

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 206 Week ending March 3, 1962
Every Thursday, price 6d.

Brook Bros star in Johnny Worth West End musical



JOHN LEYTON—Straight acting, non-singing role.

JOHNNY WORTH has written his first stage musical, and The Brook Brothers are to star in it. The show is to be called "The James Boys," and it is based on the lives of Frank and Jesse James, the two famous cowboy brothers. It is to be a full scale musical western and will have several big production numbers.

Donna Hightower for quick visit this month

AMERICAN jazz and blues singer Donna Hightower will make a surprise visit to London during March to tele-record a spot for ATV's "All That Jazz," due to be transmitted on March 16.

This will be her second visit here. The first time, some four years ago, Miss Hightower also appeared on TV, and was featured in London cabaret.

A Capitol recording artist until quite recently, Miss Hightower had several releases here, among them her album "Gee Baby Ain't I Good To You."

Ricky and Geoff Brook will play the title roles, although it is not yet decided who will play each brother. The show will have a three or four-week run in the provinces and come to the West End at the end of the year.

Negotiations are currently in progress with a London impresario with regard to theatre and date.

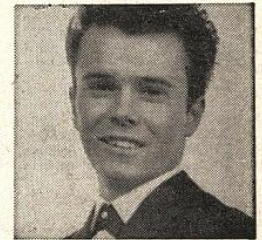
No other names for the cast have been fixed.

Commenting on the casting of the Brook Brothers, Worth told DISC on Monday: "The Brothers are extremely talented artists, and I very much want them to play these parts which will make use of their potential as both singers and actors."

Thrilled

The Brook Brothers, who are very thrilled with this chance, and who have already accepted the offer, told DISC: "We've always wanted to star in a stage musical, and the opportunity to appear in a show by Johnny Worth has delighted us both. We have respected his work as a composer for a long time."

The BROOK BROTHERS, Geoff (top) and Ricky.



Guesting

Other artists appearing in the same edition of "All that Jazz" are the Mike Cotton Jazzmen, Bob Miller and the Millermen and the Dallas Boys.

Guests in subsequent editions are Johnny Dankworth and his Orchestra, Johnny Gray and his Band of the Day, and The Viscounts (March 23), Chris Barber and his Band with Otilie Patterson and Ronnie Aldrich and the Squadronaires (March 30).

Boone writes title song for his film

PAT BOONE, who started filming "The Main Attraction" at Shepperton Studios last week, is to write the lyrics for the title song of the film, which is being made by Seven Arts for MGM release.

The song will be an Italian type ballad in keeping with the Sicilian circus background of the film.

Richard to start new film in May

THE script and settings for Cliff Richard's next film musical "Summer Holiday" are now being finalised. The film will be made by the Associated British Picture Corporation, who produced his screen hit "The Young Ones."

Shooting of the new film is scheduled to begin about May 1, and will include some location work in Greece. No details are yet set concerning the supporting cast, although it is probable that The Shadows will be featured again.

It is hoped to organise one or two series of Continental appearances for Richard and The Shadows before the film starts.

Gary Marshal's residency on Tyne Tees TV's "Young At Heart" has been extended until the end of April.

Inside
PAUL ANKA
Big chart attack (page 3)
★
Vee, Henry, Orlando and that great tour (page 12)

★
JIMMY DEAN
Oil wells and Nashville (page 4)

★
JOHN LEYTON
My big breaks (page 4)

JOHN LEYTON TO SIGN £250,000 SEVEN-YEAR FILM CONTRACT

JOHN LEYTON is about to sign a contract with a major British film company which will bring him in £250,000 during the next seven years, and a guarantee of at least one film a year. Full details should be settled within the next week or so.

Plans are already in hand for his first film. This is to be a completely straight part with no singing, and is scheduled to go before the cameras in the late spring or early summer.

Another film for a different company is to follow, and this again will be a heavy dramatic role.

After this Leyton embarks on the first stage of a world tour, visiting Europe in the early autumn, returning here for a week or so, and then flying out to the Far East on October 22.

This means, of course, that personal appearances and variety dates are out, and John told

right script, I would be very happy to make a musical film, but not until I consider I've had enough experience."

John's current disc, another Geoffrey Goddard number, is "Lone Rider," and again he is backed by Charles Blackwell. His number from the film, "It's Trad Dad," "Lonely City," is now being held up until April.

"I'm very excited about this contract, and even more thrilled that the movie will be a drama. I love singing, but it must be remembered that basically I am an actor, and I'd hate to think of all my training being wasted. "Later on, providing I find the

right script, I would be very happy to make a musical film, but not until I consider I've had enough experience."

John's current disc, another Geoffrey Goddard number, is "Lone Rider," and again he is backed by Charles Blackwell. His number from the film, "It's Trad Dad," "Lonely City," is now being held up until April.

right script, I would be very happy to make a musical film, but not until I consider I've had enough experience."

John's current disc, another Geoffrey Goddard number, is "Lone Rider," and again he is backed by Charles Blackwell. His number from the film, "It's Trad Dad," "Lonely City," is now being held up until April.

RIDING UP THE CHARTS!

John Leyton

LONE RIDER

45-POP992

HIS MASTER'S VOICE



RECORDS

STAR TALK

U.S. RADIO STATIONS TRY A SINATRA POLICY

REMEMBER we reported that several radio stations in New York were switching from chart material to a sweet music policy? Well, under the direction of their manager, station WINS aired nothing but FRANK SINATRA discs for some 66 hours last week. Following this, they announced that the listener response indicated that this was the kind of music the public wanted to hear, so now the station is tearing up its music charts.

And this idea has caught on, for stations in Philadelphia and Baltimore are also reporting a switch to Sinatra with a great deal of success! Surely the guy doesn't need any more money...!

Even Alvin Chipmunk's twinning! His latest disc, with a beautiful sleeve designed by David Seville, is "The Alvin Twist," and he estimates that about 20,000,000 people will see him do it on one of his forthcoming TV shows.

THE scene inside DJ Jimmy Savile's Rolls Royce has brightened up considerably during the past few weeks! Riding in it has been Miss World, Rosemarie Frankland, with whom Jimmy is on tour. You reckon that Elvis will start dating Juliette Presley all over again now that she's un-

hooked from Sinatra? I don't. Inside information tells me that Presley is still being seen around Hollywood with dancer Anita Wood.

ASK Paul Anka about autograph hunters and he replies: "I have pledged myself that, no matter how tired I get, I shall give any autograph that is asked for, no matter how late the hour may be."

But Paul goes one further than that. After all his appearances, he finishes off the session by having what he calls "an autograph signing party."



A world entertainer, that's YVES MONTAND DISC Pic

Paul Hanford, and his manager David Stones nearly met with disaster recently when, after a TV show in the west country, they decided to drive home through the night in Paul's Rover. Just outside Honiton, David realised that the car was wandering all over the road... Paul, who was driving, was dozing. "After that," said David, "I drove while Paul slept all the way home."

What with so many people coming and going, I'm afraid we've been getting our names mixed up—particularly our Lees and Lee Lewis's. The Vincoums, I gather, are going on tour with Jerry Lee Lewis, opening on April 29, and not with Brenda Lee.

The life-size model of Frankie Vaughan, which took the wax moulders several months to complete, is now officially on display at Madame Tussauds.

Helen Shapiro hopes to find time to go swimming during the coming summer months. Like Cliff, Helen is a keen swimmer, and she has several certificates awarded by her school for her performances. Frankie Day, Bobby Rydell's manager, gave up playing bass when he discovered Bobby Rydell. However, in the wee small hours, when a night's work is over, the pair of them often get together for an impromptu session, Frankie playing bass, and Bobby bringing out his drum kit, given him by Buddy Rich.

It's a case of mistaken identity for Tony Hatch, 22-year-old A and R man at Pye. In the States, DJs have been getting Tony mixed up with Ted Heath, for no apparent reason, since Tony's first disc, "What's All That About," was released.

However, London Records have sorted it out by telling them that only the initials are the same, and adding data of Tony's career at Pye.

MANY readers may not remember Allan Jones, the American singer who had so much success some years back with his lovely recording of the "Donkey Serenade."

But it seems that talent runs in the Jones family, for Allan's son, Jack, has a recording contract with Kapp, and looks like making it in the U.S. charts with his first big record, Title is "Lollipops And Roses," and the disc has jumped 40 places in its first three weeks of release.

Bobby Bland, who has had several hits in the States without making it here, has tried something new on his latest disc.

He runs through one chorus of "Turn On Your Love Light," now released on Vogue, without any accompaniment except drums—and he still makes it sound like Jazz at the Phil.

Into London last week came French actor and entertainer Yves Montand. You'll probably remember him best for his part in the Frankie Vaughan—Marilyn Monroe film "Let's Make Love." He is here to star in "An Evening With Yves Montand" at The Saville Theatre and he opened last night.

June Harris

'WEST SIDE STORY'

John Wells reviews the film



Natalie Wood and George Chakiris in a scene from the film.

Nigel Hunter reviews the record

This superb musical should not be missed

TWO hours, thirty-one and a half minutes packed with savagery and tenderness. Miss the chance of seeing "West Side Story" and you'll be on your own. For this film of the smash stage show, seen by Her Majesty The Queen at the Royal premiere on Monday, is going to be the most talked about of the year.

It's fabulous, colourful, the camera work is exciting and unconventional, the music?... again fabulous.

The film provided the most entertaining two and a half hours I have spent in ages. And I'm pretty sure this will go for ALL readers of DISC too.

The film was premiered at the Odeon, Leicester Square and is now playing at The Astoria, Charing Cross Road, London. Star billing goes to Natalie Wood, but the REAL stars of

the show are Leonard Bernstein's music and the choreography by Jerome Robbins.

The dancing, music and spectacular sets would outshine even the brightest stars though I suspect and hope we are going to hear a great deal more of the five leading players, particularly Richard Beymer and George Chakiris.

The story of West Side is really that of Shakespeare's Romeo and Juliet brought up to date, and deals with the rivalry of two teenage gangs led by Riff (Russ Tamblyn) and Bernardo (George Chakiris). One of the Americans, Tony (Richard Beymer) falls in love with one of the Puerto Ricans, Bernardo's sister Maria (Natalie Wood) and this results in the leader of the Americans' gang, Riff, being stabbed and Tony killing Maria's brother, Bernardo.

The story is sometimes savage and brutal, sometimes tender and romantic... but always entertaining.

Listen — and you won't be disappointed

"WEST SIDE STORY"
Sound-track Recording

Prologue (Orch.); Jet Song (Russ Tamblyn and Jets); Somewhere's Coming (Richard Beymer); Dance At The Gym (Orch.); Maria (Richard Beymer); America (Rita Moreno, George Chakiris, Sharks and Girls); Tonight (Richard Beymer, Natalie Wood); Gee, Officer Krupke! (Russ Tamblyn and Jets); I Feel Pretty (Natalie Wood and Girls); One Hand, One Heart (Richard Beymer, Natalie Wood); Quinny (Richard Beymer, Natalie Wood, Rita Moreno, Jets and Sharks); The Evilest (Orch.); Cool (Trucker Smith and Jets); A Boy Like That and I Have A Love (Natalie Wood, Rita Moreno); Somewhere (Richard Beymer, Natalie Wood). (Philips BBL 7530, stereo SBBL 659)*

BERNSTEIN's music is a minor masterpiece reflecting the incredibly broad scope of his talent by employing the resources of the classical, pop and jazz worlds to achieve a result far removed from the superficially attractive but musically shallow scores of many stage and film musicals.

"Maria" and "Tonight" have already attained standard status, and their swelling melody is as potent as ever in this album.

Richard Beymer's voice is not one with much power or range, but these limitations seem strangely effective and in order for the role he takes.

"Gee, Officer Krupke!" is a highlight for Russ Tamblyn, playing Jet leader Riff, and the rest of the gang.

Rita Moreno as Anita, Bernardo's girl friend, brings some convincing Latin fire to her part. For the record, Natalie Wood's singing voice is not her own, and some of Richard Beymer's songs were also dubbed for him.

Post Bag

The address is: Post Bag, DISC, 161, Fleet Street, 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 Rotoun lighter/jashway set.

Bonus prize winner for February is:

KENNETH WILKINSON, 25 St. Lawrence Avenue, Bolsover, Nr. Chesterfield, Derby.

STRINGS

SO The Shadows, too, have found a new sound with their latest disc, "Wonderful Land." Columbia, having added strings successfully to Acker Bilk and Cliff Richard, seem to think these automatically bring a hit.

Of course, they do when used with hit artists and groups, but these discs would sound better still without them.

Next thing to happen, I should think, is the Mantovani Orchestra to back Karl Denver on a single! —PETER BARNES, Marblehead, Welford Road South, Driffield.

LET-DOWN

CAN there be anything more deflating than to sit keyed up with excitement awaiting that great moment when a much publicised singing idol appears on stage to sing his top selling record, only to feel a sense of having been cheated as the idol craves to pieces before your eyes.

When the powers that be stop pandering to these American

Our Rhythm and Blues records are synthetic!

