Blues; Los Angeles; Blues, I Love My Sugar In Salt Lake City; The Grain Belt Blues; New York City Blues; Goin' To Chicago Blues; San Francisco Blues; Fisherman's Wharf; Boston Beans; The Train Blues; St. Louis Blues.

PEGGY is teamed once more with busy arranger-MD Quincy Jones for this bluesy conducted tour of the States. She rings some interesting changes on more familiar numbers like St. Louis Blues, and puts over lesser-known pieces such as Los Angeles Blues and Boston Beans with telling effect and her usual facile skill.



RAY CHARLES—Recorded when he was an unknown club singer.

George Shearing

Satin Affair... Early Autumn; You Were Never Lovelier; Star Dust; Baubles, Bangles And Beads; It's Not You; The Bird's Over; Midnight Sun; Here's What I'm Here For; I Like To Recognise The Tune; My Own; My Romance; Bolero No. 3.

SHEARING is a hefty hunk of Shearing in the release schedules of late, and I'm cheering with everybody else. This latest matches George and his quintet with a string section once again, and there's silk and satin in the resulting music.

RAY CHARLES—Recorded when he was an unknown club singer.

The strings themselves are not quite as rich and lush as those which helped to make George's set with Nat Cole such an outstanding success. But it's still marvellous mood music.

Orchestra del Oro

Plays All-Time Latin Dance Hits... Rico Vacillon; Say Si Si; The Breeze And I; Yours; Besame Mucho; Siboney; Swag; Frenesi; Cuban Love Song; Baia; Perfidia; Cherry Pink And Apple Blossom White.

"THE world's largest dance orchestra" is at it again here, this time on a Latin kick, and this time registering pretty solidly, too. Conducted by Juan del Oro (whom, I suspect, answers also to the name of Don Costa), the big bunch work through familiar Latin themes, with a strong and authentic rhythm section laying the basis.

The Wilburn Brothers

Breaking In A Brand New Broken Heart; The Wild Side Of Love; Answer Me; My Love; Take Good Care Of Her; Near You; Burning Bridges; I Fall To Pieces; Young But True Love; Just Call Me Lonesome; Release Me; No Letter Today; I'm Beginning To Know About Me.

ALICE FAYE—Sings Her Famous Movie Hits... This is another of the Reprise sets devoted to big stars of yesterday's stage and screen. Alice Faye was a top cinematic attraction in the thirties and forties, and among the songs she sang on the screen which are included here are The Band Played On, Moonlight Bay and Alexander's Ragtime Band.

MAX BYGRAVES—Show Stoppers (Decca LK 4425)\*\*\*—Max and a male chorus through medleys of top show

songs, past and present, with bright, bouncing backings from Roland Shaw and his orchestra. His chirpy Cockney personality is ideal for a sing-song of this type, and the popularity of the tunes is another strong factor in the set's favour.

RAY WHITAKER—That's My Baby (Sirellie STL P 8)\*\*\*—The Hammond organ mixture as before. Ray's different in as much as he has recorded this set playing all the instruments heard in turn as well as the organ. But however many organ fans are there to justify this constant flow of records all sounding alike?

"WALK ON THE WILD SIDE"—Music From The Motion Picture (MGM C 891)\*\*\*—Elmer Bernstein directs the typical film music which he penned for this film which stars Laurence Harvey, Carolee and Jane Fonda. Modern jazz flavours much of the score, and parts of it swing nicely.

But it's pointless when removed from the context of the film.

"THE SINKING OF THE BIS-MARCK"—(Ortelo MG 20056)\*\*\*—This LP is a recording of a BBC radio programme written by Martin Chisholm which gave a detailed narrative account of one of the great naval actions of the last war. It's well done by a team of readers which includes Alan Derek "Tonight" Hart and Alan "Sheriff of Nottingham" Wheatley.

DOROTHY PROVINE—Oh You Kid! (Warner Bros WM 8109)\*\*\*—That beautiful blonde reincarnation of the twenties registers again with a medley set of familiar numbers dating from or dedicated to that roaring era.

This time Dorothy's backed by Joe "Fingers" Carr at a doctored bar-room piano, a rhythm section and a barbershop quartet called The Four Sultans. Good, happy entertainment in an antiquated way, but I feel that she has worked this theme practically to its ultimate limit now as far as discs are concerned.

THE MAR-KEYS—Do The Pop-Eye (London HAK 8011)\*\*\*—I'm completely confused by this endless and bewildering succession of "dances" which keep coming along. Whether the name happens to be mashed potato, pony stroll, slop or noise, they all seem to be remarkably uninspired variations of the basic twist in musical (if you'll pardon the word) terms. If you've any idea of how to dance the pop-eye, then maybe you'll find this lifeless set of amplified monotony useful.

GENTLEMEN Prefer Blondes—Original London Cast (HMV CLP 1602, stereo CSD 1464)\*\*\*—Dora Bryan isn't a great singer by any means, but otherwise she does the pep and personality necessary for singing the lead role of this bright, saucy musical.

