

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 207 Week ending March 10, 1962
Every Thursday, price 6d.

Twelve top numbers in the new Checker film

THERE will be 12 musical numbers in Chubby Checker's forthcoming film "Don't Knock The Twist." Of these, Chubby will sing five, plus the title song. These are "Twistin'," "Let's Twist A La Paloma," "Slow Twistin'," "The Fly" and "I Love To Twist."

Other songs are "Duke Of Earl" and "The Big Lie" sung by Gene Chandler, "Bo Diddley" by The Carroll Brothers, "Bristol Stomp" by The Dovells, "Little Altar Boy" by Vic Dana, and "Yes Sirree" sung by Linda Scott. The film is currently being made in Hollywood by Sam Katzman, who produced "Twist Around The Clock."

Lytelton on 'Stars'

THE Humphrey Lytelton Band are to appear on "Thank Your Lucky Stars" on March 24, and "Tynes Tees" "Young At Heart" on April 11. On "Lucky Stars," the band will play their latest disc, "Bonjour Twistess."

Cleo Laine for role in comedy

CLEO LAINE has started rehearsals for a starring role in a new American play which will open in Oxford on April 2. It is called "A Time To Laugh," and is described as a comedy on a serious subject, written by Robert Crean.

Also starring in the play are Robert Morley, Ruth Gordon and Frances Hyland. It will open in London's West End on April 24.

Cleo is currently completing an LP for Fontana. It includes a number of standards with accompaniment of strings, brass or rhythm section under the direction of Johnny Keating.

Nelson—new album

WITH a new London release out tomorrow, "Drums Are My Beat," Sandy Nelson, who scored over 300,000 sales with "Let There Be Drums" and gained our award of a Silver Disc, will have his next album issued here in April. The LP is called "Let There Be Drums" and it includes a ten minute drum solo on "Birth Of The Beat."

Greco at Savoy theatre

JULIETTE GRECO, the French actress and singer, is to give 16 performances of her "Trip Through Paris" show at the Savoy Theatre, London, beginning on March 26.

Inside

BILLY FURY

'Turning point'

Helen Shapiro

Blues album

JOHN BARRY

Twang is out

Billy Daniels

Comeback?

PAT BOONE

Change in style



KING BROTHERS' enthusiasm caused concern in the studio.

KING BROTHERS 'GET WITH' THE TWIST

THE King Brothers have moved into the Twist market with their latest release "King Size Twist" and "Oh What A Fool I've Been," and both numbers were written by one of the brothers, Dennis.

John Burgess of EMI, who was on the session when the boys cut the disc, was very enthusiastic about the topside.

"I think it's very commercial," he said. "And you can't deny that it has a good title! The strong rhythm and 'dirty' sax backing should help to make it a big one."

"Only one thing put me out on the session and that was the fact that the boys got so enthralled in the number that they were twisting away like mad while they were cutting it and I got a bit concerned about losing the mike balance. But it worked out all right in the end."

Acker Bilk and his band will be on the Continent from March 15 until April 1.

New Lee single

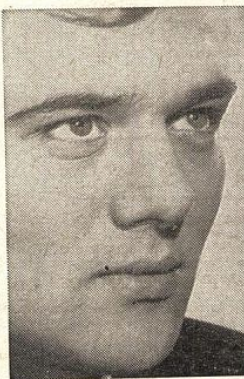
TO tie in with Brenda Lee's British visit this month, Brunswick are to release a new single on March 16 from her already released album, "All The Way." Titles are "Speak To Me Pretty" and "Lover Come Back To Me."

Brenda Lee will be arriving in this country on March 28, for a three week tour. She will appear on "Sunday Night at the London Palladium" on April 1.

Johnny Kidd session

JOHNNY KIDD, together with his group The Pirates, will lead a five-hour beat session at the Town Hall, Clacton, on Saturday, March 24.

Eden Kane set for U.S. trip — and feature film



EDEN KANE is getting ready for his trip to America and the new film, now being negotiated, in which he will play a straight role.

EDEN KANE'S U.S. trip is now virtually definite and plans for his first feature film are in their final stages. This follows the arrival last week-end of Manny Greenfield, the American agent, who handles Eden's U.S. affairs. He flew here for talks with Audio Enterprises about his trip, and to discuss plans about the film.

Final details have yet to be settled, but it is now practically certain that Eden will fly out to the States in mid-June for a trip which will last from four to six weeks. During this time he will appear on TV, do a series of one-nighters, and possibly fit in a short cabaret engagement as well.

His trip will coincide with the release of his latest hit disc, "Forget Me Not," and a big exploitation campaign is planned for his arrival.

Although Audio Enterprises still haven't secured the final rights to Eden's film—legal complications are holding this up—this is now practically certain.

The movie will be a re-make of the 1930 award winner, "Golden Boy," which is the story of a boxer with a love for music. The original starred William Holden and Barbara Stanwyck.

This film will be a completely straight part for Eden, with no singing whatsoever. He will be unable to start working on it

before late November or December, but a spokesman for Audio told DISC that a most likely starting date will be mid-February next year.

It has not yet been worked out whether the film will be made in Britain or America, or whether it will have a British or American cast and production company.

Following his trip to the States Eden Kane will visit Copenhagen for a series of dates, and two more tours are being lined up for him here.

"Easy Beat" on March 11 will star Bert Woodson, Dinah Kaye, Frank Ifield, Clinton Ford, Doris y Pepe, Acker Bilk's Paramount Jazz Band and Ken Jones and the Easy Beats.

Twist With **The King Brothers**

KING SIZE TWIST

45-R4887
PARLOPHONE RECORDS

TRADE MARK OF THE PARLOPHONE Co. Ltd.

EMI RECORDS LTD. EMI HOUSE 20 MANCHESTER SQUARE LONDON W.1

When you listen to a hit

POST BAG

WRITE TO: POST BAG, DISC
161 FLEET ST., LONDON, E.C.4

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/ashtray set.

Don't forget these men

PRIZE LETTER

SOME people seem to buy a record because of the artist. Others—and I think the greater part of the record buying public—buy it because of its catchy tune and lyric. But not a word of praise is given to the composer and writer.

Surely some credit should be given to the men who gave birth to the record at the top of the hit parade but alas it is always the artist and arranger who MADE the hit that get the publicity. — MALCOLM GROVE, 127, Westwick Road, Sheffield, 8.

ORIGINALITY

ISNT it about time our DJs gave us a fair crack of the whip? We expect our top stars to introduce some originality and variety into their performance and so it should be with DJs. Time and time again, with the exception of a few new names once in a while, they pump the familiar old artists into our ears, always maintaining that it is their "latest and greatest," "best value for money," and has "the hallmarks of a hit." We want more varied and valuable listening time.—E. GAHAME, 129, Rockwell Lane, Chesterfield, Derby.

REISSUE

I WAS horrified to see Nigel Hunter's review of the latest Platters EP, to be so misinformed that he does not know that the EP is simply a reissue of older tracks? Lead singer Tony Williams has left for Reprise. The Platters have always produced good quality records and if they sound like The Ink Spots now, they have done so for seven years. No, Mr. Hunter, it is not The Platters who have suddenly

changed, but you, who only of late have come to appreciate them.—K. JONES, 57, Lambton Road, W. Wimbledon, S.W.20.

Nigel Hunter writes: Mr. Jones is quite right, and maybe I am mellowing in my old age. But The Platters never sounded like The Ink Spots in their early days!

A HIT?

MEMO to Joe Meek: Why don't The Outlaws record the theme music from "The Outlaws" television series? This has a good tune and given the right commercial arrangement with perhaps a rasping brass and woodwind section added it could very well give them the hit they deserve.—A. C. DYKE, 41, Canterbury Road, Worcester.

NOT BAD!

I HAVE kept a record of the discs played in "Juke Box Jury" from 30.12.60 until 30.12.61, and on checking with the "DISC" hit parades of this period, I find the following statistics:

The programme played 430



CAROL DEENE—She compares with Helen Shapiro. See "Underrated."

records, and of these 109 were hits. The records not making the grade totalled 321. The jury was correct 250 times, and wrong 180 times.

I don't think they made too bad a job out of it, after all the hit parade is very unpredictable.—KENNETH BURGESS, 25, St. Martin's Lane, Wareham, Dorset.

PAST IT

FANS of the late Buddy Holly and Eddie Cochran mourn the deaths of these fine artists and treasure their discs thinking that no more material will be issued.

Isn't the same feeling beginning to come over many Presley

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

fans? Has Elvis passed his best, and will material like "Heart-break Hotel" and "Jailhouse Rock" never be repeated? Certainly not on the showing of "Rock - A - Hula Baby." — ROGER STANWAY, 42, Lord Street, Macclesfield, Cheshire.

TUNELESS

I WAS disgusted and nauseated by the Gary Edwards Combo's recording of "Franz Liszt Twist." Why on earth do we have to put up with this disrespectful, tuneless and utterly ridiculous rendition of one of the most beautiful pieces of music ever written?

I am an ardent twister, but it's quite beyond me why anyone should choose "Liebestraum" as a vehicle for its promotion when Chubby Checker for one, has shown us that good original recordings can be made.—JUDITH TALLIS, "The Hollies," Evesham Road, Cookhill, Nr. Alcester, Warwick.

TRASH

NEVER in all my life have I heard a more maudlin load of trash than "Duke of Earl." I shouldn't be surprised if Gene Chandler made this as a joke, and is now laughing at the morons who rushed out and bought it. We can only hope that our teenagers have more discretion.—JEAN EDMUNDS, 46, Medmeny Hill, Higher Bevedean, Brighton, 7, Sussex.

ASTONDED

I'M astounded that Buddy Greco's "I Ain't Got Nobody" wasn't given a DNT. Only four stars! With a few plays by the DJs, it just can't miss!

It's about time more of the quality artists had a bash at a real rocker. The results here are absolutely first-class, the best record this year.—J. TROTT, 2, Heaton Grove, Heaton, Newcastle, 6.

TV THEMES

IT'S good to see musical directors going solo on record with their orchestras.

But why must so many of them choose television themes to record? There is Norrie Paramor and Johnny Keating with



BUDDY GRECO'S "I Ain't Got Nobody" deserves a DNT. See "Astounded."

"Z Cars." Johnnie Spence plays "The Kildare Theme," Johnny Gregory has "Perry Mason" and "Route 66," and he has even recorded two albums full of them.

These tunes may be of an extremely high calibre, but MDs must be able to find more original material for their discs. Nelson Riddle hasn't done too badly without them!—MARTIN RIDLEY, 292, Totterdowns Street, Tooting, S.W.17.

UNDERRATED

THE most underrated singer in Britain—and I mean singer—must surely be Carol Deene. This 17-year-old compares favourably with Helen Shapiro and Sue Thompson, but I find there are some people who have never even heard of her. Why? —GRAHAM FULLER, 109, North Park Road, Bramhall, Cheshire.

British discs move up in America

SINCE I arrived in the U.S. from Norway seven months ago, I have had an opportunity to see the American recording business close up and I feel that British discs have great possibilities here. Donegan's "Chewing Gum" was easily the most popular comedy record this summer, and right now, Charlie Drake is moving with "Boomerang."

Another significant development in recent weeks is the exposure and reception given to recordings by Kenny Ball and Acker Bilk. "Midnight In Moscow" is racing up the charts, and "Stranger On The Shore" has created more interest than any other record here lately.

With a couple of good follow-ups, I'm sure that these bands could be as permanent hitmakers here as they are in Britain, as the demand for this kind of instrumental music is certainly greater than the present supply.—ERIK LUND, 295, Walden Street, West Hartford, 7, Connecticut, U.S.A.

I didn't think 'Halfway' would be a hit

"HALFWAY To Paradise" was the disc whose arrangement, style and singing set new standards for British popular music in 1961. The number Billy Fury heard, liked and then almost wanted to turn down. The number that became the turning point in his career.

"I remember the night at my manager, Larry Parnes' place," said Billy, "when we played my recording of it just before it was due for release. I thought it wouldn't go but Larry said—'This is going to be your biggest hit, mark my words.'"

"Well, Larry was right and I'll never forget the feeling when it made the charts. It was the most wonderful experience I've ever had and one that I'll never forget."

Then we went back to the past, when Billy, a big name even then, lacked the big hit record. "Oh, I had a few moderate hits with Frank Lee who was my recording manager then," said Billy. "One of the most successful was 'Maybe Tomorrow.' Then Jack Good took me over and I knew I'd enjoy working with him. I wanted to experiment and Jack let me have my head—with the result that I wasn't very commercial to start with."

Fed up

"Then Dick Rowe of Decca came up with 'Halfway' and I liked it as soon as I heard it. I had the sort of feeling you get when you feel that you're near to something that's going to be good for you."

"Until then I'd been really fed up with my recording career and life in general. My records weren't getting anywhere so naturally I wanted it to be a hit."

"Dick called in Ivor Raymonde, whom I'd never met. They decided to use strings, big brass and all the kind of things I'd never had on my discs before. When we finished making it we knew we had a pretty exciting record on our hands."

"But I never get very enthusiastic about my records and my friends say that when I don't like one it's bound to be a hit! You see I find faults with my own singing and I'm constantly striving for perfection, that's why I sometimes doubt people when they praise me."

Mumbled

As a person Billy has broadened out tremendously since the success of "Halfway" and to talk to him now is to converse with an intelligent, yet modest, entertainer who has seen the best and worst sides of show business and emerged with a sense of dedication to his fans and a neat philosophy towards life.

"I was always the bloke in the

Turning point spotlights



BILLY FURY

corner who didn't say much," said Billy, "and when people did speak to me I mumbled. I began getting a reputation of being moody and difficult and didn't have much to say to anyone."

"Now I think I've improved a bit, I find I can talk more easily to people like yourself and express myself—that's what success has done for me."

"Yes, I believe in luck. I think my best luck came in meeting Dick Rowe and Ivor Raymonde and getting a song like 'Halfway' and being able to follow it up with the others. I've been lucky with my fans who have stayed with me since the early days despite the fact that I wasn't getting into the charts."

"But I often wonder what would have happened if I'd not had that hit. I always thought I'd just fade out because I wasn't getting anywhere and life was becoming a drag. Now I never worry about a thing; I've learned to take life as it comes and make the best of it all."

Brian Gibson

SHOPPING is a pleasure . . .

an excitement . . . an activity to enjoy and look forward to. This is the spirit we try to catch at the London Co-operative Society. You can see it reflected in the gay, modern décor of the new Oxford Street Store . . . in the improvements and new, attractive ideas we're always bringing to our Suburban Departmental Stores and Branches . . . in the high quality and competitive prices you'll find at our many

hundreds of food shops. The London Co-operative Society is streaking ahead—bringing an ever-widening range of goods and services to its members.

