

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 208 Week ending March 17, 1962  
Every Thursday, price 6d.

## In This Issue

### Bobby Rydell

40,000 MILES IN  
THREE MONTHS  
(page 4)

### Matt Monro

'SOFTLY' CAN CHANGE  
THE TWENTY  
(page 4)

### Kenny Ball

MY TURNING POINT  
(page 2)

### U.S. wants our stars

(page 12)

### Brook Brothers to play Paris again

THE Brook Brothers have been invited back to Paris to star for the second time at the famous Olympia.

First there in January, the boys will be returning during August for three shows, to run on consecutive nights.

Their French trip may be extended for a further three days to take in personal appearances in the French provinces.

The Brooks have a new EP

release there, called "Twist With The Brook Brothers." This contains their hit numbers, with the word "twist" added on to the end of the titles.

The Brothers are scheduled to appear in Tyne Tees "Young at Heart" on March 18.

# More U.S. stars for Britain, Douglas for America?



CHUBBY CHECKER, BOBBY RYDELL . . . not the first time they have sung together.

STILL more American stars are being booked for appearances in this country and still more British artists are being invited to visit the States. Latest on the list for a trip here are two of America's top Country and Western stars, Johnny Cash and Hank Snow, while Craig Douglas has been offered a personal appearance tour of America in connection with his film "It's Trad, Dad."

## The Crosby Story—on 15 albums

AMERICAN Decca are to release 15 LPs by Bing Crosby, tracing his complete musical career.

The releases will come under the heading of "Bing's Hollywood Story" and contain 189 songs from over 40 pictures.

It is expected that this package will be released here shortly on Brunswick. The albums will also be available separately.

Journalist Bill Boone begins a disc series for BBC radio on April 12 entitled "Boone In The Theatre." It will consist of songs from stage musicals past and present.

Promoter Don Arden is negotiating the trip involving Johnny Cash and Hank Snow and they are expected to make appearances throughout Europe later this year. British dates have not yet been fixed as these will depend on the artists' commitments on the Continent when these have been definitely fixed. Don Arden is also hoping to bring over the "Roaring Twenties" girl, Dorothy Provine. A series of concerts and a two-week theatre season are planned for her in the autumn. Arden told DISC on Monday:

"I hope to feature her in a revue with a twenties theme in a theatre as well as setting up a concert tour.

## Last month

Dorothy Provine was originally due to visit London last month to top the bill in ATV's "Sunday Night At The London Palladium." A dispute arose about her booking in connection with the Equity strike, and her trip was eventually cancelled owing to a back injury which she sustained on the set of "The Roaring Twenties" in Hollywood.

Craig Douglas may be off to the States for appearances in May or June. This results from the renewal of an offer made to him just before Christmas on the strength of his "No Greater Love" record. He was unable to accept at the time owing to pantomime commitments.

Bunny Lewis, Douglas' manager, is due to fly to the States later this month to discuss the project amongst other matters. The time mentioned is the only available opportunity for Douglas to make the trip.

## CHECKER, RYDELL DUET ONCE AGAIN ON A TWIST SINGLE

THE new single by Chubby Checker and Bobby Rydell, "Teach Me To Twist," is not the first time that the pair have "swung together." In fact, this disc has come as a direct result of their success with "Jingle Bell Rock," released around the beginning of the year, which had quite a chart impact in America.

Bobby and Chubby are about the closest pair of friends in the pop world, and from the very beginning they have helped each other in their careers.

Both achieved success round about the same time, Chubby scoring with "The Twist" when Bobby had a hit with "Wild One." Since then they've come a long way together—Chubby on a twist kick, Bobby branching out as a full scale entertainer.

For a long time they wanted to record together, and their first attempt resulted in an LP, "Chubby Checker, Bobby Rydell," cut before the end of last year, when both started on their world-wide travels.

First side of the album consists of them singing their own hits, while the second side finds them singing together. Both of their singles, "Jingle Bell Rock" and "Teach Me To Twist," come from this album, which was released here this month.

## Tokens are now five

THE TOKENS, who have so far collected over £20,000 in royalties from their hit disc, "The Lion Sleeps Tonight," have added a fifth member to their group and also employed a lawyer to act as their personal manager.

The new member is Joe Venneri, 22, who becomes the oldest in the group. The lawyer is Seymour Barash.

The group, who recently signed a five year independent A and R contract with Capitol, are scheduled to begin shortly a tour of college campuses throughout the States. The tour will also include night club and TV dates.

Their current disc, released this week on RCA, is "B'wa Nina."

Top pop stars Billy Fury and Matt Monro will guest in the Light Programme's "Parade Of The Pops" on March 28.

## Sinatra LP release

REPRISE are to release the Sinatra album "I Remember Tommy" here on March 27 at the same time as his new single, "Everybody's Twistin'."

Another album for release on the same date is one by Sammy Davis Jr. in which the singer "Belts The Best Of Broadway."

There is to be a new Dean Martin single, his first for Reprise, "Tik-a-Tea; Tik-a-Tay," and a new one from Frankie's daughter, Nancy, "To Know Him Is To Love Him."

## Freshmen tour on TV

THE entire package cast of the Four Freshmen—Jeri Southern (tour have been booked for the Charlie Chester Music Hall on BBC TV on March 25. Starring with the Americans will be their British colleagues from the tour, Matt Monro, Danny Williams and the Kenny Baker band.



DOROTHY PROVINE—  
Trip here after all?

# CHUBBY AND BOBBY CHECKER RYDELL TEACH ME TO TWIST

COLUMBIA RECORDS 45-DB4802



**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.

# Pat Boone's latest could set a trend

**PRIZE LETTER**

I WAS more than pleased to see Pat Boone's new disc of "I'll See You In My Dreams" in the charts.

Though this is an old song, and also a standard, Pat gives it almost a straight treatment. The melody is intact and it is entertaining for all types of buyers.

We all know that such artists as Bobby Darin HAVE had hits with up-to-date arrangements of oldies but for each Darin type of disc there have been many failures.

While pop music can't stand still, I venture to suggest that the latest record success of Pat Boone will encourage other artists to make big attempts to hit the Top Twenty with a more clear-cut approach to an old song.—JOHN WATERFIELD, 6, Wembury Park Road, Faverell, Plymouth.

**A FARCE**

IT seems that British teenage music is no more. Pretty ballads and strings have subdued the enthusiasm and sapped all the



energy from it. This is because the studios have given a thought to the poor adults.

What a farce. Why alter what the teenagers enjoy?

Thank heavens for the American youngsters of today, and R and B music. They still possess that brand of enthusiasm and excitement which is a refreshing tonic after listening to the lifeless British ballads.—SAUL THORNE, 3, Cordery Road, Exeter, Devon.

**IT IS OLD**

ON "JBI" Buddy Greco said that, "as a musician," he recognised Judd Proctor's "The Turk" as a very old song.

It is indeed, I, as a music student, can inform Mr. Greco that it was first performed in Vienna about 1780. There were

KARL DENVER—Just the same on stage. See "Technical."

# THAT WEEKLY SPOT ON 'EASY BEAT' GAVE ME MY FIRST BIG BREAK

KENNY BALL had just finished a radio recording when we met to discuss the turning points in his life that have lifted him from a little-known jazzman to being a top name both sides of the Atlantic.

On the stage he'd been playing, singing, shouting encouragement to the band and generally wearing himself out in the process of delighting a highly appreciative audience.

Now in a quiet bar he was talking, somewhat reluctantly, about himself. "I don't feel any different now that I'm famous," said Kenny staring into a glass of chilled orange juice.

**Richer**

"It's true that I'm a little richer but I don't think I've changed towards those around me—as far as I'm concerned it's still the same bloke up there playing.

"I've had a couple of pretty big turning points that have made a lot of difference, but I've been very lucky as well.

"I was fortunate in being offered resident spot on 'Easy Beat' at a time when rock music was the rage. There was so little trad being played



on the air then that we jumped at the opportunity and there's no doubt that being in the show was a big turning point for us.

"Trad needed to be brought to people at that time and we were lucky having the chance to play it weekly.

"Sure, a lot of people knock you for appearing on a pop show, but Acker was the first to appeal to the rock audiences and he's never lowered his standards.

"There's a lot of nonsense talked about this trad lark but I believe this: trad is a happy sound that has become popular because there's an

**Turning point spotlights**

# KENNY BALL

element of spontaneity in it that you don't find in other forms of music.

"Audiences like it because it's off the cuff and we enjoy playing it. That to me is the great thing about trad, this enjoyment on the part of the people who play it and those who listen."

The big turning point for most artists is a record and Kenny is no exception. When is "Samantha" burst upon the disc scene last year it began a run of hits for the Ball band, yet it was a number that Kenny nearly didn't record.

"It's funny how we got around to it," he said, "because I'd heard it in a Crosby film and didn't give it a thought as a possible number for us.

two variations, "Rondo Alla Turca" and "Turkischer Marsch." They were written by the pop idol of the day, W. A. Mozart.—ROBEN ALEXANDER, 27, Dundas Street, Edinburgh 3.

**MORE PLEASE**

WHY don't more record companies release a number of their artists on the same LP?

The Liberty label have done just that with an LP called "Stars Of Liberty" on which their artists include Bobby Vee, The Ventures and Eddie Cochran, plus many others, all with their own tracks.

If other companies followed this example, surely an LP would have better sales, and everyone would enjoy it more.—MARTIN GIBBONS, 34, Gloucester Avenue, Seven Kings, Ilford, Essex.

**TECHNICAL**

BUDDY GRECO said that Karl Denver's "Wimowah" is a purely technical record, which does nothing for the artist.

In this highly technical world of pop music, a lot of attention is necessarily paid to the sound. This may tend to detract from the artist concerned.

The test of a really good song is surely when the singer performs it, in person, on stage with no technical assistance. I have heard Karl Denver do this and the whole effect was identical to that on record.—ROBIN SHARPE, 36, Woodville Road, Leicester.

**TOO DREARY**

OH for some red-blooded powerful ballads! Today's market seems to be monopolised by either weak, sugary ditties or twist torturers.

What's happened to Tony Bennett, Brock Benton, Andy Williams, Della Reese, and others from the same school?

Given some strong, punchy material, these stylish singers, with their individual freshness and presentation would soon give

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



SANDY NELSON—Plenty of space to rehearse!

# SANDY PREFERS THE DESERT TO PRACTISE IN

SANDY NELSON claims one of the largest rehearsal venues in the whole world. When the drummer wants to practise, he piles all his kit into his huge station wagon and drives out into the desert.

He then sets up all his gear and plays for hours on end, with nothing but sand, cockroaches and leeches for company — plus the occasional cactus, on which he pins his spare equipment, I presume.

Ex-lead singer with The Drifters, Ben King, reports from the States that although in the middle of preparing a new album, he is also being coached in Italian, French and German.

Eddie Gorme and Steve

# STAR TALK

Lawrence, who recently completed an extremely successful season at the Copacabana, New York, went to the help of another husband and wife team, Dick Haymes and Fran Jeffries, for their opening at the same club.

Seems that Dick and Fran were not satisfied with the club's acoustics, so they called on Steve and Eddie to borrow their equipment, consisting of six speakers, control panels with amplifiers, and an echo chamber. Now the manager of the Copa is planning to have identical equipment installed in order to avoid any more complaints.

**New LP**

LAVERN BAKER, who has a new album out in London, was the first person to teach Johnnie Ray how to sing the blues, and she has employed the pen of Brook Benton for one of the tracks on her LP, "Saved." The track in question is "My Time Will Come."

Sam Cooke, another U.S. artist with a new LP, was looking through some old blues material one evening with independent producers Hugo and Luigi. "These songs are all right," he said, "but they are not my kind of blues." Hence the title of his album, "My Kind Of Blues," on which he takes standards and gives them a bluesy treatment.

Queste from Hugo and Luigi on the teen scene. "The thing about this new generation is that they are not self-conscious about what they are. This is good. An older generation may classify music as jazz or swing or rock and roll, but the new crop of teenagers do not."

Just musing on the idea of U. S. Bonds changing his name to Premium Bonds for his British tour...

**Single?**

DID you dig that crazy "Shout" on the Joey Dee album at the Peppermint Lounge? The number, which clogs the first half of the album and runs for about eight minutes, is being considered for Dee's next single.

Glenda Collins has three ambitions. She wants a number one record in the hit parade, a best selling album and a film contract in her pocket! Yet Glenda turned down a part in a new American musical which is due to open soon, on the grounds

that she wanted to devote as much time as possible to promoting her disc, "Find Another Fool."

Some of Fats Domino's greatest successes have been with his own numbers, and he often writes a song as a direct result of a conversation with a friend. From the very beginning he was a success, but it's interesting to note that when he was ten, Fats played piano and sang for pennies in the local honky-tonks of New Orleans.

**Surprise**

WHEN Bobby Rydell returned to London last week in order to catch the boat home from Southampton, he was delighted by a surprise call made on him by Mark Wynter. Mark had missed Bobby on several counts—leaving Australia a couple of weeks before the American singer arrived, and still being in Glasgow when Bobby hit Britain.

But now a firm friendship has grown up and Mark will be one of the first people Bobby looks up when he comes back.

Marion Ryan really gave Billy Daniels' feet a twist for their money on the singer's opening night at the Bal Tabarin. As gay and vicious as ever, our Marion's twisting had the rest of the



HAYLEY MILLS—Languages are her weak point.

dance floor cleared in no time, when she started tripping the light fantastic with Billy, who stayed with it long enough for this to be one of the twistiest hits ever!

Drummer Mick Burt has this week left Pepe and the Twitters to become the new musician with Cliff Bennett's Rebel Rousers.

And while on the subject of musicians, there was a slight case of mixed-up double basses and drums when the Jazz at the Phil unit met the Clyde Valley Stompers en route to Durham, and again on the train back to London.

Having travelled together for some distance, both groups then had to change trains — the Clyde's south-bound and the JATP heading north. But in the changeover, Major Holley's bass, and Eddie Locke's drums got mixed up with the Clyde's instruments. Eventually everything was sorted out — but only just in time.

Hayley Mills was sent to school in Switzerland to brush up on her languages—her weak point, she says. Conversations and lessons are completely in French until 9 p.m., after which time she's allowed to speak English. The only relaxation she has is skiing.

June Harris

**Fortunate**

"I'm never satisfied with my playing," said Kenny. "There are always things that need improving if you're going to maintain the standard you set yourself. But we've been fortunate to have so many hits and believe me, I enjoy making hit records."