I WOULD like to disagree with some of Charles Blackwell's views on the R and B situation (DISC 17-2-62).

There seems to be something of a confusion in terms here, as many rock records are loosely classified as R and B. Rhythm and Blues is a music which evolved from the Country blues when large sectors of the Negro population in America migrated to the more lucrative industrial areas of the North, and it is firmly rooted in the Southern blues tradition.

Few real Rhythm and Blues discs succeed in penetrating the racial barrier and achieve nationwide success, and those that do only constitute a fraction of the material which is actually issued. Any attempt therefore to produce an authentic R and B sound in this country would inevitably lead to something contrived and synthetic.

There is not a large market for Rhythm and Blues in this country. True, some much publicised and gimmicky artists make the charts, but no attention whatsoever is paid to more authentic records by such artists as Jimmy Reed, Howlin' Wolf and Buster Brown etc. —ROGER GOURD, 4, Leighton Road, Hartley Vale, Plymouth, Devon.

PRIZE LETTER

artists, and turn, instead, to our own neglected singers, giving them the break they undoubtedly deserve, then we shall be on the way to success in the American-British field of competition. —SANDRA BENNETT, 47, Jate Road, Acomb, York, Yorks.

PRE-TWIST

MANY of our top recording stars have jumped on the twist bandwagon. Thank goodness we have our evergreen artists like Presley, Richard, Newley, Motser and Faith to turn to for our really top-class music. In loving memory of the days before the twist craze, I shall now go into one month's mourning for the others. —STANLEY LORD, Lower Street, Bayham, Ipswich, Suffolk.

BEST C & W

I MUST agree with the views I put forward by Karl Denver and Clinton Ford (DISC

17-2-62) concerning the careful treatment which Country and Western music needs in order to establish it in Britain.

In my opinion, however, C and W will never have a permanent appeal on this side of the Atlantic unless discs featuring this type of music have a commercial backing and treatment.

The best examples of this are the records of Jim Reeves such as "He'll Have To Go," "Am I Loving You" and "The Only Good Thing." These had a polished orchestral backing, but still retained the quiet guitar of Chet Atkins and the rhythm of C and W. —WILSON H. BAIN, 462, Ballater Street, Glasgow, C.S. Scotland.

TOO FEW?

I MUST comment on Don Nicholl's two-star rating of Bobby Rydell's latest disc, "I've Got Bonnie." I agree that this is not one of his best discs, but in comparison with some others

it is the perfect record. Don Nicholl gives such atrocious records as "Honest I Do," Danny Storm, better ratings, and to make it worse, he has given four stars to Doug Sheldon's "My Kingdom For A Girl," which is one of the poorest discs I've ever had the ill luck to hear. —T. KNIGHT, 64, Acorn Street, Newton-le-Willows, Lancs.

AT THE TOP

AS a 35-year-old teenager I keep young by keeping up with the tastes of the younger generation, but at the same time I appreciate the artists who were top during my own teenage years.

Among these is Judy Garland. I would not attempt to add to the tributes that have been paid to this great artist, but I would like to say she goes from strength to strength as her latest LP, "Carnegie Hall," shows.

BOBBY RYDELL—"Bonnie" deserves more than two stars. See "Too Few?" (DISC Pic)



QUALITY

CANNOT reader B. G. Oliver (DISC, 17-2-62) see that Elvis Presley was obviously advised to record ballad songs in order to put quality into his repertoire, as the truly successful artist is the one who can please record buyers outside the teenage class.

Very few adults buy Presley rock discs, hence the ballads which he sings in a manner which shows a little more maturity.

Rock discs will keep Presley in the teenage class, ballads will help him widen his scope. —LESLIE GAYLOR, 114, Medina Avenue, Newport, Isle of Wight.

VALUE

AS the average price of an EP is 12s, and contains four songs, of which two are usually non-hit material, I think that the Ace of Clubs and Encore cheaper long play albums are real value for money.

Last week I bought an Ace recording of Dave King entitled "Memories Are Made Of This," and was absolutely amazed at the clarity and general production of the album.

I would like to congratulate Decca on producing such superb recordings at so cheap a price, and with such star material! —M. J. BRANFIELD, 2, Ludmoor Avenue, Radipole, Weymouth.

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

SAVERIO SARIDIS

LOVE IS THE SWEETEST THING

45-WB 59



45 rpm record

AMERICAN

Last This Week

1	1	Duke Of Earl	Gene Chandler
2	2	The Wanderer	Dion
3	3	Hey Baby	Bruce Channel
4	4	Noorman	Sue Thompson
5	5	The Twist	Chubby Checker
6	6	Crying In The Rain	Everly Brothers
7	7	Break It To Me Gently	Brenda Lee
8	8	Dear Lady Twist	U.S. Bonds
9	9	Peppermint Twist	Joey Dee and the Starliners
11	10	Chip Chip	Gene McDaniel
10	11	Little Bitty Tear	Burl Ives
16	12	Midnight In Moscow	Kenny Ball
17	13	Let Me In	The Sensations

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending February 24).

Last This Week

12	14	Can't Help Falling In Love	Elvis Presley
18	15	Tuff	Ace Cannon
13	16	Cottonfields	The Highwaymen
—	17	Her Royal Majesty	James Darren
19	18	Percolator (Twist)	Billy Joe and the Checkmates
—	19	Don't Break The Heart That Loves You	Connie Francis
15	20	I Know	Barbara George

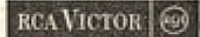
ONES TO WATCH

What's Your Name	Don and Juan
My Boomerang Won't Come Back	Charlie Drake

PAUL ANKA

Love me warm and tender

45/RCA-1718



45 rpm record

Anka pins faith on new label

IF Paul Anka isn't very shortly in the British Top Twenty charts then plans made for the last 13 months will have gone askew. This is the time lapse since he first decided to leave Columbia and sign with RCA, distributed here by Decca.

When he arrived in London during his Continental promotion tour last week Paul told me, "I know I haven't been making records recently which have appealed to the British fans, but don't think that this is because I'm not worried about the market here. The opposite is true. I'm very concerned about it."

"After America it's just about the most important outlet in the

national hit disc. It's difficult to define, but I know what it is and I think I know how to produce discs which incorporate it."
 "This is why I decided, 13 months ago, that I wanted to produce my own discs." The company he set up, which produces the discs for RCA, is called Camy, named after his mother who died last year. It's the latest in a string of other companies headed by Anka.

His current release, "Love Me Warm And Tender," was tipped by Disc Data's reviewer Don Nicholl as the disc that could bring Anka back into the charts. It's also his first production for Camy and RCA—together with an LP, a collection of standard hits, this is titled "Young Alive And In Love."

BY JOHN WELLS

world. And I'm going to do my very best to get back into it.

"But frankly, you can't make records that have international appeal if your A and R man gives the impression he's never set foot outside of New York."

Paul also disclosed that his contract with RCA is, he thinks, unique. Under the deal Paul makes his own records, hiring the studios, musicians and A and R men. RCA then distributes the records.

"As far as I know," confided Anka's manager and confidant, Irvin Feld, "this is the first time that an artist has set up his own production company, to make exclusively his own records. But that is what Paul has wanted for a long time now."

"Don't think for one moment," added Paul, "that I'm not satisfied with past results. It's just under this new set-up I feel I can do even better."

Though Paul has enjoyed little success with the British charts in recent months, he still ranks as one of the top ten world recording and cabaret stars. In a number of places he is, in fact, even bigger than Presley.

"I travel around a great deal," said Paul, "and that helps me get the feel of what will be an inter-



PAUL ANKA . . . Holding on to latest release since the summer (DISC Pic).

works must be from his record successes. The royalties themselves don't mean so much. . . it's the prestige that goes with a hit disc which is so important.

"You know, to be honest, it's only singers who can't make hit discs that turn their noses up at the charts. Well, I haven't got a hit here, yet, but I'm not going to say it doesn't matter. It's terribly important."

There has been speculation in the business as to whether Paul is likely to visit these shores for a tour. But he scotched the rumours. "I want to come, this is a wonderful country. But I just can't. As far as I can tell at the moment I simply haven't got the time available."

Promotion

His whistle stop visit here was part of a world wide promotion trip, meeting the executives of his new label. By the time he gets back to America he will have visited, in this order: Stockholm, Copenhagen, Brussels, London, Paris, Madrid, Rome, Milan, Hamburg, Frankfurt and Munich. Recording his latest hit in four languages. He arrives back in New York on March 12.

He was sorry, he told me, that he couldn't make any singing appearances during his brief stay. "We were working to such a tight schedule," he explained, "that there just wasn't time."

TOP TWENTY

Compiled from dealers' returns from all over Britain.
 Week ending February 24th, 1962

Last This Week	Title	Artist	Label
1	1	Rock-A-Hula Baby/Can't Help Falling In Love	Elvis Presley RCA
2	2	The Young Ones	Cliff Richard Columbia
3	3	Let's Twist Again	Chubby Checker Columbia
4	4	Forget Me Not	Eden Kane Decca
15	5	March Of The Siamese Children	Kenny Ball Pye
5	6	Crying In The Rain	Everly Brothers Warner Bros
8	7	Winoweb	Karl Denver Decca
6	8	Walk On By	Leroy Van Dyke Mercury
11	9	Tell Me What He Said	Helen Shapiro Columbia
7	10	Little Bitty Tear	Burl Ives Brunswick
—	11	Wonderful Land	The Shadows Columbia
10	12	I'd Never Find Another You	Billy Fury Decca
12	13	Stranger On The Shore	Acker Bilk Columbia
17	14	Little Bitty Tear	Miki & Griff Pye
13	15	Run To Him	Bobby Vee London
9	16	Happy Birthday, Sweet Sixteen	Neil Sedaka RCA
—	17	Softly As I Leave You	Matt Monro Parlophone
19	18	Lessons In Love	The Allisons Fontana
—	19	The Wanderer	Dion HMV
—	20	I'll See You In My Dreams	Pat Boone London

ONES TO WATCH

Hole In The Ground	Bernard Cribbins
Lesson One	Russ Conway

SHADOWS' GAMBLE PAYS OFF

THE addition of strings and French horns to the Shadows' sound has paid off. Their "Wonderful Land" has shot this week into the charts at number eleven.

This was the record about which the group were unanimous in anticipating a hit. It was time for a change, they said, and the strings and horns were added by their A and R man Norrie Paramor. Their position in the charts this week proves they and Norrie were right.

Another entry this week is Matt Monro's "Softly As I Leave You." This has got a placing at number

seventeen after a slow start. Dion comes in at number nineteen with "The Wanderer" and Pat Boone makes a welcome return to the charts at twenty with the standard "I'll See You In My Dreams."

It is interesting to see that at the top Presley's "Rock-A-Hula Baby" still commands the view, but the reverse side were added by their A and R man Norrie Paramor. Their position in the charts this week proves they and Norrie were right.

"The Young Ones," "Let's Twist Again" and "Forget Me Not" by Messrs. Richard,

Checker and Kane are clinging like leeches to the two, three and four slots respectively, and it is pleasing to see that Kenny Ball's off-beat "March Of The Siamese Children" has shot up ten places from number fifteen. Kenny seems to be establishing himself as Trad King of the charts.

Surprise note: Bernard Cribbins' "Hole In The Ground" has presented itself as a charts contender in the "ones to watch" section. Comedy is still top twenty material, it would seem.

P.H.

JAMES DARREN
HER ROYAL MAJESTY

7N 25125

WHAT KIND OF FOOL AM I
 SAMMY DAVIS JR.

R 20048

I KNOW WHERE I'M GOING
 THE COUNTRYMEN

7N 35029

THE THEME FROM Z CARS
 JOHNNY KEATING

7N 35032

I WONDER WHO'S KISSING HER NOW
 EMILE FORD

7N 35033

BOB WALLIS
CLIMB THE APPLES

7N 2092





Nashville? There's no place like it!

SIX feet three inches of Texan unfolded itself like a penknife from the chair and Jimmy Dean grasped my hand like a locomotive coupling up to a goods wagon. This singin' talkin' Texan had come to London to appear on last Sunday's Palladium Show and bring us a little of the American Country and Western air.

It was "Big Bad John" that first brought him to our notice and so we talked about that. "I'll tell you an interestin' story about that," he said. "I recorded that at Nashville. Fact is, I wouldn't record anywhere else in the States. Nashville is the place.

"I've recorded in New York and that's no good. In Nashville the atmosphere is just great. There, the creative talent is really creative and is allowed to be just that.

"When I had written 'Big Bad John' I was able to gather together the best musicians and as many of them as I wanted. I got the Jordanaires, Anita Kerr, bass guitarist Joe Aikin, rhythm guitarist Ray Edenton and pianist Floyd Cramer.

"Floyd, during the rehearsal, had been banging away aimlessly at some dull chords. Then he got up and said, 'Jimmy, you don't

JIMMY DEAN . . . Nashville is the only place I'll record (DISC Pic).

need a piano in this.' He went over and picked up a metal bar and bang it from a coat rack and struck it with a steel rod in tempo.