LONDON GO-OPERATIVE SOCIETY LTD

SERVING EAST, NORTH, WEST, AND CENTRAL LONDON AND THE SOUTHEAST AREA



SAM COOKE

TWISTIN' THE NIGHT AWAY
45, RCA-1277

RCA VICTOR

45 rpm record

AMERICAN TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending March 3).

Last Week	This Week	Title	Artist
1	1	Duke Of Earl	Gene Chandler
3	2	Hey Baby	Bruce Channel
2	3	The Wanderer	Dion
7	4	Break It To Me Gently	Brenda Lee
6	5	Crying In The Rain	Everly Brothers
12	6	Midnight In Moscow	Kenny Ball
5	7	The Twist	Chubby Checker
13	8	Let Me In	The Sensations
10	9	Chip Chip	Gene McDaniel
4	10	Norman	Sue Thompson
8	11	Dear Lady Twist	U.S. Bonds
19	12	Don't Break The Heart That Loves You	Connie Francis

I KNOW

BARBARA GEORGE

45-40, 9513



45 rpm record

Confident Shapiro aims at the blues

HELEN SHAPIRO walked into the smart West End restaurant with the confidence of a big business tycoon. Three waiters and a bowing proprietor guided us to a table.

"Cor!" she laughed, "the full treatment."

The proprietor, still bowing, asked if he could have her autograph.

"On one condition," she said, "that we get tea and not coffee after lunch." She turned to me, "It's surprising, you come into English restaurants and you can't get tea."

There is no doubt about it. Helen Shapiro just oozes confidence. We have seen that confidence on the stage and boggled at it in a 15-year-old girl, but she carries it with her into her private life, too. And without the look-at-me-I'm-a-star attitude.

She struggled with the menu, but there was no embarrassment because she didn't know what one or two of the French dishes were. She merely asked, "What's that?"



HELEN SHAPIRO—Looking forward to U.S. trip.

going. A personal appearance in the States is important to her right now.

"And, of course, she is going to Australia at the end of September for a two-week tour."

Since Helen left school life has been hard work. It is difficult for her to get a moment to herself, and Alan Paramor assures me, she could fill every second of her life with work, and very nearly does.

"I took time off last night to go to my youth club," she said. "Now I've left school, I miss my friends. I hadn't been to the club since I left school and I was wondering what they would say when I walked in. Perhaps they would think that I had forgotten them now I was concentrating on my career."

"When I walked into the club last night they said—'Cor! Look who's here. Where you been?'—and all was all right again. I was very happy."

Boy friends

The success of Helen Shapiro has confounded the critics. They had said that boys would never accept one of the weaker sex as only interested in idolizing boys. How then, did Alan Paramor explain Helen's success? And did he think there was room for another Helen Shapiro?

"There is certainly room for another teenage girl singer. But different from Helen. Somebody as good but they would have to move in a different direction."

"Helen has been a success because she has a distinctive voice, and because she is a teenager. It has not been a success by adulation but by identification."

Does Helen still think of herself as a teenager, or does she think of herself in terms of a top singing star?

"If I thought of myself as a star," she said, "I wouldn't have enjoyed myself at the club last night. No, I'm still a teenager and I know it."

Peter Hammond

"I like ordering funny foods," she said. "I have a lot of fun in a Chinese restaurant. It's not long ago that I wouldn't have even dared go into one."

I asked her where she got her confidence.

Not worried

"I don't know," she said. "I suppose I just don't worry about things, yet, except that some day things will not be as big as they are for me now."

"But I've got used to the idea that this is a bubble that can burst."

"I warned her right at the beginning," her manager, Alan Paramor, said, "that she should always be prepared to face failure. I know that Helen realizes, despite her success, failure is something that she must be prepared for."

"I worry about not being in the Top Twenty," she said. "It's necessary to be there. I suppose you could call it some

TOP TWENTY

Compiled from *deejay's* returns from all over Britain.

Week ending March 3rd, 1962

Last Week	This Week	Title	Artist	Label
5	1	March Of The Siamese Children	Kenny Ball	Pye
1	2	Rock-A-Hula Baby/Can't Help Falling In Love	Elvis Presley	RCA
7	3	Wimoweh	Karl Denver	Decca
2	4	The Young Ones	Cliff Richard	Columbia
9	5	Tell Me What He Said	Helen Shapiro	Columbia
11	6	Wonderful Land	The Shadows	Columbia
3	7	Let's Twist Again	Chubby Checker	Columbia
4	8	Forget Me Not	Eden Kane	Decca
8	9	Walk On By	Leroy Van Dyke	Mercury
6	10	Crying In The Rain	Everly Brothers	Warner Bros
13	11	Stranger On The Shore	Acker Bilk	Columbia
10	12	Little Bitty Tear	Burl Ives	Brunswick
19	13	The Wanderer	Dion	HMV
—	14	Hole In The Ground	Bernard Cribbins	Parlophone
17	15	Softly As I Leave You	Matt Monro	Parlophone
20	16	I'll See You In My Dreams	Pat Boone	London
14	17	Little Bitty Tear	Miki & Griff	Pye
16	18	Happy Birthday, Sweet Sixteen	Neil Sedaka	RCA
18	19	Lessons In Love	The Allisons	Fontana
—	20	Peppermint Twist	Joey Dee and the Starliners	Columbia

ONES TO WATCH

Love Me Warm And Tender - Paul Anka
Letter Full Of Tears - Billy Fury

BALL OUT ON TOP

THOSE Siamese children, under the leadership of Kenny Ball, have marched right into the top of the hit parade. Ousting Presley and with the help of Karl Denver's "Wimoweh" moving Cliff down to number four.

When "Midnight In Moscow" made the number one slot we tried to get Kenny to say a few words. His excitement made him almost inarticulate. He must be dumfounded now! In the first half dozen places we have five British artists, Helen Shapiro with "Tell Me What He Said" and

The Shadows' "Wonderful Land" filling the five and six slot respectively. Another Trad rise this week is Acker Bilk's "Stranger On The Shore"—he moves up from thirteen last week to eleven this.

We told you to watch Bernard Cribbins' "Hole In The Ground" well, now it's right before your eyes in the number fourteen position.

Taking an overall look at the British charts and you'll see that out of the top twenty eleven are British artists, and six of the top ten are British. Any comments!



KENNY BALL... top of the charts

<p>"NURSERY BLUES" THE SHAKE KEANE FIVETET 7N 3524</p>	<p>"I LOVE YOU, I NEED YOU" PATTI BROOK 7N 1542</p>	<p>"MY MELANCHOLY BABY" THE MARCELS 7N 2524</p>	<p>"WAITING FOR THE SANDMAN" JOHNNY DUNCAN 7N 1540</p>
<p>"EVIL EYE" AL SAXON 7N 3506</p>	<p>"LA CUCARACHA" JEFF ROWENA 7N 1543</p>	<p>"BONNIE WEE JEANIE McCALL" ALEXANDER BROTHERS 7N 1549</p>	

Twanging guitars are out, says John Barry

JOHN BARRY is making no attempt to conceal the fact that his last record was a flop. From now on the driving, heavy guitar sound which dominated the disc, "Watch Your Step,"

The twang, in fact, has had it. "For its type," said John recently, "it was a good disc, I was quite happy with it and I'm sure it would have been a hit—a year ago."

The guitar has been the predominant instrument for a long time, ever since skiffle and rock, but it's out of date now. The public doesn't want it any more. Look what's happened to Duane Eddy, his last record didn't add up to anything.

The Shadows, the leading twangers on the British scene, have also decided to change their sound, using a string backing to supplement the guitars on their latest release "Wonderful Land."

The reason: it was out of date. The guitar sound which dominated the disc, "Watch Your Step,"



JOHN BARRY... the melody has become the most important thing.

Melody

"The overall sound effect doesn't count for so much any more," continued John. "The melody has now become the really important thing."

"I wouldn't go so far as to say that the twanging guitar is completely finished, for ever. But I myself am no longer looking for that type of material unless it's really good."

"I'm just not interested anymore and as far as I can tell I don't think the public is either." "What will take over?" "I don't know," said John. "I don't think any one instrument will take over from the guitar."

"I think it will be the melody that matters in the future."

by **John Wells**

"At one time everything was rock, which started a musical revolution, now it's opened up again. It could stay this way for ten years, or less, who knows?"

"But it does mean that the business is in a healthy state. Everybody now has the chance of making hit discs, where before if they weren't able to write or sing rock numbers then there was little or no work for them."

"There is far more scope now for somebody in my position, planning arrangements for singers and cutting instrumental numbers."

"I can now try to be original,

but that isn't so important as producing an arrangement which has impact.

"I'm trying to do numbers now which are fresh and different and therefore have impact. It's a challenge but in the long run it is much more satisfying. You have to keep on trying to find something new."

At the moment he's working on a single which will come out under the name Michael Angelo. This is the name he's worked under before when he wanted to cut discs different from those synonymous with the name John Barry.

"I think," said John, "that these two numbers have a very commercial sound, but who really knows now? I originally started using the name Michael Angelo because I wanted to do something different."

"But if Malt Mearns can get away with 'Softly As I Leave You,' a great number by the way, then who knows what might happen to Michael Angelo. He might get into the charts!"



BILLY DANIELS—First visit for three years. (DISC Pic)

BILLY DANIELS WHIPS UP THAT 'OLD BLACK MAGIC'

THIS could be the beginning of the new beguine for Billy Daniels. The old black magic is beginning to work again. "You could say that I'm making a comeback," he told me during rehearsals for his cabaret show at the Bal Tabarin in London.

This is the first time that Billy has visited us for three years—he was over here in 1958 for a television date—and it is his first cabaret date in London.

And it is in cabaret that Billy has most recently created his name—"The New Billy Daniels" they are calling him. He recently received rave notices for his cabaret at Basin Street East. The critics didn't waste their adjectives, you can hear the clapping between every line of the reviews.

When I arrived at Bal Tabarin to talk to Billy his piano accompanist, Benny Payne, was rehearsing the three musicians from the Frank Weir band that are accompanying Billy and Benny in the act.

He pounded the piano and sang like Daniels so that bass player Peter Hardin, guitarist George Kish and drummer Jimmy Benson, could know what to expect when Daniels walked on the scene.

By the time Billy Daniels walked in the group were well rehearsed. There was nothing for him to do but to alter the height of the mike and adjust the lighting.

But how do you make a comeback at 47, after 30 years an entertainer?

SLOWER

"Recently people have been asking me that question a lot," Billy told me. "I suppose you can say that I'm making a comeback. But that's really only because I faded a little from the big scene. I had an ulcer you know, and that slowed me down a bit."

"Since those 'Old Black Magic' days I haven't stopped, you know. I've been working as hard as always. I have been earning the same money I used to, but I haven't been in the hit bracket."

Billy is still singing the same type of numbers that made him famous. But he has given them that something extra that could make them current hit material. Billy Daniels, in fact, is dressing up the standards.

"I still sing the standard numbers," he said, "but you've got to get the sticks to them. A number like 'Old Black Magic' can sound old hat, but the way I present it now, it's new. Give the stick to an oldie and it'll go."



"I said bring me two plates—not platters!"

She's Helen's cousin—and that could be tough

IN the spotlight this week is 15-year-old Susan Singer and her just-out debut disc, "Hello, First Love." She faces a big challenge. For one thing, she is spearheading the Oriole label's current drive to become a major force in Britain's disc world. For another thing, she is Helen Shapiro's cousin—and that could prove a tough problem.

Search show business and you find a few castles of famous children of famous parents.

But search today's pop world to find two top stars from the same generation of a family—and you find precious little.

Consider, for example, Ricky

Neison's brother Dave; Alma Cogan's sister, Sandra Cogan; Cliff Richard's cousin, Johnny Carson; Pat Boone's brother, Nick Todd; Lita Roza's sister, Alma Warren; Johnny Mathis's brother, Ralph; Anne Shelton's sister, Jo; Tommy Steele's brother, Colin Hicks; Dennis

Lotis's brother, Peter Lowe.

In all these cases—and quite a few more you could think of—there's no doubt which of the two has gained the bigger share of the stardom.

In some cases it is just a matter of talent. In others, the lesser-known of the two may have deliberately chosen a field of show business where the glare of publicity is less intense.

But, in my view, the main barrier against two top stars from a family is that the public believes one is trying to cash in on the fame of the other.

This may in most cases be completely unfair. The later arrival often does everything possible to play down the relationship and to develop a distinctive style. But this seldom makes any difference.

Unknown

The Tommy Steele-Colin Hicks case is the classic one: and to my mind proves the problem is not a simple one of talent.

I remember their mother telling me: "Colin tried for months to live down that 'Tommy's brother' tag. But he couldn't beat it—not till he went to Italy, where Tommy was near enough unknown."

So what of Susan and Helen? They are close relatives; there is a family likeness in looks; there is less than six weeks' difference in their ages; in some people's view—including mine—their voices are similar; and they even have the same manager—Alan Parmoor!

Mr. Parmoor disagrees about their voices being alike. But he says: "They do please the same—having been to the same singing school."

Confident

He adds: "I am fully confident the problem of their being closely related can be overcome. They should both become big stars."

"The main thing is there is not the least sign of jealousy—I wouldn't have taken on the double task otherwise!"

One thing is sure: Susan has not entered show business just because of Helen's success. She says: "I've been singing since I was a toddler and have always wanted to make a career that way."

"Being Helen's cousin—I guess that's an advantage in that it may at first help to bring me to notice. It could be a disadvantage if people think I am just trying to copy her."

"That's why I shall try specially hard to develop in an individual way."

Dick Tatham

Cable from AMERICA

VOCAL GROUPS GAIN GROUND

VOCAL groups seem to be even more popular this year, particularly the folk type. The Lettermen, The Tokens, The Chad Mitchell Trio, The Highwaymen, The Brothers Four and The Kingston Trio all have best selling albums along with 15 other vocal groups.

After three years and many hit singles and albums, star guitarist Duane Eddy is to leave Jamie and is expected to join RCA Victor. Duane will, however, be cutting two more singles for Jamie before joining his new company.

New York won't seem the

same without "My Fair Lady." After a fantastic run of nearly six years the show comes off in April.

United Artists Records, who recorded their first original album of a Broadway show "A Family Affair," which stars Shelley Berman last week, simultaneously made history by being the first record company to record an album on 35mm magnetic film.

Bill Black, of the Bill Black Combo, has started his own record company called Louis Records. Bill is to concentrate on recording Rhythm and Blues rather than pop, his first signing is Dennis Turner.