"What really knocked me out about 'Midnight In Moscow' was the fact that, besides being popular in America, it's also been recorded there by Eddie London and Bobbie Hackett—that's quite an honour, believe me."

Brian Gibson



# ELVIS PRESLEY

Can't help falling in love

45/RCA-1276



45 rpm record

## AMERICAN

## TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending March 10).

Last Week	This Week	Title	Artist
2	1	Hey Baby	Bruce Channel
6	2	Midnight In Moscow	Kenny Ball
1	3	Duke Of Earl	Gene Chandler
12	4	Don't Break The Heart That Loves You	Connie Francis
8	5	Let Me In	The Sensations
5	6	Crying In The Rain	Everly Brothers
4	7	Break It To Me Gently	Brenda Lee
14	8	Her Royal Majesty	James Darren
3	9	The Wanderer	Dion
17	10	What's Your Name	Don & Juan
15	11	Percolater (Twist)	Billy Joe and the Checkmates

Last Week	This Week	Title	Artist
11	12	Dear Lady Twist	U.S. Bonds
7	13	The Twist	Chubby Checker
9	14	Chip Chip	Gene McDaniels
10	15	Norman	Sue Thompson
20	16	Smoky Places	Corsairs
16	17	Tuff	Ace Cannon
13	18	Peppermint Twist	Joey Dee and the Starliners
—	19	Twistin' The Night Away	Sam Cooke
—	20	She's Got You	Patsy Cline
ONE TO WATCH			
Where Have All The Flowers Gone - Kingston Trio			

# ROY ORBISON

DREAM BABY

45-HLU 9511



45 rpm record

# THE WHITE ROSE OF ATHENS



## NANA MOUSKOURI

The original version

Over a million records sold in Germany

H383



# TOP TWENTY

Compiled from dealers' returns from all over Britain.

Week ending March 10th, 1962

Last Week	This Week	Title	Artist	Label
1	1	March Of The Siamese Children	Kenny Ball	Pye
2	2	Rock-A-Hula Baby/Can't Help Falling In Love	Elvis Presley	RCA
6	3	Wonderful Land	The Shadows	Columbia
5	4	Tell Me What He Said	Helen Shapiro	Columbia
4	5	The Young Ones	Cliff Richard	Columbia
3	6	Wimoweh	Karl Denver	Decca
7	7	Let's Twist Again	Chubby Checker	Columbia
10	8	Crying In The Rain	Everly Brothers	Warner Bros
9	9	Walk On By	Leroy Van Dyke	Mercury
11	10	Stranger On The Shore	Acker Bilk	Columbia
8	11	Forget Me Not	Eden Kane	Decca
13	12	The Wanderer	Dion	HMV
15	13	Softly As I Leave You	Matt Monro	Parlophone
14	14	Hole In The Ground	Bernard Cribbins	Parlophone
12	15	Little Bitty Tear	Burl Ives	Brunswick
—	16	Dream Baby	Roy Orbison	London
16	17	I'll See You In My Dreams	Pat Boone	London
—	18	Z Cars	Johnny Keating	Picadilly
—	19	Twistin' The Night Away	Sam Cooke	RCA
—	20	Lesson One	Russ Conway	Columbia

### ONES TO WATCH

Drums Are My Beat - Sandy Nelson  
 Hey Little Girl - Del Shannon

## Another TV theme in

JOENNY KEATING'S "Z Cars" beats Norrie Paramor's version into the charts and is shown at number eighteen proving again the potency of television in assisting records of TV serial themes into the charts. This tune based on an old Liverpoolian folk song seems set for a healthy run.

"Peppermint Twist," which made the briefest appearance at twenty. Russ Conway has confounded those who said that his hit parade career was over by making an entry with his catchy little "Lesson One," another of his own compositions.

number fifteen, but the British rival by Miki and Griff has now vanished, as has Neil Sedaka's "Happy Birthday, Sweet Sixteen."

Matt Monro continues his slow but steady climb with the lovely ballad "Softly As I Leave You, now showing at number thirteen, and The Shadows increase their position by climbing to the number three slot.

### Orbison back

Other new arrivals are an excellent Twist disc in "Twistin' The Night Away" by Sam Cooke, one of the best beat singers on either side of the Atlantic.

Roy Orbison returns at number sixteen with his latest single "Dream Baby." Roy is no stranger to the Top Twenty, having enjoyed a notable success and a Silver Disc with "Only The Lonely." Burl Ives "Little Bitty Tear" remains in the charts at

In The Ones to Watch, Sandy Nelson looks set for Twenty honours with "Drums Are My Beat," following his success with "Let There Be Drums." Del Shannon, too, looks like a strong contender with "Hey Little Girl." P.H.

GARY MILLER  
IF YOU WERE THE ONLY  
GIRL IN THE WORLD

7N 15425

MOYA MORAY  
MY HEART WILL MAKE  
A FOOL OF ME

7N 35023

OLIVER REED  
SOMETIMES

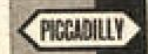
7N 35027

JAMES DARREN  
HER ROYAL MAJESTY

7N 23125

JIMMY JUSTICE  
WHEN MY LITTLE  
GIRL IS SMILING

7N 15421





# I would like to have stayed much longer



says **BOBBY RYDELL**

LAST week Bobby Rydell left for home aboard the "Queen Elizabeth" after a world trip that took in, among other places, Melbourne, Tokio, Milan, Paris, Rome and London (twice). Before he sailed he was presented with the Silver Disc which DISC has awarded to Chubby Checker for a quarter million British sales of "Let's Twist Again."

Rydell is to give the disc to Checker on the Dick Clark Show and the presentation to Rydell on board the liner was filmed for showing on the U.S. Spectacular.

All told, Bobby Rydell has done 40,000 miles in three months. "Tired?" he said. "No, not until the time came for me to go home. I'd like to have stayed out longer, but this was impossible."

"Apart from my appearances in Australia and the Far East I didn't spend enough time in any one place for people really to get to know me."

"I think the most exciting part of the trip was my visit to Japan. It was great. I appeared in cabaret at the Latin Quarter in Tokio, and after I'd done my act I had to sit at a conference table with my manager, Frankie Day, and an interpreter. Then all the reporters asked questions which were translated, and I replied and they were translated back again."

## HOURS

"This process seemed to take hours, but everybody behaved very well and were most patient. Those Japanese musicians are a gas. They're great, but not creative at all. They copy everything note for note from discs, and when they play a solo, it's like you're listening to the original."

From Tokio, Bobby Rydell flew to London, and from London out to Paris, to appear at the Olympia. "I had TV booked too," he told me, "but there was a technicians strike which killed it off. At the Olympia, Pet Clark

was topping the bill, and Gene Pitney was also on it. It was split into two parts, which will later go out as radio shows.

"I know this place is supposed to compare with the London Palladium, which, as far as I'm concerned, is just about the greatest place to do a show, but I felt that the atmosphere at the Olympia was created by the audience, rather than already there."

"By the time I came on the whole place was jumping."

Bobby spent a couple of days in Paris, before moving on to Milan, the city of his ancestors.

In Milan, Bobby appeared on a couple of TV Spectaculars and on one, he had the best producer in Italy.

"I've never rehearsed so much as when I appeared on Italian TV," he said. "Italians ARE temperamental, and every so often the technicians would discover something wrong and flare up about it."

"Five minutes later, we were back on the set as if nothing had happened, but I think we were off stage more often than on stage during rehearsals."

"You can spend two days rehearsing for one show, with nothing escaping their attention. It's exhausting, but very worth while."

"I must admit this surprised me. When I did the Palladium Show, I only rehearsed for a while in the afternoon, and yet everything seemed to turn out swell. Jack Parnell is a terrific musician, and has plenty of feel-

ing. I was confident that he wouldn't let me down."

From Milan, Bobby went on a couple of days sightseeing in Rome, then on to Copenhagen and Hamburg for TV. He returned to Milan for a Red Cross charity show and then flew back to Britain.

Bobby visited all these places without a hit record. "Sway," "Volare" and "Wild One" were all hits on the Continent, but that was some time ago, and there was nothing to back up his appearances, or in fact, provide a good reason for his being there.

## REVIEWS

But his reviews wouldn't have disgraced Sinatra, and his personality and good stage presence ensured further success.

"In future," Bobby told me, "Cameo are to release different discs in different countries. For instance, in Scandinavia, my next release will be 'Mammy,' from an LP already issued, which has been successful."

"It's O.K. having hits in the States, but it just doesn't follow that whatever clicks there will make it abroad. Not like it used to."

"I feel that personal appearances do much to help my name abroad, and in future I plan to try to do a trip like this very year, but I wouldn't do a complete tour of one-nighters until I'm firmly established in each country—either through TV or records."

June Harris

# Cable from AMERICA

## Labels cash in on space man

Edited by Maurice Clark

AS was expected, the record companies have started issuing topical discs, following the tremendous publicity received by astronaut Lt.-Col. JOHN GLENN. MGM have "The Biggest Ride Since Paul Revere" and Epic "Please Mr. Scientist." Reprise, on the other hand, produced and released within 48 hours of Glenn returning, an LP containing actual parts of the flight with musical themes composed by Bruce Herschensohn.

Should think radio station KRND in California holds the record for a disc marathon. They played Joanne Cameron's disc of "I've Got A Crush On You" on the Norman label, for 18½ hours without stopping. If that doesn't make it a hit...

A group of music publishers have finally brought a suit against Bell; Barth and Pearl Williams to stop them from singing adaptations of their well-known standard songs with what they claim to be questionable lyrics.

George Dunning has got the coveted job of writing the theme music to one of Screen Gems' newest and biggest TV series, "Defiance Country."

Ned Washington and Jimmy McHugh have composed the official "Mardi Gras Waltz" which from now on will be used at the annual celebrations in New Orleans.

down Nashville way, he also likes the boating and fishing. So much so he has bought himself a fabulous new boat, which he is having reboiled just outside Nashville.

Singer Sue Raney, formerly with Capitol Records, has just signed a new contract with Nat King Cole's recently formed label "K.C." Sue will shortly be cutting her first sides under the personal supervision of Nat.

Bing Crosby will be one of the judges to help choose the 1962 "Music Queen of America" who will reign over the Music Industry Trade Show to be held in New York during June. The Music Queen will be chosen for her beauty and charm, as well as her musical interest. Her prizes will consist of a star and medallion plus more than \$3,000 in cash.

THE singing ex-police man T. Saverio Saridis, who is riding high with his first disc "Love Is The Sweetest Thing," has been signed to co-star with Rhonda Fleming in a coast-to-coast tour of "A Night With Gershwin" to commemorate the anniversary of the great composer's death.

Songwriter Joe Lubin, who recently started his own record company, Denny V Records, has, he thinks, found one of the biggest singing discoveries for 1962 in 18-year-old Hollywood High School student Ty Whitsey. Ty has made his first disc, "Gianna Set A Record," which was written by Joe. TV and film exploitation is planned, so I reckon we shall be hearing a lot of young Ty.

Many record stars will appear at the fourth annual Association of Record Merchandisers to be held at the Eden Rock Hotel in Miami. The show will include Paul Anka, Timi Yuro, Jammie Dean, Jo Ann Campbell and Vic Damone.

Peggy Lee, backed by the great Quincy Jones, has made an LP called "Blues Cross Country." It contains a dozen well-known blues named after big Stars.

Burl Ives not only likes the sound they get on his discs PEGGY LEE... a blues LP with Quincy Jones.



MATT MONRO

# Monro's 'Softly' could mean a change in the Twenty

LOOK through the Top Twenties for the past two or three weeks and one thing should strike you—there is an "intruder" in them. One disc, in the words of DJ Pete Murray, "doesn't fit." That disc is Matt Monro's "Softly As I Leave You," and it doesn't fit because, although when it was issued nearly everyone seemed to agree that it was a great number, they also thought that it was album material and would have needed far too many plugs to be a commercial bet as a single.

"Softly" lacks the immediate appeal of Matt's two big hits, "Portrait" and "My Kind Of Girl," and so it was perhaps not so surprising that the "Juke Box Jury" panel of January 27 voted it a miss.

On that panel was Pete Murray and he said: "It's too sophisticated. A wonderful number, beautifully sung by Matt, but it's album material, too good for the charts."

So what happened? What made "Softly" a chart entry and a commercial hit instead of the slow but steady seller that most people must have expected? According to Pete Murray

the answer to that is simple—the personality of the singer, Matt Monro.

"It's an excellent record," he said, "I'd say one of three best he's ever made, but I think it is selling on his own personal popularity and tremendous artistry."

"Matt is a wonderful singer and puts a great deal of feeling into a song. Anyone other than Matt singing 'Softly' and it would have been a miss. I'm sure of this."

One of our top composers and lyric writers, Michael Carr, agrees with this, although he reckoned all along that it would be a hit.

## So good

"It's a beautiful tune and the lyrics are extremely touching and very strong, but, of course, this type of disc is not bought solely by teenagers."

"I would say that only about thirty per cent of the sales are accounted for by people under 20. The remainder are a good bit older and they are having an increasing effect on the charts, so this sort of number stands a much better chance than it used to."

"The trouble with so many ballads these days is that they are very ordinary. 'Softly'

stands out a mile and Matt has made a beautiful job of the number—brilliant. It's got the best lyrics since 'Portrait'."

"And it's not just Matt. The record itself has a beautiful quality about it and Johnnie Spence's backing is very warm and sincere."

"It was a big gamble but I think it was helped by the fact that the time was right for Matt to have a hit."

"No, I don't think it would have been a hit with any other singer. Matt gives so much extra to the song. The artist, song, backing and record quality—the combination which makes his records—were all brilliant. It couldn't miss."

"And don't forget the disc is selling purely on merit. His previous release hasn't helped to get this one away." ("Climb Ev'ry Mountain"—a miss.)

And what does Matt himself think? When the disc was first released he told me:

"I don't aim my material at teenagers. I wouldn't really know just how many will buy it, but I'm sure the bulk of the sale will come from the older people."

"I'm not a teenage singer and frankly I never have been."

Two years ago, or even less, MATT MONRO... "Softly" isn't too sophisticated.

such a statement meant defeat almost before the record had hit the shops. Then the Top Twenty belonged to the teenagers. But not, it seems, any more.

With the success of "Softly" may come more and more records aimed, not at the traditional pop buyers, but at their elder brothers and sisters, even at their moms and dads.

And such a policy, it seems, could still be a commercial success!

John Wells



# POP POOLS ARE COMING SOON!

ENSURE YOUR SUPPLY OF POP POOLS COUPONS NOW

For pop fans and pools fans everywhere, this is the moment you have been waiting for... Pools coupons based on the Pop Twenty!