"Now that's creative talent being allowed to do what it wants to do. In New York the A and R man would have said, 'What the heck do you think you're doing?' and Floyd would have slunk back to his piano. No sir, give me Nashville."

I asked Jimmy about C and W in America. It has grown even bigger there in the last year and is still growing, despite the Twist craze.

C & W WILL GET BIGGER

"It's difficult to say where C and W leaves off and pop begins," he said. "The line between them is getting thinner and thinner. C and W will get bigger in the States, and here in England, too. And because it's closely allied to pop it will also show a lot in the charts."

Jimmy made his name as a singer with a talking record, but in America, before "Big Bad John," he was a big boy in the C and W field.

His next record to be released in England, "Dear Ivan," which he also wrote himself, is another talking disc. His first LP has just been released here called "Big Bad John," but now Jimmy tells me he is planning a new LP to be called "The Four Sides Of Jimmy Dean," in which he will sing blues, folk and C and W.

For some time now this rambunctious cowboy has been coming in the dollars, but he insists that his tastes are still as simple as when he was working on oil wells in Texas.

says **JIMMY DEAN**

"I remember the time when I sweated it out drilling those holes and handling that big piping and I find it difficult to spend a lot of time building myself a farm in Virginia. I got a home there now, but it's not big enough. I'm going to pull it down and build myself a real home—with a real big kitchen in it.

"I saw a notice once that read, 'No matter where I serve my guests, they seem to like my kitchen best.' That's darn true. I'm a home boy you know, simple things like fishing, water skiing, raising horses.

"I worked like a dang dog on those oil holes and now I've got a dollar here and a dollar there I'm going to spend it on a place where I can relax. In a couple of years I'll be able to settle down there in Virginia and throw a few flies at some fish." He flung an imaginary line and fly across the room.

'NO EMPIRE FOR ME'

"Treat, bass. Seventy-five acres of farm land. Some people want to build empires. Not me. For what? I want you don't need a lot of money."

Jimmy Dean is married and has three children. I asked him what he was going to do next in America, where he was going to appear.

"Heck," he said. "I don't know. Get a boat out, I guess and tear up a bit of water."

Records? I said. "Heck," he said, "haven't we talked enough about records? Can you water ski?"

Peter Hammond

JOHN LEYTON HAD FOUR BIG BREAKS



TURNING POINT
Stars look back at events which shaped their careers

ASK John Leyton the "turning point" in his astronomical career and you get, not ONE, but FOUR different answers. To most artists that elusive "turning point" often comes after months, even years of frustration. In John's case the "turning points" came one on top of another.

Important

"But probably the most important turning point came when I met Bob Stigwood my manager (actually they had met and joined forces before Biggles) because if it hadn't been for Bob auditioning me as a singer for a role in the musical—'Johnny The Priest'—I might never have discovered that I could sing.

"When I was in repertory I liked pop music but I never seriously thought that one day I'd be listening to my own records.

"But being able to sing didn't land me the role in the musical. Just as well. I suppose, because it only lasted a few performances in the West End."

Almost everyone now knows that John came to the fore as a pop singer through his portrayal of Johnny St. Cyr in the television series "Harper's W.I." around the middle of last year.

"That again was another turning point for me," recalls John,

"but there are a lot of people who believe that my whole debut on that show with the disc was engineered.

"Believe me it was pure coincidence that my record was featured in the show on the week of its release. To start with, the song had been written for me because my name was John and I never dreamed I would get a break like that with it.

"If the show had been on a week earlier or a week later it could have upset the sales terribly. As it was, it came at just the right time."

But John, despite his good fortune, doesn't only believe in the power of Lady Luck.

"It's no good believing wholeheartedly in luck unless you have something to back it up with," he said. "Talent? Yes you need talent but it doesn't necessarily have to be that. It just has to be something special or something different. 'Personally, I'm one of those people who believes that if something is going to happen then nothing in the world is going to stop it."

And John's fourth turning point? "Geddy, Goddard who has composed all my hits," he says. "He knows exactly what I want and believe me, I'd give anything in the world to play the piano as well as he can!"

NEXT WEEK Billy Fury

CHANDLER COULD SURPRISE US ALL WITH HIS U.S. HIT

FROM the very top of the American charts where he has ousted all versions of the Twist with his sensational debut record "Duke Of Earl," comes Gene Chandler, and despite the forecast of Paul Anka on "Juke Box Jury" who thought it not British material, it could surprise us all.

Twenty-four-year-old Gene was born in Chicago, Illinois, and according to his mother, the only thing he ever really wanted to do was sing. So, as an only child, Gene was encouraged by both his parents to develop what musical talent he had.

When he was eight he started singing in public, and during the next few years he led many musical groups singing around the local parties and clubs in Chicago.

Training

Just over a year ago Gene Chandler turned professional, when he was spotted by Bernice Williams, a young business manager, who sent him for extensive musical training until the time came when she thought him polished enough to undertake bigger and better things.

She then contacted Bill Sheppard, a Chicago agent, who auditioned him.

Sheppard was quite startled by Gene's talent, and he immediately set about getting him a recording contract. Then they both had the problem of finding the right material which was representative

of his talent, and yet suitable to record.

For weeks, Gene, Sheppard and various groups they worked with, slogged away rehearsing. They selected songs, and then threw them out as not being quite what they wanted. Finally, they worked up a repertoire of standards—and "Duke Of Earl."

They were ready and the Chandler retinue crashed into the offices of the Vee-Jay label, looking no different from the hundreds of groups who had hopefully done the same thing on so many previous occasions.

They kicked off their audition with the standards they had been practicing for months. A and R man Calvin Carter politely listened without feeling too much interest.

Took notice

But he soon sat up and took notice when the boys started playing "Duke Of Earl."

Gene Chandler recorded the number, DJ's raved, teenagers turned up in droves to buy the disc, and within a month it had hot footed it to the top of the American hit parade.

J. H.

LESLIE COOPER

Associate Producer of "OH BOY" "BOY MEETS GIRLS" and "WHAM" announces the opening of an entirely new approach to all-round grooming for Television and Stage.

COMMENCING MARCH 26

Write for interview to:

BOX RT38 c/o DISC
161/166, Fleet Street, London, E.C.4.

Cable from AMERICA

Nichols celebrates with band reunion

RED NICHOLS, veteran Dixieland bandleader, last week celebrated his 40th anniversary in show business. Red had a party given for him in the Sheraton Hotel in Los Angeles, where he is appearing with his famous "Five Pennies." A special feature of the celebration was the get-together of his former boys, now famous in their own right, including Les Brown, Spike Jones, Phil Harris, Freddie Martin and Lawrence Welk. The three girl singers who appeared with this star lineup were Alice Faye, Helen Grayco and Jane Wyman, all of whom have sung with him.

Hayley Mills, young British actress-singer who topped the charts last year with her "Let's Get Together," is all set to do it again with her latest on the Walt Disney label Vista with "Johnny Jingo." It's even cuter than her last, and very much in the '20s mood. Hayley, who was so surprised by the success of

her last disc, doesn't think she can do it again, but everybody else does.

Handsome Robert Gosset, who recently replaced Richard Burton in the hit Broadway show "Camelot," is hoping his first LP for Columbia, "Always You," will make the impact everybody thinks it will. Robert also has a new single out, "One Life," which has already started getting a mass of air plays. All this could establish him as one of the disc finds of 1962.

Twenty-year-old Twist star Chubby Checker, whose earnings are expected to be around \$200,000 this year, apart from his record royalties, has just applied to the Philadelphia Orphan Court for permission to form two corporations, one in the music publishing field and one dealing with merchandising products and endorsements for products.

Hit-making group The Four Lads have left Columbia to record for Dot Records. Their first single for this label is out this week. Randy Wood, the president of Dot, is very

excited about the signing and thinks the boys will soon become one of the label's biggest assets.

★ ★ ★

SHOW albums have such an impact in America that even when a Broadway production stops the original cast LP still does terrific business. Such is the case with "Kean," which starred Alfred Drake, and "The Gay Life." Both are doing enough business to get them in the best selling albums charts at any time.

Two labels here have just issued the same artist and the same song at the same time! . . . the reason being that both London Records and Smash Records contend they have the exclusive rights to Nini Rosso singing "The Ballad Of A Trampet." Italy's No. 1 record. The trouble is, who will get the hit, if it is, that is . . . ?

New Lawrence and wife Eydie Gorme have been signed to a three-year contract by the Sands Hotel in Las Vegas, to appear each year for a minimum of four weeks. Although the exact salary

isn't known, it's in the six figure bracket.

Connie Francis, and MGM Records are suing Eljay Corporation in order to stop the company selling an album called "Sing Along With Connie Francis." Connie made this solely for the promotion of a new Bylecream cosmetic product, but the company has since been selling the album commercially in supermarkets at cut rates.



HAYLEY MILLS . . . a new single tipped for the top.

Edited by **Maurice Clark**



NEW POPS

THIS WEEK'S TOP SINGLE

THE SHADOWS WONDERFUL LAND



COLUMBIA
45-DB4790

COLUMBIA
45-DB4795

MR. ACKER BILK
AND HIS PARAMOUNT JAZZ BAND
Frankie and Johnny

PAPA BUE'S VIKING JAZZ BAND
Dark Eyes

PARLOPHONE
45-R4880

MERCURY
45-AMT1171

BRUCE CHANNEL
Hey! Baby

ALMA COGAN
She's got you

COLUMBIA
45-DB4794

TOP RANK
JAR607

CHUCK JACKSON
The breaking point

BUDDY KNOX
Open (Your lovin' arms)

LIBERTY
LIB 55411

Hal Carter

JACK GOOD



and Leslie Cooper, you may not know the names, but

These two really must get together

I HAVE an urgent message for Hal Carter. "Get in contact with Leslie Cooper immediately. Bang on his door, pester him on the phone, make his life hell until he does see you. Then he'll make your life hell. But as you should know, Hal, it'll be worth it." End of message.

Hal Carter is a big, bluff, lumbering Liverpoolian who, in his teenage days, used his fists as often as his wits. Leslie Cooper is a quietly spoken, immaculately dressed young man who lives in a beautiful apartment overlooking Regents Park.

By a strange coincidence the careers of both this week take a sharp and fascinating twist. Leslie Cooper is a man in a million. As my right hand from the days of "Six Five Special," he worked with me on the production of countless stage and TV shows—"Oh Boy!" "Boy Meets Girls," "Wham," the lot. I would hesitate to take on any form of light entertainment assignment without him.

Perfect

We were perfect foils. Whereas I am vague and woolly-minded, Cooper is precise and practical. I would search out brand new, raw, untried talent—Cooper would take it and against all odds turn out professional performers. I gave him 16 checkers from Vernons Pools and said, "Do something with that lot." In a matter of weeks he gave me back the Vernons Girls.

If ever there was a tricky production number for Cliff or Adam, Billy or Marty, Cooper had to tackle it.

To achieve these feats, Cooper had to be ruthless. And he was. Under that quiet exterior there beat a heart of solid ice. A hard, hard man who insisted on artists working full out—no matter how big their star billing.

Exploit

For some time now, as a result of being snowed under by letters asking me for help, and having witnessed the melancholy parade of new pop singers scraping through somehow or other on TV, I have been trying to persuade Leslie to open a studio to train promising new talent, and, more important, to help already established performers who wish to exploit untapped resources.

Not a school to teach people to sing, or dance or act—but a system of coaching for people who already have developed their talents and who need expert advice as to how they can fully explore their potential.

I am convinced this is an urgent need. And at last, Leslie Cooper is going into action. And he has evolved a system that might well turn out to be revolutionary.

This is where you come in, Hal Carter. Tubby, genial Hal has been in the rock 'n' roll business for years. He's been road manager at some time or another to almost every British rock star you can think of.

Currently he's with Billy Fury,

who is both a personal friend and an artist Hal greatly admires.

Not unnaturally, after being connected with the business so long, Hal has cherished an ambition of making a record himself. At last he's done it, and it comes out under the Oriole banner next week, titled "C'mon And Twist Me." Hal, who is chubbier than Chubby, and who, for my money, out-twists him, too, can be seen twisting in the new Billy Fury film "Play It Cool."

The record is a must for those who like a wild, thumping beat that will rattle the speakers in your local juke box.

It's a U.S. Bonds handclapper that sounds refreshingly un-British, and unrespectable. No tinkling strings, no polite, cock-tail party vocal groups. Just the gear—hard and solid.

Hal Carter could be on a good

thing. But only if he plays his cards right. A few sessions with Leslie Cooper would, I reckon, do a power of good.

After all, you've seen what it did for the Boss, haven't you, Hal?

EX-SHADOWS drummer Tony Meehan is in no danger of being voted Mr. Universe at the best of times. The wispy, pallid appearance of the Little Drummer Boy is rumored to have been the inspiration for the name of the Shadows, and, indeed, for Cliff's LP "Meehan My Shadows."