Gogi Grant is one of the singers selected by the Motion Picture Academy to sing one of the nominated tunes in the Academy Awards programme on April 9. This year the awards will be televised by ABC.

LATEST young actor to find himself in the hit parade is Paul Petersen. Paul appears regularly in the "Donna Reed Show" a popular TV series. His first disc for the Colpix label, "She Can't Find Her Keys," has just gone in the top 100 and should climb way up high.

Three new signings for the Warner Bros labels, who are expanding fast, are Cathy Carroll, Johnny Nash and Cornell Gunter who was formerly a soloist with The Coasters. Cathy is hoping to

make a big hit with "The Young Ones."

Reprise, building all the time, intend to issue their first classical album early next month. They are also planning to enter the Country and Western field, and have already started making moves towards signing suitable artists.

That singing rage Miss Patti Page won't be singing at all in a forthcoming episode of the TV series "The Defenders." In it she plays her biggest dramatic part to date. It will later be shown in England.

NEWCOMER Bob Newlink, making his debut on Clinton Records this week with his Twist version of oldie "The Anniversary Song," is "tearing them up" wherever he performs. So much so he has already been booked into the Dunes in Las Vegas this June.

Frank Sinatra has just made what must surely be the most unusual record of a song ever. His latest disc is the well-known "Stardust" written by Hossy Carmichael and Mitchell Parish, the difference is he has recorded the "verse" only, which is comparatively unknown. The result is great.

Don Everly of the Everly Brothers just out of "boot camp" and recently married to actress Venetia Stevenson, gave his new wife a beautiful \$15,000 chinchilla jacket as a wedding present.

Looks like Dean Martin will have his biggest hit for a long time with his first single for Reprise, "Tik-A-Too, Tik-A-Tay." Everything points that way.

Lovely Jane Morgan has



DUANE EDDY—Change of label after three years.

just recorded another number from the pen of French composer Gilbert Becand who wrote her big hit "The Day That The Rains Came Down." This is called "What Now My Love." The French version is very high in France. On the flipside of the disc Jane sings the title song from Paramount's picture "Forever My Love," she also sings this in the movie.

An authentic western sheriff's office, saloon, etc., will be re-created in front of University of Texas main building as a colourful background to the forthcoming appearance of Johnny Cash. More than 25,000 students will attend the concert.



BILL BLACK has started his own record company.



NEW POPS

THIS WEEK'S TOP SINGLE

CRAIG DOUGLAS



When my little girl is smiling

TOP RANK JAR610

N.M.V. 45-POP991

JAMIE COE
How low is low

THE KINGSTON TRIO
Where have all the flowers gone

CAPITOL 45-CL15242

COLUMBIA SCD2168

TERRY LIGHTFOOT'S
NEW ORLEANS JAZZMEN
VOCAL: TERRY LIGHTFOOT
Whiffenpoof song

DICK LORY
Handsome guy

LIBERTY LIB 55415

M-G-M 45-MGM1154

VERA LYNN
I'll be seeing you

JUDD PROCTOR
The Turk

PARLOPHONE 45-R4885

We haven't got the singers yet, but . . .

Jerry Lee could set off R and B craze



WHAT Charles Blackwell and Marty Wilde have been saying in DISC about rhythm and blues is symptomatic of a strong wind of change blowing up. People like Charles and Marty are the opinion-formers of the pop business. Bees in their bonnets tend to escape and everyone gets stung.

The only snag about a rhythm and blues craze happening here is the lack of artists to sing it, and musicians to play it. Still I don't think this is an insurmountable hurdle.

After all, exactly the same situation existed prior to the rock outbreak. The public only have to create a demand for some character to pop up from the sticks and supply it.

I reckon that the advent of the stormtrooper of R and B, the steam-hammer of the beat, Jerry Lee Lewis might well set the whole thing alight.

I only hope the current Billy Fury recording, allegedly rhythm and blues, doesn't so disappoint the very self-critical Billy that he ceases to persevere in this idiom.

He can do it—his own way. But there's likely to be very little soul in rhythm and blues when it is played by a band that sounds like the massed Bands of Guards. This is a field in which there's no safety in numbers.

But cheer up mates, the good word I wish to spread to you this morning is that I have come across a chap in Birmingham—England, not Alabama—who sings rhythm and blues with fantastic authenticity. The name is Jimmy Powell. Much more of him later.

SENSIBLE

WHAT a pleasant, sensible young man is Bobby Vee. That was my impression after viewing "Juke Box Jury" last week. And I dare say most of you felt the same.

My question is this—how good is it for a star who has created a lot of excitement through a string of big hits and whose name has developed an aura of glamour about it, to appear on "Juke Box Jury" and reveal himself as a pleasant, sensible young man?

I should have thought it was very wise.

It would have been different if the star in question had been an extraordinary character whose strangeness or eccentricity had been emphasised by appearing on the panel. But to go on and be ordinary! No, no, no!

Where's the mystery, the distance, the out-of-this-world quality about today's pop stars? They seem like a bunch of bank clerks to me.

MYSTERIOUS

IT has always seemed to me that record companies move in very mysterious ways, their wenders to perform. Their lack of predictability is equalled only by the English weather.

Only a few weeks ago we had the amazing spectacle of Decca's "Wimoweh" kicking RCA's "The Lion Sleeps Tonight" out of the charts. This week we have two more examples of strange internal conflicts where, on the

face of it, winner and loser seem to be the same firm.

About a month ago HMV issued a new version of that standard instrumental "Taboo." It was an excellent, exciting and imaginative piece of work by Charles Blackwell. I thought the disc stood a fair chance of success. If anything it was maybe a shade too creative to be top-



by JACK GOOD

grade commercial, but given time it might have chalked up very satisfactory sales.

"Might have"—but it seems most unlikely now, for HMV have come out this week with another instrumental version of "Taboo" by Tito Rodriguez and his orchestra.

It's a vigorous record, but completely unoriginal. Its only function will be, I imagine, to put paid effectively to the chances of the Blackwell version. To the outsider it looks a very odd affair.

Even odder is the case of "La Bamba." "La Bamba" was the other side of the original American smash hit version of "Doona"—the Ritchie Valens version.

"La Bamba"—a wild exciting South American song with a Spanish lyric was a hit in its own right in the USA. Over here it was not often heard because Marty Wilde had the hit version of "Doona."

RAL DONNER . . . tying his vocal chords in knots.

ALONG THE ALLEY

DJs are Cribbins conscious

NOWADAYS there always seems to be room in the charts for comedy singles, and the EMI group has become expert at filling up the vacancies. HMV's BERNARD CRIBBINS has scored swiftly again with "Hole In The Ground," a warty follow-up to his earlier "Folk Song." Publishers of both are Noel Gay Music, and Jimmy Gordon of that office is finding the folk who matter very Cribbins-conscious when it comes to plugs.

Jimmy has a very active and successful plugging set on the move at present. It's a hat-trick completed by MATT MONRO's swinging "Anything I Can Do For You," the flip of his beautifully sung Parlophone success "Softly As I Leave You," and RUSS CONWAY's piano exercise "Lesson One" (Columbia), which is a publication of Russ's own Clover-Conway Music within the Gay group.

THE Aberbach Music outfit has a huge and impressively successful number of American

catalogues to draw upon for material with ready-made U.S. discs to go with it all in most cases.

But the song tables of 17, Savile Row are always spending their songs around the local scene, anxious for British coverage on their numbers. And they're also on the look-out for promising British material, too. Al Leslie's working with the best of both worlds at present. There's the new CLEO LAINE disc "Waiting For Johnny To

which for no extra charge I can tell you means "very fast," also on Fontana. This is by the jazz unit often and heard in the film, and features Barry Morgan on bongos and timbales. It's also piling up a goodly total of plugs.

Roy has another film song to work on at the moment. It's "She'll Have To Go" from the comedy thriller of that name starring Bob Monkhouse and Alfred Marks. Oriole have covered the song with TONY RAYMOND, vocalist with the Deany Boyer orchestra.

NEWS

from the street of MUSIC

Come Home" (Fontana), an American song, and an all-British effort, "Come On And Twist Me" by the HAL CARTER FIVE (Oriole).

ROY FITZ at Fontana has been getting a healthy amount of plugging action on the discs from the "All Night Long" film. DAVE BRUBECK'S "Raggy Waltz" (Fontana) hovered around the edge of the DISC Top Twenty for a time as a result, and is still very much alive.

Then there's "May Rapido,"

FREDDIE POSER of Poser Music is more than usually interested in PETER WYNNE'S Parlophone rendition of "The Wall." He publishes the number, penned by Peter, and he has the Wynne voice and composing talent under contract now as one of the initial moves in setting up an artist agency in conjunction with his publishing activities.

THAT catchy "Margret Thorne," written by prolific TV theme composer Ron Grainer will be going the record rounds again with effect from tomorrow (Friday).

Les Lowe of the Merril Music outfit tells me that JOE LOSS has given it a big band dance treatment on HMV.

N.H.

CAPITOL 45-CL15243

GENE VINCENT
Lucky Star

COLUMBIA 45-DB4792

ALEX WELSH
and his Band
I'm gonna go fishin'
(From film "Anatomy of a Murder")

PARLOPHONE 45-R4889

RAL DONNER
She's Everything



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

AMERICA WANTS JOAN REGAN FOR MORE CABARET AND FILMS

RETURN engagements in the States and filming possibilities are the likely outcome of Joan Regan's current cabaret season at the Maitland Room in the palatial St. Regis Hotel on New York's Fifth Avenue.

Her arrival there and her opening night coincided with the successful space flight and landing of Colonel Glenn.

She received glowing reviews in the New York Press, and film magnate David Selznick dined with her and her husband Harry Cliff on the third night to discuss the possibility of a role in a film musical.

Joan has already been asked to make another trip to the States this year for cabaret seasons in Chicago and Los Angeles on the strength of her New York success.

She is due back in this country about March 23 to start a seven-week variety season in Coventry with Jimmy Edwards in "Spring Show" on April 3.

Fountain goes 'pop'

JAZZ clarinetist Pete Fountain, who has had several hits in the States, has his first commercial styled disc released here tomorrow (Friday).

Topside is "Yes indeed," the number which has already met with success through recordings by Pat Boone and Ray Charles. Label is Coral.

Flipside is "While We Danced At The Mardi Gras," a jazz recording taken from his album "Pete Fountain's New Orleans" which was issued here nearly two years ago.

Offers for Justice

BRITISH singer Jimmy Justice, currently appearing in cabaret in Stockholm, has had an offer to attend various Scandinavian Music Festivals during June and July.

Justice has been extremely successful in Scandinavia, and his discs have often reached the Top Twenty. He has been there for the past two months, but is scheduled to return here at the end of next week.

Shane Fenton and the Fentones have been signed for their ninth "Saturday Club" appearance on April 7.

ANTHONY NEWLEY talks to BUDDY GRECO at London Airport on Monday. Newley had just returned from his two-week holiday in America and Greco was on his way home after his cabaret season here.



Second disc for Hayley

HAYLEY MILLS' second disc "Jeepers Creepers" which has just been released in the States, will be issued here tomorrow (Friday) by Decca.

The disc was waxed here on January 16 under the guidance of Walt Disney executive Tutti Camarata. Hayley flew into London especially to record it, before going back to school in Switzerland.

Wiltshire series

JOHNNY WILTSHIRE and The Treblesones will be starring in a new Light Programme series scheduled to take the air on May 9.

As yet untitled, it will also feature pianist Ronnie Aldrich, organist Harold Smart and The Quasiduo Italiano.

It will be broadcast on Wednesdays between 10.41 and 11.55 p.m., and is initially intended for an eight-week run.

Mills show extended

MRS. MILLS has had her "Light Programme" series "Meet Mrs. Mills" extended until April 16. The programme originally started on February 12.

Variety dates are also flowing in for the pianist. She does a week's season at Torquay beginning on April 30, and she will be starring in Sunday concerts at the North Pier, Blackpool, throughout the summer season.

A month's variety is also being negotiated for her during the summer at the Savoy Theatre, Clacton.

The Alan Ebdon Band guest in "Saturday Club" on March 31. They will play numbers from their first LP for the Ace of Clubs label, "Trad Scene Today."



CRAIG DOUGLAS waves goodbye as he boards the plane for Luxembourg. He left on Saturday for a short visit to promote his latest single "When My Little Girl is Smiling," which is released this week.

Bedford theatre to start live pop shows

AFTER three years without a stage show, the Royal County Theatre, Bedford, is to start up again with live pop shows. At least one a fortnight will be staged from March 28.

Opening the new series on that date are The Temperance Seven, Charlie Galbraith's Jazz Band and George Melly.

Other artists booked for subsequent appearances are Gene Vincent with the Echoes, Ricky Valance, Vince Eager, Michael Cox, Nelson Keene and Johnny Gentle, on Good Friday, April 20, and Craig Douglas early in May.

The theatre holds 750 people.

WANTED—25 girls

ACTOR-DIRECTOR BRIAN RIX is seeking the 25 most beautiful girls in London in connection with a charity show arranged by the Stars' Organisation for Spastics.

The girls are wanted to sell programmes at the Record Star Show at the Empire Pool, Wembley, on March 25.

Starring in the show will be Cliff Richard, The Shadows, Russ Conway, Adam Faith, Helen Shapiro, Sandu Scott and Andy Stewart.

'50 Guitars' Vol. 2

FOLLOWING the tremendous success of his album, "50 Guitars, Go South of the Border," Liberty A and R man Snuffy Garrett has now completed "50 Guitars, Go South of the Border, Vol. 2."

This has already been released in the U.S. and will be issued here in due course.

Children's pop series

CHILDREN'S TV on the BBC is to run a new top pop series beginning May 10. Lenny The Lion will be the regular host, and the setting will be a record shop.

It will be a fortnightly series, and there will be pop guests from the hit parade in every edition.

Barber boo U.S.

KENNY BALL WAITS ON M.U.

SUBJECT only to final permission from the Musicians Union, Kenny Ball will open at the Bourbon Street Club, Chicago, on May 7, for two weeks.

He goes to the States in exchange for Bob Scobey's Frisco Jazz Band, who visit Britain in May with the Harlem Globetrotters, opening at Wembley Stadium on May 9.

He is also likely to appear on major TV shows while he is in the States.

Kenny's disc of "Midnight In Moscow" currently stands at No. 3 in "The Cash Box" charts in America.

Choir to tour Holland

THE Wimbledon Girls' Choir, who specialise in pop songs, leave England on April 15 with their founder-conductor Malcolm Parker for a tour of Holland and Germany.

Visiting American star Tony Orlando has been booked for a return date on ABC TV's "Thank Your Lucky Stars." He will appear in the edition this Saturday.