Lonnie's done better than this... I think

Lonnie Donegan... Sing Hallelujah; We Shall Walk Through The Valley; No Hiding Place; Good News; Charlton A-Comin'; Step Away; Noon Eound Grace In The Eyes Of The Lord; Joshua Fit The Battle Of Jericho; His Eye Is On The Sparrow; Born In Bethlehem; This Train; Never Burying Ground; Nobody Knows The Trouble I've Seen.

LP OF THE MONTH

Johnny Gregory excels himself

Chaquito... Viva Chaquito! (Fontana 680 995 TL) (Reviewed DISC, 17/11/62) "JOHNNY 'CHAQUITO' GREGORY has excelled himself and shown everybody near and far how Latin music can be exciting, authentic and commercial in equally fascinating proportions." That's how I described this power-packed Latin set, and I've heard nothing since to touch it for impact and originality. Bags of belting "beat" to be sure, and a worthy and different type of album to win the month's award.

The rest of the London cast are well chosen, too, judging by this album. Allyn Ainsworth's pit orchestra helps enormously by some zippy twenties style instrumental support. Standout songs are still Bye Bye Baby and Diamonds, but the whole Julie Styne-Loco Robin score is first-class and gets appropriate treatment in this set.

THE DANCING VOICES—Introducing The Dancing Voices (MGM C899)\*\*\*—I gather this American choir and orchestra conducted by Marty Manning wants to get you up and dancing at the same time as you listen. Well, you might, I suppose, if you're that way inclined. It's bright enough, well sung and a good set of standards. But it's not much more really than another of those sing-a-long type efforts.

ERNEST WILSON—Strict Tempo Dance Time (Saga XID 5141)\*\*\*—A definite touch of the Victor Silvesters here! But after all, pianist Ernest Wilson was with the Silvesters outfit for donkey's years before branching out on his own, and this set of waltzes, slow foxtrots, tangos and quicksteps compares very favourably with any cut by anyone else.

In addition, there are four dancing diagrams on the sleeve covering the rhythms and their steps.

FRANKIE FROBA—Honky Tonk Piano Party (Encore ENC 2003)\*\*\*—It's exactly what its title suggests as veteran Frankie fingers the keyboard through a rickety set of oldie tunes with appropriate rhythmic accompaniment. You can almost smell the beer.

Lonnie Donegan goes off on a spiritual, hot gospeling kick for this LP. Aiding and abetting him are his group, The Kestrels, and the Mike Sammes Singers. Donegan fans will probably enjoy it, I say "probably" because I count myself as a Donegan fan, and I found myself a little disappointed at the end. Lonnie's in raucously good vocal form throughout, and generates a lot of hand-clapping heat and fervour with his associates, but the set didn't impress me as much as his more usual type of folksy material does.

# DISC

## Johnny Mathis superb on new tour



JOHNNY MATHIS held two capacity London audiences spellbound at Finsbury Park Astoria last Saturday at the start of his current British tour.

Immaculately dressed, he stepped on stage to a tumultuous reception and launched an act that lasted well over an hour with the hearty "A Lot Of Livin' To Do."

All his hits were there, including "Misty," "The Twelfth Of Never," "A Certain Smile" and his latest, "Gina," before Mathis sang what was for me the highlight number of the evening—"Maria."

Everything about Mathis makes this show a superb evening's entertainment. His phrasing, his unique sound, his movement and his rather shy, unassuming manner between numbers.

And as on his previous tour he had the benefit of Ted Heath's highly polished music, augmented with a string section. A great evening—Mathis is certainly not to be missed!

C. H.

(L) Don Moss welcomes Mathis to Britain (DISC Pic).

'I've had a good run, but ballads are not for me'

# FURY IN BACK TO BEAT MOVE

**B**illy Fury wants to go back to beat numbers and if the right songs come along that's what he is hoping to do.

"I've had just about enough of these ballads," he told me recently. "It all started with my first hit 'Halfway To Paradise' and I've had a good run but I don't really like this type of number.

"Because Of Love" is awful. When it first came out I didn't think it even stood a chance of reaching the charts. It's too slow and I really hated my performance.

"It hasn't been a big hit for me and I don't think there's any harm in trying to go for the more beaty numbers, which are what I really like."

I told Billy I understood he and manager Larry Parnes wanted more say in which discs Decca would release as singles.

"Well," said Billy, "you're not really supposed to know anything about that, but it's quite true. . . . We do want a bigger say."

"My A and R man Dick Rowe has been a tremendous help to

me and I don't want to get into trouble with anyone, but I'd certainly be much happier singing the beaty, faster type of number . . . and I only hope they'll let me."

Decca will be able to put out feelers early next year when it is hoped to release an LP. . . . Billy's long awaited and much postponed C and W album.

"This ought to give people some idea of what I can do," said Billy, "and it ought to do me a lot of good."

"It's not strictly a country album anymore, though. I'm making it with my backing group The Tornados and all sorts of numbers have crept in since we originally planned it. It will now

be a very commercial type of country music with a lot of beat and blues thrown in.

"We're cutting it at the beginning of January—it's definite now, though I don't know exactly when it will be released."

Billy, of course, tried a country-type album before, "The Sound Of Fury," which was released 18 months ago but didn't have chart-shattering results.