We all hoped that when he gave up the arduous life of a touring musician he might begin to get a bit of sleep, rosy cheeks and at least reach a target weight of seven and a half stone.

No luck. The indefatigable Irish boy—acknowledged King of the Little People—is working harder than ever before.

Result is that he is darn near transparent. Last week he produced, conducted, arranged and played drums in one and the same session. The session began

TONY MEEHAN . . . he's beginning to look transparent. (DISC: Pe)



Jerry Lee Lewis deserves a chance

I WAS very interested to see that Jerry Lee Lewis is coming back to England in April. I sincerely hope he gets a better welcome than last time, when he was sent home, disgraced, by the British public, and on returning home found that even there he had to stand in the gibber for quite some time before the public would think of forgiving him.

But I feel that this time he will find a much friendlier British audience awaiting him; let's hope the Press are the same.

BEING a Rhythm and Blues fan for the last four years, I have been rather amused and excited about the recent public attention that has been paid to this very fine music.

INSIDE COMMENT BY MARTY WILDE

Everybody seems to be climbing on to the bandwagons with expressions like, "I think Ray Charles is the most," and "Rhythm and Blues is gonna be the next trend."

Well, if all these people really mean what they say, they can set to work and prove their interest by going to see a truly great Rhythm and Blues artist by the name of Howlin' Wolf Burnett, who will be another visitor to our shores soon.

He and Muddy Waters and, last but not least, Presley, were three of the biggest influences in my career when I first started, and I'm sure that any true Rhythm and Blues fan who gets a chance of seeing and hearing him will get one the biggest kicks of his life.

I KEEP hearing rumours that Billy Fury's road manager, Hal Carter, has cut a Twist record and that the title is "Let's Twist 290th Around." And talking of Twist records, in my opinion, I think "Franz Lieb Twist" is one of the cheapest song titles I have ever heard. I thought some of the American song titles were the end, but now I'm not sure!!!

SO pleased to see Kenny Ball is doing so well. He

certainly deserves his success. If only some of our other bands could play with the same enthusiasm and fervour we could probably dominate the charts considerably more.

LAST week I went down to Lyme Regis for a few days rehearsing with the group that will accompany me on my two weeks' touring on the Billy Fury, John Leyton, Eden Kane tour.

While driving down there I was a bit worried as to how the group would play, and to be truthful, how I would sing, because it's been almost two years since I last did one-night stands.

But on arriving I was soon put at ease by their friendliness and enthusiasm, which can be rivalled by none. The group are called Peter Jay and the Jaywalkers and all those who will be seeing the Fury package tour will, I am sure, be very impressed by their style and drive.

If they keep up this standard of work, I see no reason why they shouldn't be headlining their own bills in the near future.

H.M.V.
45-POP892

COLUMBIA
45-DB4791

LIBERTY
LIB 55419

JOHN LEYTON
Lone rider

MEL TURNER
Daddy cool

BOBBY VEE
Please don't ask about Barbara



PRESLEY IS TO FILM ROMANTIC COMEDY BY 'GIDGET' WRITER

ELVIS PRESLEY is to commence working on the first film under his new contract with MGM in the summer.

The picture, called "Mister, Will You Marry Me?" is a romantic comedy written by Frederick Kohner, who also wrote "Gidget," and the setting and location will be in San Diego, employing the use of several night clubs, beaches and harbour.

Elvis will commence work on the new film immediately by completing filming "Cumbo, Ya Ya" for Paramount.

This is due to be made in the spring, on location in New Orleans, and will be produced by Hal Wallis.

Vee flies to Paris

AFTER a very strenuous, but successful, British tour, American singing star Bobby Vee left early last Tuesday for Paris, to appear in the French TV show "Toutes les Chansons," and guest on French radio.

On Wednesday he left for Barcelona for a couple of radio and personal appearance dates, and tomorrow (Friday), he will arrive back in Britain for three hours, while changing planes en route back to the States.

First EP for Melbournes

THE Melbourne New Orleans Jazzband, who have been in Britain for almost a year, meeting with much success, will have its first EP released in April.

Title, on Columbia's Landsdowne Jazz Series, is "Jazz Down Under," and individual tracks are "Hilarity March," "Clever Fellow," "Streets of Antibes" and "Praline."

Barber to return to Germany for 'flood' concert

THE Chris Barber Band is to give a special Flood Relief Concert in Hamburg only three days after their return from Germany.

The band who were away during February for a German tour were stranded in Hamburg last week while Chris flew to Luxembourg for two broadcasts. The weather conditions prevented them leaving, though this did not interfere with their tour.

They arrive back in Britain today (Thursday), and return to the BBC's "Trad Tavern" on Saturday night.

Early on Sunday morning, March 4, the band will fly back to Hamburg to give the concert for the Hamburg relief fund at Hamburg University, one of the few buildings untouched by floods.

The Barber Band has also offered to give a flood relief concert in Sheffield.

Guesting, in the Light Programme's "Teenagers' Turn" on March 14 are Alex Welsh and his band and Margaret Bond.



SHERLEY BASSEY left London Airport last Friday with her husband Kenneth Hume for Australia where she will play four weeks in cabaret in Sydney. She may go on to Rio de Janeiro for further dates before returning home.

Bonds radio

U.S. BONDS, Johnny Burnette and McDaniels & Lucky Stars" on April 21 and U.S. Bonds will appear Saturday.

The three stars will also headline the Light Programme's "Saturday Club" on three editions. Burnette on April 28, Bonds on May 12, and McDaniels on May 12. Elee-Rakkers and The Kestrels from the package also be featured on the "Club" bill.

The following dates have been added to the tour: Hirdrome, Birmingham (April); Guildhall, Portsmouth (23); Montfort Hall, Leicester (3); Gaumont, Doncaster (25); Colmont, Worcester (26); Col Hall, Bristol (27); and Winter Gardens, Bournemouth (28).

Michael Cox will replace McDaniels on the Bristol Bournemouth dates owing prior commitments for Dan

Humph's marathon

THE Humphrey Lyttelton band has a 1,000 mile journey to play two dates, Scotland, at the St. Andrew University in Dundee on April 12 and 13. On the return so they will break their journey with an engagement in Sale on April 14.

Tomorrow (Friday) the Lyttelton band starts a seven-city provincial tour, opening at Telford, followed by Chester, Nottingham, Manchester, Bedford, Bury St. Edmunds, Birmingham and Lincoln.

RADIO LUXEMBI

Pick of the P

SUNDAY—6.30 Piano & 7.45 Folk Song, 7.50 Sworn, 7.45 Sunday's Reports, 8.30 Spin, 8.30 Beat, 8.30 News, 9.15 Parade, 9.45 Cliff Robins, 10.00 Trans-Atlantic, 10.30 The Shipibo Show, 9.45 Men, 10.15-11.30 Sam Coster, 11.8 Twenny, 11.8 Top Of The 11.30 Night Service.

MONDAY—6.9 Record Show, 7.15 The Piano, 7.15 Min Requests, 7.45 Part 1, 8.30 Monday Spectacular, 9.15 Parade, 9.15 Bing Crosby Story, 9.15 Monday Spin, 10.6 Top Pops, 10.15 Parade, 11.8 Spin, 11.8 Spin, 11.15-11.30 Easy To, 11.30 Night Service.

TUESDAY—6.9 Record, 7.9 Pops at the Piano, 7.55 day's Requests, 7.45 Glen, 8.4 New Songs For Old, 8.15 The Hit Parade, 8.30 Dredford, 9.15 Glimmer, 8.45 Bobby Vee, 9.30 Record, 9.45, 10.0

Special project for next Mark Wynter release

BRITISH songwriter-singer Johnny Brandon is due here from the States next week with his co-writer Stewart Welner to attend some Mark Wynter recording sessions at Decca when Wynter will record some Brandon-Welner material written specially for him.

Brandon now lives in America, and his writing assignment for Wynter follows Decca A and R team chief Dick Rowe's recent trip to the States.

Rowe told DISC on Monday: "One of our A and R team will be present at the sessions to keep an eye on things, but we're giving Brandon and Welner a completely free hand to work with Mark so that the songs are recorded exactly as they envisage they should be."

This close co-operation between writers and artists is already common in the States, and it's a trend which will increase here as far as Decca is concerned.

Chacksfield cut two top themes

FRANK CHACKSFIELD and his Orchestra have waxed the themes from two important TV shows as their next single, due for release tomorrow (Friday). These are "Face To Face," and "The Sky At Night."

Currently in Milan where he is conducting an orchestra on Italian radio and TV, Chacksfield starts a new weekly series of BBC radio programmes on April 1. These are to be "Serenade In The Night."

Plans are at present being worked out for Chacksfield to conduct an orchestra in an All Europe radio broadcast from Rome on June 15, and in September he will appear on an all-British TV show in Berlin. He follows this with a series of radio programmes in Baden Baden, South Germany.

Mike Holliday series

MICHAEL HOLLIDAY returns to the Light Programme again on April 6 for another run of his "Holliday With Strings" series. Accompanying him as before will be Johnny Pearson and his orchestra.

'Gogo' on network

TWV's "Discs A Gogo" Record programme, is to be networked to Anglia TV, commencing on Monday, March 12.

The programme is already seen by more than one and a quarter million viewers in Wales and the West, and its new networking will increase these figures considerably.

It is currently being screened on Thursday nights, and the switch to Monday will commence when Anglia starts networking. The show is hosted by Kent Walton in a coffee bar setting.

Guesting in "Trad Tavern" on March 17 will be the bands of Kenny Ball and Humphrey Lyttelton.

Susan Maughan back

NINETEEN-year-old singer Susan Maughan, who had her first recording "Mama Do The Twist" on Philips, released in the States, will return from the Sporting Club, Monte Carlo, tomorrow (Friday), after a four week engagement there with the Ray Ellington Quartet.

Continuing to appear with the quartet, with whom she is the featured vocalist, Susan will then embark on a tour of night clubs and one nighters.

The singer is lined up to tape a guest spot in "All That Jazz" on April 2, to go out at a later date.

Kane on 'Saturday Club'

STARS on parade for "Saturday Club" on March 24 will be Eden Kane, The Four Kestrels, Clive Peterson, the Don Harvey Quintet and Dick Charlesworth and his City Gents.

The Kestrelers are among those starring in the Light Programme's "Music Hall" on March 19.

RUSS CONWAY

Lesson One

45-DB4784

Lesson One

COLUMBIA RECORDS

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

PUBLISHED BY CLOVER CONWAY MUSIC CO., 24 DENMARK STREET, LONDON, W.G.2. TELEPHONE: TEMPLE BAR 2841

NEW RELEASES

Stand up and say that Nashville Five
45-F 10417 Decca

Max Bygrave A diabolical bet
45-F 10428 Decca

Frank Chacksfield
Face to face; The sky at night
45-F 10428 Decca

Del Shannon Hey little girl
45-10428 London

See more time DANNY PEPPERMINT
45-10428 London

See E. King Ecstasy
45-10428 45-10428 Atlantic

In the night Ronnie Gallant
45-10428 45-10428 Decca

Ballad of a trumpet (Ballate delle trombe)
Nini Rosso
45-10428 Columbia

She's got you Patsy Cline
45-10428 Brunswick

BUDDY BRITTEN

DON'T SPREAD IT AROUND

45-F 10428 Decca

SOLO BUR

CRY TO

45-HLK 9012

EVERYBODY'S TWISTING DOWN IN MEXICO

BILLY VAUGHN

45-HLD 9007 London

DO SHE MY KIN A

45-F 11

McDaniels for TV, dates

Gene McDaniels have p TV and radio dates when he takes package tour in April. ABC TV's "Thank Your Mind by The Flee-Rekkers" show on the following

Freshmen releases

Capitol are releasing a single and an LP by the Freshmen to tie in with the act's forthcoming tour. The album is called "Stars In Their Eyes," and is a collection of tributes by the Freshmen to 12 well-known folk artists and poets. The single has been in from the LP, and couples such as "Me Tonight" with "Baby-La." The Freshmen's tour opens at Gaumont State, Kilburn, on Feb 16. American singer Jeri Sheen will also be on the bill. British stars Matt Monro, Suzi Williams and Kenny Baker and his orchestra.

Kings in Cabaret

The King Brothers, The Viscounts and Jimmy Young all in cabaret on the northern circuit this coming week. The Kings double at the Ighite Sporting Club, Manchester and at the Palace Club, Brighton, while The Viscounts gear at the 99 Club, Barrow-in-Furness and Jimmy Young at the Kingsgate Theatre Clubs, Sney and Longton.

The Madlarks will now play live in Joe Henderson's "Sing Along With Joe" series for ABC in place of The Keatones. They March 18 and 25, and April 8, and 22.