THE Chris Barber Band's bands which have been Jazz Festival, which is being Music Committee, of which Festival will be held in Wash

Barber will, of course, also be in the States at that time, he starts his American tour May.

Other bands which have been booked for the Festival, will spotlight jazz, folk, a gospel and jazz ballad, are the Duke Ellington, Count Basie, Louis Armstrong and Liza Hampton.

The other two non-American selections are Martial Solal of France, and the Polish Jazz Quartet.

Premiere

Barber's offer came as a direct result of a trip here by Gounth Schuller late last year. This year American composer, who worked with the Modern Jazz Quartet, is on the selection committee.

Barber has also been invited to attend the premiere in New York of "It's Trad, Dad," which is due for screening round at about May 11, and in which he appears.

Tokens, Nelson disc

NEW discs from The Tokens and Ricky Nelson are due from Decca on March 16.

The Tokens, keeping to its same vein which brought the success with "The Lion Sleep Tonight," come up with "B's Nina," which is already showing in the American charts, at Ricky Nelson has "You World" on London.

BIG EASTER BILL

ADAM FAITH will headline an "Easter Parade" star bill for three dates over the Easter period, replacing Nina and Frederik who were previously in line for the show. It plays the London Palladium on April 20, the Odéon, Manchester (21) and the Empire, Liverpool (22).

Also on the bill will be Emile Ford, The Raindrops, the Ted Heath orchestra, and Gary Marshall, who will act as singing comper.

The Heath band is billed as "Ted Heath and his Four-Dimensional Sound," and will be augmented by additional musicians and equipment to achieve the effects heard in Heath's recordings for Decca's Phase 4 stereo LP series.

Howlin' Wolf on 'Club'

NOTED Rhythm and Blues exponent Chester "Howlin' Wolf" Burnett is the guest star in the Light Programme's "Jazz Club" on March 29.

Also featured will be Dick Charlesworth and his City Gents.

Bert Weedon guests in Southern TV's "Three of a Kind" on March 19.



NEW RELEASES		FRAN CHACKS
Hayley Mills Jeepers creepers 45-F 21442 Decca	LIZZIE BORDEN	FACE TO I The sky at 45-F 11430 I
Mike Preston Innocent eyes 45-F 11440 Decca	CHAD MITCHELL TRIO	
<i>It willow way</i> (Theme from the film 'The Innocents') The Raymonds Singers 45-F 11441 Decca	JOHNNY TILLOTSON	KAR DENVI
The white rose of Athens The Chordettes 45-HLA 9519 London	DREAMY EYES	NEVER GO 45-F 11431 I
Fats Domino Jambalaya 45-HLP 9529 London		
Sandy Nelson Drums are my best 45-HLP 9521 London		
When my little girl is smiling The Drifters 45-HLK 9522 GOWN/APLANOW		
You better move on Arthur Alexander 45-HLD 9523 London		
Pete Fountain Yes indeed 45-Q 72401 Coral		

THE DECCA RECORD COMPANY LTD

d for big jazz festival

The three non-American members of the First International Jazz Festival by President Kennedy's tent is Chairman. The festival runs May 31 and June 3.

Ambrose LP

GERAN bandleader Bert Ambrose is featured no less than three times in the LP lists of the past fortnight. Ambrose's latest LP, "Again With Ambrose," a collection of standards associated with him, is played by an orchestra in his direction, and Philips released a similar album last week, "Dancing Time With Ambrose and His Orchestra."

Some of Ambrose's vintage recordings from the '30s have been reissued by Decca on their Club label, occupying the first side of an LP.

Other sides feature a pre-war veteran of pop music, Lew Stone and his band; and the title is "Scenes—The Thirties."

Counts on 'Beat'

T WEEDON and Clinton Ford are both on the beat "Easy Beat" on March 18. Others on the March 18 LP are The Vicounts, Peter Gil and Terry and Jerry Foot's New Orleans Jazz.

Booked for March 25 are Patti Brook, Jimmie Regor and Robin Hall and Welsh and his band.

Aire cuts film song

ED ASTAIRE has recorded the title song from the new film "The Notorious Landlady" on his own label, Choro. The record has no British release.

Peter Wynne will appear on "Thank Your Lucky Stars" on March 24.

Newley — new show

A NEW Anthony Newley-Leslie Bricusse musical will take to the stage this summer. "We hope that it will start round about the same time as 'Stop The World' opened last year," Newley told DISC on Tuesday. "At least, Bernard Delfont is issuing it that way."

Newley, who returned from an American holiday on Monday, would not reveal further details of the new show at that moment.

He rejoined the cast of "Stop The World" at the Queen's Theatre on Tuesday evening.

Unknown gets 'Birdie' role

A N unknown American actor has captured the title role in the screen version of "Bye Bye Birdie." He is Jesse Pearson, who is currently appearing with the stage version of the musical in Chicago.

He will leave the show on March 17 and go to the Columbia studios in Hollywood to start work on the film, which stars Janet Leigh and Dick Van Dyke.

'Stars' signs top acts from the States

MORE big pop names, some of them internationally famous, have been lined up by ABC TV for their "Thank Your Lucky Stars" series.

The March 17 bill will present Acker Bilk, Shane Fenton, Emile Ford, The Countrymen, Karl Denver, Buddy Britten and veteran American top-liner Billy Daniels. Sam Costa will be the guest disc jockey.

Named for March 24 are Humphrey Lyttelton, Bert Weedon, American wrestler-singer Frankie Townsend and disc jockey Steve Race. Gary Miller will be featured on March 31 with other acts yet to be fixed.

Brenda Lee, Danny Williams and The Four Freshmen star on April 7. Gene Vincent, Jori Southern and The Brook Brothers are signed for April 14, and as reported in DISC last week, U.S. Bonds and Johnny Burnette star on April 21, while Gene McDaniels is fixed for April 28 with The Flo-Rippers.



Loed Montagu of Beaulieu presents a Gold Disc to Pops Buc and his Viking Jazz Band at Wimbledon. The Danish band's million seller was "Schafe Mein Prinzchen" on the Storyville label.

Dance band switch

WELL-KNOWN dance band-leader Syd Dean leaves the State Ballroom, Kilburn, on April 15, and opens with a 13-piece band at the Astoria, Charing Cross Road, the following evening.

This is part of a major switch-round of bands at leading London dance halls.

Cliff on 'Saturday Club'

CLIFF RICHARD and The Shadows top the bill in "Saturday Club" on March 31. Also in the show will be The Vicounts, Doris et Pepe, Janice Peters and Alan Elton and his Jazz Band.

'Jury' signs Carole Carr

THE only definite booking at press-time for the "Juke Box Jury" panel on March 24 was Carole Carr, with DJ Alan Dell a strong possibility.

Mike Cotton for 'Gogo'

THE Mike Cotton Jazzband, who had their first EP release on Columbia last Friday—"Cotton Pickin'"—appear on "Discs A Gogo" on March 19, and have a "Saturday Club" date on April 21.

Three million hear 'Pick of the Pops'

LISTENING figures for the "Pick Of The Pops" record show compiled by Alan Freeman have made a spectacular leap upwards.

When the show was incorporated in the Saturday evening "Trad Tavern" series, it averaged 500,000 listeners. Since moving to its own spot on Sunday afternoons, this total has risen to three million.

De Shannon release

AMERICAN hit songwriter Jackie De Shannon, who was recently in Britain on an extended visit, with her partner, Sharon Sheeley, has a new disc release in the States on Liberty.

"Topside is her own composition "The Prince," and it is backed with "I'll Drown in My Own Tears," a number from her forthcoming LP of Ray Charles hits.

The record will probably be issued here later.

'MY FAIR LADY' CLOSES AT LAST

AFTER a run of nearly six years at the Mark Hellinger Theatre on Broadway, "My Fair Lady" closed last weekend. It had played 2,740 performances. It is now scheduled for a 12-week run at the Broadhurst Theatre in New York. It celebrates its sixth year on March 15.

The show has set an all time record for a long running musical on Broadway, and also for LP sales.

American Columbia reports that total sales of the original Broadway cast sound-track of the show are over 1,500,000, which includes all foreign and record club sales. The album was the first ever from any musical to hit the two million mark.

The jazz version of the disc, by Shelly Manne, has sold over 500,000 copies, and there have also been foreign language versions of the sound-track.

Peters for Border TV

PYE singer Jo Peters will guest on Border TV's "Beat In The Border" on March 28, her 28th birthday.

The singer's latest disc is "When Opportunity Knocks," backed with "Never Cheat Your Sweetheart," and she will sing both sides on TV.

Monarchs cancel trip

THE Three Monarchs have cancelled their proposed trip to Germany in order to appear in a two week cabaret season at the Savoy Hotel, London, starting on March 12.

Frank Sinatra cuts his first Twist single — for Reprise

FRANK SINATRA has cut his first Twist single, and it is likely that this will be released here before it reaches the American market!

In a cable from the States last Friday, Reprise informed Pye that the tapes of this disc—"Everybody's Twisting"—are on their way to Britain. Flipside is a twist version of "Nothing But The Best."

As soon as the tapes arrive, the record will be cut and will be released as soon as possible.

Sinatra's current single in the U.S. is "Stardust" backed with "Come Rain Or Shine." These are two tracks from his latest LP, "Sinatra And Strings," and the disc was released only last week, so his Twist single may be held up for some time over there.

Daniels gives his all in a 75-minute show

BILLY DANIELS certainly gave the standards the stick (see article on page 4) when he opened on Monday at the Bal Tabarin night spot in London. In a 75-minute show he gave us almost his entire repertoire.

He performed magnificently, even though 75 minutes was a little too long. An artist of Daniels' calibre should have behind him a taste for more.

However, although one can fault the quantity, there is little to criticise in the quality.

The first night audience, including celebrities Marlon Ryan, Alma Cogan, Norman Newell and impresario Harold Davidson, were treated to numbers ranging from "My Gal, Sal," that Daniels performed 30 years ago to the inevitable "Old Black Magic."

He was great—and he is a lucky man to have a pianist of the calibre of Benny Payne. The latter's talent almost turned this performance into a double act. P.H.

Jazz groups on TT TV

TYNNE TEES TV's "Young At Heart" has booked three jazz groups for its forthcoming programmes—The Melbourne New Orleans Jazzband (March 27); the Clyde Valley Stompers (April 11); and Monty Sunshine's Jazzband with Beryl Bryden (April 18).

McRae sings 'Take Five'

FONTANA are releasing later this month a vocal version of Dave Brubeck's instrumental hit "Take Five." It will feature jazz singer Carmen McRae, and the accompaniment will be provided by Brubeck.

The Montarks will be departing for The Kentones in Joe Henderson's ABC TV series "Sing Along With Joe" on March 18 and 25 to enable The Kentones to fulfil prior commitments.

<p>PAT BOONE I'LL SEE YOU IN MY DREAMS 45-HLD 9504 London</p>	<p>BEN E. KING ECSTASY 45-HLK 9517 DECCA/ATLANTIC</p>	<p>DECCA LONDON 45 rpm records</p>
<p>PARTY TWIST THE FIRESTONES 45-F 11408 Decca</p>	<p>SHE'S GOT YOU PATSY CLINE 45-05805 Brunswick</p>	<p>Brunswick CORAL</p>

HOUSE ALBERT EMBANKMENT LONDON SE1

DON NICHOLL REVIEWS THE LATEST POP SINGLES

Joe Loss treatment should be a winner

JOE LOSS Theme: Along The Boulevard (HMV POP 995)

THE title theme and one other from the television series "Malgré"...

Joe Loss plunges it into quick twist time and his hand...

"Along The Boulevard" is also twisted—and I mean that into different patterns...

A coupling, highly polished and full of verve.

ACKER BILK Frankie And Johnny In A Persian Market

(Columbia DB 4795)*** TWO familiar—and contrasting—melodies...

Frankie And Johnny find comfortably into the Bilk trad pattern...



JOE LOSS — Twist-time version of the "Malgré" theme.

THE FOUR FRESHMEN Teach Me Tonight; Shangri-la

(Capitol CL 15244)**** THE Gene De Paul-Sammy Cahn ballad...

Teach Me Tonight can, I suppose, be considered as a standard by now.

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).

Freshmen dust it off and present it with a strong Latin rhythm.

The vocal arrangement and performance have the expected punch. There's a bonus, too...

NIGEL CRAWFORD Alice In Kwelaland; You Better Take Care

YOU never can tell about a record like this. It could easily fold up into nothing...

seated, most charming numbers I've heard this year.

You Better Take Care is all about the big-bad-wolf. Fairy tale in modern tempo.

TONY ROCCO Stalemate; Keep A Walkin'

WITH a melody line that sounds suspiciously like the traditional boogie-woogie left hand...

The boy, without doubt, has a likeable voice and a fresh personality...

JACKIE TRENT Pick Up The Pieces; In Your Heart

JACKIE TRENT is a girl with a cool clear voice and she uses it tellingly...

THE KING BROTHERS King Size Twist; Oh! What A Fool I've Been

THE King Brothers singing what sounds like a commercial for themselves!

THE GREGORY STRINGS Theme From "The Roman Spring Of Mrs. Stone"; Tears

THE (Johnny) Gregory Strings sweep into a lush waiting mood for the film melody...

THE ALEXANDER BROTHERS Bonnie Wee; Jeannie McCall; Johnnie Lad

BOTH these tracks have been taken from "The Alexander Brothers' Song-Player"

DANNY PEPPERMINT One More Time; La Dee Dah

PEPPERMINT comes out of his corner twisting a powerfully aggressive...

THE PILDOWN MEN A Pretty Girl Is Like A Melody; Big Lizard

IRVING BERLIN'S A Pretty Girl Is Like A Melody is given the rough-tough beat workout...

FRANK CHACKSFIELD The Sky At Night; Face To Face

TWO signature themes from television programming. The Sky At Night music is from Sibelius...

TITO RODRIGUEZ Taboo; Little Twist

TITO RODRIGUEZ and his orchestra laying down some big band Latin with a compulsive sway to it...

THE MOONTRAKERS There's Something At The Bottom Of The Well; Hatahala

THE Moontrakers pop up with another of their oddball discs, making the most of the weird sounds...

NINA AND FREDERIK Seven Daffodils; Vaya Con Dios

SEVEN Daffodils is a delightful song and Nina and Frederik sing it delightfully.

THE KING BROTHERS King Size Twist; Oh! What A Fool I've Been

A Letter From Anne sends The Raindrops into the sha-la-la territory which I consider a pity.

GIL AND TERRY Come Inside; Hallelujah

TWOSOME chanting a novelty marcher with the kind of lyric marcher which Lonnie Donegan could enjoy.