"But I was very pleased with it," said Billy, "even if it wasn't a tremendous seller. And I think we tried to do it too early. I think it stands a much better chance now."

John Wells

## Springfields kept their secret for two whole months!



MIKE PICKWORTH—Mad on country and western.

TIM FEILD'S decision to quit The Springfields was one of the best kept secrets in show business. FOR THE TRIO HAD KNOWN FOR SEVERAL WEEKS WHAT WAS GOING TO HAPPEN, AND NEW MEMBER MIKE PICKWORTH HAD BEEN PRACTISING WITH THEM FOR AS LONG AS TWO MONTHS!

The change in line-up will NOT mean a change in sound, however. Explained Tom Springfield: "Mike has got more or less the same type of voice as Tim and it will hardly make any difference to us. There are slight changes, of course, but so small, few people will notice."

"We weren't suddenly left in the lurch. . . . we'd known for some time that Tim's wife was ill," said Tom, "so it didn't really come as any surprise when he said he'd have to leave us."

"At first, though, we thought it was going to be one heck of a problem to replace him and we didn't exactly relish the idea of holding auditions and that sort of thing, but then we thought of Mike."

"He's been a friend of Dusty's and mine for about three years now and we've played together at parties and that sort of thing."

### C and W

"He's crazy about country and western music. . . . much more so than I am! And he's a very good guitarist, plays a twelve string."

"I think we're going to find that as soon as he settles in he'll have a lot of new ideas to offer. I hope so, you can never have too many."

Mike, who made his first appearance with the group on "Thank Your Lucky Stars" last Saturday, steps right into the trip to America.

The trio leaves on December 6, recording in Nashville four days later. This will be the last major trip they make outside London for some time.

"During the past few months it's been an awful job to get near a radio or TV studio," said Tom. "After Christmas we're spending as much time in London as possible."

## BRENDA LEE FIT



BY CHRIS HUTCHINS



REPORTS that BRENDA LEE was in hospital with pneumonia were denied this week in a cable to me from her manager Dub Albritten. "Brenda's health is excellent, she merely had a virus infection," he said.

Incidentally, Brenda—whose "Rocking Around The Christmas Tree" bows into our chart this week—is still schooling. But Dub tells me she is looking forward to a break for that British tour next March.

American agent Sol Shapiro returned to the U.S. from London last weekend with that offer for Brenda to make a film here.

Gold watch given to Helen Shapiro from her fan club. . . . Probable next Gene Vincent release his own composition "Private Detective" . . . song-writing team of Lionel Bart and Russ Conway penned number Steve Perry recorded on Monday. . . .

NICE touch. In York last week Adam Faith invited me to join him on a trip to the local hospital. There he paid a surprise visit on 21-year-old Charlotte Hattee for whom an emergency operation had prevented a visit to Adam's show. Charlotte and more than a hundred nurses were delighted.

George Rodda, formerly Jimmy Justice's drummer, has replaced Tony Hinchcliffe in The Fontones. . . . On his U.S. Christmas album Bobby Vee includes the Checker-Rydell hit "Jingle Bell Rock" . . .

A TELEPHONE has been installed in the Kensington flat of BILLY FURY. I'm told that this is to relieve the pressure of calls from Billy's many fans and friends which have jammed the line of his manager LARRY PARNES . . . in the flat below.

In London last week: New Zealand promoter Harry Miller. . . . Highlight tour of 1963 likely to be Brenda Lee's. . . . Coming soon from U.S.: "I'm Looking Over A Four Leaf Clover Bossa Nova" . . . . Memo put out to BBC producers: No carols before December 16.

INVOLVED in American label changes: Bill Haley and The Comets have moved to Newtime; Count Basie to Verve and his vocalist Joe Williams to RCA.

## Faith, Vincent good but show is poor

DESPITE the colossal potential of a bill headed by Adam Faith and Gene Vincent, the package which opened at the Rialto, York, last week and which ends a three-week run at Leicester on December 9, is NOT likely to go down as one of 1962's most notable efforts.

For although the possibilities of linking one of Britain's top beat singers with one of the greatest-ever rockers are big, there is no contact between the two and the separate halves of the evening's performance might just as well be different shows!

Adam is fortunate in having his own half "clean" being preceded only by his own polished group, The Roulettes. He gives the fans more than their money's worth with a long act that includes many of his own hits as well as a

skiffle "tribute to Lonnie Donegan."

An entirely new part of his act is a reflection on the early days of rock and pop with "Blue Suede Shoes," "I'm Walking On" and "Rock Around The Clock."

Gene Vincent was not so fortunate. He followed a weak first-half bill and had the disadvantage, I'm afraid, of The Echoes' backing.

Vincent salvaged the act with "She She Little Sheila," "Movin' On," "Be Bop-A-Lula" and "Tutti Frutti," but never have I seen him work so hard to such heavy opposition.

Faith-discovery Chance Gordon had little more than Faith-style movements to offer and left the audience unimpressed. Likewise Peter Gorden, who sang out of tune and danced to only a puzzled reaction. C.H.