Records, for week beginning March 4

TUESDAY—4.8 Record Show: 11.8-11.30 The Top Club; 1.9 Midnight on Luxembourg; 11.30 Light Service.
WEDNESDAY—4.8 Record Show: 7.9 Midnight Show; 7.30 Radio 1; 8.15 In The Groove; 9.30 Smash Hits; 9.30 The Big O' Show; 9.15 The Other Side of Records; 9.30 David Jacobs; 1.9 Ten and Twenty Disc Club; 1.30 Record Show; 11.8 Golden Time; 11.15-11.30 Hits For Six; 1.8 Midnight On Luxembourg; 1.30 Night Service.
THURSDAY—4.8 Record Show: 7.9 Pop at the Piano; 7.15 Thursday's Request; 7.45 Top Booster; 8. The Week's Top Disc; 8.30 Pop Hit Parade; 8.45 Pop Fact; 8. David Jacobs' Star Time; 9.30 Suzi Williams; 9.45 Elvis Presley; 1.9 Peter West Show; 11.30 on Cont; 11.9 Sing With The Top; 11.15-11.30 Ring A Ding Ding;

Cash cut

SOME typical humour by Kenny Ball had unfortunate consequences at last Sunday's concert at Dudley Hippodrome.

Ball introduced Clinton Ford as "an old man who's not doing so well, so if you like him, throw pennies. He can do with them."

While Ford was singing, two of the gallery audience started tossing pennies, one of which struck his upper lip. He completed his performance, but was in some pain on Monday and finding difficulty in eating and drinking.

Rydell, Greco dates

BOBBY RYDELL and Buddy Greco are both lined up for future editions of "Saturday Club," Rydell on March 10, and Greco the following week.

Supporting Bobby Rydell in that edition will be Danny Williams, Rosemary Squires, Don Fox, the Betty Smith Quintet, the Red Price Combo, and Tommy Sanderson and the Sandmen.

With Buddy Greco on March 17, will be the Karl Denver Trio, The Trebletones, Tommy Bruce, and Patti Brooks.

Fury disc cut in States

BILLY FURY'S "I'd Never Find Another You" has just been released in the States on the London label and the trade paper "Cash Box" has chosen it as their "Newcomer Pick of the Week."

Jazzman Bue flies in

PAPA BUE'S Viking Jazz Band flew into London on Tuesday to face a hectic schedule of 20 one

12.8 Midnight On Luxembourg; 12.30 Night Service.
FRIDAY—4.8 Record Show: 7.9 Pop at the Piano; 7.15 Saturday's Request; 7.45 It's the Outlines; 8.8 The Top Club; 8.30 Smash Hits Parade; 8.45 Pop Fact; 8. David Jacobs' Star Time; 9.30 Suzi Williams; 9.45 Elvis Presley; 1.9 Peter West Show; 11.30 on Cont; 11.9 Sing With The Top; 11.15-11.30 Ring A Ding Ding;

VAUGHAN FOR DUTCH TV ENTRY

FRANKIE VAUGHAN has been chosen to star in the Dutch TV show which will be that country's entry this year in the variety section of the Montreux TV festival.

He flies to Amsterdam on March 9 for the programme which will be transmitted to the Dutch home audience the following day. It is a show similar to the old ATV "Saturday Spectacular" series, one in a series of big monthly productions by Dutch TV featuring international stars.

Vaughan will return to Britain in time to open the "Brighter Homes" exhibition at the Free Trade Hall, Manchester, on March 13.

Brown takes over

GARRY BROWN and his 15-piece Swinging Sound band take over the "Band of the Month" spotlight for the Light Programme on Tuesday next (March 6) in a four-show series entitled "Things Are Swinging."

Colin Day will be singing with the group on all five broadcasts. Other vocalists featured will be Lorie Mann and Tony Stevens (March 13 and 27) and Shirley Jackson and Al Saxon (6 and 20). Featured within the band will be a special unit called The Twisters.



Joe Loss' 'Wheels' is top dance disc

THE Joe Loss recording of "Wheels Cha Cha" on HMV has been voted "The Best Dance Record Of 1961" by the country's record dealers, topping the list in the dance records section of the first "National Records Awards" made by the Gramophone Record Retailers Association.

This is the second time that the disc has had an award—the first one being the Carl Alan Award for the best dance record of the year which Loss received earlier in the year.

In addition to the citation "Wheels" is collecting, the same number has been adopted as the signature tune for the new BBC-TV programme "Choice," and the disc is proving popular all over the universe, particularly in the Argentine where it is reported to be gaining heavy sales.

DENVER BACK ON 'CLUB'

KARL DENVER'S recent guest spot in "Jazz Club" proved so successful that he has received a return booking on March 15.

During that same week he will spend three days at the Decca studios recording material including his version of an old Irish folk song intended for release initially in America on Decca's London label.

These sessions will fill the only available time he has for recording before June.

On March 17 he stars in "Saturday Club" and in "Thank Your Lucky Stars," and he has a date in Tynes Tees TV's "Young At Heart" on March 21.

Denver is on the bill of the Easter Monday (April 23) "Come On Along With Helen Shapiro" on the Light Programme, and leaves for a 10-day tour of Ireland on April 22.

Bygraves on tour

CURRENTLY on a week's holiday following his extensive run in "Do Re Mi," Max Bygraves begins a variety tour, opening at the New Theatre, Oxford, on Monday, March 5.

Following this Max will return to Alanio in May to make some more TV films for showing here later on as he did last year.

Plans are being finalised for his summer season, and he will probably start work on another film at the end of September. This will be another dramatic, non-singing role.

Greco on 'Jazz Club'

BUDDY GRECO will be the star guest of honour in the Light Programme's "Jazz Club" on March 22 when he will sing and play piano backed by Johnny Dankworth and his orchestra. Alan Dell will compete the show.

Rose Brennan on 'Sing'

THE Light Programme's song medley show "Sing It Again" on March 18 will feature Ian Waters, Rose Brennan, Suzi Cope, Dawn Lang, Vince Hill, Michael Cole, The Sing-A-Longs and the Ronnie Price Quartet.

CLIFF RICHARD talks to film star Janet Monro shortly before being presented to Her Majesty the Queen at the Royal Command Performance of "West Side Story" at the Odeon, Leicester Square, on Monday. Another pop star presented to the Queen was Pat Boone.

'RING-A-DING' TO GET A SERIES

ONE highly successful broadcast on Boxing Day has resulted in a Light Programme series for the "Ring-A-Ding-Ding" show produced by Jimmy Grant.

It will run throughout the second quarter of the year, commencing on April 3. Residents will be guitarist Judd Proctor and The Plainmen, the Ronnie Price Octet and Decca disc jockey Pat Campbell, who will compete.



"That's better—that's BOOTH'S"

A hint of gold for the great occasion. Heritage of the quiet mellowing in cask that makes this gin so smooth.



BOOTH'S

STANDARD SIZES, ALSO HALF AND QUARTER FLASKS FOR THE POCKET
 BOOTH'S DISTILLERIES LTD.

LYN CORNELL AFRICAN WALTZ 45-F 11430 Decca	EDDIE HODGES BANDIT OF MY DREAMS 45-HLA 9905 London	DECCA LONDON Brunswick Avium WARRIAGE RECORDS
BRENDA LEE BREAK IT TO ME GENTLY 45-08064 Brunswick	The NIAGARA THEME THE CAMBRIDGE STRINGS 45-F 11429 Decca	

U.S. hit could be a smash for Darren here

JAMES DARREN
Her Royal Majesty; If I Could Only Tell You
(Pye N 25125)

D.N.T. A GOOD idea for the lyrics of "Her Royal Majesty" which, of course, has nothing to do with real kings or queens. A slick, satirical appraisal of the girl who made a fool out of the singer. This one could be a mighty seller for Darren. Accompanied by big orchestra in mock military fashion. "If I Could Only Tell You" is a sweeter hitting item sung warmly and romantically by the actor-singer. Some of Darren's work I don't care for . . . but this disc is good.

"You Never Talked About Me" which he will be featuring in the picture "It's That Dad." A punchy rock 'n' roller in which he uses his falsetto glissando as usual.

CLEO LAINE
Waiting For Johnny To Come Home; I Think Of You
(Fontana H 377)

D.N.T. I DON'T think the big rush on many labels parts is just out. Cleo discs on the beds of her hit last year did the singer much good. But "Waiting For Johnny To Come Home" ought to do her a tremendous amount of good. And us too! For this slow, rhythmic and way out-of-theater ballad gets right under your skin. Fine performance from Cleo on the tender story lyric and a first-rate orchestral accompaniment directed by Johnny Keating . . . he uses that Lowrey Organ skillfully.

"I Think Of You" is a slow romantic ballad given a cool, airy sound.

JOHN LEYTON
Lose Rider Heart Of Stone
(BMV POP 992)

D.N.T. THUMPING RGM sound for the background to Leyton's "Lose Rider." Tempo's steady but the general mood and treatment is harking back to the singer's first hits.

Girls chorus behind John who looks as if he's got another chart entry on his hands. Charles Blackwell's in charge of "Heart Of Stone" is an edge

DON NICHOLL'S DISC DATE



PETER WYNNE—Engaging attack on a thumping song (DESC Fic)

GENE VINCENT
Lucky Star; Baby Don't Believe Him
(Capitol CL 15243)****

DAVE BURGESS, who wrote *Lucky Star*, also directs the accompaniment for Vincent on this disc. The number's a simple, catchy buster which Gene puts across smoothly and without a great deal of effort. Lacks any great impact, though, and doesn't appear to be the one which will lift the singer to the charts again.

"Baby Don't Believe Him" is a pretty little waltz, to the girl friend, which Gene sings to Latin rhythm.

JIMMY PARKER
We Gonna; No Word From Betty
(Top Rank JAR 608)****

EDGY studio noise helps to make *We Gonna* quite a commercial bet. Jimmy Parker sings this R and B effort with some help from chorus and a girl voice. Drums and handclapping all the way, with some raucous saxophone spots, too.

No Word From Betty I found monotonous and dolorous by comparison.

PAPA BUE'S VIKING JAZZ BAND
Dark Eyes; Lullaby
(Parlophone R 4880)****

THE traditional *Dark Eyes* is taken up by the Papa Bue outfit and given a rollicking twist. Fast and exciting all the way it ought to have the dancers daping, the trad fans shooting, and the customers buying.

Lullaby is the great one by Brahms. Bue's arrangement is soft and gentle and in no way disappointing. A very good ball with some polished distinct work.

JACKIE WILSON
The Greatest Heart There'll Be No
Next Time
(Coral Q 72450)****

JACKIE WILSON really feels the pain when he sings of *The Greatest Heart!* His harmonica wailing and swooning on a slow, ponderous beat; I've got a feeling it hurts us more than it does him.

The same beat carries over to the next half of this cousting as Jackie sings *There'll Be No Next Time*.

SOLOMON BURKE
Cry To Me; I Almost Lost My Mind
(London HLE 9512)****

SOLOMON BURKE warms and warms with the slow rhythmic entry *Cry To Me*. May take-off, but I find it gives a little boogie after the first half.

TERRY LIGHTFOOT
Wildfire Song; Creole Mama
(Columbia SC 3168)****

TERRY LIGHTFOOT leads his New Orleans Jazzmen in a simple, fast moving treatment of the old *Wildfire Song*. Takes the vocal chore himself but, wisely, doesn't mess about with the lyric . . . otherwise the Kipping trunets may have slipped in to prevent the release.

Creole Mama is a brisk and happy offering which may get youe toes tapping.

SAMMY SALVO
French Fossil; Billie Blue
(Polydor NH 66 934)****

SAMMY SALVO used to be with the RCA label and did well under that banner. Now he sings for the Hickory company—and for Polydor here. His enthusiastic vocal work on the cute romantic number *French Fossil* should find plenty of customers following him.

Billie Blue shows the pace slightly, but there's still a catchy flavor to the production and performance.

JOHNNY TILLOTSON
Dreamy Eyes; Much Beyond Compare
(London HLA 9514)****

JOHNNY TILLOTSON sends out another pleasant ballad with a light beat to it . . . *Dreamy Eyes*. Whether it has the strength to become a big seller is difficult to say, but it's certainly no hardship to listen to.

Much Beyond Compare could grow into something, given the chances. It's a slow romance with an easy beat woven into it. I like the treatment here . . . inaudious without being frantic.



JAMES DARREN and his wife, pictured when they were in England recently.

I Almost Lost My Mind is a gently exciting Country performance and the tone may be known to you already.

register as far as I'm concerned, and I winced particularly at the narrative and the tone may be known to you already.

BUDDY KNOX
Open (Your Loving Arms); Chi-Hua-Hua
(Liberty LIB 55411)****

OPEN (Your Loving Arms) is a slick, fast-moving number written by Knox himself and put over in top-tapping fashion. The Johnny Mann Singers accompany the star.

BRUCE CHANNEL
Hey! Baby; Dream Girl
(Mercury AMT 1171)****

HARMONICA and drums lead Bruce Channel into *Hey! Baby* which he shouts with more enthusiasm than I can master for the side.

Dream Girl wanders a slow beat to tinkly piano.

PATTI LYNN
I See It All Now; Someone Else's Valentine
(Fontana H 370)****

PATTI LYNN is new to disc, but I think there'll be a lot to be heard from her in the future. This release, unfortunately, gives her a song which is rather difficult to follow and certainly not easy to hold.