Whether you love 'em or loathe 'em, pop discs can win you big money. Be your own jury—sort out the tops and the flops and win a big dividend for correct forecasts on Pop Pools!

For ALL the family, Pop Pools are going to be the biggest thing ever—combining the thrills of the Football Pools and the excitement of the Pop Twenty. So make sure you're "ON" from the words "Go, man, go!" by filling in the panel below and ensuring your supply of coupons.

TO: POP POOLS LTD, WEMBLEY, MIDDLESEX

Please send me a supply of Pop Pools coupons. I am not under 21.

Name \_\_\_\_\_

Address \_\_\_\_\_

DL





# NEW POPS

THIS WEEK'S TOP SINGLE

## CONNIE FRANCIS

### Don't cry on my shoulder



M-G-M  
45-MGMT151

COLUMBIA  
45-DB4800

MICHAEL ANGELO  
and His Orchestra  
Tears

BROOK BENTON  
Walk on the wild side  
*(From film of same name)*

MERCURY  
45-AMT1172

COLUMBIA  
45-DB4802

CHUBBY CHECKER  
AND  
BOBBY RYDELL  
Teach me to twist

JOEY DEE  
AND THE STARLITERS  
Hey, let's twist

COLUMBIA  
45-DB4803

H. M. V.  
45-POP994

KENNY DINO  
Rosie  
*(Why do you wear my ring)*

JOE LOSS  
and His Orchestra  
The Maigret Theme  
*(From BBC-TV "Inspector Maigret" series)*

H. M. V.  
45-POP995

# IT'S ALL UP TO YOU

With your help R and B can take over from trad

JACK GOOD



kicks off his 'We Choose Rhythm and Blues' campaign

FOR weeks now things have been boiling up. "I've had more and more letters from pop fans who have come over to the Rhythm and Blues camp. And more are joining every day. In fact I claim that there are more rhythm and blues fans in the country now than there are trad fans.

What a ridiculous situation when you consider how trad is thrown at you left, right and centre on the BBC in every teenage programme, how there are even whole programmes dedicated to this minority music, yet you are very lucky indeed to hear one rhythm and blues record from one week's end to another.

The trouble is that the BBC think that trad is good for you. It's cultural.

Well, what about R and B...? The roots of this music go deeper than those of trad. It's pedigree, is pure and its past is no less distinguished. But the adults don't like it, yet.

Give them 15 years or so and the BBC will be featuring programmes called "Rhythm and Blues Rendezvous." By then it will be too late. Just as their artificial Trad boom came too late.

## Campaign

I decided that a "WE CHOOSE RHYTHM AND BLUES" campaign should be started in DISC and that I would ask all our stars who are Rhythm and Blues fans to "testify."

I started with Cliff. When I explained to him what I had in mind, he said, "A great idea. You can certainly count me in."

"I do about four numbers in the set with a rhythm and blues feel and they seem to go down all right."

Alright. That was a typical Richard understatement. The kids went pooty about them!

"Why do you think then," I asked, "that the R and B hits in the American Charts don't register over here?"

"Well it takes a bit of time to get a taste for the real way-out Rhythm and Blues material. And frankly it doesn't get enough

plays over here to get across.

"It would only take a couple of these hits to make it in Britain and the whole thing would be away. But to start with it needs to be something that's not too extreme. Have you heard that record 'If You Gotta Make A Fool Of Somebody'?" by James Ray, Fabulous."

I said I had, but I didn't know if it had been released over here as I had never heard it played.

I had a few of the current American Rhythm and Blues hits with me, and Cliff had a gramophone in his dressing room, so we

played them. First off I spun 'I'm Blue' by the Ikeettes.

Before I'd put the pick-up in the groove Bruce Welch said he'd heard it and that it was horrible.

Cliff hadn't heard it. After hearing it again Bruce changed his mind. Cliff flipped it over, but when I asked him if he thought it would sell, supposing that it was ever played—an unlikely hypothesis—he frowned and said, "No—I don't think it would. It's too way-out."

A few months ago I didn't dig this kind of thing at all. You've got to get used to it."

Then I tried "I Know" by Barbara George. At the first notes of the intro Cliff said, "That knocks me out already."

It did me too. The verdict on that one was much more hopeful. But it was significant that nobody had heard it before.

Finally, I tried "Duke Of Earl" by Gene Chandler on Cliff and Bruce. This one they had heard before. We all thought it a complete gas.

"Now this one could definitely get away over here," said Cliff "if it got some plays on the air."

"A big if," I observed. "How is it ever going to happen if DJs refuse to touch it?"

Cliff grinned. "Teenagers usually get what they want in the end. If the DJs get snowed under with request cards for R and B discs they'll just have to play them."

"I know these records have a limited appeal, but I still think there's a place for them in the charts and in pop programmes. What about U.S. Bonds—he's already proved it."

OK. LET'S FOLLOW CLIFF'S LEAD AND GET ACTIVE. IF YOU DIG R AND B MAKE IT YOUR DUTY TO WRITE AT LEAST ONE REQUEST FOR AN R AND B RECORD EVERY WEEK.

When you write in mark your

Cliff grinned. "Teenagers usually get what they want in the end. If the DJs get snowed under with request cards for R and B discs they'll just have to play them."

"I know these records have a limited appeal, but I still think there's a place for them in the charts and in pop programmes. What about U.S. Bonds—he's already proved it."

OK. LET'S FOLLOW CLIFF'S LEAD AND GET ACTIVE. IF YOU DIG R AND B MAKE IT YOUR DUTY TO WRITE AT LEAST ONE REQUEST FOR AN R AND B RECORD EVERY WEEK.

When you write in mark your

card "We Choose Rhythm And Blues," then the DJs will begin to get the message.

There's a release from London this week appropriately called "A Shot Of Rhythm And Blues" by Arthur Alexander.

You won't have heard it because it's not even supposed to be the A side of the record. But it'll do as our opening shot across the enemy's bows. So let's make it our request record of the week.

Since nobody else will be requesting this record, every play we get on the air can be chalked up as a victory for the Rhythm and Blues movement. So let's get writing.

## STUDIO SNIPPETS

NEWS OF TOMORROW'S HITS

### Hat-trick for Ball?

KENNY BALL is certainly sitting on top of the disc world these days having made the British brand of trad jazz an international hit commodity via "Midnight In Moscow" and "March Of The Siamese Children."

He only needs another winner now to make a hat-trick of three hits in a row, and I reckon he probably put the third in the can last week when he and his jazz men cut sides for Pye under Alan Freeman's supervision.

Not a word has been breathed about titles yet, but we'll soon know all about it.

Pye's Tony Hatch capped a single featuring Danny Davis coupling "Rome Wasn't Built In A Day" and "Tell Me." It's already been scheduled for release on March 20.

Peter Leslie completed the Chicago LP, starring Alex Welsh and his band, down at the Lansdowne studios on behalf of Denis Preston's Record Supervision last week. This set's title will be "Echoes Of Chicago," and it will appear on Columbia's Lansdowne Jazz Series in June.

Noelie Paramor cut a single for Columbia with a new outfit identified as Jill And The Boulevardiers, and HMV's Wally

Ridley did a single with Kenny Lynch. Norman Newell divided his recording time at Abbey Road between a John Barry single and a Victor Silvester single, both for the Columbia label.

American A and R are working for Decca's London label there. Tony D'Amato, was busy at Decca's West Hampstead canny with more Phase 4 stereo albums.

Artists and titles were not revealed, and the only activity reported from that neck of the recording woods in detail was an LP session for Max Bygraves with the Roland Shaw orchestra and Frank Lee supervising.

John Schroeder has captured the recording services of Mike and Bernie Winters for the Oriole outfit, and cut their initial single on a Sunday session. Top side title is "I Like It," and the number is described as a catchy trad-type comedy novelty. It's due for release on March 30.

Schroeder did a single with pretty nineteen-year-old newcomer Jan Burnette, and recorded a follow-up by Tony Raymond to Tony's currently released "She'll Have To Go." He also cut a single with the Terry Pitts jazz band. Top side is "While We Danced At The Mardi Gras," and the flip is a Noelle Paramor composition, "Manana."

The only news to seep through from the Marble Arch recording cavern of Philips is of a Fontana LP session taken by Jack Baverstock for some minstrel show medleys featuring the Mike Sammes Singers and Jack Mandel's Banjoists playing arrangements penned by Bernie Ebbighouse.

J. S.

U.S. BONDS... he's broken through the blues barrier.

played them. First off I spun 'I'm Blue' by the Ikeettes.

Before I'd put the pick-up in the groove Bruce Welch said he'd heard it and that it was horrible.

Cliff hadn't heard it. After hearing it again Bruce changed his mind. Cliff flipped it over, but when I asked him if he thought it would sell, supposing that it was ever played—an unlikely hypothesis—he frowned and said, "No—I don't think it would. It's too way-out."

A few months ago I didn't dig this kind of thing at all. You've got to get used to it."

Then I tried "I Know" by Barbara George. At the first notes of the intro Cliff said, "That knocks me out already."

It did me too. The verdict on that one was much more hopeful. But it was significant that nobody had heard it before.

Finally, I tried "Duke Of Earl" by Gene Chandler on Cliff and Bruce. This one they had heard before. We all thought it a complete gas.

"Now this one could definitely get away over here," said Cliff "if it got some plays on the air."

"A big if," I observed. "How is it ever going to happen if DJs refuse to touch it?"

CLIFF RICHARD... "You can count on my support".



COLUMBIA  
45-DB4801

GEOFF LOVE  
and His Orchestra  
NANA

COLUMBIA  
45-DB4798

NINA & FREDERIK  
Seven daffodils

LIBERTY  
LIB 55388

BOBBY VEE  
Run to him





# JESS CONRAD MAY JOIN JERRY LEE LEWIS PACKAGE

JESS CONRAD may be included in the Jerry Lee Lewis tour which opens at the City Hall, Newcastle, on April 29.

At present, however, only Lee Lewis and The Viscounts are definite for the package.

Subsequent dates are the De Montfort Hall, Leicester (April 30), Town Hall, Birmingham (May 1), Streatham Hill Theatre (2), King George's Hall, Blackburn (3), Gaiety Theatre, Grimsby (4), Guildhall, Portsmouth (5), Esso, Cannock (6), Esso, Brighton (7), Colston Hall, Bristol (8), City Hall, Sheffield (9), St. George's Hall, Bradford (10), Esso, Birkenhead (11), Theatre Royal, Norwich (12) and the Esso, Stockport (13).

## Shadows spot in TV series

THE SHADOWS are to be spotlighted in the first of a new A-R TV series on Wednesday next, March 21.

The programme is called "Dan Farrow Meets" and in this edition he will quiz the group about their career, and they will play various numbers, including their current hit, "Wonderful Land."

## Wynter records

MARK WYNTER is to cut four new numbers tonight (Thursday) at Decca's West Hampstead studios, all composed by former British pop star Johnny Brandon and American writer Sea Weiser, both now resident in the States.

As reported earlier in DISC Brandon and Weiser arrived in this country last week specifically to cut these sides, with Wynter and they will, in fact handle the session.

## Epic sign Ralph Burns

ARRANGER-CONDUCTOR Ralph Burns has been signed to an exclusive contract with Epic Records which, it is rumoured, is shortly to be released here by Pye.

Burns is the musical arranger of the new Richard Rodgers musical, "No Strings," which has its Broadway opening this month. He has worked with a number of performers, including Frank Sinatra and Ray Charles.

Screaming Lord Sutch will appear at the Top and Ten Heat Club in Southampton on March 20.

## Charlesworth to guest on TV

THE Dick Charlesworth Band and Vera Lynn will be guests in the Charlie Chester Show on BBC TV on March 25, following the postponement of the Four Freshmen package for this date. The package starts will guest some time in April.

They follow this date with "Jazz Club" on March 29, on which they will accompany American blues singer Howlin' Wolf.

On March 30, the Dick Charlesworth Band appears at the Town Hall, Huddersfield, with Clinton Ford, and on Saturday, March 24, guest in "Saturday Club."

## Cotton in Scotland

THE Mike Cotton Jazzmen do a Scottish tour in August followed by their first Belgian tour in September.

On August 24, the band opens for two weeks of one nighters in Hamilton. Subsequent dates are still being worked out.

These will be followed almost immediately by a five day tour of Belgium, to include dates in Liege, Brussels and Ghent.

## Twist series on BBC

THE Light Programme is to start a six-week series centred on the Twist, Entitled "Twisting Time," the first show will be broadcast on April 5 between 5 and 5.30 p.m.

It will feature the Earl Guest group, singers Doug Sheldon and Shirley Jackson, and Carter-Lewis and The Southerners, who will star in a Country and Western spot.

Compered for the series is DISC columnist Tony Hall, and the producer is Ron Belchier.

## 'Find The Singer' delayed

OWING to technical difficulties the start of the new "Find The Singer" series on A-R TV, has been delayed by a week, and will now begin on Monday next, March 19.

## Vee's A and R man promoted

SNUFFY-GARRETT, who was recently in London with Liberty president Al Bennett, and Bobby Vee has been promoted to head of the company's A and R department.

Twenty-two-year-old Garrett joined the company two and a half years ago as a promotion man and shortly afterwards was given his first chance to record by Sy Waronker, Chairman of the board.

Since then Garrett has headed Liberty's teen department, recording hits by such artists as Bobby Vee, Gene McDaniels and Johnny Burnette.

More recently he has branched out into a wider field by recording "50 Guitars Go South Of The Border" volumes 1 and 2.

Garrett takes over from Waronker, who was head of the A and R department, but has found his other commitments within the company increasingly difficult to carry on in addition to the A and R post.

While in London Garrett recorded a special session at RMI's St. John's Wood studios with Bobby Vee. He is also hoping to record Cliff Richard out in Hollywood.



On his return to America after a three-month world tour, BOBBY RYDELL took the Silver Disc awarded to Chubby Checker for "Let's Twist Again." DISC's managing Editor Gerald Marks made the presentation aboard the "Queen Elizabeth" at Southampton, the ceremony being filmed for showing on Dick Clark's American TV show where the disc will be awarded to Checker.

# Dates fixed for Brenda Lee tour

THE itinerary for the Brenda Lee-Gene Vincent package tour is now complete, and the dates and venues are as follows:

- Esso, Brighton (March 31);
- City Hall, Newcastle (April 2);
- Esso, Birkenhead (3);
- St. Andrew's Hall, Glasgow (4);
- King George's Hall, Blackburn (5);
- Granada, Woolwich (6);
- Granada, Walthamstow (7);
- Granada, Tooting (8);
- City Hall, Sheffield (9);
- City Hall, Birmingham (10);
- De Montfort Hall, Leicester (11);
- Gannett, Worcester (12);
- Guild Hall, Portsmouth (14);
- Adelphi, Slough (15).