NASHVILLE FIVE Like Nashville; Stand Up And Say That

GUITAR! twanging, drums rattling and piano sliding in and out to illustrate the title Like Nashville.

THE GREGORY STRINGS Theme From "The Roman Spring Of Mrs. Stone"; Tears

THE (Johnny) Gregory Strings sweep into a lush waiting mood for the film melody...

THE ALEXANDER BROTHERS Bonnie Wee; Jeannie McCall; Johnnie Lad

BOTH these tracks have been taken from "The Alexander Brothers' Song-Player"

DANNY PEPPERMINT One More Time; La Dee Dah

PEPPERMINT comes out of his corner twisting a powerfully aggressive...

TONY ROCCO Stalemate; Keep A Walkin'

WITH a melody line that sounds suspiciously like the traditional boogie-woogie left hand...

JACKIE TRENT Pick Up The Pieces; In Your Heart

JACKIE TRENT is a girl with a cool clear voice and she uses it tellingly...

sax work for the instrumental play between Breen's choruses.

When The Lights Go Out is a stinky talking number which Breen handles well.

TONY RAYMOND She'll Have To Go; A Handful Of Songs

TONY RAYMOND sings the swinging ballad She'll Have To Go very smoothly.

On the reverse Raymond revives the Tommy Steele number A Handful Of Songs—but without the swish and effect gained on the other side.

HAL CARTER FIVE Come On And Twist Me; Twistin' Time Is Here

THE Hal Carter Five hand-clapping and chanting Come On And Twist Me succeed in making the beat dull, which is quite an achievement.

THE RAINDROPS Palatin' The Town With Teardrops; A Letter From Anne

EASYGONG number which swings along in the Country and Western style—Palatin' The Town With Teardrops is presented slickly by the vocal team, Martin

interred and the rest of the family were under strict supervision.

In 1957, the complete family came to Britain, and although Tony wanted to become a musician, his father insisted on his taking a five-year course in electrical engineering.

He spent three years studying, learning how to play musical instruments in his spare time.

Then his show business ambitions got the better of him, and he gave himself two years in which to make good.

Tony was just on the point of returning to his studies when he landed his recording contract.

He was rehearsing some songs, which he used for a club act,

BERT KAEMPFERT Afrikaan Beat; Echo In The Night

KAEMPFERT and his orchestra might well make their biggest impression on the British market yet with the Afrikaan Beat side.

RAY PILGRIM Red Red Roses; There's Always

PILGRIM has an undoubted following as a result of "Saturday Club" and "Easy Beat" broadcasts.

VARDI AND HIS ORCHESTRA Theme From "Ballad Of A Soldier"; Main Theme From "Exodus"

THE dip-dop riding tempo of the theme from Ballad Of A Soldier is maintained by Vardi and the big orchestra while strings carry the melody upstairs.

NASHVILLE FIVE Like Nashville; Stand Up And Say That

GUITAR! twanging, drums rattling and piano sliding in and out to illustrate the title Like Nashville.

THE GREGORY STRINGS Theme From "The Roman Spring Of Mrs. Stone"; Tears

THE (Johnny) Gregory Strings sweep into a lush waiting mood for the film melody...

THE ALEXANDER BROTHERS Bonnie Wee; Jeannie McCall; Johnnie Lad

BOTH these tracks have been taken from "The Alexander Brothers' Song-Player"

NEW TO YOU Tony's two-year gamble paid off

Tony Rocco 'Stalemate'

TONY ROCCO, born Freddie Weir, is one of those rarities in this country, a multi-talented artist.

Tony, now 21, was born in Newark, British North Borneo, where his father was deputy postmaster general.

The number on it was a cute adaptation of "Alice In Wonderland," with simple lyrics and a kwela backing...

Nigel Crawford 'Alice in Kwelaland'

A CHANCE visit to London from South African pianist and singer Nigel Crawford led to a recording contract with Oriole.

Nigel Crawford has spent practically all his life in South Africa where he is quite a big name, guesting frequently on radio programmes and playing many night club dates.

Jackie Trent 'Pick up The Pieces'

JACKIE TRENT, 19, was born in Stoke, but has spent the last three years of her life entertaining American troops all over the world.

She guests each week in "John Bert Weedon" on Radio Luxembourg, additional at 16 at the BBC's Northern studios.

On one of her rare visits home she took Luxembourg executive Bob Brown, who, in turn, submitted it to Jim Davidson of the BBC.

The tape contained three songs, all sung in different ways. Davidson suggested that she raise her voice slightly.

Tony was just on the point of returning to his studies when he landed his recording contract.

He was rehearsing some songs, which he used for a club act,

BERT KAEMPFERT Afrikaan Beat; Echo In The Night

KAEMPFERT and his orchestra might well make their biggest impression on the British market yet with the Afrikaan Beat side.

RAY PILGRIM Red Red Roses; There's Always

PILGRIM has an undoubted following as a result of "Saturday Club" and "Easy Beat" broadcasts.

VARDI AND HIS ORCHESTRA Theme From "Ballad Of A Soldier"; Main Theme From "Exodus"

THE dip-dop riding tempo of the theme from Ballad Of A Soldier is maintained by Vardi and the big orchestra while strings carry the melody upstairs.

NASHVILLE FIVE Like Nashville; Stand Up And Say That

GUITAR! twanging, drums rattling and piano sliding in and out to illustrate the title Like Nashville.

THE GREGORY STRINGS Theme From "The Roman Spring Of Mrs. Stone"; Tears

THE (Johnny) Gregory Strings sweep into a lush waiting mood for the film melody...

THE ALEXANDER BROTHERS Bonnie Wee; Jeannie McCall; Johnnie Lad

BOTH these tracks have been taken from "The Alexander Brothers' Song-Player"

when he was heard by a show business executive. This led to a successful audition with E.M.I. and a subsequent contract.

Topline Artists, the agency run by John Barry, asked him to sign with them, and Tony cut his first disc with accompaniment by Barry.

Nigel Crawford 'Alice in Kwelaland'

A CHANCE visit to London from South African pianist and singer Nigel Crawford led to a recording contract with Oriole.

Nigel Crawford has spent practically all his life in South Africa where he is quite a big name, guesting frequently on radio programmes and playing many night club dates.

Jackie Trent 'Pick up The Pieces'

JACKIE TRENT, 19, was born in Stoke, but has spent the last three years of her life entertaining American troops all over the world.

She guests each week in "John Bert Weedon" on Radio Luxembourg, additional at 16 at the BBC's Northern studios.

On one of her rare visits home she took Luxembourg executive Bob Brown, who, in turn, submitted it to Jim Davidson of the BBC.

The tape contained three songs, all sung in different ways. Davidson suggested that she raise her voice slightly.

Tony was just on the point of returning to his studies when he landed his recording contract.

He was rehearsing some songs, which he used for a club act,

BERT KAEMPFERT Afrikaan Beat; Echo In The Night

KAEMPFERT and his orchestra might well make their biggest impression on the British market yet with the Afrikaan Beat side.

RAY PILGRIM Red Red Roses; There's Always

PILGRIM has an undoubted following as a result of "Saturday Club" and "Easy Beat" broadcasts.

VARDI AND HIS ORCHESTRA Theme From "Ballad Of A Soldier"; Main Theme From "Exodus"

THE dip-dop riding tempo of the theme from Ballad Of A Soldier is maintained by Vardi and the big orchestra while strings carry the melody upstairs.

NASHVILLE FIVE Like Nashville; Stand Up And Say That

GUITAR! twanging, drums rattling and piano sliding in and out to illustrate the title Like Nashville.

THE GREGORY STRINGS Theme From "The Roman Spring Of Mrs. Stone"; Tears

THE (Johnny) Gregory Strings sweep into a lush waiting mood for the film melody...

THE ALEXANDER BROTHERS Bonnie Wee; Jeannie McCall; Johnnie Lad

BOTH these tracks have been taken from "The Alexander Brothers' Song-Player"

DANNY PEPPERMINT One More Time; La Dee Dah

PEPPERMINT comes out of his corner twisting a powerfully aggressive...

SMASH! SMASH!! SMASH!!! JIMMY JUSTICE "WHEN MY LITTLE GIRL IS SMILING" A GREAT HIT FOR ANOTHER NEWCOMER

Disc Date

(Continued from page 8)

most original thing you've heard, but it's certainly good for dancers still in the crave.
La Dee Dah takes a middle beat course and Peppermint's version is as good as others if no better.

PATSY CLINE

She's Got You / Strange
(Brunswick 05866)*****
MISS CLINE has a potent half in the clanging country and Western ballad *She's Got You*. Sung with full conviction and plenty of appeal by the girl, it could lift her into the British lists.
Strange raises the tempo slightly and Patsy gets some male vocal group assistance, but the song's not so commercial as the one upstairs.

VERA LYNN

I'll Be Seeing You / Longing
(MGMM 1154)*****
VERA returns to the disc scene with a revival of the great *I'll Be Seeing You*. Very smoothly done to a lush Tony Osborne orchestral accompaniment... but Vera begs the high notes and seems, to me, to miss the chance of scoring one of those Well-Meet-Again triumphs.
Longing is a very good continental ballad, treated with warmth.

THE MARCELS

My Melancholy Baby / Really Need Your Love
(Pye International N 25124)***
THE MARCELS have a sense of humour anyway! They manage to take the minkie out of them selves at the opening of this typically Marcelized version of *My Melancholy Baby*. They're melancholy? They'll probably have another self.
Really Need Your Love is a Latinish sha-lap effort by the group.

FRANCO FERRARA AND ORCHESTRA

War And Peace; Anatole And Natalia
(Philips PB 1227)***
MUSIC from the film "War and Peace" on both sides of this orchestral coupling. Sweet and close to symphonic sound conducted by Franco Ferrara.
Ballet music fans will enjoy this coupling, but I cannot see it crowding the parade.

JOHNNY HORTON

Words; Hanky Tonk Man
(Philips PB 1226)***
WORDS is a slow country and Western ballad which Johnny Horton sings softly and straight to an easy rhythm accompaniment. Extra colour and some size is brought in with girl voices, but generally it's left to the catchy melody to sell itself.
Hanky Tonk Man is a more exuberant character, though with little new to offer in the way of tune or lyric.

BROOK BENTON

Walk On The Wild Side; Somewhere In The Used To Be
(Mercury AMT 1172)***
THE film title song *Walk On The Wild Side* is by Mack David and Elmer Bernstein. Steady beat and a preaching kind of lyric for Benton to chant. He puts it across splendidly to a full-on Stan Applebaum accompaniment. Girl chorus is shouting too.
Let will depend on how the film goes down in this country, because the number's not the simplest to remember.
Somewhere In The Used To Be is taken from the same picture. Citing-cliché ballad which Benton offers with a cool precision.

RAL DONNER

She's Everything; I Don't Need You
(Parlophone R 4889)***
RAL DONNER sings a wavering Latin beater in *She's Everything* and, frankly, sounds as if he's in great pain. Maybe he thinks this exaggerated type of wailing vocal will get him out of the Presley shadow.
I Don't Need You is a dragging boat number with a drawn-out note gimmick in the title phrase.

SANDY NELSON

Drum Are My Beat; My Girl Josephine
(London HLP 9521)***
A NOTHER good rhythmic recording from Sandy Nelson—and another possible selfer, *Drum Are My Beat* has guitar going with the drummer man for most of the way. Sinuous beat for a repetitive melody line.
My Girl Josephine, although the drum noise is present, could really be any rocking instrumental group at work. Saxes have most to do in this throbbing arrangement... before Sands takes over past the mid-way mark.



TIM YURO — Too much talent to need gimmicks.

STEREO—AND HOW!—BY TED HEATH

TED HEATH
Rig Band Percussion
Johnny One Note; Blues In The Night; Peanut Vendor; More Than You Know; Polonaise; Dream Crazy; Taking A Chance On Love; It Ain't Necessarily So; Daddy; Mood Indigo; Thou Swell; But My Love

(Decca PFS 34004)*****
THIS is the set that shot Ted high into the American LP charts way ahead of a lot of formidable locally recorded competition.

I'm not surprised, either. Unlike most of the American stereo albums, he hasn't sacrificed the music for gimmick. It's stereo with a vengeance but the arrangements are clean, well devised and played with sophisticated polish. Latin exotica plays a large role in the rhythm section, and the Heath band creates its usual dynamic impact, swinging through the set with its reliable instrumental virtuosity.
These assets, coupled with the technical excellence of the Phase 4 recording, have produced an LP of outstanding quality.

SHOWCASE—PHASE 4
The Donkey Serenade (Johnny Keating's Kombo); Johnny One Note (Ted Heath); Granada (Los Machucambos); The Four People Of Paris (International Pop All Stars); Caravan (Stanley Black); Tiger Rag (Eric Rogers); Mark The Knife (Rudi Bohn); My Old Kentucky Home (Edmundo Roa); Unforgettable (Ronnie Aldrich); You Are My Lucky Star (Werner Muller).

(Decca PFL 24001)*****
THE initial album in Decca's new "Phase 4" series of stereo recordings, and made up of extracts from other albums now available or on their way.

Technically it sounds magnificent to me, and is obviously the result of much recording skill and craft, but these samples reveal that the Phase 4 series will follow the trend of its American contemporaries to some extent by subcontracting the music to sound gimmickery. Tunes

break off for a barrage of percussion-based effects which spoil the musical continuity.
Sometimes the sound of one particular instrumental section crosses from one speaker to another in mid-phrase. Novel and interesting conceit, but after that seriously for hi-fi stereo jdgeters with no interest in the music.
Nevertheless, this set offers a wide variety of styles from the



zipping flapper-age musical frolics of the Eric Rogers orchestra to the same Latin rhythm of Edmundo Roa in a number which should turn the Kentucky Minstrel white.

TIM YURO
For You; Cry; You'll Never Know; Trying; Hurt; I Won't Cry Anymore; A Little Bird Told Me; I Should Care; Just Say I Love Him; And That Reminds Me; I'm Confused; I Apologize.

(London HA-G 2415)***
THIS pretty and polite American through has a surprisingly strong and distinctive voice. In fact, her style and delivery is reminiscent of that other powerful female throat, Della Reese, although not so accomplished.

However, my enthusiasm wanes rapidly when Timi does numbers like *Hurt* (her big American hit?). This phoney sobbing and sniffling is the absolute bottom in pop music, and even more unparadisable in a case like Timi's when the artist is obviously not devoid of talent and not dependent on such sickly gimmicks.

AKI ALEONG
Twiddle The Hib
(Ropisco R 6011)***

OLIVER AND THE TWISTERS
Look Who's Twiddle—Everybody!
(Pye International NFL 25018)***
LIKE most crazes, the Twist seems doomed to be killed by kindness. There's a ridiculous



"Percussion" set shot TED HEATH to the top in the States.

quantity of Twist discs flowing on to the market, and I doubt whether any of them will mean a thing in this country, apart from singles by Chubby Checker and possibly some of his albums too.