BEN E KING
Estay; Yes
(London HLE 9517)****

AS good as other singles he has sent us . . . which is staying plenty in approval of King's *Estay*. A bossy Latin mover which might be the one to send him into our big sellers.

TONY SHEVETON
I Have A Feeling; Lullaby Of Love
(Orleole CB 1705)****

TONY SHEVETON, singer with the Gary Edwards Combo, gets a coupling to himself here. *I Have A Feeling* is useful, but not so compellingly as the topside

I See It All Now is given a slow lilting treatment and Patti sings in pleasingly and confidently. That it lacks impact is the fault of the song itself.

Someone Else's Valentine, though not strong, is catchier. Miss Lynn sings her and little lyric with youthful fatalism.

JACQUES JORDANE
Every Time We Say Goodbye; You Are The Only One
(Orleole CB 1704)****

JACQUES JORDANE lays the accent on thickly and with lush romanticism for the ballad *Every Time We Say Goodbye*. Motivity accompaniment is directed by Frank Barber.

The ballad on the turnover—*You Are The Only One*—has a cingling kind of treatment, but fails to

JAMIE COE
How Low Is Low; Little Dear, Little Darling
(BMV POP 9911)****

HOW Low Is Low could do with a good lyric. It's got a catchy tune. Jamie Coe sings it to a quick, shuffle beat and gets most assistance from a girl group. Dick Wolf directs the backing.

Little Dear, Little Darling comes (Continued on facing page)

SPECIAL SPRING OFFER

Open a **SQUIRES BUDGET ACCOUNT** BEFORE MARCH 31st. and we start your account with a



For a payment of ONLY

5/- WEEKLY (payable monthly) All the Famous makes: HMV, DECCA, RCA, Etc.
£10 WORTH OF LPs & EPs Pop, Jazz or Classical (MINIMUM)

THIS IS A WONDERFUL OPPORTUNITY TO OPEN A SQUIRES OF LONDON BUDGET ACCOUNT ON VERY FAVOURABLE TERMS. SO DON'T LET THIS CHANCE GO BY!

HOW A BUDGET ACCOUNT WORKS: You make a small regular payment each month. We supply you 10/6P with records up to the value of 10 times your monthly payment. If you pay £1 a month, you can order £10 worth. £2 a month gives you a credit up to £20, £3 a month up to £30, etc., and YOU CAN ORDER AGAIN AND AGAIN as your monthly payments reduce the balance WITHOUT increasing your subscription.

SQUIRES 8-POINT SERVICE INCLUDES: (1) All records guaranteed complete; (2) Squires News sent to you FREE every month to keep you up to date with the new releases; (3) FREE advice; (4) Special low prices; (5) The classic ordering system in the world, just drop us a card (which you provide) or tick up the telephone and within 3/4 days of ordering in most cases, your orders will arrive POST & PACKING FREE; for orders over £3 in the U.K., £10 overseas.

HEM. FORCES OVERSEAS: Ask us to send you details of our special arrangements for H.M. Forces.

POST COUPON NOW TO: Squires of London Ltd, (44)DC, Squires House, 281, Tooting High Street, London, S.W.17, Balham 9267.
Please send me full details, I claim 10/- credit if account opened before March 31.
Name.....
Address.....

NEW TO YOU Singing and wrestling — Frankie does them both

Frankie Townsend 'I'm The Greatest'

Tony Sheveton 'I Have A Feeling'

35,000 dollars a year, and he has a good name in the States as a ballad singer.

Jacques Jordane 'Every Time We Say Goodbye'

FRANKIE TOWNSEND is new—and unusual. He's the first American wrestler to sign a recording contract with Fontana Records in Britain. He came here from his native New Jersey last October, and since then has been lighting every week without losing a bout.

PARISHEN born Jacques Jordane, aged 27, comes up with his first release on Orleole this week. "Every Time We Say Goodbye" was written by Orleole A and R man John Schrandt, together with Peter Parvey and Jeff Rubin.

It was because he combined singing with wrestling that Jimmy first caught the attention of music publisher Eddie Rogers, a keen sports fan, and he in turn introduced him to Jack Baverstock of Fontana. Frankie is 27 and was the New Jersey wrestling champion in addition to being a member of the all-Markens Billy and Pictel Team, from which he was selected from 150,000 competitors.

Before entering show business, Jacques worked as a shoemaker in Montmartre, but gave this up and worked with Sidney Bechet and in several left bank night clubs. It was while appearing in cabaret that he met Tonla Beva, the singer, who later married Donald Campbell. She advised him to come to Britain and try to break into the entertainment scene here.

He took up wrestling when he left school, and later led on the idea of combining singing with his sports activities. In both his chosen careers he has been extremely successful. Wrestling brings him in about

So two years ago Jacques arrived, and in between cabaret appearances, he studied English. He has toured all over major cities with his act which includes French popular songs in addition to British and American material.



Ella, Gershwin combine in a great disc



ELLA FITZGERALD—An EP masterpiece.

THIS IS HOW TO DO IT

ROY CASTLE
Castleside, No. 3
If I Can Help Somebody; Dancing On The Ceiling; A Brown Bird
Singer; Happy Ending.
(Philips BBK 12480)*****

MORE top quality performances from Roy's excellent LP of last year, with Wally Stott and his orchestra shining in the background. The songs are well contrasted, and the unique treatment which I've praised before puts the finishing touches of distinction on them. This is how album arrangements and performances should be.

WALTZING WITH THE WURLITZER VOL. 2
Cuckoo Waltz; Diane; Alice Blue Gown; Charmaine.
(Starline STEP 26)*****

NOVEL set recorded in Melbourne by Audrey Whelan and Laurie Wilson at the dual console of a Wurlitzer organ. The mighty instrument gives

attractive showcasing to these four waltzes without being too reminiscent of the cinema interlude. One admires a spryly coiffed like Starline for pushing a disc of such limited appeal on to the market.

TERRY GILKYSON
Rollin'
Saturday's Child; Quilt Kicks; My Dog Aroon; My Pretty Quin-roon; Poor Boy.
(London RE-R 1333)*****

ANOTHER fine folksy cowboy-type set from Terry Gilkyson and the Easy Riders. Terry and his fellow Riders Richard Dean and Frank Miller penned all these numbers, basing them, I imagine, on traditional westerns items. This outfit is another formidable country and western leader, leading to widespread success and acceptance.

NELSON RIDDLE
Can Can
Can Can; I Love Paris; Maidens Typical Of France; Just One Of Those Things.
(Capitol EAP 2-1365)*****

COME instrumental settings of the Cole Porter numbers from the Can Can show by the ace arranging man Nelson Riddle and his orchestra. Highlighted are bass trombonist

George Roberts and muted trumpeter Cappy Lewis in eight absorbing and colourful instrumental work-outs for a soft but compelling swing.

PETER PALMER
A Swingin' Dance Date
Blue Moon; You're Driving Me Crazy; I've Heard That Song Before; The Touch Of Your Lips.
(Mercury ZEP 10129)*****

A VERY acceptable quartet of tunes living up to their collective title from Peter Palmer's orchestra and chorus. It's firmly on a Conell kick throughout, but, apart from those seeking complete originality (very hard to find in pop music), this fact shouldn't put anyone off.

MATT MONRO
Man's Kind Of Music
Gonna Build A Mountain; I'll Dream Of You; Can This Be Love?; Why Not Now?
(Parlophone GIP 8849)*****

MORE very welcome examples of the Monro vocal doctrine, with all the support and assistance any vocalist could wish for from the Johnnie Spence orchestra. Matt Monro's powerhouse interpretation of the Newbery-Briccone tune *Gonna Build* contrasts nicely with the quiet beauty of a lovely song such as *Can This Be Love?* With this quality of artist, accompaniment and song, British pop music just can't go wrong.

VIC DAMONE
On The Swingin' Side
Falling In Love With Love; It's All Right With Me; When My Sugar Walks Down The Street; Swingin' Down The Lane.
(Philips BBK 12502)*****

NOT the least part of the strength of this Damone quartet extracted from his LP of



VIC DAMONE—Hectic Latin start. (DISC Pic)

the same name released last year stems from Jack Marshall's arrangements and accompaniment. The EP rocks off to a hectic Latin start in *Halling*, and there's a harpsichord in *It's All Right*, imparting a 18th century flavour before the swing sets in. Vic responds to such stellar backing like all good vocalists by turning in some of the best performances he's ever produced on disc.

SOPHIE TUCKER
My Yiddish Momma
My Yiddish Momma; With Your Life You Can Do What You Will; After You've Given Some Of These Days.
(Mercury ZEP 10128)*****

I MUCH prefer the Rod Hot Momma in her saucier moods. She lays on the sentiment too thickly in the title tune for my liking and having said she's not going to preach in *With Your Life*, she proceeds to do just that!

HELEN SHAPIRO
Helen's Hit Parade
Don't Treat Me Like A Child; You Don't Know; Walkin' Back To Happiness; When I'm With You.
(Columbia SEG 8136)*****

HELEN'S hits sound every bit as good when heard together on this EP. That firm, impressive young voice coupled with appropriately backings from Martin Savon and Norrie Faranor has no rivals for assurance and stylish talent. All the songs were penned by Mike Hawker and John Schroeder, and the beautiful last one includes the name of the late Maurice Baum. Helen's singing coach, in his composing credits.

VICTOR SILVESTER
Cha Cha Cha With Victor Silvester, No. 2
(Columbia SEG 8132)*****

FOUR chas for those who like tripping the light strict tempo fantastic. Includes the 77 Sunset Strip theme and the oldie *Lady In Red*.

DISC DATE

Continued from previous page

about as near to being the old Frankie Vaughan hit "Garden Of Eden" as dare think anyone would risk!

JUDD PROCTOR
The Turk; Mad
(Parlophone R 4885)*****

GUITARIST Proctor picks up a very well-known melody and arranges it in the modern dark beat idiom to produce *The Turk*. Rattles through it to a rhythmic accompaniment directed by Johnnie Spence.

Crisp, big band sound helps him along as he picks away furiously on the well-named *Mad*.

NICK VILLARD
High Noon; Sail Ho!
(Pic N 15418)*****

THE famous Dinkie Flonkies-Ned Washington song for the film *High Noon* is revived by Pic's promising singer Nick Villard. A strong ballad performance to big orchestral sound directed by Johnny Gregory.

I'm not too happy about this choice of song, however, if they're looking for something to get Villard into the lists.

Sail Ho! is a dramatic song about a character lost in the desert... which you may well have heard before. Villard handles it very ably indeed.

ALMA COGAN
She's Got You; In The Shade Of The Old Apple Tree
(Columbia D 4794)*****

SHE'S Got You is a clever number, given a clever production, too. Geoff Love's accompaniment weaves a rather oriental beat about Miss C who self-does in echo most of the way. Altogether an intriguing ballad which could grow into quite a seller.

Stan Foster takes over the conductor's baton for the revival of *In The Shade Of The Old Apple Tree*, swinging arrangement and a rasping vocal from Alma before she signs off with an amusing "tarras then!"

GARY EDWARDS
The Method; Twisted Thinking
(Ortole CB 1717)*****

GARY EDWARDS is pretty obviously a character to watch. He's rising fast with the new life at Ortole's studios. If you want to dance *The Method* you've got to collect this recording, I'm told... it's on no other.

Good chanting performance from Edwards to beefy drum backing. *Twisted Thinking* should keep that backbone bending. For this side there isn't a vocal... just the instrumental team playing their hearts out. Loud, contagious and commercial.

MAX BYGRAVES
A Diabolical Twist; The Traditional Way
(Decca F 11438)*****

MAX comes out with a comedy Twist song, *A Diabolical Twist*, which he wrote for himself. His fan will like the tongue-in-cheek performance and the Bygraves fun. Rhythm is authentic enough for dancers—and it's Charles Black-

well who directs the right kind of accompanying music.

Another Bygrave composition, *The Traditional Way*, aims at satisfying the trad lads as well. Strummy backing by Blackwell again.

HARRY ROBINSON CREW
Whist It's The Twelfth; I So Of Twit
(Fontana H 176)*****

SCOTSMAN Harry Robinson brings a tarzan-killed *Twit* into the studios with his own composition *Whist It's The Twelfth*. Fast item using sax and the twangy guitars effectively; and plenty of vocal work too from chorus and male soloist. Bags of life.

Son Of Twit isn't quite so frantic, but the dancers will take it confidently.

BOB WALLIS
Climb The Apples; Yellow Yellow Moon
(Pic Jazz NJ 2072)*****

RECORD composer Pat Doncaster is the author of *Climb The Apples* which Bob Wallis and his Storyville Jazzmen present this time out. Like Pat's "Come Along Please" it carries a friendly humorous lyric... full of rhyming slang, of course.

Tune's a good one for a trad group to play and Wallis books out the lyric through the usual mouth full of gravel.

No vocal for the quick-moving *Yellow Yellow Moon*.