In addition, Brenda will appear at the Colston Hall, Bristol, with Jess Conrad on April 13, and at the Theatre Royal, Norwich, on April 16 with another male singer yet to be announced.

## Separate

Gene Vincent is undertaking some separate concert dates with a package comprising Ricky Valino, Tommy Bruce, Danny Rivers and Vince Eager.

They are Esso, Stoke (April 1) with accompaniment by The Condors; Esso, Cannock (13) with accompaniment by The Echoes, and the Esso, Keighley (29) when the backing group will be Sound Inc.

Vincent will also fulfil ballroom appearances, backed by The Echoes. These are Town Hall, Cheltenham (April 16); High Wycombe (17); the Plaza and Ritz Ballrooms, Birmingham (18); Memorial Hall, Newark (19); and Town Hall, Torquay (21).

He has five more Esso/Decca concerts to be fixed from April 21 onwards with the same package as for the others except that Danny Rivers will be replaced by Nelson Keene.

## Checker—two Twist LPs

CAMEO-PARKWAY have released two new Chubby Checker twist albums in the U.S. They are "For Teen Twisters Only," and "Twistin' Round The World" on which Chubby sings in seven languages.

## French rock in U.S.

JOHNNY HALLIDAY, the American born French sensation, has his first release in the States this week on the newly formed Philips label.

Numbers, both sung in English, are "Shake The Hand Of A Fool" and "Hold Back The Sun."

## Pop film snips on 'Stars'

"THANK YOUR LUCKY STARS" is to show two film snips in the last two editions this month.

On March 24, there will be an extract from "The Young Ones" showing Cliff Sledge's title song and the following week there will be a scene from "Twist Around The Clock," which features Chubby Checker singing "Twist Along With Me."

Headlining the March 24 bill are Humphrey Lyttelton, Bert Weedon and Frankie Townsend. Guest DJ that week is Steve Race.

Lennie Donegan stars in the March 31 edition, with the Springfields, Gary Miller, Susan Maughan, Tony Rocco and Danny Davis.

Host of "Spin A Disc" in this week's programme, March 17, will be Sam Costa, and the three discs to be played are "Teach Me To Twist" by Chubby Checker and Bobby Rydell, "June Is Bustle" Out All Over" by Pee Wee Hines, and "Speak To Me Pretty" by Brenda Lee, who is also scheduled to appear in the programme on April 7.

# BBC Weedon shows extended

BERT WEEDON has had a TV and two radio series extended. The TV show is "Today Rendezvous," the hour long weekly series, and Bert has another three month extension on his contract from April, with an option for a further 12 months.

In June he celebrates his years on this extremely successful show.

His "Easybeat" show has been lengthened by another 12 weeks, a two week break in 1962, during which time he flies to Spain for a two week vacation.

His new dates for this year are April 1, 8, 15 and May 6, and 20.

On Tuesday nights, Bert Weedon has his own Luxembourg show, "Join Bert Weedon." Originally booked for six weeks this is now to run for another seven, from April 7.

On June 8, Weedon opens his summer season co-headlining bill with Edmund Hoekridge at Harry Worth at the North Pier, Blackpool. This is due to run for four months.

## RCA OPEN IN ROME

LAST week, RCA opened its recording studios in Rome. These have been in preparation since 1959, and now complete and are believed to be the largest and most modern in Europe.

Several RCA executives from both Britain and the U.S. gathered in Rome for the opening.

## NEW RELEASES

Speak to me pretty Brenda Lee  
45-P 2087 Decca

Cyril Stapleton and his Orchestra  
African Beat  
45-P 2088 Decca

Meet girl melody  
Camarrata and his Matto  
45-P 2089 Decca

The Bobby Foster Jazzmen Galaxy Ray  
45-P 2090 Decca

The Tamas (Pwa Nwa)  
45-P 2091 RCA Victor

Young world Rick Nelson  
45-P 2092 London

Lullaby and more Jack Jones  
45-P 2093 London

Jerry Lee Lewis I've been tellin'  
45-P 2094 Decca

Marino Marini Quartet  
Love and Kisses  
45-P 2095 Decca

BILLY FURY  
LETTER FULL OF TEARS  
45-P 21467 Decca

PERCOLATOR  
BILLY JOE AND THE CHECKMATES  
45-1110 8000 London

DEL SHANNON  
HEY LITTLE GI  
45-111X 9018 London

MARK WYNTE  
HEAVEN'S PLACE  
45-Y 11464 Decca



She's a Riot!

# FANLIGHT FANNY

by

CLINTON FORD

on

45 CB. 1706

ORIOLE RECORDS LTD.  
104 New Bond St., W.1

Published by  
Cinephonic



# is top 'West Side Story' song

## PRESLEY SINGLE

EW Elvis Presley single, out in the States this week and issued here either at the end of this month, or beginning of April, Good Luck Charm, ed with "Anything's Part Of You."

is side is an up beat bar and the flip is a d, esley is accompanied by d' Cramer and the anales.

"GEE, Officer Krupke," the derisive song about psychologists and social welfare workers sung by the delinquent teenagers in "West Side Story," has been banned from broadcasting by BBC radio.

On last Sunday's "Two Way Family Favourites" Jean Metcalfe informed listeners that she was unable to play the vocal version requested. Stan Kenton's instrumental disc of the tune was broadcast instead.

A BBC spokesman told DISC that the song had been placed on the restricted list. He added that this implied no criticism of the management staging the show, the company which filmed it, or the record firms who had issued discs of the show's songs, including "Gee, Officer Krupke."

The decision had been taken in view of the huge and varied audience which listened to BBC programmes.

When a song is placed on the restricted list by the BBC it is virtually banned completely.

## Scottish tour for Monro

LOWING his ten day tour on the Four Freshmen which opens tomorrow at the Gaumont State, Monro has a "Parade de Pops" lined up for 28, followed by a six day of one nighters in Scotland.

owing his Scottish dates, Monro opens for two weeks at the London Palladium on May 14, and then goes on a summer season at Weymouth, in June.

## ye for Festival

JER Dinah Kaye has been chosen to represent Britain in the Second International Song Festival held in Poland and runs for three days from July 5.

Contest will be held at and Dinah will be singing songs, all new.

er the Festival, she will re- in Poland for a 12 day tour, which will include in Warsaw.

## nger—TV dates

KE dates are pouring in for Susan Singer, 15-year-old Helen Shapiro, guests on "Discs A Gogo" March 19, following this with "Spot" for the BBC on March 23, and a personal performance at Grimsby, the following day.

March 26, Susan flies to al for a spot in "Preview" later TV, and in April, she another ballroom date at 10th.

April 15, Susan Singer will her debut in "Easybeat."

edition of the BBC TV series "Disc Years" on March 28 will it contrasting songs from the 1950, 1912 and 1953. The g will be the regular cast of Lotis, Stephanie, Voss, Lee and Sheila Buxton.



FRANKIE VAUGHAN flew to Holland last week—hence the bunch of tulips presented to him on arrival—to make one guest appearance in a Dutch TV show. The show, however, was in a top series and is to be the Dutch entry in the Montreux Gold Rose Festival—won last year by our own "Black And White Minstrel" show.

## Pavilion books jazz

FOLLOWING an experiment at the Pavilion, Bourne-mouth, carried out by Jazz-shows, there will now be a jazz night every Tuesday from May 1.

Bands already booked for the shows include Kenny Ball, Acker Bilk, Clyde Valley Stompers, Terry Lightfoot and Humphrey Lyttelton.

The Monty Sunshine band will start the series on May 1.

## CHARLES FORMS OWN LABEL

RHYTHM and blues singer Ray Charles has formed his own record label, and also signed a new long term contract with ABC Paramount.

His own label is Tangerine Records, designed for promotion of new talent, managed and distributed by ABC Paramount. First releases are expected within two months. Tangerine is also expected to sign established artists.

Terms and the duration of Charles' new contract with ABC Paramount have not been revealed.

He has a new album release in the States titled "Modern Sounds in Country And Western Music."

## 'Oscar' songs named

THE five songs which will compete for the musical Oscar of the film industry were announced in New York last week.

They are "Moon River" from "Breakfast At Tiffany's," "Pocketful Of Miracles," "Love Theme From 'El Cid'," "Town Without Pity" and "Bachelor In Paradise," and all members were from films released during 1961.

## Lyttelton on 'Tavern'

HUMPHREY LYTTELTON'S television and radio dates in the four weeks from March 17 include two "Trad Taverns" on March 17 and 31, and a "Saturday Club" on April 7.

The band also has a "Thank Your Lucky Stars" on March 24, and two spots in "Young At Heart" on March 21 and April 11.

On April 25, the Lyttelton band will guest in Border TV's "Beat The Boeder" from Carlisle.



American jazz singer DONNA HIGHTOWER appears in ATV's "All That Jazz" tomorrow night (Friday). She made a visit to Britain specially to record this one show. With her, in our picture and the show, is trad man Mike Cotton.

## Jazz band tries the twist

MICKY ASHMAN'S Ragtime Band switches to the twist for its next Columbia single, released on March 22.

Topside is "Hatless Twist," the Duke Ellington composition with a special twist rhythm backing. The number was specially arranged by Denis Preston who recorded the band at his Lansdowne Studios.

Flipside is another oldie, "I'll See You In My Dreams."

## He wrestles—and sings

AMERICAN-BORN wrestler Frankie Townsend will appear in ABC TV's "Thank Your Lucky Stars" on March 24, and will wrestle with a masked opponent as well as miming to his current Fontana single, "I'm The Greatest."

## 'Pop' boys win quiz

THREE leading pop musicians are successfully appearing in ATV's "Pencil And Paper" quiz series.

MDs, Geoff Love, Harry Robinson and organist Jerry Allen have now reached the quarter final, scheduled for transmission on Tuesday next (March 20). To reach it they defeated a team of saxophonists and a team of barristers.

Their opponents in next week's quarter final will be either a team of chefs or a team of business engineers.

## Dance champ finals

THE finals of the annual ballroom championships initiated by the now defunct London evening newspaper "The Star" will be in two parts this year, and both will be televised by BBC TV.

The first final will be on March 26 from the Lyceum Ballroom, Strand. It will present the amateur and professional Latin American style finals, with music provided by Edmundo Ros and his band, and the formation team finals, with music from Cyril Stapleton's orchestra.

The second event will be on May 10 from the Royal Albert Hall, and will decide the winners of the modern style dances.

## Shapiro in variety

HELEN SHAPIRO is to play two weeks in summer variety. The first is at the Empire Theatre, Sunderland, beginning June 4, and the other opens on June 11 at the Floral Hall, Scarborough.

This is preceded by a Sunday concert on June 10 at the Spa, Brighthelm, Terry Hall will be on all bills with "Lenny The Lion" and other acts will be announced later.

## Pete Murray on 'JBI'

THE "Juke Box Jury" panel for March 24 will include Carole Carr, Jimmy Young and Pete Murray, and for March 31, Jean Metcalfe, Alan Dell and Jimmy Henney.

It is hoped that the fourth place on one or other of the two editions will be filled by Mielan Karlin, depending on her play commitments at Stratford.

## Sheldon on one-nighters

DOUG SHELDON hits the one-nighter trail for the first time this month with dates in Rhyd (March 24), Wembley (25) and a series of appearances in Scotland between March 26 and April 1.

## 'Midnight' hits the million

KENNY BALL has reached a million sales with "Midnight in Moscow" and will receive a Golden Disc—the second British jazzman to do so.

No arrangements have yet been made for the presentation. The disc is currently number one in Australia, and two in the States. It has sold over 450,000 copies in the U.S., 350,000 here, and 200,000 elsewhere.

The first British jazzman to claim a Golden Disc was Chris Barber with "Petite Fleur," also on the Pye label. Kenny's current BBC programme, "Get With It," has been extended for a further three editions. Kenny will tape one spot on March 29 and two on April 5.

## IT'S FANTASTIC!

the new hit from



# Craig Douglas

## When my little girl is smiling

JAR 610

'TOP RANK' RECORDS



THEME FROM 'BALLAD OF A SOLDIER'

VARDI & HIS ORCHESTRA

45-1028 1002 London

SAVERIO SARIDIS

LOVE IS THE SWEETEST THING

45-1028 1002 Warner Bros

BALLAD OF A TRUMPET

(Ballata della tromba)

NINI ROSSO

45-DC 10661 Decca

KARL DENVER

WIMOWEH

45-F 11420 Decca

DECCA

LONDON

BCA VICTOR

Brunswick

Parlophone

WARRIOR BRAND



# Reviews of the latest pop singles

# Craig Douglas should win battle for 'Little Girl' hit

### Tipped for the charts: DOUGLAS, FOUNTAIN, LEE CHECKER/RYDELL

**CRAIG DOUGLAS**  
When My Little Girl Is Smiling;  
Ring-A-Ding  
(Top Rank JAR 610)  
BE interesting to see just what happens to the number "When My Little Girl Is Smiling." The big companies are all fighting tooth-and-claw for their respective versions.

The Drifters may, in fact, be edged out of the race, and I'm hoping Craig Douglas to do the edging. A good, light-voiced effort from Craig which ought to see him back in the lists. Nothing to do with Ronnie Carroll's Excubation effort, "Ring-A-Ding" is a no-nonsense twister which Craig takes to hand and vocal group accompaniment.

**PETE FOUNTAIN**  
Yes Indeed!; While We Danced At The Mardi Gras  
(Coral Q 73451)  
I'M hoping this one in the hope that it will be aired sufficiently for it to start a snowball. Pete Fountain is one of the smoothest clarinet men you could find anywhere in the world today and his cool, mellow performance on the old "Yes Indeed!" is excellent.

Your feet will tap irresistibly as Pete plays and the vocal group punctuates with chants of the title. And Ed loves to see "While We Danced At The Mardi Gras" turn the disc over. A rippling jazz performance of the 1930s success which includes some brilliant bass fiddle solo material as well as Fountain's sparkling clarinet.

**CHUBBY CHECKER and BOBBY RYDELL**  
Teach Me To Twist; Swingle's Together  
(Columbia DB 4802)  
SMART idea to team Chubby Checker and Bobby Rydell. Both groups of fans ought to be queuing up for this one, particularly since it knocks sparks off the twist craze. With Bobby asking Chubby to "Teach Me To Twist" the pair meet cleverly, working extremely smoothly together.