All Along and his Licorice Twisters twist their way through a set of hits, displaying a little thought in their arrangements but scant respect for melodies like *Moon River* which have done nothing to deserve this botchery.
And Ropisco executive Mo Ostin and the label wouldn't touch anything resembling rock!

The Oliver set is grim, dull and monotonous. It's Don Costa's first independent production for the American Colpix label, and I'm surprised that a musician of his calibre has descended to these depths.

ERIC ROGERS
The Strolling Twenties
Tiger Rag; Whispering; Black Bottom; Tea For Two; Ain't She Sweet; Fascinating Rhythm; Chicago; Me And My Shadow; Who!; The Birth Of The Blues; Charleston; She's Funny That Way.

(Decca PFS 34003)***
PRACTICALLY everything but the kitchen sink in this stereo gimmick salute to the twenties.

Gerry Grant and Eula Parker help out vocally.
I must admit I found it amusing and technically it's marvelously effective. Eric's musical tongue is firmly in one cheek throughout, and the humour of the set is its saving grace amid the sound effects for sound effects' sake.

Gerry Grant rigs Eula from the right-hand speaker in *Tea For Two*, and she answers from the left speaker. When they reach the part about raising a family, Gerry suddenly joins Eula in the left-hand speaker!

PHYLIS DILLER
Laugh
(HMV CLP 1509)***

A CABARET set by an American comedienne recorded at the Ben Sore club in New York.

Phyllis Diller is certainly a character. She has a frisky voice and a line of bustline to match. And she has a most distinctive laugh and she uses it regularly to push the fun along.

I feel one needs to be there in person to derive the fullest benefit from her repertoire, but this LP is good for a lot of chuckling with a gag in every sentence.

Still more from The Ventures

THE VENTURES

The Colourful Ventures
Blue Moon; Yellow Jacket; Bluez Than Blue; Cherry Pink And Apple Blossom White; The Green Leaves Of Summer; Blue Sides; Greenfields; Red Top; White Silver Sands; Yellow Bird; Orange Fire; Silver City.

(London HA-G 2409)***
Walk—Don't Run
Morgan; Raunchy; Home; My Own True Love; The Switch; Walk Don't Run; Night Train; No Treasuring; Caravan; Sleep Walk; The McCoy; Hanky Tonk.

(Liberty LBY 1002)***
FANS of The Ventures are going to find their record racks full and their pockets empty, judging by the recent flurry of issues from Liberty's old associate here, the London label, and their own new series under the EMI banner.
These two sets certainly won't disappoint them. Guitars, Bob Bogle, Nokie Edwards and Don Wilson and drummer Howie Johnson work through the mixture of standards and less-known items in fine busy fettle, avoiding the monotony always threatened by such a limited instrumentation by using arrangements with some thought and depth.
Hank Levine helps out in the London set with a few strings and things.

ALFRED SORKIN

Favorite Show Tunes
Surrey With The Fringe On Top; Someday I'll Find You; Adios; Midnight Bell; Fascinating Rhythm; Dancing In The Dark; What Is This Thing Called Love; If There Is Someone Lovelier Than You; Blue Moon.

(Sams XIL 6002)***
A LITTLE more than the usual mood music selection, The Sorkin string orchestra treats these standards with a Palm Court, semi-classical touch which I found a pleasant change and by no means a drag.
The tunes are well chosen and arranged, and lose nothing of their appeal in this setting. We know *Midnight Bell* better under the title of "The Kiss In Your Eyes."

FERRANTE AND TEICHER

"West Side Story" and Other Film and Stage Hits
Overture; Maria; Tonight; Somewhere I Feel Pretty; Theme From The Apartment; Glee; Goodbye Again; Three Coins In The Fountain; Fanny; Around The World In Eighty Days.

(HMV CLP 1505)***
THE first side is devoted to numbers from "West Side Story," and the rest from "Apartment" onwards are other familiar stage or screen tunes.

I'm still not wildly enthusiastic about these piano ducts. They seem to take a lot of flashy, garbled notes to say very little of musical worth or impact.

But the set is a pleasant one nonetheless mostly on account of the melodic, occasional backcloth conducted by Nick Perito. And these tunes are the type that can survive most treatments with flying colours.

Calling Artistes & Agents

Space is now being reserved for the 1962/63 issue of International Photo-Cast, the Casting Directory for the Light Entertainment profession.

International Photo-Cast is distributed to all the major producers of stage shows, cabaret, record companies, TV and radio, variety circuits, municipal entertainment officers, etc., in Great Britain, on the Continent, in the Commonwealth and to other parts of the world.

Artistes who reserve space are thus guaranteed that there is no wastage—they are brought directly to the attention of those who matter.

A full page costs £18; half page £9; quarter page £5

There will be an extra charge for block making (from a suitable photograph) unless you supply your own block.

IF YOU HAVE NOT YET RESERVED SPACE DO SO NOW

Please fill in the form on the right

ORDER FORM (cash with order)

INTERNATIONAL PHOTO-CAST

Charles Bechan's Publications, 161/166, Fleet Street, London, E.C.A. Tel: FLE. 5011.

PLEASE RESERVE FOR ME: Full page (3)
 Half page (3)
 Quarter page (3)

FULL NAME
(Block letters, please)

ADDRESS
(and telephone number)

DETAILS OF ACT

SIGNATURE DATE

Remittance enclosed for Cheque/PO/MO

more
March
Releases
LPs

POP
The Highways—The Highwaymen (HMV CLP 1589)
Doris Osborne—Lee's Cousins with Tony (CLP 1513)
Ferrete and Teicher—Love Themes (CLP 1515); Al Calala—Golden Hit Instrumentals (CLP 1516); Kyle Gorme—The Sing With Me (CLP 1517); Lloyd Price—Coke (CLP 1519); Ray Charles and Betty Carter (CLP 1520); Stan High and the York and Albany Crew—Shadows from the Seven Seas (CLP 1524); Ella Fitzgerald—Ella in Hollywood (CLP 1527)
Anne Shelton—Anne (Age of Clubs ACL 1198); Don Lang and the Twisters—Twenty Top Twenty Twists (ACL 1111); Billy Martin and his Orchestra—Twist, Twist, Twist (ACL 1113); Penny and Jean—Two for the Road (RCA RD 27244); Sam Cooke—My Kind of Blues (RD 27245)
Carlos Montoya and his Flamenco Guitar (RD 27246); Mighty Sparrow—The Calypso King of Trinidad (RD 27249); The Tokens—The Lion Sleeps Tonight (RD 27256); Paul Anka—Young, Alive and in Love (RD 27257)
Music made famous by Glenn Miller, Ray Eberle, Tex Beneke, The Modernaires (WM 4039); Danny Kaye—Six Stories from Famous Places (London HA 2403); Alvin Karpis—Greatest Hits (HAD 2414); Fats Domino—Let the Four Winds Blow (HAP 2420)
Lavern Baker—Saved (HAK 2421); Ray Charles—The Genius Sings the Blues (LIZK 15231)
The Many Moods of Ethel Smith (LAT 8391); The Andrews Sisters—By Popular Demand (AH 21)
TRAD, FOLK AND MAINSTREAM
Various Trad Bands—Trad Songs Today (Age of Clubs ACL 1099); A. Bonafant with Robin Hall, Rosalie MacGregor and the Galliards (ACL 1100); Al Hirt and his Band—He's the King (RCA RD 27243); Lionel Hampton and the All-Stars—Gene Norman Presents Jazz Jazz (Age of Hearts AH 19)
MODERN
John Lewis—Wonderful World of Jazz (London LIZK 15237); Lem Winchester with Oliver Nelson—Lem's Best (Esquire 32 132); Eric Dolphy—Out There (32 131); Arnet Cobb—Party Time (32 144); Sonny Rollins—Movie' Out (32 155)

Johnny Gregory excels himself in four TV themes

JOHNNY GREGORY
Route 66; M Squad; Suez Suez; Echo Four-Two.
(Fontana TFE 17382)*****
TAKEN from Johnny's recent "TV Thriller Themes" LP, this EP offers two themes from American series, and two from home-produced ones.
Suez Suez has been edited into a shorter version than that on the LP, but has lost none of its slow, lilting charm. The Gregory orchestra excelled itself on these sessions playing some unobtrusive Gregory arrangements.

TRIO LOS PANCHOS
Latin American Hits
Experiencia En El Cielo; Voy Gritando Por La Calle; Equivocaste El Camino; El Reio.
(Philips BBE 12504)*****
SOME beautiful singing from this famous trio in these four



melody lines of these four, favouring his keyboard with a jazzy, mazy atmosphere. The strings fit into the pattern well, especially in the up-tempo I Remember You.

JIMMY LLOYD
You Are My Sunshine
You Are My Sunshine; Without The Sun; Yellow Bird; I'm Coming Home.
(Philips BBE 12509)*****
A REASONABLE quartet from Jimmy Lloyd, backed by Ivor Raymonde's orchestra.
Title track is the best, swinging nicely and building to a strong climax. Least effective is the dull and repetitious Without The Sun from the film "Flame In The Streets."

SPIKE JONES
In Hi-Fi
This Is Your Death; Two Hearts Are Better Than One; My Heart Sings.
(Warner Bros. WEP 6044)*****
SUB-TITLED "A Spooktacular In Screaming Sound" this is Spike and his zany associates in a

FRANKIE VAUGHAN
Typical work on this EP extract.

FRANKIE VAUGHAN
Let Me Sing And I'm Happy, No. 3
Broken Doll; Teasing; Oh You Beautiful Doll; I Will Come Back.
(Philips stereo SBEE 9073)*****
THE third EP extract from Mr. V's LP of the same title, with some excellent accompaniment from an orchestra under Basil Task. It's typical Frankie, with a frisky, emphasized vibrato and some giggling in I Will Come Back, complete with up-to-date ad libs and a reference to his A & R man Johnny Franz.

FRANKIE VAUGHAN
Let Me Sing And I'm Happy, No. 3
Broken Doll; Teasing; Oh You Beautiful Doll; I Will Come Back.
(Philips stereo SBEE 9073)*****
THE third EP extract from Mr. V's LP of the same title, with some excellent accompaniment from an orchestra under Basil Task. It's typical Frankie, with a frisky, emphasized vibrato and some giggling in I Will Come Back, complete with up-to-date ad libs and a reference to his A & R man Johnny Franz.

ghostly frame of homorous mind. Side 1 is devoted to a blood-curdling skit on "This Is Your Life," with a well-known monster-maker moaning all his old terrors again. Two Heads is a duet from a two-headed beast, and Heart is



SACHA DISTEL
Let Me Love You
Let Me Love You; Why Don't We Do This More Often; It's Been A Long Time; You Do Something To Me.
(Philips BBE 12505)*****
FRANCE's heart-throb with an American accompaniment directed by Frank DeVol and a short sleeve note penned by no other than novelist Françoise Sagan. Sacha's delivery of these English lyrics is easy on the ear, although I get the impression that his French accent didn't really need to be quite so romantically heavy as it is.
Good material for getting the girls starry-eyed and drooling.

BOBBY DARIN
Love Swings
Long Ago And Far Away; I Didn't Know What Time It Was; How About You; The More I See You.
(London RE-K 1304)*****
TAKEN from Bobby's fairly recent LP set of the same name, and made up with songs of love delivered in swinging fashion by Mr. D.
Powerful orchestral sounds in the background are directed by Torrie

BOBBY DARIN
Love Swings
Long Ago And Far Away; I Didn't Know What Time It Was; How About You; The More I See You.
(London RE-K 1304)*****
TAKEN from Bobby's fairly recent LP set of the same name, and made up with songs of love delivered in swinging fashion by Mr. D.
Powerful orchestral sounds in the background are directed by Torrie

JIMMY DEAN
There'll Be No Tears Tonight; Little Boy Lost; I Won't Go Home With You, Jake; Big Bad John.
(Philips BBE 12504)*****
A SET proving that Jimmy is a highly competent vocalist in the Country and Western field, and not just a one-hit sensation. Backed by Jimmy Carroll's orchestra, he gives a good account of himself here. Little Boy Lost has the makings of a folk standard with its honest simplicity about a little boy lost out on the prairie and the efforts to find him.
And Jimmy's hit Big Bad John rates the same category. He's one of the brightest stars currently in the Country and Western sky.

PETULA CLARK
Hit Parade
Romeo; Welcome Home; My Friend The Sea; Something Missing.
(Pye NEP 24150)*****
A ROUND-UP of single recordings by Pet, including her two recent hits, Romeo and My Friend The Sea.
Peter Knight is in charge of the orchestra, and it's another selection put across with Pet's usual polish and personality.

FRANK McEVROY
Traditional Irish Dance Music, Vol. 1
(Starline STEP 24)*****
IRISH accordionist Frank McEvroy plays a selection of one set-dance, one hornpipe, one reel and one slip jig in a manner which should keep the leprechaun smiling as well as anyone interested in Irish dance music.

ROYAL CALEDONIAN PIPE BAND
Over The Sea To Skye
(Starline STEP 25)*****
NOT from north of the border, but from down under. This band operates in Melbourne with instrumentalists of Scottish blood or descent.
It makes a very fair effort of these pipe tunes too, as far as my Sassenach ears can tell. Pipe addicts should appreciate it all.

JIMMY BLAIR
Fighting Band
(Fontana TFE 17374)*****
TWO EPs by Jimmy Blair's Fighting Band offering reels, jigs and strathspeys for those who dig the Scottish country dance routine. It all sounds ideal for the purpose to me.

S*T*A*R T*A*L*K

Darin wants us to love—or hate him!

shine Hog to play "Blue Boy" in "State Fair," and, according to director Jose Ferrer, "we need a pucker with personality. One who can go out and bring home the bacon (ouch)."

HOW about someone hitting on the idea of an album entitled "Hogan Bassey sings Shirley Bassey...?"
Max Bygraves got the idea of his latest record, "A Diabolical Twist," from his 11-year-old daughter, Maxine, who, on opening a box of chocolates given her by her dad, found that the bottom layer contained nothing but straw. She yelled out: "Daddy, it's a twist," and father picked up his cue.

Bobby Vee hardly needs to lose weight, but while he was in Scandinavia, he was persuaded to visit a "Sauna Bath." Says Bobby: "Part of the treatment is beating with branches and twigs. Sure, it stings you up and makes you feel fine. But brother, it makes you a little sore afterwards."