CALUM KENNEDY
The Rangers Chorus; The Wee Highland Glee
(Ember EMH 146)*****

RADIO commentary gannick opens up the *Rangers Chorus* side. A football number, of course, which will delight the customers who crowd into Ibrox. Whether it will interest anyone else is doubtful.

For the flip, Kennedy sings a soft Highland dancier very pleasantly.

BILL MCGUFFIE QUINTET
Give Seven; Out Of Cigarettes
(Philips PB 1224)*****

TWO of the pianist's own compositions with *Give Seven* obviously posing as an answer to *Crutch* and *Take Five*. Quick and cool in the idiom and with enough melody prominence to make it appeal to the pop buyers as well as to the jazz customers.

Bill sounds very good indeed amid his team.

Out Of Cigarettes is a deft walking piece with the blues weighing heavily on the keyboard.

NINI ROSSO
Ballad Of A Trumpet; Tempo d'Estate
(Dorion DC 1666)*****

VERY very big in Italy is Mr. Rosso and his *Ballad Of A Trumpet*. Amusing and fairly attractive song which Rosso handles in typical Italian fashion. He also plays the trumpet—alternating choruses between this and his vocal chords.

EP OF THE MONTH

ELLA FITZGERALD
Sings Gershwin (No. 3)
They All Laughed; That Certain Feeling; Looking For A Boy; Who Cares?
(HMV 7 EG 8723)*****

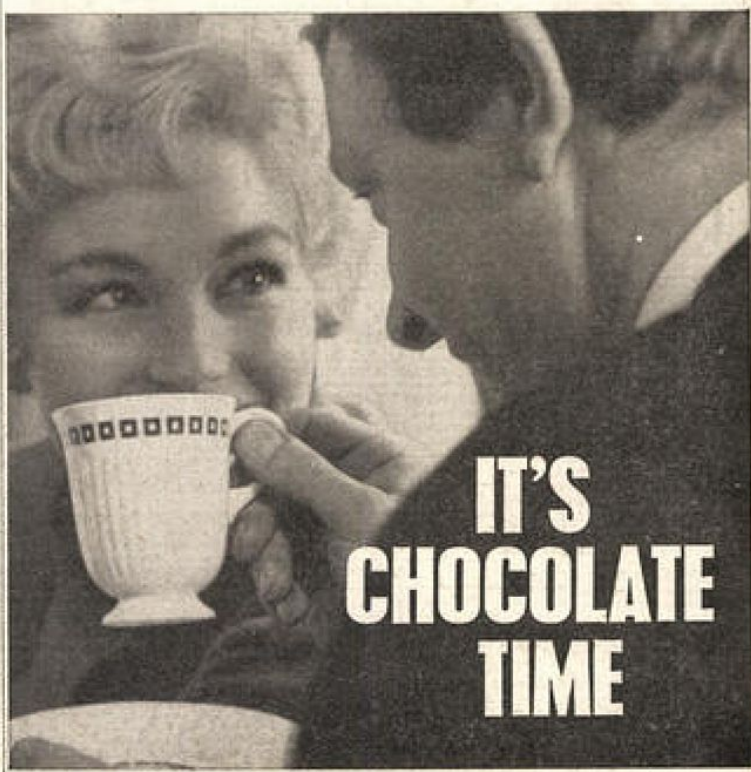
A devoted to the works of that pop genius, George Gershwin, by this great lady of song. Ira Gershwin collaborated with his brother on all of these, and his lyrics fit the melodies and vice versa like so many well-made gloves. "They All Laughed" is a standout for clever, well-devised lyrics of wit and meaning tailored to a neat, memorable melody.

Nelson Riddle, on loan at the time from Capitol, backs up Ella splendidly with arrangements and his orchestra. Once again you wonder what pop song treasures we lost by Gershwin's untimely death back in the late thirties.



COME ON IN

Cadbury's Drinking Chocolate—made in a moment



IT'S CHOCOLATE TIME

'JUDY AT CARNEGIE HALL'

This Carnegie set is simply terrific

JUDY GARLAND Judy at Carnegie Hall

Overture: The Triller Song, Over The Rainbow, The Man That Got Away; When You're Smiling; Medley: Almost Like Being In Love, This Can't Be Love, Do It Again; You Go To My Head, Alone Together; Who Cares; Part 1, On The Rio; How Long Has This Been Going On; Just You, Just Me; The Man That Got Away; San Francisco; I Can't Give You Anything But Love; That's Entertainment.



...vellous collection. It'll settle for the tender frankness of Do It Again, the soul-scraping emotion of The Man That Got Away, and the throat-catching sentiment of the greatest Garland classic, Over The Rainbow. A bonus too for the Lindsey orchestra for its performance of some breath-taking arrangements.

LP OF THE MONTH

memories of Judy's concert at the Palladium earlier last year... That same characteristic voice surges forth from these records, packing an emotional punch possessed by no other pop artist alive today.

AL JOHNSON Rock-A-Bay Your Baby With A Dixie Melody; I Can't Give You Anything But Love; At The Candlelight Cafe; In The Good Old Summertime; Shine On, Harvest Moon; Hot Time In The Old Town Tonight; When Irish Eyes Are Smiling; Oh, How I Miss You Tonight; My Always Changing Rainbow; Till The End Of Time; Anniversary Song; Ramona; Anybody A Grand Old Name; Mashed; All Alone; Poor Butterfly; Dirty Hands, Dirty Faces; Trouser; It Ain't Necessarily So; Waterboy; The One I Love. (Brunswick LAT 8387)★★★★

CLASSIFIED ADVERTISEMENTS The rate for announcements in these Classified columns is 1/6 per word. Words counted in capitals only and above the minimum line will be charged at 2/6 per word.

SITUATIONS VACANT LYRICIST REQUIRED. LANARKSHIRE AREA. - BOX NO. RT.40. FAN CLUBS TERRY YOUNG Official Friends Society. Pyc's Top Recording Star.

PERSONAL TEENAGERS! Pen friends anywhere. Being details. Teenage Club, Falcon House, Burnley. PHOTOGRAPHS YOUR FAVOURITE Stars, 2/9 large. 1/9 medium. Call or Elvia 7/5 per set. Send P.O. - St. 4, 10, Wentworth Street, London, E.L.

PERSONAL RECORD BAZAAR 30,000 from 1/10. Also cheap LPs, 7/6, 4/6, 7/5 per set. Send P.O. - St. 4, 10, Wentworth Street, London, E.L. RECORDS WANTED RECORDS BOUGHT. Every kind. Post to us. Cash by return. - Silverdale, 1142/3, Argyle Street, Glasgow. TAPE RECORDERS, Etc. TAPESPONDING. Exchange tape recorded messages home/overseas. - Details Ewart, 87, Terrace, Torquay. TUITION Do you want to sing like Cliff Richard or Helen Shapiro?

PERSONAL RECORD BAZAAR 30,000 from 1/10. Also cheap LPs, 7/6, 4/6, 7/5 per set. Send P.O. - St. 4, 10, Wentworth Street, London, E.L. RECORDS WANTED RECORDS BOUGHT. Every kind. Post to us. Cash by return. - Silverdale, 1142/3, Argyle Street, Glasgow. TAPE RECORDERS, Etc. TAPESPONDING. Exchange tape recorded messages home/overseas. - Details Ewart, 87, Terrace, Torquay. TUITION Do you want to sing like Cliff Richard or Helen Shapiro?



JUDY GARLAND—A legend in her own lifetime.

ancient songs. Johnson himself was superb in this setting without a single trace of the embarrassing overdone of sickly sentiment which put me off much of his record repertoire. Judged in this mood, he undoubtedly was one of the greatest entertainers in show business, with his warm and friendly personality repaying well.

ANITA BRYANT Knows Sweeter Than Wine True Love; My Heart Cries For You; Unchained Melody; Have I Told You Lately That I Love You; In The Chapel In The Moonlight; I Can Dream, Can't I; Kisses Sweeter Than Wine; Vaya Con Dios; Please Help Me, I'm Falling; Love Me Tender; The Twelfth Of Never; May You Always. (Philips BBL 7531)★★★★



ANITA BRYANT—Present.

guitarist Hank Garland. Boston man was Grady Martin. Anita sang through this Country. Always set with warm charm and simplicity, and deserves good sales success with it everywhere. THE LIMELIGHTERS Tonight: In Person Molly Malone; The Monks Of Saint Bernard; Seven Daffodils; Hey Li Lee Li Lee; Madras For The Hill; The Far Side Of The Hill; Ramona; Kawama; Madeira. At Heart, Proscadio (RCA RD-2727, stereo SP-5114)★★★★

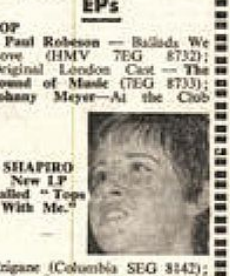
GOOD entertainment recorded during a cabaret performance by this leading folk trio at the Ash Grove in Hollywood. The Limelighters are adept instrumentalists as well as blending to good vocal effect, and accompany themselves excellently. Their style mixes comedy like Minks and Ramona with audience participation items such as Hey Li Lee and the straight, attractively melodic type of folk ballad like Seven Daffodils and The Far Side Of The Hill. The Limelighters also do a good job with the Michael Flanders-Donald Swain rock-tickler Madras, and generally reveal themselves to be a competent, unpretentious folk-along outfit of the best kind.

LP, EP RELEASES FOR MARCH

POP Ken Griffin—To Each His Own (Philips BBL 7532); Ambrose and his Orchestra—Dancing Time with Ambrose and his Orchestra (BBL 7547); The Springfield—Kinda Folky (BBL 7551); Andre Kostelanetz—Score: Woodland of Sound (BBL 7547); Michel Legrand and his Orchestra—Strings on Fire (BBL 7540); Andy Williams—Daddy Boy and Other Songs I Love to Sing (BBL 7544); The Adventurers—Can't Stop Twistin' (BBL 7549); Martha Schlamme—Folk Songs of Many Lands (Fontana TFL 6006); Johnny Gregory and his Orchestra—French Polka (TFL 5177); The Harry Robinson Crew—Stereo Spectacular—With Miles Gledhill (TFL 5178); Frank Sinatra—Come Fly With Me (Capitol SCLT 8154 stereo); Dakota Staton—Round Midnight (Cap T 1597); The Four Freshmen—Stars in Our Eyes (T 1682); Carl Reiner and Mel Brooks—2,000 Days, 1411 Nights (Mercury MMC 14073); Faith An EP called simply "Adam Faith." The Wayfaring Trio—Songs of the Blue and Grey (MMC 14038); Dianne Jo—I'll Save the Last Dance for You (MMC 14099); Brook Benton—The Bull Weevil Song (MMC 14090); Platters—Golden Hits (MMC 14091); Johnny Burnette and Johnny Burnette and his Orchestra—Other Favourites (Liberty LIBY 1006); St. Lawrence and his Orchestra—Up a Lazy River (Liby 1007); Earl Palmer—Drumville (Liby 1008); MODERN JAZZ Max Roach—Perception Bitter Sweet (HMV CLP 1522); Dixie Gillespie—Perceptions (CLP 1516); Stan Kenton and his Orchestra—The Romantic Approach (Capitol T 1533); John Coltrane Quartet—The Birdland Story (Vol. two) (Columbia 33SX 11399); This choir is reminiscent of the Ray Charles outfit which works with Perry Como, although not quite as good. They give very enjoyable treatment to these Presley songs, revealing his very unsuspected virtues in some of the tunes. Standout is Don't, a Jerry Lieber-Mike Stoller composition performed with great charm and with six almost hymn-like melodic quality. GEORGE SHEARING Mood Latino (Capitol T 1567, stereo ST 1567) MR. S. and his quintet go south of the border again for another Latin set, backed up by Armando Peraza and a percussion team. There's also a flute playing high-pitched Cuban style for the first time on a Shearing tropic work-out. Tunes are mostly hopefully unsuitable, despite George's authentic phrasing, but give an agreeable background sound with romantic possibilities. TARRAGANO The Sound of Latin Brass (London HA-R 2399)★★★★

Zoot Sims—The Great Zoot Sims "Down Home" (Parlophone PMC 1169); Booker Ervin—The Book Cooks (PMCC 1170); The Chico Hamilton Quintet—The Chico Hamilton Social (Fontana TFL 5169); Dave Brubeck Trio, Carmel McRae—Focus on Jazz (TFL 5168); Miles Davis—Somebody My Prince Will Come (TFL 5172); Johnny Dankworth and the London Philharmonic (Sage XIP 7006); MAINSTREAM, TRAD AND FOLK Pete Seeger and other artists—Folk Festival at Newport, Vol. 1 (Fontana TFL 6003); Odette, Joan Baez, Sonny Terry, Brewster McPhee—Folk Festival at Newport, Vol. 2 (TFL 6004); Brother John Sellers—Brother John Sellers Sing Blues and Folk Songs (TFL 6005); Benny Goodman, his Orchestra and Combo—The Hits of Benny Goodman (Capitol T 1514); Mr. Achter Bik—Stranger on the Shore (Columbia 33SX1407); Ken Davern and his Sally Dags in the Glyceroland (J3SX1410); Papa Joe's Viking Jazzband Plays Spirituals, Marches, Ragtime, Cakewalk, Blues and Standards (Parlophone PMC 1168); Various Dixieland Bands—Jazz Society of the Twenties, Vol. 2 (PMC 1171);

EPs SHAPIRO New LP called "I've Got With Me." Triana (Columbia SEG 8142); Russ Conway—The Naughty Twenties (SEG 8147); Chubby Checker—King of the Twist (Columbia SEG 8155); The Temperance Seven—The Charleston and Other Selections (Parlophone GIP 8850); Adam Faith—Adam Faith (GEP 8851); Joe Barry—A Fool to Care (Mercury ZEP 80130); David Carroll and his Orchestra—Latin Perfection (ZEP 80131); Carmen McRae—So Much (Mercury ZEP 10137); Brook Benton and other Artists—Hissville (Mercury ZEP 10138); Danny Star and his Jitties Band (Fontana TFL 17170); Leonora Cuban Boys No. 1 and 2 (Fontana TFL 17385/6); Mary White—Come Running (Philips BBE 12517); Ray Conniff and his Orchestra and Chorus—That Latin Touch (BBE 12458); Titi Los Paragayans—Latin American Romance (BBE 12516);



TRAD MAINSTREAM AND FOLK Alex Welch and his Band—Welsh Waltz (Columbia SEG 8143); The Mike Cotton Jazzmen—Cotton Pickin' (SEG 8144); Ken Colyer's Jazzmen—This is Jazz Vol. 2 (SEG 8145); Big Ben Basjo Trap Band—The Party (SEG 8146); Mahalia Jackson—Always Look Up (Philips BBE 12518).