For the second side they're "Swingin' Together" in easy harmony on a simple tune that's easy to hold.

**BRENDA LEE**  
Speak To Me Pretty; Lover Come Back To Me  
(Brunswick O 5857)  
HEAR Brenda swinging the up-beater "Speak To Me Pretty" and I think you'll agree it's one of the best sides she's cut. The number is featured in her film "Two Little Bears" but the picture won't be seen here until the disc has been long in the air.

With a cute backing including vocal group work and foot-moving rhythm, it should hit hard. As for the revival of "Lover Come Back To Me"—this rattling along production could easily turn the record over. It shows a natural feeling for jazz in Miss Lee's work. Paul Marks to Owen Bradley's musical direction of the coupling.

**SHAKE KEANE**  
The Nursery Blues; Rounda  
(Piccadilly N 35034)\*\*\*\*  
SHAKE KEANE is a jazz man who blows some good from a flugelhorn in this coupling in company with his "Fivete." The Nursery Blues is an attractive, simple offering in the 10-12 time. It moves comfortably in six-eight time. I'd reckon he's got a guitar, bass, drums and electric organ backing him up on this one. Rounda allows the electric organ more elbow room, while Keane achieves a nice round jazz sound.

**JEFF ROWENA GROUP**  
La Cosechaca; Ten Ten Carolinas  
(Top N 1474)\*\*\*\*  
COLOURFUL instrumental group treatment for the

famous South American number La Cosechaca. Punctuated by tide sheets and some jaunty whoops it has a modern enough note to sell if not to reach the heights. Ten Ten Carolinas is a peppy rocker about the girl who's got the joint jumping. Vocal on this half.

**JOHNNY DUNCAN**  
Waitin' For The Sandman; A Long Time Gone  
(Dee N 15420)\*\*\*\*  
MR. DUNCAN'S been waiting a long while for another "Last Train To San Fernando"...

## DON NICHOLL'S DISC DATE



JOHNNY DUNCAN... waiting a long time for a hit.

here he tries Waitin' For The Sandman with his full Country and Western accent.

Ten's simple and lyric's neat... whether it adds up to a big one however is doubtful. C and W piano and vocal team in the backing.

A Long Time Gone is a quick-trotting Country number written by

Duncan for himself. Easy to hold and pleasing to spin. Male group features again in the Tony Hatch accompaniment.

**KENNY DINO**  
Rosie; What Did I Do  
(HMV POP 994)\*\*\*\*  
STACCATO beat number sung by Kenny Dino to a ba-ba-ba-ba girl group and heavy rhythm backing. Rosie (Why Do You Wear My Ring?) begins promisingly but—

—I find—becomes monotonous long before the end. The singer's own composition What Did I Do is a more relaxed effort. Here he beats a simpler path with rapping accompaniment.

**TONY DALLO**  
Navarone Twist; I'm A Real Twist  
(Parlophone R 4990)\*\*\*\*  
TONY DALLO and his orchestra pinching a few twisting holes in the film Some Gals Of Navarone. Founding types, heavy brass and organ for this quick-mover. Must say I enjoy it more than the theme played straight.

Mr. D's own composition I'm A Real Twist has trumpet flying exuberantly in a roosting production for dances.

**DANNY RIVERS**  
We're Gonna Dance; Movin' In  
(HMV POP 1009)\*\*\*\*  
DANNY RIVERS backed by a thumping instrumental group makes a contagious beat job of We're Gonna Dance. Commercial sound, well undisturbedly help the record's chances, and the rock's very good for dances.

Hoarse vocal by Danny for the forceful rocker Movin' in which he offers on the second half.

**ADAM WADE**  
Prisoner's Song; Them There Eyes  
(HMV POP 996)\*\*\*\*  
ADAM WADE lifts the old Prisoner's Song down from the shelf, but by a strange arrangement from the same place unfortunately. Although the vocal's good it's a direct steal from Bobby Darin's approach to such items as "Mack The Knife" etc.

Them There Eyes is song to a rocking beat with the big hand giving way to thumping rhythm team for Adam's accompaniment.

**HARRY CARNERY**  
Blues For Bloks; Mahabula  
(Columbia DB 4799)\*\*\*\*  
ONE of Denis Preston's Lam-downe productions, this coupling by Harry Carney and The Duke's Men ought to reach the same sort of market which went for Brubeck's "Take Five."

Slow, throbbing jazz in the same fashion, but with brass and reeds featured... Blues For Bloks is insidious enough to register. Mahabula travels more quickly but sounds to me more like an accompaniment to a missing soloist than anything else, despite the precise attack of the brass.

**CHAS McDEVITT and SHIRLEY DOUGLAS**  
Happy Family; Throwing Pebbles In A Pool  
(HMV POP 999)\*\*\*\*  
MR. McDEVITT and Shirley Douglas seem to be settling for the sunny Latin rhythms just now. If you enjoyed their more recent sides then you should go for Happy Family which they doct smoothly and melodiously to a Harry Robinson orchestral accompaniment. Amazing lyric.

Throwing Pebbles In A Pool, a light-hearted, jilting romancer, is sung softly and engagingly by the couple.

**THE POLKA DOTS**  
When We Say Hello; April Showers  
(Phillips PB 1228)\*\*\*\*  
ROMANTIC ballad sung with a loving pace by the Polka Dots. When We Say Hello may take time to get off the ground but it could certainly grow. Relaxed and attractive performance by the vocal group without too many acrobatics to prevent the side being commercial.

Very pleasing revival of the Joben hit April Showers occupies

**MIKE PRESTON**... Just the right amount of heart-break.

the second half. Comfortable tempo and mellow, almost intimate, vocal work.

**JOEY DEE and STARLITERS**  
Hey, Let's Twist; Roly Poly  
(Columbia DB 4803)\*\*\*\*  
THE beat's firm but I find little in Mr. Dee's and the Starlites group's chanting to lift this one above any of the other Twist releases.

Hey Let's Twist, I suppose, will be useful to stick among the rest of the discs for your dancing. Roly Poly too.

**ARTHUR ALEXANDER**  
You Better Move On; A Shot Of Rhythm 'n' Blues  
(London HLD 952)\*\*\*\*  
ARTHUR ALEXANDER has a strong feeling for the infectious beat that's for sure. He sings the slow, pulsating number You Better Move On with a progressive atmosphere which will collect quite a lot of custom if the side gets heard around.

Good rhythmic backing with some extra voices. Not quite so effective is the edgy snapper A Shot Of Rhythm 'n' Blues which Armstrong offers to some honking sax work and girl group chanting.

**THE RAYMONDE SINGERS**  
O Willow Waly; Just A-Wearin' For You  
(Decca F 1144)\*\*\*\*  
ALTHOUGH it sounds like a folk song, O Willow Waly isn't... it's a new ballad which features in the film "The Innocents." Here the solo is taken by Isla Cameron the girl who sang it for the picture.

Her small youthful voice is given size and resonance by The Raymonde Singers behind her. A charming ballad that could sleep to some success. Four Raymonde's group of eight girls and four men suggest pick up the old Just A-Wearin' For You and sing it to a slick Latin rhythm for the other side. Comes off.

**MIKE PRESTON**  
Innocent Eyes; I've Got All The Time In The World  
(Decca F 1144)\*\*\*\*  
A INNOCENT Eyes was written by American Jerry Reno and it should work well for Mike Preston. He sings it firmly and with the right sort of heartache. Good moody backing from Harry Robinson using high-flying girl vocal and some deep male voices too.

Quicker I've Got All The Time In The World which Mike sings as if he hasn't. Catchy number with echoing male vocal amid the twangy accompaniment.

**GEOFF LOVE**  
Nina; The White Rose Of Athens  
(Columbia DB 4801)\*\*\*\*  
NINA is designed to please Geoff Love's music in the States—where they've become very interested in the MD as a result of

**AL SAXON**  
Evil Eye; What More Can I Say?  
(Piccadilly N 35036)\*\*\*\*  
WRITTEN by Saxon and Bob Russell, Evil Eye is an intriguing number but may just fall between the two stools of beat and ballad. Saxon sings it competently to a neat Johnny Keating backing.

What More Can I Say? is a forceful number with a commercial beat. Al chants fervently and receives girl group echo.

**PATTI BROOK**  
I Love You, I Need You; Unloved, Unwanted  
(Dee N 15421)\*\*\*\*  
CLIFF RICHARD wrote I Love You, I Need You which Patti sings here to pounding drums and weeping strings. Romantic ballad which seems to need a visual setting. Unloved, Unwanted goes slipping along a tearful trail. Miss Brook sings the song with just the right amount of sadness.

**FATS DOMINO**  
Jambalaya; You Win Again  
(London HLD 9520)\*\*\*\*  
FATS shuffling along with a solid revival of Jambalaya. This number keeps popping up, but it's never been served with such an R 'n' B flavour. Could be a winner for Mr. Domino. He's in typical



CRAIG DOUGLAS... should soon be back in the charts.

his backing for Shirley Bassey and others.

A howling Greek melody given a lush and colourful performance with choral work adding size. The kind of production Geoff usually hides under his Manuel pseudonym. The White Rose Of Athens is slick orchestral stuff too... and could do better than either of the vocal versions (you pick your lyric and takes your choice).

**THE CHORDETTES**  
The White Rose Of Athens; Adios  
(London HLA 9519)\*\*\*\*  
TOP side here. The White Rose Of Athens, is none other than our recent friend "The Water Of The Wise" which the Bevs recorded. With a new lyric, this Greek tune is having some success in the States via The Chordettes' version. Crisp and pleasant.

Adios (Goodbye My Love) is another familiar number to us. Again a competent production from the vocal team.

**HAYLEY MILLS**  
Jeppers Creepers; Johnny Jingo  
(Decca F 21442)\*\*\*\*  
NOT such a hot one from young Miss Mills this time. Her "Turnstile" style performance of the old Johnny Mercer hit Jeppers Creepers could have been ejected out of any top. Boop-de-deep orchestral backing is directed by Tutti Camarata.

Also with a 1920s mood about it is Johnny Jingo which Hayley puts over breathlessly for the turn-over.



JOEY DEE

## The Peppermint boys have a great chance

IT is surprising that Joey Dee and the Starlites, next to Chubby Checker the most famous "twisters" in America, have not yet made it here on singles.

Their first disc, "The Peppermint Twist," topped the American charts and came straight out of a live performance at the Peppermint Lounge. It was released here in December, and is still selling strongly, though without making the hit parade.

Their current disc is "Hey, Let's Twist," the title song from his recent film. It's a good number, but the film has already been cut several weeks and this delay could cost them a lot of sales.

Yet Joey Dee's album, "Doing The Twist At The Peppermint Lounge," is one of the few albums that twist crazy teenagers are buying like mad. It has probably done more to

establish Joey Dee than his first single. Next month, EMI are to release the sound-track from the film, which also includes tracks by Joanne Campbell and Teddy Randazzo.

Joey Dee and the Starlites have been together as a group for the past three years. Joey was born in 1949 in Passaic, New Jersey; one of nine children, whose ages range from 17 to 42.

**Studying**  
He spends much time studying music and reading, and for his appearances at the Peppermint Lounge, chooses to dress casually, urging his group to do the same. The Starlites are Carlton Latimore, 22, who plays the organ, Willie Davis, 21, drums, Larry Vernieri, 21, and David Brigan, also 21, both of whom sing and dance.

They have been resident at the Peppermint Lounge for the past year—since before the twist craze, in fact, and before the Peppermint Lounge became famous.

They were successful from the start, their music always being heavy and rocking, but they were unknown outside the club—until the Twist.

That started it, and Joey Dee and the Starlites got in at the very beginning. Whether the Peppermint Lounge made them famous or the other way round is hard to say, but whatever the case, they both came up together, the success of one consolidating the other.

"Hey Let's Twist," is currently heading towards the American Twenty, and it seems very likely that it will reach the top five. It could do almost as well over here.

June Harris



Cont. on page 9

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)



# DISC DATE

Continued from page 8

form, and there's a very good instrumental accompaniment.

**You Win Again** is a slower, more bluesy effort which carries the plugging piano noise under the other instruments while Fall sings at talking pace.

**THE DRIFTERS**  
When My Little Girl Is Smiling!  
Mexican Divorce

**London HLP 9527**\*\*\*  
I'd keep your ears on this one— it might glide The Drifters back into the Twenty. When My Little Girl Is Smiling has a good nose and a so-smooth performance from the lead voice. Gets into your hips from the start.

Latin, of course, is Mexican Divorce which has a rather overdone lyric and a warping vocal performance.

**JIMMY JUSTICE**  
When My Little Girl Is Smiling; If I Lost Your Love

**Pyro N 13421**\*\*\*  
VERY good backing from a bank of strings, rhythm group and vocal chorus directed by Bob Leaper. This helps Jimmy Justice to do himself all right in the listing easy-buster When My Little Girl Is Smiling. Attractive number and a potential seller.

Latin beat for the flip as Jimmy sings If I Lost Your Love. Doubt if this half will mean much, but it serves.

**THE LETTERMEN**  
Come Back Silly Girl; A Song For Young Love

**Capitol CL 15248**\*\*\*  
THE Lettermen have sold to register as sellers men over here, but the slow lary beat of the ballad Come Back Silly Girl should help considerably. The boys harmonize with similar effect to their recent issues while Jimmie Haskell supplies the orchestral accompaniment with plenty of strings.

A Song For Young Love is a very pretty song of hearts in spring. Has some of the true folk charm about it, and the vocal team sing it with the required delicacy.

**THE TOKENS**  
I'ma Nina! Weeping River

**RCA 1279**\*\*\*  
WERE deep in the African country nowadays. Here come The Tokens again with another slice of Swahili... I'ma Nina (which I'm told means Pretty Girl). Good rhythmic effect and a high-yodelling voice from the lead singer.

I shouldn't be surprised if the boys don't find our parade again with this one... though this time

they've got to make the tone known.

Weeping River is a slow, folksy ballad punched across mournfully by the group.

**SHANE FENTON**  
It's All Over Now; Why Little Girl

**Parlophone R 483**\*\*\*  
SHANE FENTON and the Fintones pick up the ballad It's All Over Now and present it with a quick-moving beat that could sell. Shane slips and grows and almost drops into the style of the blues-shouters.

Easy listening beater for the turnover—Why Little Girl could have done with more originality.

**FORRIE CAIRNS AND THE CLANSMEN**  
Little Sir Echo; Home Cookin'

**Fontana F 380**\*\*\*  
TWO oddies here given the trad treatment. Little Sir Echo gets the now-fashionable trad vocal hooked out through a mouthful of gravel. Cheerful.