JOAN REGAN stayed "em" when she opened in New York late last month for her first American cabaret spot. Here's what the New York World Telegram says: "Charming and plucky professional... the young lady is a fresh, statuesque beauty... abundant feminine charms... warm voice and warm manner."

Ray Brooks is more interested in becoming a good actor than singer, even though he starred in a play on TV a year ago as a rock 'n' roll idol. So what happens? Ray gets the job as the bass player



Some game! BOBBY DARIN plays a new version of nightgals and crosses in his latest film, "Point Blank."

in Billy Fury's twist group for "Play It Cool," and during the whole of filming, had to lug his instrument around with him.
"Music I love," he says, "but this is no way to get away from it!"
Buddy Greco, who scored a tremendous success here via cabaret, radio and TV appearances, is to cut a new album. Titled "Buddy and Soul," and on one number he intends to play an organ—honky-tonk style.
Lovely pop singer Toni Edna, who's currently appearing in "One Over the Eight," is a little curious about the rumours circulating that she is getting married.

She says she would love to find out who started the ball rolling—and see what he looks like!
Did you know that Craig Douglas has a twin brother? When Craig gave up his milk round four years ago to concentrate on a show business career, his twin brother stepped in and took it over.
"He's still doing it," Craig says, "but he hasn't broken my record of being able to carry 17 milk bottles at a time. He can only take 15."
Producer Milton Subotsky, ("It's Trad Dad"), had a problem on moving home from New York to London—the 22,000 books! Over the past 15 years Milt has been adding to his collection of volumes and his London address just isn't big enough to take them all.
Have you heard Mel Turner's "Daddy Cool"? The disc may only last for about three minutes, but Mel tells me that when he performs this number on stage, he can rave his way through it for about half an hour.
This American boy came to Britain 18 months ago and has been doing the club over here.

Jane Harris

CLASSIFIED ADVERTISEMENTS

The rate for advertisements in these Classified columns is 1/6 per word. Words received in capitals over and above those given in the opening line will be charged at 2/6 per word. Box Number Details are available at an additional fee of 2/6. Reply should be addressed to Box... c/o DISC, 143, Fleet St., London, E.C.4.
Space for classified advertisements enclosed within box rules is available at £2.50 an inch. All advertisements must be prepaid. Cheques and Postal Orders should be made payable to DISC and sent to 141/166, Fleet Street, London, E.C.4. Copy must arrive at the above address not later than first post Monday for insertion in issue of the same week.

- PERSONAL**
ATTENTION All Club Secretaries! Add to funds by selling your members Prerequisite Pens made in the colours of your club and with the club's name inscribed on them. Please write for full details of this grand offer to DISC, 141-166, Fleet Street, E.C.4.
EARN MONEY with your sewing machine. Materials, sample and instructions supplied. S.a.e., please.—(H.D.10) Riley, 9, Coytes Gardens, Ipswich, Suffolk.
FIND FRIENDS everywhere. Age 17 upwards. Opposite sex. Details free.—Mary Blair, 147/21, Holborn, London, E.C.1.
FRENCH Pen Friends, all ages. S.a.e. for details.—Anglo-French Correspondence Club, Falcon House, Burnley.
MYRTLE PEN FRIENDS, Many nationalities.—M.P.C.—Manor Hill, Sutton-in-Craven, Keighley, Yorkshire.
PEN FRIENDS at home and abroad. Stamped envelope for details.—European Friendship Society, Olney, Bucks.
PEN FRIENDS everywhere, opposite sex, age 17 upwards. Only 1/3 a year. Details and sample introductions free.—S.C.C. Box 37, 11, Black Lion Street, Brighton, Sussex.
P.H.C. O - THE - POPS' POOLS require spare-time collector-agents to distribute revolutionary coupon. Generous commission.—Write Box RT4.
TEENAGERS! Pen friends anywhere, brings s.a.e.—Imported Teenage Club, Falcon House, Burnley.
- PHOTOGRAPHS**
YOUR FAVOURITE Stars, 2/9 large, 1/9 medium. Cliff or Elvis 1/29 per set. Send P.O.—St. 4, 10, Westworth Street, London, E.1.
- RECORDS**
ALL AMERICAN LPs supplied. Send 5s. for current Schwann Catalogue with extended listings of this month's releases and price list. Postal Business Only.—Imported Records, 9, Warwick Street, London, W.1.
RECORD BAZAAR, 50,000 from 1/-. Also cheap LPs, EPs, 45s. Write for lists.—1142/1146, Argyle Street, Glasgow.
RECORDS WANTED
RECORDS BOUGHT! Every kind. Post to us. Cash by return.—Silverdials, 1142/6, Argyle Street, Glasgow.
TAPE RECORDERS, Etc.
ALL AMERICAN PRE-RECORDED TAPES SUPPLIED: Send 3s. for current catalogue. Postal Business Only.—Imported Records, 9, Warwick Street, London, W.1.
TAFESPONDING: Exchange tape recorded messages home/overseas.—Details E W 87, Terrace, Torquay.
- TUITION**
Do you want to sing like Cliff Richard or Helen Shapiro? The Maurice Burman School of Modern Pop Singing. Beginners encouraged.—17, Rickershall Mansions, Baker Street, W.1. HU/Nier 2666/7.
LEARN TO JIVE—Quickly! Set of instructions for the absolute beginner 10/-. Twist 2/6 extra.—Bill Gokke, British Rock 'n' Roll Champion, P.O. Box No. 6, Crewe Town, Cheshire.

JAZZ

Tony Hall on Mod

MULLIGAN? BRITISH FANS WOULD LOVE IT

GERRY MULLIGAN CONCERT JAZZ BAND

At The Village Vanguard
Blueprint; Body And Soul; Back Nighttown; Come Rain Or Come Shine; Lady Chatterley's Mother; Let My People Be.
 (12in. HMV CLP 1483)*****
 PERSONNEL: Gerry Mulligan (saxophone); Gene Quill, Bill Donovan, Jim Reidler, Gene Allen (saxos); Nick Travis, Clark Terry, Don Ferrara (trumpets); Bob Brookmeyer Willie Dennis, Alan Ralph (trombones); Bill Crow (bass); Mel Lewis (drums).

WHEN drummer Lewis was here recently with Dizzy, he told me: "I wish Gerry's big band could play in Britain, it's the best I've ever worked with. They'd love it here!" I think Mel's absolutely right.

Mulligan's band is unique. It has an identity of its own. It's more of a big small band, as you'd gather when you hear this LP. It gives you the feeling that all the guys



GERRY MULLIGAN—His band's sound is unique.

are playing because they want to. It's not at all "far out."

The up-tempo blues *Blueprint* is a most compelling performance. Particularly exciting are Gerry's first solo and the witty exchanges between Gerry and Clark Terry, with Lewis and Crow roaring along beneath it. It goes on just a bit too long, though.

Body, a beautiful Brookmeyer score, and *Rain* (arranged by Mulligan) have especially lyrical solos by Gerry, especially Bob. Gerry deserves to make it with this band. I agree with Mel. British audiences would lap it up.

MILT JACKSON-JOHN COLTRANE

Bags And Trane: Three Little Words; The Night We Called It A Day; Be-Boop; The Late, Late Hour.

(12in. London LITZ-K 1522)*****
 PERSONNEL: Milt Jackson (vibes); John Coltrane (sax); Hank Jones (piano); Paul Chambers (bass); Connie Kay (drums).

BAGS and Trane—two undisputed giants of jazz. Bags, a veteran of the bebop evolution of the mid-40s, and Trane, a younger member of the MJQ... and, at heart, a lyrical swinger. Trane, a leader of a completely new conception in jazz... essentially a harmonic revolution.

Put 'em together and the result is a strangely astounding album. Bags is at his best on the ballad *The Night We Called It A Day*, and the opening and closing romping blues tracks.

Trane, sounding much more conventional than on his recent work, is not at his best on this album. But he comes through with an excellent, extended solo on the *Late Blues*, easily the most compelling jazz on the album.

Veteran Jones plays with his customary taste. Chambers is in superb form in sections and solo work. Connie sounds a trifle lame

and has not been well recorded. In fact, the entire balance is well below Atlantic's usual standards.

WES MONTGOMERY

Movin' Along; Turn-Up; Ghost Of A Chance; Sanda; Body And Soul; So Do It; Say You.
 (12in. Riverside WLP 342)*****
 PERSONNEL: Wes Montgomery (guitar); James Clay (bass, tenor); Vic Feldman (piano); Sam Jones (bass); Louis Hayes (drums).

WES MONTGOMERY is the kind of jazzman who has to be heard "live." Somehow, to my ears at any rate, his superb playing doesn't really get off the ground on this nevertheless very pleasant album.

I find his work quite fascinating. Even more "horn"-like than the late Charlie Christian. And on the bass guitar tracks he is even more compelling. Dark, stark and brooding.

Clay is heard mostly on flute. But I enjoyed most his only tenor track, *So Do It*. His sound and conception reminded me very much of Sonny Rollins in the early '50s. A good solo.

The rhythm section is excellent. Though Vic's piano sound is not too well recorded.

Tony Hall

The spirit is really something, says Tubbs

EVERY group he's ever had has always been the talk of the town. And his new one's no exception. So I popped in to Ronnie Scott's Club the other evening to hear the new Tubby Hayes Quintet. The place was packed.

Talking to Tubby the following day, I asked how he felt the band was shaping up. "Very well, I think," he said. "The enthusiasm is quite fantastic. I got back from Belgium on the Monday night and did a bit of writing. When I arrived for the first rehearsal on the Wednesday we had EIGHTEEN arrangements... And by evening night on Friday, we had OVER THIRTY!"

"I can tell you, this band's very hard work. Some of the chord sequences we're using are murder-ous. All the guys, except Freddie

GERRY BROWN'S JAZZMEN

It's Trad Time; Everette; Since My Best Gal Turned Me Down; I Sold Suits Me; Mountain Top Mad.
 (Fontana TFE 1738)*****

I MAKE no apology for my interest in this band. I plugged them years back after hearing their beginnings in Bournemouth during a holiday. I next caught them at the Marquee on one of their trips to town. The sound of the band as a whole fascinated me. Gerry Brown's trumpet and Colin Bryant's clarinet I found differently exciting.

The rhythm section seemed punchier than most without all the clatter of commercial trad.

As you'll see from the titles this is no Barber-inspired New Orleans-styled trad band. They have the trad sound of course. Not to say would be counting disaster, but they stick to certain principles. They switch their chords and harmonies. Their clarinet player has his own style and highly individual. It is too. And the band enjoys itself.

It deserves to get on.

JACK DUPREE

City Blues; Shirley May; Whisky Head Woman; Blues Anthology Vol. 1
 (A 450114)*****

SHIRLEY MAY has a delightful chord sequence; nothing spectacular mind you, but just that bit different from the normal to make one look up with pleasure every time that record bar comes along.

It is an eight bar blues in the form of "How Long Blues" and several others. Dupree plays with conviction and sings as only he can. I can see him racking grins, standing up for the last chorus, throwing asides to the audience with all the ease of the great artist.

Whisky Head Woman is a

boogie-based blues typical of Chicago City Blues. Reminiscent in style to Fontana's famous composition it carries on in the same tradition with breaks for voice and chorus for Dupree's eight-to-the-bar piano.

This single is an excellent buy for the newcomer to the blues. A fine follow-on to trad hand singles in the jazz education of the beginner.

GEORGE LEWIS JAZZ BAND

Burgandy Street Blues; Mashed Rumble.
 (Steepleville A 45011)*****

I HATE Burgandy Street Blues. I class it as Lewis' poorest record. Of all his recordings this is the one that turned most critics away from his style.

For all Lewis' New Orleans background he is not a blues musician. His is the music of the marching bands, of the street parades, of the dance halls... and of recent months I've seen him playing in a new light, for his singing clarinet is wonderful against the stomping music of a brassy band.

The original Burgandy Street was recorded a few hours after George had arrived home with broken ribs



GERRY BROWN Differently exciting.

and a hole in his chest caused by a swinging crane hook. Lewis, already ill, staggered home to bed. He played the blues, then untanned, to prove he wasn't actually dead.

Mashed Rumble is likewise poor with the trumpet proving that whatever else he might be capable of he can't play at that tempo.

THE CHARLESTON HOT PEPPERS

Those Fantastic Charleston Years *Charleston; Jo Jo; When The Saints Go Marching In; Janette's Blues; Jo Jo; The Jazz Band Ball; St. Louis Blues; Lincolnton Blues; When Buddha Smiles; Darktown Strutters Ball; Basin Street Blues; Sister Kate; Tiger Rag.*
 (Polydor 44375 LP)HM*****

THERE'S just no telling what the recording companies will discover next. First trad... then Dixieland... now the roaring twenties... and even the Charleston.

Suffice to say that this is neither jazz, nor the roaring twenties, nor the Charleston. I've plenty of twenties-type music played by the twenties of the day and they never sounded like this; the steady rhythm of some German band.

Recorded in Hamburg with Kucka Hugo Janshke, Ernst Müller and Otto, and Bruno, and... I wonder when these boys last heard any jazz of any sort. One title I can't remember which had the inkling of swing to it.

GEORGE WEIN AND THE STORYVILLE SEXTET

Jazz At The Modern; That's A Plenty; I Ain't Got

Owen Bryce on Trad

This Gerry Brown outfit deserves to get on

Nobody; September In The Rain; Undecided; Rosetta; Do Nothin' Till You Hear From Me.
 Parlophone PMC 1156)*****

THIS record has confounded the critics. Having to be confronted with a record they can't pigeon-hole they've tried to argue that Pee Wee Russell is a Chicagoan, that Shorty Baker is a modernist, that Tyrone Green is this, that or the other.

Trouble is that, nearly did me! Jazz At The Modern sounds like a modern record, doesn't it? But it isn't. It's simply jazz played at the museum of modern art by a group of jazz performers, men who mostly couldn't care less about the pigeon-hole.

It's great to see that Pee Wee Russell has at last been recognized for his supreme ability... he has won a poll as the world's best clarinet player.

The museum gimmick is a bit monstrous, but the music's great with Pee Wee the star of the show.

Owen Bryce



JACK DUPREE—Plays with conviction.

TRAD ROUND-UP

New club a success

FABULOUS! That's my word to describe South East London's latest and best jazz club, The Gaff, at Blackheath, now open every Friday and Saturday night and every Sunday lunchtime. The club got away to a first-class start last Friday with the bands of Bruce Turner and Al Fairweather/Sandy Brown. Also on the bill was Tony Coe, now playing tenor saxophone.

Famous personalities included Pat Hallow from the Barber Band, Bill Bramwell playing the guitar, and local notabilities including Bill Jenner, one-time secretary of the Barnhurst Rhythm Club.