THE COMMAND ALL STARS Provocative Percussion, Vol. 3 (London HA-Z 2411)★★★★

AND still they come, these gimmicky sound albums with the accent on percussion. Complete with bongos Willie Rodriguez, of course. Actually this one is much better than most. Standards and Latin items are treated intelligently, without letting the tricky sound requirements run away with common sense.

C. & W. SPECIALISTS JAZZ STOCKISTS LATEST POP HITS AT TWO ADDRESSES JAMES ASMAN'S RECORD CENTRE 234 New Hwy. 34 Council St. London, W.C.2 London, E.C.3 (COPVest Gardens) (AVEase 7791) 1380

Bobby, Tony, Clarence: 'The best tour we have ever done'



BOBBY VEE... second biggest thrill was meeting CHL (DISC Pic)

STUDIO SNIPPETS

NEWS OF TOMORROW'S HITS

Waiting for Spring

WHEN the final curtain fell on the Bobby Vee, Tony Orlando, Clarence "Frogman" Henry tour, there couldn't have been three happier performers in Britain. And not because it meant a rest after 17 hectic one nighters.

Said Bobby Vee, summing up the sentiments of the three top-liners: "The reception we've been given is something which I'm sure none of us are going to forget for a long, long time. It's been fabulous, a terrific thrill."

The tour has certainly been one of the most successful in a long time, making not a few pessimists sit up and take note. But it's a success which surprised the stars as well.

"It's the biggest thing which has ever happened to me," said Tony Orlando. "On the way over here I can tell you I did practically nothing but worry. I kept on saying to myself, 'Okay, so you're Tony Orlando, so what the heck does that mean to the British fans?' I tell you, I almost went out of my mind."

"But I've gotten a bigger reception here than I ever get back home. It's crazy! And marvelous!"

"And you know everybody has been so kind, I just can't say thank you enough."

Tony does not return home with Bobby and Clarence, he's got some all-room dates to complete. Both Bobby and Clarence finished their work on Sunday and Clarence, though

happy with the results of the tour, wasn't sorry to be going home.

"It's been a sell-out, man... but for a guy like me it can get kinda lonesome touring a strange country. But I really enjoyed it. Like the others," continued Clarence. "I had no idea what to expect when I first arrived. It sure has been a surprise. I don't think I've ever seen such enthusiastic audiences before."

"I guess when I get home I shall be relaxing for about a week. Feel I need a bit of a break."

Apart from the fan reaction which would be the most striking memory Clarence would take back to New Orleans?

Sightseeing

"Well I haven't been able to get around sightseeing much, you understand, but I reckon your castles take some beating. They're really great."

Judging by the volume of screams, and the cries for "more," which greeted Tony Orlando's exit from the stage he just pipped Bobby Vee as the star of the show.

"But says Tony, in his characteristically modest manner,

"I always reckon that with every date you do you learn something. I've certainly learnt a lot since this tour started."

"And you know who from? Bobby. I've picked up so much from that guy working with him on this tour."

"When I first arrived here, a complete bag of nerves, I had a

show business front. You know stage and off."

"Well Bobby, who is the most gentlemanly of gentlemen I have ever met, showed me how to be myself, which I never have been until now."

"You know I watched Bobby, just being himself on stage and

never see such enthusiasm as we've had on this tour. Not for artists like me anyway."

"And a lot of your artists are going to go down big in America very shortly. If you only needs the right promotion behind some of the records and you'll be there, take it from me."

"Did that include Billy Fury?" "Gee, everybody mentions Billy to me," said Tony, laughing. "Just because he's covered a couple of my hits here, everyone seems to think I should hate the guy. I don't believe me."

"Billy is a native of this country and he can have as many hits as he likes in Britain, cover all my discs if he wants."

"But if he started covering my discs in America and putting me out of business in my native country, then boy, I admit I would get a bit annoyed."

Tony is taking steps to ensure that Billy can't cover him too often. "We're going to make at least one single back home exclusively for release in Britain. At least that will give me a bit of a start over him," quipped Tony.

My most memorable moment of the tour? asked Bobby Vee. "Like the others, the terrific reception. I was just thrilled about it. I thought it was going to be tough and I was pretty scared. But the most memorable incident was meeting Cliff Richard."

Great guy

"He really is one of the greatest guys. Man, he could be so big in America at this very moment. I know he could."

The final word from the three stars:

Bobby Vee: "Nothing has been fixed yet but you can take it from me I'll be back... and it won't be too long."

Tony Orlando: "Well I haven't gone yet, of course, but when I do it won't be permanently. I've overheard promoters and people like that saying that they want me back. Nobody has mentioned anything definite to me yet, but you know, it looks as if they want me, which is the main thing. And I can tell you I'll come like a shot."

Clarence "Frogman" Henry: "Discussions so far show there are great possibilities of me returning. Certainly I'd like to."

John Wells



CLARENCE HENRY, TONY ORLANDO... scoured before opening night (DISC Pic)

because he's such a nice guy everybody loved him. Then I started trying to be myself and I found it working."

"I'm sure that is one of the reasons Cliff Richard is so big, he's such a nice guy and everybody can see it."

"And as far as the fans are concerned the Press have helped no end. Back home there aren't any papers like DISC and the only articles you can read are about the big stars, Connie, Elvis, Davis, people like them who are way up."

"But here, you have this great means of contact with the fans it makes you so much closer somehow. You're one of them, and because they can read about you, they get to know you and become real friendly."

Settle here

Tony I think would be happy to up-root and settle in this country permanently. He certainly enthused about the people and the disc business over here, more than common courtesy to his hosts called for.

"I'm sure this country is going to be the future market for American show business people—here and Japan and Australia. Back home the kids can see too much, they get spoilt. You

DISC HOLDS ITS OWN 'JUKE BOX JURY'

The panel: Bobby Vee, Buddy Greco

THIS Saturday two more top-line American stars guest on "Juke Box Jury." They are Bobby Vee, who has just completed a fantastically successful tour of this country with Tony Orlando and Clarence "Frogman" Henry, and Buddy Greco, who this week ends his season at the Bal Tabarin night club in London.

As usual, they will be commenting on discs just released, but what do they think of discs, and the artists who made them, that have already made their mark in our Top Twenty?

Four of our top stars at present in the charts are Eden Kane with "Foggy Me Not," Helen Shapiro with "Tell Me What He Said," Karl Denver with "Wimoweh" and finally Kenny Ball and his "March Of The Siamese Children."

This is what Buddy Greco and Bobby Vee had to say about these top records:

EDEN KANE

"That's not my kind of music. It's a good record, yes, but we have people like that in the States."

"One of his first discs, 'Get Lost.' I heard back in the States, and really thought it great. It could have gone down very big, but somebody covered it, I don't remember who."

Eden had a really distinctive style then, but this latest disc isn't so different from all the others you can hear in America. I reckon that's a pity, but it's a great number and deserves to be a hit. I like it anyway."

HELEN SHAPIRO

"Before you play it, I can tell you that I think that this girl has got a great future ahead of her. I'm a jazz musician and I can recognise her kind of talent. She's just great."

"She may be only 15, but she has the maturity in her voice of a 25-year-old."

"So many people compare her to our Brenda Lee, that's rubbish. They only do that because she is the same age. That is the only comparison you can make."

KARL DENVER

"Helen is just fabulous. Anything she does is just the greatest by me. What more can I say? You only have to hear her to know she's not a second Brenda Lee. This girl could go down big in the States."

BOBBY VEE

"This is a record that deserved to sell because of its sound. But

it's purely a technical record. It's all done in the recording and does nothing for the artist. It gives him no identification."

"Certainly different, isn't it? And a lot of fun, too. I wasn't able to meet Karl during my visit, but I would certainly have

liked to. I think it's a good thing that this type of number can find a place in the charts."

KENNY BALL

"That man Kenny Ball is terrific. I think that 'The March Of The Siamese Children' is great. I think that everything that Kenny does is great."

"I think this record is better than 'Midnight In Moscow.' You know what's behind the success of that record? The middle eight. That off-beat note in the middle eight. That's a great note."

"Really great. Kenny Ball is going down big at home with 'Midnight in Moscow' which he thoroughly deserves. I thought that was a wonderful number and so did the kids, too."

ALONG THE ALLEY

Hopes are high for Ford's 'Fanny'

TITLES play an important role in the potential of new discs, and "Fanny" by CLINTON FORD is certainly a title to conjure with. Add to that the fact that the song has been recorded for Oryon by the popular

He has a hefty plug schedule on the go these days. There's the song cut by DON CHARLES for Decca which caused such a favourable stir amongst "Juke Box Jury" viewers. "Walk With Me, My Angel" by Just A Matter Of Time by MIKE BERRY (HMV); "I Have A Feeling" by Orson; "I Ain't Got Nobody" by that fine artist BUDDY GRECO (Fontana); a typically stylish rendition of "Shirazad" by ROY CASTLE (Philips), and

another strong ballad in "Goldra Dreaon" by STEVE MARTIN (Decca).

REVIVALS continue to be very much the order of the day, and Lawrence Wright Music are getting their full share. Two eddies pressed by Lawrence Wright under his nom-de-plume of Harrold Nicholls are currently on the move again.

They are "Babette" by TOMMY BRUCE (Columbia), and "Mistake" by the KAYE SISTERS (Philips), and both are very much in the 1962 idiom.

Other healthy resurrections from the Wright Music catalogue include "Hard Hearted Hannah" (Warner Bros.); "PROVINE" (Warner Bros.); "Washboard Blues, Twist" by the ERIC DELANEY band (Parlophone); the Fate Walker classic "Ain't Misbehavin'" by MIKE COTTON's quartet

(Columbia), and a unique jazz version of "Clap Hands, Here Comes Charlie" by ELLA FITZGERALD (HMV), which should score well in view of Ella's current tour.

It could be that the combination of Jerry Leedan's writing talents and the instrumental abilities of THE SHADOWS will repeat their "Apache" success with the group's latest Columbia release, "This Wonderful Land." Bert Corri of Francis, Day and Hunter Music

the trends and draw their enormous following along the instrument road they wish to travel. It's The Shadows.

FDH has an impressive roster of current material at the moment. There's that beautifully arranged and performed "The Moon Was Yellow" by FRANK SINATRA (Capitol); two more eddies—"Love Is The Sweetest Thing" by ex-politician SAVERIO SARDIS (Warner Bros.) and "I'll See You In My Dreams" by PAT BOONE (London); "Climb The Apples" by BOB WALKER (Pye); "Let's Face It" by the BARRON KNIGHTS (Fontana), and two items by two ace guitarists in "Twist Me, Pretty Baby" by BERT WEEDON (HMV) and "The Turk" by JUDD PROFFER (Parlophone).

NEWS from the street of MUSIC

is certainly working with that end in view.

Some people are wondering whether "Land" is going to be really big, in spite of The Shadows' publicity and confidence in it. It's hardly a big boat and that string section may throw some people.

Still, if anybody can shape

JOHNNY MARDEN of Rooney and Hawkins Music is enthusing about the vocal version of Cyril Watters' "The Willow Waltz," otherwise known as "Tim Frazer's Theme" from the popular BBC TV serial. Scriptwriter Derek Lowe has written the words, and the title is "Goodbye, My Love." It's been recorded by new arrival KAY WILSON on a Melodisc EP on release this week. N.J.L.