Fiona Duncan steps up to take the vocal on Home Cookin' and makes a happy job of it while The Clansmen thump and strum away.

**CYRIL STAPLETON**  
Afrikaan Beat; My Sad Girl

**Decca F 11443**\*\*\*  
THREE trumpets and four trombones blowing in unison make Stapleton's version of the Afrikaan Beat a side with plenty of com-

**RICKY NELSON**—Easy tune with a cha cha beat.



## NEW TO YOU NEW TO YOU

# Keane aims a flugelhorn at the pop world

**SHAKE KEANE** is a jazz modernist who uses a flugelhorn on his first disc, "The Nursery Blues." Keane, who conceived this, calls it "a rhythmic idea which moves naturally."

Considered to be one of the most progressive jazzmen on the London scene, Keane arrived in Britain from the Caribbean in 1952 to study English Literature at London University.

He became associated with a group of West Indian writers in London, who dealt extensively with the BBC's Caribbean Service.

Always a jazz musician "but not exclusively," Shake could be found between 1953 and 1959 sitting in at many London sessions, where he and his trumpet were very welcome visitors.

mercial potential. That war dance rhythm is kept going underneath it all... and believe me, it's very difficult to stay still while the half's spinning.

On the turnover My Sad Girl switches the orchestra to a soft Latin tempo, with a girl's voice soaring alongside the up-front saxophone.

**RICKY NELSON**  
Young World; Summerline

**London HLP 9524**\*\*\*  
THERE'S a cha-cha beat to Young World, which was written by Jerry Foster for Ricky Nelson. The accompaniment is polished and well-knit, with guitars, piano and vocal group blending well.

I like the easy tune of the song too, as well as Ricky's friendly performance. Could climb high.

George Gershwin's Summerline appears to be fair game for anyone. Nelson gives it a hard beat performance with twangy backing.

**MARK DINNING**  
All Of This For Sally; The Pickup

**MGM 1155**\*\*\*  
JOHN LODDERMILLER'S composition All Of This For Sally is an amusing ballad about a very young "bric-a-brac"... I put the word in quotes because the lyric deserves to get its chuckle on the tag-line.

Dinning manages to keep you interested all the way. The Pickup is a much more tender ballad which Dinning sings sedately to throbbing rhythm accompaniment.



SHAKE KEANE — Jazz modernist with Joe Harriott.



## COME ON IN

Cadbury's Drinking Chocolate—made in a moment



## IT'S CHOCOLATE TIME

## 'PICK OF THE POPS' EXPERIMENT

### WAS NOT A MISTAKE

MANY people thought the BBC made a great mistake by inserting their top disc programme, "Pick Of The Pops," in the midst of the "Trad Tavern" series when David Jacobs left and Alan Freeman took over as disc jockey last year.

It would never work, they said. Jazz fans would resent intrusions by pop records, and pop fans wouldn't sit through jazz bands in order to hear a few spots of discs from the charts and new releases.

The difference in the listening figures for "Pick Of The Pops" during its inclusion with "Trad Tavern" and since it was given its own Sunday afternoon spot seem to prove their point. From the average of 500,000 in its "Trad Tavern" days, the disc show now attracts an audience in excess of three million.

But compete Alan Freeman doesn't subscribe to this at all.

### Modesty

"I don't agree it was a mistake to put 'Pick Of The Pops' in amongst the 'Trad Tavern' bands and guests. You gain nothing in life without some courage and adventure, and I like to think that there are now some trad fans with an interest in pop music and some pop fans who have taken to trad."

Freeman was refreshingly modest about the upward leap in the listening figures since he moved with the programme to Sunday afternoons.

"Let's face it, Sunday afternoon is an ideal time for listening to pop records in the winter months. I don't think it matters

that much who happens to be in the competing chair."

The schedule slot taken over by "Pick Of The Pops" on Sundays was formerly occupied by the light music series "Melody Hour." Supporters of this programme have been up in arms about the replacement, complaining bitterly to the BBC and the radio correspondent of one of the high-brow national newspapers. Surprisingly, perhaps, Alan Freeman is on their side.

"If some people dislike pop music, then they have every right to complain in the circumstances. But there again I like to think that some of them still tune in at the same time, and have developed an interest for at least some of the discs I play."

One of the main grouses constantly raised about the BBC's radio disc shows is that practically all of them are the same, playing identical selections of current single releases and hits in a slightly different order.

"Pick Of The Pops" can be absolved from this charge because its main purpose is to do just that, but Freeman is conscious of the criticisms nonetheless.

"I always include a track from an LP in each show—a lot of wonderful music is missed because it's released on LPs."



ALAN FREEMAN

"But 'Pick Of The Pops' belongs exclusively to the listeners, after all. They buy the records and put them into the hit parade, and if they want to hear the hit parade as they certainly do, then we should play some of it to them."

"We get bees from people who say we're always playing Cliff Richards records, Adam Faith records and so on, and not giving new artists a fair share of time. But as I said before, this show belongs to the listeners."

"As for new artists and new records, we try to pick seven per programme which we think are potential hit paraders."

"Some debut discs are left out because we honestly feel that they are not up to a sufficiently high standard to rate a play in the show."

So "Parade Of The Pops" goes on, justifying itself handsomely in terms of listening statistics, and David Freeman and producer Deryn Jones are determined to sort out the best of the newcomers and some interesting LP extracts (or your attention as well as reflecting the shifts and trends in the Top Twenty week by week.

Nigel Hunter



# Has Anka written too much on this album?

**PAUL ANKA**  
Sings His Big 15 (Vol. 2)  
*My Home Town; Summer's Gone; Tonight, My Love, Tonight; Your Love; Tell Me That You Love Me; Something Has Changed Me; Late Last Night; I Love You In The Same Old Way; The Story Of My Love; Something Happened; Dance On, Little Girl; I'd Have To Share; When I Stop Loving You; Just Young; Let The Bells Keep Ringing.*

(Columbia 33 SX 1395)\*\*\*  
PAUL ANKA working through another 15 of his hits recorded for Am-Par before his recent label switch to RCA. Backing chimes are in the capable hands of Sid Feller, Don Costa and Eric Freeman.

Of the 15, 12 were penned by Paul himself and he certainly has the knack of producing simple, catchy little single-type tunes.

In fact, I rate him much higher as a composer than as a singer, because I'm not impressed with his rather harsh voice which has to strain for the top notes.

Even so, I think he would be wise to include more songs not written by himself. I say this on the evidence of *When I Stop Loving You*, an up-tempo ditty with a Country flavor, which is the stand-out of the album.

**CHITA RIVERA**  
Chita!  
*Ten Cents A Dance; The Lady's In Love With You; Love, Look Away; An Occasional Man; Mountain; Get Me To The Church On Time; The Sorely With The Fringe On Top; In Other Words; Small Fry; Old Devil Moon; Something I Dreamed Last Night; Let's Put Out The Lights And Go To Sleep.*

(Philips BBL 7529)  
The vivacious star of the stage version of "West Side Story" and "Bye Bye Birdie" in a set of standards with accompaniment provided by Alvin Almarworth and his orchestra.

Chita is far more talented as a dancer than as a singer on the evidence of this LP. She gives adequate treatment to these numbers, but there's nothing outstanding in her performances.

And why do girls persist in slipping Get Me To The Church On Time, surely an exclusively male song? Or do bachelors go one on the bingie the night before as well?

**JIMMIE RODGERS**  
The Folk Song World Of Jimmie Rodgers  
*Hush, Little Baby; English Country Garden; Street Daffodils; Little One; Ball Weevil; The Whitecombe Fair; Midnight Special; Hole In The Window; Four Marys; A Little Dog Cried; Nobody Knows You When You're Down And Out; Old Joe Clark.*

(Columbia 33 SX 1393)  
MAYBE this one should have gone to my colleague Owen



CHITA RIVERA—Adequate, but she's a better dancer (DISC Pic).



Beyon, but I'm glad it didn't. Jimmie Rodgers is a very agreeable artist in the folk field with a style and manner which should attract attention from pop fans.

He covers quite a bit of territory in this selection, including our land with English Country Garden, Four Marys and The Whitecombe Fair. We know the latter better under its Devon spelling of "Widcombe Fair" but Jimmie mentions Old Uncle Tom Cobley, although he's changed the names of some of the other old-time rustic ravers.

The charming Seven Daffodils appears again to good effect. All the folksters seem to be rushing this item on to record these days.

Accompaniments are kept straight and simple, adhering to the essence of successful folk singing policy, and Jimmie deserves the most in sales with this set.

**GREAT MOTION PICTURE THEMES**  
*Theme From "Goodbye Again" (Ferrante and Teicher); "You're From "Gone With The Wind" (Ferrante and Teicher); Main Title From "Elmer Gantry" (Andre Previn); Love Theme From "One Eyed Jacks" (Ferrante and Teicher); Love Song From "Heavenly Creatures" (Don Costa); Theme From "The Naked Mile" (Mitchell Powell); I Wanna Be Loved By You From "Some Like It Hot" (Marilyn Monroe); I Love You, Porgy, From "Porgy And Bess" (Bill Potts); Take The A Train From "Paris Blues" (Louis Armstrong); Never On Sunday (Melina Mercouri); Where Is Your Heart From "Moulin Rouge" (Don Costa); The Mayor (Don Costa); Banana (Al Calola); Diggle In The Morning From "God's Little Acre" (Elmer Bernstein); Odds Against Tomorrow (Modern Jazz Quartet).*

(HMV CLP 1508)  
ANOTHER HMV set drawn from the United Artists catalogue, and chock-full of film

music plus an intruder from the TV world in *Bananas*.

It's a mixed bag of music and artists. Some tunes stand up on their own away from their films, others definitely don't.

There's an interesting and quite competent vocal from Marilyn Monroe, a fair amount of jazz and, of course, the acoustically inevitable efforts of tenor-piano style by piano duoists Ferrante and Teicher.

A fair bet for screen music fans, but I think there's a surplus of this type of album just lately.

**MAYNARD FERGUSON AND CHRIS CONNOR**  
Two's Company  
*I Feel A Song Coming On; The Wind; New York's My Home; Give While I Live Today; When The Sun Comes Out; Send For Me; Where Do You Get; Something's Coming; Deep Song; Can't Get Out Of This Mood.*

(Columbia 33 SX 1377)\*  
PERHAPS this set really qualifies for collection. Terry Hall's cohorts, where it might have received a higher rating.

I don't dig this pair at all. Maynard Ferguson, the high-note trumpet specialist, is still sounding like the ubiquitous historical music all supposing and accepted at once, just as he did way back when he was



PAUL ANKA has written 12 of the 15 hits on his latest LP (DISC Pic).

in the Stan Kenton brass line. Chris Connor's vocal policy seems to be to miss every note by at least a semitone, achieving some choice discords as a result, especially when the rhythm section is quiet.

The Ferguson band sounds both interesting and promising on the few occasions when it's not trying to blow itself inside out in a score of pointless din or producing a "folk feeling" with "high wood-winds and low brass."

In one word, this lot is excruciating.

**LITTLE WILLIE JOHN**  
Sure Things  
*Sleep; A Cottage For Sale; There's A Difference; I'm Sorry; My Love Is; I Like To See My Baby; Walk Slow; The Very Thought Of You; Heartbreak; Love's Gave; You Hurt Me; I'm Shakin'.*

(Parlophone PMC 1163)\*  
ONE thing is for sure—Little Willie John is no great shakes as a singer. Not in terms of what comes forth from his vocal chords anyway. It can't reach for his movements at the microphone.

It's rock singing at its most conventional and mediocre, with all the tired trademarks in Willie's straining, largely incoherent vocalisms and the dreary doo-doo beat backing.

It's and that two great standards like Cottage and Thought should be mutilated in this manner.

**DINAH WASHINGTON**  
For Lonely Lovers  
*You've Got Me Crying Again; The Sun Forget To Shine This Morning; I Don't Know Whether To Laugh Or Cry Over You; Hurt; Out Of Sight, Out Of Mind; Don't Let The Sun Catch You Crying; Don't Go To Strangers; Stardust; You Taught Me; It Shouldn't Happen To A Dream; Harbour Lights; I Wish I Didn't Love You So.*

(Mercury MMC 14085)\*\*\*  
SOMETIMES I wonder about the reasoning behind an album project like this. Presumably lonely lovers are expected to buy it and walk away with a smile on their face while they listen. Or maybe it's just aimed at Dinah's fans.

She does an acceptable job with these songs for the blues. Her half-singing, half-talking style of delivery goes on my nerves after one side, but maybe that's just me.

**"MY FAIR LADY"**  
Overture (Knightsbridge Theatre Orch.); Why Can't The English? (Hubert Gregg); Wouldn't It Be Lovely? (Elizabeth Larner); With A Little Bit Of Luck (John Slater); In An Ordinary Man (Hubert Gregg); Just You Wait (Elizabeth Larner); The Rain In Spain (Hubert Gregg, Elizabeth Larner); I Could Have Danced All Night (Elizabeth Larner); On The Street Where You Live (John Slater); Get Me To The Church On Time (John Slater); A Myra To Him (Hubert Gregg); Without You (Elizabeth Larner); I've Given Accustomed To Her Face (Hubert Gregg).

(Stam X1D 3122)\*  
TUNEFUL reminders of this classic musical, with Hubert Gregg in the role of Professor Higgins, Liz Larner as Eliza Doolittle, John Slater as Mr. Doobittle and the Knightsbridge Theatre Orchestra and Chorus directed by Johnny Gregory.

The songs come over well from this album cast, and anyone wanting an economically priced set of the show will be happy with this one.

A concise summary of the plot is given on the sleeve.

**"CAN-CAN"**  
Original Broadway Cast  
*Intro. (Milton Rosenstock Orch.); Maltini's Typical Of France (Chorus); Never Give Anything Away (Lilo and Chorus); Goodwillie (Orch.); C'est Maudit (Lilo,*

## ALONG THE ALLEY

### The Saxons keep it in the family

"KEEP it in the family" seems to be the current motto at the Dick James Music office. "Evil Eye" is the title involved, a song written by AL SAXON with an American lyricist Bob Russell. Al has recorded it for Freddyday, and plugging it for all he's worth is Al's brother Tony.

The two Saxons are very much alike, which can be convenient or embarrassing, depending on the circumstances. But it isn't often that they get the opportunity to combine talents in connection with one of Al's discs.

The song is a big-sounding one with a typically effective Johnny Keating backing. It's published by Dick Music, Bob Russell, and Al Saxon's own company runs here in conjunction with Dick James.