JOHNNY BEECHAM, reported last week as off for two days with the flu, discovered that he had a particularly bad type and has been off now for a total of 14 days from his trombonist job with Mike Cotton's Jazzmen. His place has been taken by Charlie Galbraith, Cyril Preston, both bandleaders in their own right, and Frank Parr, ex-Mick Mulligan.

TERRY LIGHTFOOT celebrated his fifth year with Record Supervision, his recording company, on March 5, by giving a party for the Press and the band's many business friends, at which they officially launched their best release "The Whiffenpoof Song" and "Creole Mother."

Terry can be seen in a new TV series, "Discover Your City," on March 16, in his capacity of composer. The series covers areas of London and the firms airing is focussed on Schoo, Eddie Korner, publisher, is shown in his office talking to Terry and Nat Gonella.

BOB WALLIS, who broadcasts in the Charlie Chester Music Hall show on March 4, in ATV's "All That Jazz" at the end of March, and in "Go Man Go," on March 23, has been busy recording

another LP for Pye to be issued later this year.

During the first two weeks of April the band tour Scotland. Dates for the next few days include Wetherhampton (8), Windsor (9), Ipswich (12), Grays (13) and Jazzhouse (14). During the Jazzhouse sessions Bob has been recording material for Radio Luxembourg.

LENNIE HASTINGS recorded another single on Monday in his inimitable Germanic style... one which had the whole of the Paper Box Viking Jazz Band rolling in the aisles during the airing of "Jazz Club" last week.

"Tights were" "Wham," the Lilacs Bloom Again" and "My Heart And I." Hastings were provided by the Alex Welch Band with Bill Reid switching to tuba and Jack Fallon coming in on bass. Lennie's place at the drums was taken by Bobby Kevin.

PAPA BUE'S Band will join forces with the Ken Colyer Jazzmen to open a new club, the *Albacore*, in Loughborough's *Espresso Cinema*, tomorrow (Friday). The club is being billed as an International Jazz Battle with Ken's accepted title of "The Boss" or the "Go'nor" being challenged by this Danish Band.

LEN DAUPHIN will feature as a singer on one of Papa Bue's next records, if plans already afoot materialize. Len was heard by Papa during his band's three weeks' tour of Denmark, from which he returned yesterday.

His first date in Britain will be tonight (Thursday) at Guildford.

THE Jazz Festival to be held in Ghent, Belgium, in June, will have the Charlie Galbraith Band as the British representative. This follows Charlie's appearance last June at the Combats-La-Tour International Jazz Festival and his enthusiastic reception by the Belgian fans.

A four-day tour of Denmark has been offered the band during August and preparations are under way.

IF the present rate of continental touring continues there won't be many hands left here during the summer months. Kenny Ball has had his trip to Germany extended by one day in order to play the Sirville Club in Frankfurt.

More tours are announced by Alan Eldson, who does his first in Scotland from August 5 to 11. In September he has six days booked for Ireland.

RADIO LUXEMBOURG

Pick of the Programmes for week beginning March 11

SUNDAY, 4-30 June a Mixer;
 7.45 John Jay 7.50 Savon Club;
 7.55 Sunday's Requests; 8.15 Spin
 8.20 Spin 8.30 Saturday's 10
 10. Parade 8.45 Cliff Richard; 9.0
 10. Trans-Atlantic 9.20 The Helen
 Shapiro Show; 9.45 Matt Moore;
 10.10-10.30 Sam Costa; 11.0 Top
 Twenty; 12.0 Top Of The Show;
 12.30 Night Service;
 1.00-1.30 MINDAY, 4-30 Record Show; 7.4
 Points at the Piano; 7.15 Monday's
 Requests; 7.45 Paul Page; 8.0
 Monday Spectacular; 8.0 Honey Hit
 Parade; 8.15 8.30 Goodye Story; 8.30
 Monday Spin; 10.0 Top Show; 10.30
 Hit Parade; 11.0 Spin With The
 Stars; 11.15-11.30 Let's Listen
 To 12.30 Night Service;
 TUESDAY, 4-30 Record Show; 7.4
 Points at the Piano; 7.15 Tuesday's
 Requests; 7.45 Honey Hit Parade; 8.0
 Honey Hit Parade; 8.15 Honey
 Hit Parade; 8.30 Dedication; 8.45
 Honey Hit Parade; 9.15 Spin Around;
 9.30 Record Date; 10.0 Jimmy

Young; 10.30 Jimmy Savile Record
 Show; 11.0-11.30 The Trad Club;
 12.0 Midnight on Luxembourg; 12.30
 Night Service;
 WEDNESDAY, 4-30 Record Show; 7.4
 Points at the Piano; 7.15 Wednesday's
 Requests; 7.45 Honey Hit Parade; 8.0
 Honey Hit Parade; 8.15 8.30 The
 O' Show; 9.15 The Other Side of
 the Record; 9.30 David Jacobs;
 9.45 Top Spin Show; 10.0 Top
 10.30 Record Show; 11.0 Spin with
 the Stars; 11.15-11.30 Hit For Six;
 12.0 Midnight on Luxembourg;
 12.30 Night Service;
 THURSDAY, 4-30 Record Show; 7.4
 Points at the Piano; 7.15 Thursday's
 Requests; 7.45 Honey Hit Parade; 8.0
 Honey Hit Parade; 8.15 Honey
 Hit Parade; 8.30 Honey Hit Parade;
 8.45 David Jacobs' New Time; 9.30
 Danny Williams; 9.45 Elin Prevez;
 10.0 Peter Wood Show; 10.30
 Spin Club; 11.0 Spin With
 the Stars; 11.15-11.30 Ring A Ding Ding;
 12.0 Midnight on Luxembourg;
 12.30 Night Service;

12.0 Midnight on Luxembourg;
 12.30 Night Service;
 FRIDAY, 4-30 Record Show; 7.4
 Points at the Piano; 7.15 Friday's
 Requests; 7.45 Honey Hit Parade; 7.50
 Friday's Requests; 8.0 Connie
 Francis; 8.15 Honey Hit Parade; 8.30
 Honey Hit Parade; 8.45 The
 Big 'O' Show; 9.15 Chocolate Time
 Show; 9.30 America's Hot Ten; 9.45
 Friday Spin; 10.0 Ray O'Connell
 Show; 10.30 Record Charts; 11.0-
 11.30 Ken Watson Show; 11.30 Mid-
 night on Luxembourg; 12.0 Night
 Service;
 SATURDAY, 4-30 Record Show; 7.4
 Points at the Piano; 7.15 Saturday's
 Requests; 7.45 Hit's The
 Outlaws; 8.0 The Trad Club;
 8.30 Honey Hit Parade; 8.45 Honey
 Hit Parade; 9.30 Night Drive To
 Music; 10.0 David Jacobs; 10.30
 Trans-Atlantic Tour; 11.0 Ken For-
 ever; 11.30-11.30 Record
 Round-up; 12.0 The Late Late Show;
 12.30 Night Service.

NEWS OF

■■■■■■ TOMORROW'S Studio Snippets ■■■■■■
HITS

Clinton cuts LP

MOST interesting news to come out of the recording studios this week concerned the LP sessions Clinton Ford has been working on for Oriole with John Schroeder.

The completed album will be released in April. It will feature Clint singing a mixture of styles, including trad comedy, straight Disc and ballads. Backing up the Ford voice was an all-star contingent of musicians directed by that veteran trombonist and comic, George Chisholm.

Ford campaign

Schroeder rates Clint as one of the brightest and most potent artists on Oriole, and this LP is the opening shot in his campaign to make the disc-buying public permanently Ford-conscious.

It will be followed later this year by an LP devoted to Country and Western songs, Clint's favourite form of music.

Norman Newell and Norrie Paramor were both on holiday for most of last

week, so EMI sessions were very sparse. But they both got back to Abbey Road in time for Newell to supervise an Alma Cogan single for Columbia and for Paramor to direct a Craig Douglas single for Top Rank.

Pye's star of the sales graphs, Lonnie Donegan, was in action with Alan Freeman at the control panel. The results will be Lonnie's next single, I believe. Freeman's colleague Tony Hatch worked on Pye singles with Gary Miller and Norwegian-born Ray Adams.

Gary is staying on the oldie kick which has been paying sales dividends lately for him. This session he cut "If You Were The Only Girl In The World" and "Dancing In The Dark."

'Suzie Wong'

The other Pye group activity was a session for a single taken by Piccadilly A and R operative Ray Horricks with American-born Ronnie Hall.

Decca had "Suzie Wong" star Tsai Chin in their West Hampstead studios under Hugh Mendis's direction for an LP, and Frank Lee worked on another album with the Mantovani orchestra.

Susan Lane rehearsed with the Eric Rogers orchestra, and a lady called Soo Ben Lee, who played the princess in the Mark Wynter Glasgow pantomime production of "Aladdin," was auditioned during the week. J.S.

CLINTON FORD mixed bag for LP.



Boone: not so clean-living in new film

PAT BOONE has won a battle over his conscience by agreeing to play a drifter in his latest film, "The Main Attraction" now in production at Shepperton Studios, and not only that—he will also kiss his leading lady, Nancy Kwan, and smoke cigarettes.

Before meeting Pat Boone on the set I read a letter from Ray Stark, production head of Seven Arts Productions who are making the film. The letter was addressed to the film's director Dan "Raisin in the Sun" Petrie, and read "... you have seen copies of my correspondence so that you know Pat is now completely adjusted to, and happy with, the fact that he is going to play a Brando character.

"All you people will be snickering up your own nose when you see the quality which we have gotten from Pat. He has been garbed in tight blue jeans—a fifty-cent Tee shirt, a dirty, black, leather lumber jacket, his hair has been messed up and his face dirtied with a combination of cold cream and cigarette ashes.

Amazed

"You are going to be amazed at the physical change—but what is more important, is the mental and psychological change in these photographs of him drawing on a cigarette with his palm cupped towards his face a la Brando—and, with the general attitude of a renegade that permeates even the stills...

"... I want to sell this picture on two new personalities—the Occidental, Italian Nancy Kwan and the James Dean-type Pat Boone—and, after talking to him (Pat

by Peter Hammond

Boone) today I know he can do it."

So gone is the clean-cut, all American boy, that was Pat Boone.

"This is the first time after seven films that I have played any character other than Pat Boone," he told me. "I'm trying to escape from the Pat Boone character that I have created. I've decided that I must be more broad-minded about the parts I play if I am to make progress as an actor.

"I have turned down many scripts before that I have considered to be morally wrong. They may have been good parts but I felt that I couldn't justifiably play them because I couldn't agree with their moral implications.

"This film is different and I have changed my views a little. This film's moral is good.

"I play a drifter who is picked up by Maj Zetterling to sing to her dummy in a cheap circus act. Because I have no goal in life, my comfort with her is, frankly immoral, although I don't think kids in the audience will be aware of this.

Worthy

"When real love comes along and I have a chance to do something worthwhile with my life, I'm rehabilitated."

Pat once refused to kiss Shirley Jones in "April Love," in "The Main Attraction" he has agreed to kiss Nancy Kwan.

"As for that 'April Love' incident," he said, "I guess I was a little naive at the time. After all, it's only a part I'm playing, not me.

"When I had to kiss Shirley in



CONTRAST: Pat playing a Brando role in his latest film "The Main Attraction" (left), and as a Kennedy style naval officer in "All Hands On Deck."

"April Love" I merely hesitated and asked for time to think it over. I didn't want the Pat Boone that millions knew to be identified with something that my church frowned upon.

"We don't believe in any kind of physical contact with the opposite sex except with one's spouse.

Worried

"I worried—and prayed—a lot over taking this role in "The Main Attraction" and in having to kiss Nancy Kwan. Then I saw that the film's moral was good and decided to do it."

I asked Pat if he had ever come across this moral conflict with his choice of records.

"Oh, yes," he admitted, "often. I have never recorded a number that I thought had morally wrong implications.

"I can remember being given a song called 'Rock with me, Henry.' I knew that this was a number that was going to be a big hit. But because rock 'n' roll hadn't been accepted as a dance

and that word 'rock' meant something quite different, I decided I couldn't make that record.

"Somebody else made it and changed the title to, 'Dance With Me, Henry.' It was a hit. I would have made the record with those changes."

Pat Boone is changing his film roles, but in the real Pat Boone there is no change. During his stay in England he has been going to church three times a week at the Church of Christ in Wembley, and has led the singing and has taken part in Bible study.

Disguised

But the congregation won't recognise him when they see him in "The Main Attraction" wearing a shawl, wearing a black jacket and jeans, smoking, kissing and having a knife fight.

Pat also sings in the picture. He has recorded over six new tunes of which three will be used in the film. Pat has also written the lyrics for the title song composed by Jules Styne.

NOW ON TOP OF THE WORLD!!

KENNY



BALL

and HIS JAZZMEN

MARCH OF THE SIAMESE CHILDREN

No. 1 IN BRITAIN
MIDNIGHT IN MOSCOW
No. 1 IN AUSTRALIA
No. 3 IN AMERICA



INSIDE COMMENT BY
MARTY WILDE

comes to record a song, or put it over on TV, Cliff has a tremendous advantage over other singers who often have to rely on musicians who have probably only seen their hand parts once or twice before.

Joe Brown and myself have always realised the importance of employing a personal group, and Joe is most certainly reaping the benefits now as his stage act is superb. His last disc, "What A Crazy World We're Livin' In," had a really fantastic drive to it, which the Bruvvers supplied as usual.

* * *

KARL DENVER is one of the latest singers to follow this idea. When he had to do a live TV he managed to give the public the authentic sound which the actual recording had, and therefore he didn't disappoint his fans.

This makes a really pleasant change from many singers who have most definitely offended their public by appearing on TV with a musical backing which was obviously under-rehearsed, and lacking in the right feel and sound.

One recent example of this was Bobby Vee's Palladium TV spot in which poor Bobby seemed to have great difficulty

in getting the right tempo. The ideal thing, of course, is to record with a small combo. Nowadays, when an artist records with a large backing, his live TV shows invariably suffer, and this does not help him or his record one bit.

* * *

SOME of the latest records from our top stars have been disappointing. I'm thinking of John Leyton's "Lone Rider," Helen Shapiro's "Tell Me What He Said," The Shadows' "Wonderful Land," and lastly, Billy Fury's "Letter Full Of Tears."

All wonderfully performed, but lacking that certain quality that we have come to expect from discs by these artists. And that quality, I am afraid, is simply good material.

This country definitely needs more class songwriters. If we had them there would be fewer cover jobs on American releases, and the artists themselves would, I am sure, be a good deal happier.

So come on all you would-be writers—give these artists the material they deserve.