"The Niagara Theme" is another James Music item claiming Tony's attention these days. It's a melodic instrumental opus with all the makings of the sort of tune which will get performances on lots of programmes for a long time to come.

There's a lushly effective version by the ALYN AINSWORTH orchestra on Parlophone, and a slightly different treatment by the CAMBRIDGE STRINGS on Decca.

The tip of the Almarworth disc is another James Music effort with strong light music potential called "On The Seine."

Last but not least the James outfit publishes "Wherever I Go," the debut Parlophone disc by songstress CHRISTINE CAMPBELL. Christine also plays the atmosphere family proficiently, and is busy in cabaret in partnership with her fiancé.

**HENRY SELLERS** had a swinging set of plug discs strewn across his table when I called in at Dominion Music last week.

One of them was hot from the Decca presses and could be HAYLEY MILLS' second big hit. It's called "Johnny Jingo," and was out on release last Friday.

The other was a new one from Trad, the best of both worlds from DAVID EDE's ravish' Rabbie crew (Pye); "The Wanderer" by DRON (Top Rank); "Percolator" by BILLY JOE and THE CHECKMATES (so

connection with our group of that name) by London; "Please Don't Ask About Barbara" by BARRY VEE (Liberty); "Her Royal Majesty" by JAMES DARRIN (Pye International); and "Painting The Town With Teardrops" by THE RAIN-DROPS (Orion).

All of which should keep Henry busy for some time to come.

**PETER CALLANDER** of the Broon Music group is another plug-faded exploitation artist, and quite a bit of the material has been cut by Pye top-liners, which can't be had.

THE BROTHERS have teamed a Broon affair with "Tell Tale" and "Too Seared" and an international favourite, P E T U L A

CLARK has cut "I'm Counting On You" for the same label. Peter could easily get some plug custom with BRENDA LEE's Brunswick disc of "Break It To Me Gently" in view of



AL SAXON—part composer of "Evil Eye."

her impending appearances here. He's also working on PAUL ANKA's initial top side for RCA here, "Love Me Warm And Tender," plus "Blue Water Line" with the BROTHERS FOUR (Philips) and "Bandit Of My Dreams" by EDDIE HODGES (London).

**SYD GREEN** of the Edwin Morris Music office at Chappell is on the revival kick these days.

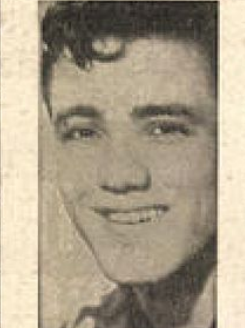
The number in question is "Vaya Con Dios," which was a big one on Capitol years ago for husband-and-wife team Les Paul and Mary Ford. Now it's out again in another family package sung by NINA AND FREDERIK for Columbia.

N.H.

## CLASSIFIED ADVERTISEMENTS

The rate for advertisements in this Classified column is 1/6 per word. Words required to explain items and above those given in the opening line will be charged at 2/6 per word. But Number facilities are available at an additional fee of 2/6. Replies should be addressed to Box... at DISC, 160, Fleet St., London, E.C.4. Space for classified advertisements enclosed within box rules is available at 2/6. In such ads, advertisements must be prepaid. Cheques and Postal Orders should be made payable to DISC and sent to 161/166, 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.

- FAN CLUBS**  
BOBBY RYDELL Official Fan Club. S.a.e.—Janet Martin, 21, Rosemead Road, Acton, W.3.
- PHOTOGRAPHS**  
YOUR FAVOURITE Stars, 2/9 large, 1/9 medium. Cliff or Elvis 2/9 per set. Send P.O.—St. 4, 10, Wentworth Street, London, E.1.
- TUITION**  
Do you want to sing like Cliff Richard or Helen Shapiro? The Maurice Burman School of Modern Pop Singing. Beginners encouraged.—17, Bickenhall Mews, Baker Street, W.1. HUNTER 2666/7.
- LEARN TO LIVE—Quickly!** Set of instructions for the absolute beginner 10". Twist 2/6 extra.—Bill Oakes, British Rock "n' Roll Campaign, P.O. Box No. 6, Crews Town, Cheshire.
- TAPE RECORDERS, Etc.**  
TAPESPENDING. Exchange tape recorded messages home/overseas.—Details EWR1, 87, Terrace, Torquay.
- PERSONAL**  
FRENCH Pen Friends, all ages S.a.e. for details. Anglo-French Correspondence Club, Falcon House, Burnley.
- TEENAGERS! Pen friends anywhere! S.a.e. brings details.—Teenage Club, Falcon House, Burnley.
- RECORDS**  
ELVIS' LATEST SINGLE  
"Good Luck Charm/Anything That's Part Of You" (R-3). Also "Flaming Star" EP (1174)... add 4/- p. & p. Available for immediate delivery.  
The following LPs are also obtainable at 3/- each or any 2 for 5/-:  
"Rock & Roll, vol. 2" ELVIS.  
"Rick's 7th Album" Ricky Nelson.  
"Rick's 8th Greatest Hits" J. L. Lewis.  
"1,000,000 Worth Of Teasing" D. Eddy.  
"Twisted" With Duane Eddy.  
"Twisted With C. Francis".  
"C. Francis Sings Irish Favourites"  
"After School Session" "At The Home" and "Berry On Top" all by Chuck Berry.  
"Your Teest Party" "Tulula"  
"Sound The Whistle" and "Four Teen Twisters Only" by C. Checker.  
"Never To Be Forgotten" Eddie Cochran.  
And many, many more.  
Send 1/- for full price list, details and current releases sheets to:  
JOHN BINGHAM, 27, Newark Street, Leicester.
- RECORD BAZAAR, 30,000 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. Silverdarts, 1142/8, Argyle Street, Glasgow.
- PEN FRIENDS everywhere. Opposite sex, age 17 upwards. Only 1/6 a year. Details and sample introductions free.—S.C.C. Box 37, 11, Black Lion Street, Brighton, Sussex.



JIMMIE RODGERS

Now on Sale everywhere!

# POP

PRICE 1/- MONTHLY

Now On Sale Everywhere

- ★ ELVIS
- ★ CLIFF
- ★ BILLY
- ★ ★
- THE POP-WORLD'S
- 10
- BIGGEST STARS
- ★ ★ ★
- 13 full-page photos
- 32 dynamic pages
- Printed on glossy paper throughout.

In case of difficulty, forward a 1/- to Postal Order to Pop-Ten Monthly (Dept. A), 2 West St., Haver, Dorset.

Sole Distributors to the Trade: ERNEST JOYCE & CO., LTD., 145a St. Ann's Well Road, Nottingham. Tel.: Notcom. 1233

IF YOU CAN'T SEE IT-ASK SPECIAL NOTE

Whoever you write to POP-TEN MONTHLY, write the name of your 2 favourite stars in the top left-hand corner of the envelope. For this is the magazine that gives you the stars YOU want to read about, and every letter you write will be automatically considered a vote... and possibly extra space next month... for YOUR favourite star.



# CRUSADING BRUBECK LOWERS HIS STANDARD

## DAVE BRUBECK QUARTET

Time Further Out  
It's A Raggy Raggy Raggy; Charles Matthew's Hallelujah; Far More Blue; Far More Dream; Most Blue; Unsquare Dance; Bra's Boogie Woogie; Blue Shadow

In The Street  
(12in. Fontana TEL 516)\*\*\*  
PERSONNEL: Dave Brubeck (piano); Paul Desmond (alto); Eugene Wright (bass); Joe Morello (drums).

Such is the sweet smell of his success that Brubeck's Raggy Raggy can now be heard on radio pop programmes from Workers' Playtime upwards!  
Has Brubeck lowered his own often publicly expressed high standards? Unquestionably, yes.



DAVE BRUBECK—A very contrived LP.

# This is Basie at the height of his power

## COUNT BASIE ALL STARS

Basie Ball  
Dicke's Dream; Good With What Wind; I Left My Baby; Howzit.

(Phillips BBL 12500)\*\*\*\*\*  
THIS is better Basie at the height of his powers... late thirties and early forties with one track, Howzit, as recent as 1951.

First title is by the small group, The Kansas City Seven with Clayton, Dickie, Wells, Lester Young, and the fantastic rhythm section of Basie, Green, Page and Jo Jones. Was there ever any better? Lester's entry on this track is marvellous; so is his solo; so is everyone's solo!

Goose With "What" Wind has three trombones in the fore. Vic Dickenson, Don Minor and Wells. It's just a swinging 12-bar blues, so typical of Basie's best. That rhythm section again and four trumpets and Lester! Do you need to know anything else?

Jimmy Rushing is on the Baby side. Last title is a medium swinger with an entirely new personnel, though Freddy Green is still there on the guitar.  
Once again, the blues. Once again, perfect Basie.

## LOUIS ARMSTRONG

Rare Batch Of Satch  
I Got A Right To Sing The Blues; When You're Smiling; St. James Infirmary; Dinah; There's A Cabin In The Pine; Basin Street Blues; I Hate To Leave You Now; Mahogany Hall Stomp; Hobo, You Got A Ride This Train; That's My Home; You Rascal You; When It's Sleepy Time Down South; Nobody's Sweetheart; Snowball; Lullabye Lullie; High Society.

(IRCA RD 21230)\*\*\*\*\*  
LOUIS ARMSTRONG AND HIS ALL STARS  
New Orleans Nights  
Panama; New Orleans Fandango; Sprouting; When Some Barbecue; Basin Street Blues; My Bucket's Got A Hole In It; Ruple Call Rag. (Ace Of Hearts AHS)\*\*\*\*\*

THERE is a vast difference between these two discs. The first was made with one of the worst bands ever assembled to play jazz. It was at a period when Louis was showing off for all his worth. But he plays superbly at all times, though the band struggles to play together, to swing, to do anything worthy of the master. To hear their worst just dig the ridiculous High Society.

Louis is wonderful, especially on

Hebe, That's My Home, the sweet Snowball, the books on Laughlin, Louis, Basin St. Blues. But even the sleeve-note writer tells us the band is terrible. And that's honesty for you!

New Orleans Nights has its faults too. Mostly drum solo—two on one LP including a double one on Bugle Call Rag is too much for me.

Louis plays delightfully on Sprouting With Some Barbecue getting in some not-too-obvious quotes including the last eight bars



COUNT BASIE — From 1939 to 1951.

in me. Yet I like it! I'm knocked out by it!  
It isn't New Orleans, nor is it Dixie, or Chicago or big band... or Trad. But it is jolly, happy music. And if that isn't jazz what is it?

ACKER BILK AND HIS PARAMOUNT JAZZ BAND  
A Golden Treasury of Bilk—Vol. 1  
Shout It; Smooch; Corrina Corrina; Coming For To Carry Me Home.

(Columbia SEG 3139)\*\*\*\*\*  
THIS isn't as good as Acker's band can and does play these days. It was only recorded in August, 1960, and includes Colin Smith and pianist Stan Greig together with the older members of the band. But I strongly suspect that the recording engineers have twiddled the knobs to make it fit the cheaper record players.

There is some nice trumpet on Shout It and Acker plays beautifully in the lower register of the clarinet on Corrina Corrina taken at a slow tempo.  
The band gets up some swing on Carry Me Home, but the disc is well below the standard of a band I've come to enjoy as much as any.

# TRAD ROUND-UP

## More TV for Terry

YET more TV honours come Terry Lightfoot's way with the booking of his band for the "Andy Stewart Show" on BBC TV on May 5. On March 27 he telecasts the Moroccan and the show for transmission on May 19 and he has a "Tuesday Rendezvous" booked for April 3. On radio Terry's next airing is on "Easy Beat" on March 19. The Lightfoot Band are booked for a week in Blackpool from July 30.

hands. Sonny Morris and the Crane River Jazz Band start the series, to be followed by Jim Haig's Scotsville Jazz Band and Gerry Brown and his Band.

DOUG RICHFORD and his London Jazzmen, together with Nat Genella, play their first concert at the Dome, Brighton, on March 30. They will be double-casting with The Temperance Seven and they have been booked by George Webb, of Jazzshows, who are sponsoring the show.

The Richford Band have been having their share of car troubles. Journeying back from Birmingham they jokingly asked an AA patrolman to keep himself handy... just in case! And true to form, they had yet another blow-out. I'm told that

it's no use my trying to count the punctures they have had... in any event there'll be a couple more by the time this gets into print!

THE replacement for Alan Cooper, who last week left The Temperance Seven, has been found. He is Graham Lyons, who plays all the saxen, that is, alto, tenor and baritone, plus clarinet, bassoon, piano and bass.

Graham studied physics at Oxford and played for the University Jazz Band.  
The Temps are booked for dates in Swansea Brangwyn Hall on March 31, and Cardiff New Theatre on April 1. Their bookings for the remainder of this month are: Tenbridge Wells (15), Derby (16), Leeds (17), Doncaster (18), Oxford (22), Dudley (23), Nelson (24), Newcastle (25), Burnt Oak (26), and Brighton (30).



KAI WINDING—JAY JAY JOHNSON  
The Great Kai And Jay Jay  
This Could Be The Start Of Something; Georgia On My Mind; Alex Monk; July; Alone Together; Side By Side; I Cooperate On You; Theme From "Picnic"; Title; Going, Going, Gong!; Just For A Thrill.

(12in. HMV CLP 1476)\*\*\*\*\*  
PERSONNEL: Kai Winding, Jay Jay Johnson (trumpets); Bill Evans (piano); Paul Chambers or Tommy Williams (bass); Roy Haynes or Arthur Taylor (drums).  
THE Jay and Kai partnership, in its early stages, produced some inspired and excellent jazz. After a while, the partnership tended to become stale and wisely they disbanded. Since then, however, various record companies have brought them together again for studio sessions.  
This is the latest example from the Am-Par stable.  
It's an extremely polished, professional jazz album. A pretty good blend of commercial appeal and musically interesting solos.  
The two different rhythm sections give expert support.

THERE is no truth in the rumours that Lennie Hastings and Roy Crippins are leaving the Alex Welsh Band. It's one of the happiest bands I know and they get on like a house on fire.  
Though Lennie is making singles and though he is considered one of our top drummers in his own right, he intends to stay with Welsh for a long time. So does Crippins, who was in at the start of the band.

TROMBONIST John Mumford, formerly with the Bruce Turner Band, has replaced Stuart Jenkin in Brian Leake's Kay Cor Jazz Band, and Chris Bateson takes over on trumpet from John Pritchard.  
The Leake brand of mainstream jazz can be heard at its best tomorrow (Friday) at the Troubadour, normally the established home of folk music. The Troubadour is a Coffee House in Brompton Road, Kensington.

"NAME" Trad bands come to "Southern's" "Rendezvous" Jazz Club from March 24, when the club goes all out to capture the best

# Blue Note discover that honesty pays

I CAN'T think of any jazz record company in the world with greater integrity than the 23-year-old American label, Blue Note. Its boss, Alfred Lion, has never recorded anything but honest, down-to-earth, no-holds-barred jazz.  
While other labels have flooded the market almost to saturation point, Blue Note has just steadily issued two or three albums a month. And, not only has Alfred Lion stayed in business, he's cornered his fair share of the market.  
And now comes proof that honesty is always the best policy. From out of the blue, Blue Note has a best-selling album on all the American LP charts... and this week, a Top Hundred single!

RECORDS! RECORDS!  
ALL LABELS—ALL ARTISTS  
NO DEPOSIT—CREDIT PLAN  
BY RETURN TOP SERVICE  
12 LP'S FROM £15  
BUILD YOUR LP & EP COLLECTION THE NEW WAY  
THAT YOU WANT  
TAKE ALL YOU WANT!  
FREE CATALOGUES  
Take delivery NOW of 25 worth of your choice, £8 in 6 weeks, etc. Money back guaranteed. State interests without obligation. Write today to:  
REC'D RECORDING CENTRE (Dept. AR/DW) 58 Parkside St., Birmingham 5, T.H.

# 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.

Artists 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 Bocham's Publications, 161/166, Fleet Street, London, E.C.4. Tel.: FLE. 5011.  
PLEASE RESERVE FOR ME  Full page (4)  
 Half page (8)  
 Quarter page (6)  
FULL NAME .....  
(Block letters, please)  
ADDRESS .....  
(and telephone number)  
DETAILS OF ACT .....  
SIGNATURE ..... DATE .....

Remittance enclosed for Cheque/Pd/MO



# U.S. agent is after more of our top singers

## MURRAY CONFIRMS GIFT FOR COMEDY

Nigel Hunter reviews 'Scapa!' (Adelphi)

THE numerous people who believed that Pete Murray has a real gift for comedy had their impression confirmed by his role in the new musical play "Scapa!" which opened at London's Adelphi Theatre last Thursday.

He makes the most of the part of Badger in this show, written by Hugh Hastings and based



PETE MURRAY... his timing is perfect.

on his hit comedy play "Seagulls Over Sorrento." David Hughes, Edward Woodward and Timothy Gray complete the chief quartet of all-male characters in this tale set at a naval experimental base at Scapa Flow.

Murray's timing is perfect, and his portrayal of a Caribbean lady of pleasure in the song-and-dance number "Bella" is a knock-out.

David Hughes, happily returned to full health, is in good voice throughout, and also scores with some comedy lines. Edward Woodward sings extremely well in the role of Haggis, and "Seagull in the Sky" sounded like a potential hit ballad.

George Cadden has devised some appropriate nautical-style choreography for the active team of dancers, and the number "I Wish I Was An Orchestra" could prove to be another show-stopper like "Bella." The show starts off rather slowly, but develops into an amusing evening's entertainment.

MANNIE GREENFIELD, the American agent who was in Britain last week finalising bookings in the States for Lonnie Donegan and Eden Kane, is looking out for more British artists to introduce to the American market.

Already he has shown interest in Adam Faith, Acker Bilk and Matt Monro... anyone who is original and sincere, and not a copy of an established American artist.

"Faith could do very well," said Greenfield last week, "he sings well, he's not great, but he has the kind of face that the American public would go for. It is a wholesome face.

"Other people that I know could do well in the States? The Mudlarks. I could certainly sell them.

And Cliff Richard?

Said Mannie, "I've seen Richard work... this we have already. We've a thousand kids who can do an act like Presley. We don't want take-offs of our own artists, we want something that is different.

"I have been arranging to handle Kenny Ball over there. I shall be looking after him when he comes and see that he gets the best possible TV spots.

"Now that Matt Monro has changed his representation in the States I may well be handling him in the future. At least, this is a possibility. He has proved that he has great potential in America and I would like to see him get further.

"Acker Bilk and Eric Delaney have great bands and would do well in such places as Las Vegas and Reno. These are gambling towns and they go in for the novelty band. Both Bilk and Delaney could make a name for themselves there. They are as



ACKER BILK... he'd be great in Las Vegas.

good as anything we have."

I asked him why in particular he had booked Eden Kane for a six week American cabaret and concert tour (reported in DISC last week).

"Frankly, I don't know too much about the guy. He was recommended to me and I liked his looks. I have seen him work and what he does he does well.

"He will do well in a dramatic part. As you know we are trying to sign the rights to do the old 1930 award winner that starred Holden and Stanwyck—Golden Boy."

"This is why I'm taking him to the States. His records have sold fairly well out there, not terrific sales, but good enough. Now I want his latest to be plugged there ('Forget Me Not')

and for him to get known before doing the important thing, that is to make a picture.

"I hope that 'Forget Me Not' will be released in April and then I will bring him over in June. He will go down well with American audiences. He has that young Tyrone Power look."

Mannie Greenfield was with Lonnie Donegan when he made his November visit to the States.

"I asked Lonnie then what club he would like to play in if he made an appearance in New York," said Mannie, "and he chose the biggest of the Village clubs, The Village Gate.

"This is the finest club in the Village. It is the biggest and has the best lighting, the best presentation. It is run by a man called Art de Ligoff, who was an actor and a composer. They have booked people like Belafonte, The Kingston Trio, Dizzy Gillespie.

"Lonnie opens there on October 9, and will stay them."

Greenfield has for some years been a champion of British artists in the States. He first came to Britain in 1954 with Don Cornell and has remained "a firm friend of British artists."

He has kept his finger on the pulse of British talent and applied that know-how to the American market.

What is required of a British artist, other than talent, in order to wow them in America?

"It's simply this," Mannie said, "all we ask for is sincerity. We don't want the wise guys who can't adapt themselves, and we don't want carbon copies.

"There have been a lot of talented stars whose sincerity has overcome their talent. We have talent in the States as well as you in Britain. Those British artists who succeed now in the States have that all essential sincerity."

Peter Hammond

# TONY NEWLEY IS FAR FROM HAPPY

TONY NEWLEY was depressed as he sat in his dressing room at the Queen's Theatre, shortly after his return from a holiday in California. "I had a wonderful time," he said, "I'm not very happy at having to be back."

What was wrong? "I'm not happy with all the publicity about my trip. I really don't want to talk about it."

"I simply had to have a holiday. It was either that or be ill."

TONY NEWLEY

"I have been working hard for nearly two years now without a break. Remember that 'Stop The World' is a one man show and takes a lot out of a performer, also I was working hard on the show long before the opening night or the rehearsals."

Tony is also working on a new show with Leslie Bricusse, his co-author on "Stop The World."

Would it be along the same lines as "Stop The World"?

"The trouble with me is that people can't pin me down as they would like to. I suppose they are all expecting the next show to be in the same vein as 'Stop The World'—the next record, another 'I'll Walk Beside You'. They are all trying to pin labels on me.

## Facets

"What they refuse to realize is that a performer can have different facets. When I sing something like 'I'll Walk Beside You' I'm doing it for a certain audience. I'm not doing it with my tongue in my cheek.

"I'm doing it because it is aimed at a certain section of the public. 'Stop The World' is aimed at a different section of the public. The one is completely different from the other.

"I think records for my success. If it hadn't been for records I'd be out of work now. They are the greatest outlet in the world for an entertainer.

## INSIDE COMMENT

BY

MARTY WILDE



# It was great to tour again

TWO years away from one night stands is a long time for an artist to be away from one of his favourite mediums of entertainment, and I must admit I was terribly thrilled and excited when I first walked through the cinema doors to begin a Sunday afternoon rehearsal with the Jaywalkers.

After finishing rehearsals I sat down and watched the other artists go through their acts, and it was quite a revelation in many ways.

All the artists concerned had obviously taken a great deal of time over their acts and even out-and-out rock and roll numbers were performed with a certain amount of refinement. All the acts were dressed smartly, and announcements in between the numbers were clear and not mumbled as in the old days.

Some of the artists in the show who I had last worked with two years ago have shown tremendous improvement, notably Billy Fury and Joe Brown, whose acts really impressed me.

John Leyton I had not seen before and I thought the sound he obtained on stage was very close to the sound on his records which is a very hard thing to achieve.

Although he hasn't been in the business as long as myself, Bill or Joe, he is obviously going to be with us a long time.

## Adaptable

In the not too distant future I think he could be a great sensation in night clubs as he has a very adaptable act and personality.

The atmosphere back-stage is a very friendly one which surprised me a little because there are so many idols in the show, but everybody wished me luck before I went on, and meant it.

I shared dressing rooms with Billy who made me very welcome and in between getting changed he played a rhythm and blues LP which Mabelia Jackson had made — he obviously thought it highly of it and we both discussed its merits for a while until I had to dash off to my act.

Appearing in front of my first teenage audience in two years was something I shall never forget, and although I was terribly nervous they soon put me at ease by their friendliness. And the Jaywalkers' reassuring faces behind me told me that I didn't have anything to feel nervous about.

Time seemed to fly by and in no time at all I was back in the dressing room tipping hot tea with Hal Carter, Billy's road manager, who enthusiastically displayed his tie and pocket handkerchief which he said was a Christmas present from Eddie Cochran's mother, whom I know struck up a great friendship with him while he was in America recently.

## Depressing

Talking about Eddie's mother produced a rather sad atmosphere in the dressing room as it reminded us of the great Eddie Cochran whom we all thought so highly of and whose stage personality and act is still mimicked to this day in certain aspects, especially by budding young guitarists.

Still Hal had to see to Billy's lighting so the subject was dropped as the pair of them disappeared out of the room and minutes later were both hard at work. Hal on the prompt side of the theatre excitedly shouting to the lighting manager, and Billy appearing before a screaming, packed house, with a well-developed act.

Joe Brown never seems to change as a person and on and off stage he was bouncing around, full of ideas and enthusiasm, never without a wisecrack, and always wearing a healthy grin which will always prove popular.

Later on came the problem of getting out of the theatre which can sometimes be difficult, but fortunately the theatre had many exits and we all got out safely.

Driving back home I felt really great and also pleased to think that in two years British teenage shows have forged ahead — to become second to none. Furthermore they give the public plenty of good value for their money.

# Date set for Israeli dancers

THE Karmon Israeli Dancers are now set to open their British tour with two weeks in variety at the Brighton Hippodrome commencing March 20.

They follow this with a short, 34 week season at the Saville Theatre, following Yves Montand.

The Karmon Israeli Dancers have toured all over the world except Britain. While in the States they appeared on the Ed Sullivan Show as a direct result of their best selling record, "Songs Of The Sabra," which has not yet been issued here.

Their London opening is set for April 3.

BBC TV are screening another Ginger Rogers—Fred Astaire film on "Shall We Dance" on March 24. Several famous songs by George Gershwin are featured in it.

## RADIO LUXEMBOURG

Pick of the Programmes for week beginning March 18

<b>SUNDAY, 4-30</b> Five o' Minute; 7.0 Juke Box; 7.30 Savon Club; Sunday 9.0 Records; 8.15 Spin Beat; 8.30 Yesterday's Hit Parade; 8.45 Cliff Richard; 9.0 Trans-Atlantic; 9.30 The Home Shopping Show; 9.45 Matt Monro; 10.0-10.30 Sam Costa; 11.0 Top Twenty; 11.5 Top Of The Show; 12.30 Night Service.	<b>MONDAY, 4-8</b> Record Show; 7.0 Pops at the Piano; 7.15 Monday's Requests; 7.45 Paris Page; 8.0 Monday Special; 9.0 Honey Hit Parade; 9.15 Ring Crosby Show; 9.45 Monday Spin; 10.0 Top Tapes; 10.30 Hit Parade; 11.0 Spin With The Stars; 11.15-11.30 Easy To Listen To; 12.30 Night Service.	<b>TUESDAY, 4-8</b> Record Show; 7.0 Pops at the Piano; 7.15 Tuesday's Requests; 7.45 Pat Boone; 8.0 New Songs For Girls; 8.15 Honey Hit Parade; 8.30 Discothon; 9.0 Glamour; 9.45 Bobby Vee; 9.0 Spin Warden; 9.15 Spin Artists; 9.30 Record Date; 10.0 Junior	<b>WEDNESDAY, 4-8</b> Record Show; 7.0 Pops at the Piano; 7.15 Wednesday's Requests; 8.0 Honey Parade; 8.15 In The Groove; 8.30 Smash Hit; 9.0 The Big 'O' Show; 9.15 The Other Side of the Record; 9.30 David Jacobs; 10.0 Tom and Terry; 10.30 Club; 10.30 Record Show; 11.0 Spin With The Stars; 11.15-11.30 Hit For Six; 11.5 Midnight On Luxembourg; 12.30 Night Service.	<b>THURSDAY, 4-8</b> Record Show; 7.0 Pops at the Piano; 7.15 Thursday's Requests; 7.45 Honey Hit Parade; 8.0 The Sound of Fury; 8.30 Pop Pools Show; 8.45 Pat Farrer; 9.0 David Jacobs' Star Line; 9.30 Cherry Williams; 9.45 Don Priddy; 10.0 Peter West Show; 10.30 Sam Costa; 11.0 Spin With The Stars; 11.15-11.30 Ring A Ding Ding; 11.5 Midnight On Luxembourg; 12.30 Night Service.	<b>FRIDAY, 4-8</b> Record Show; 7.0 Pops at the Piano; 7.15 Honey Hit Parade; 7.30 Friday's Requests; 8.0 Cosmic Franchi; 8.15 Disc Date; 8.30 Teen and Twenty Disc Club; 9.0 The Big 'O' Show; 9.15 Chocolate Time Show; 9.30 America's Hot Feet; 9.45 Friday Spin; 10.0 Ray Orchard; 10.30 Record Show; 11.0 Spin With The Stars; 11.15-11.30 Hit For Six; 11.5 Midnight On Luxembourg; 12.30 Night Service.	<b>SATURDAY, 4-8</b> Record Show; 7.0 Pops at the Piano; 7.15 Saturday's Requests; 7.45 It's The Deutscher; 8.0 The Trad Club; 8.30 Honey Hit Parade; 9.0 This Week's Top Disc; 9.30 Night Drive To Music; 10.0 David Jacobs; 10.30 Trans-Atlantic; 11.0 David Gull Sound Off; 11.30 Record Round-up; 11.5 The Late Late Show; 12.30 Night Service.
---	--	---	--	---	--	---