



No. 209 Week ending March 24, 1962 Every Thursday, price 6d.

# BBC HIT OUT AT EUROVISION SONG CONTEST

## Big changes next year

**BRITAIN'S** failure to come in the top three in this year's Eurovision Song Contest final on Sunday—we tied for fourth place with 10 votes against the winner, France, who polled 26—will bring about a new look in next year's entry, with the accent on finding a winner THAT IS REALLY DIFFERENT.

"Three years ago," said BBC executive Eric Maschwitz, the man behind the contest, "Sing Little Birdie," which came second, set a pattern for a simple song that was catchy. Unfortunately we seem to have stuck to that pattern. "I was very disappointed with the result, but we in Britain suffer from our own taste which is decidedly American. This is an influence the Continentals have resisted, so their own taste counts heavily in a contest of this kind."

### They're afraid

Then Mr. Maschwitz launched into an attack on the artists and songwriters who, in his own words, "won't enter the contest because they are afraid they might come last."

"The Continentals are never afraid of this and their top stars went to Luxembourg gladly."

"In this country we have never taken the contest really seriously. If a song like 'Portrait Of My Love' had been entered the top singers would have rushed to sing it because it's the sort of number that even Jerome Kern would have been proud to have written."

"The contest gets a very big audience here, something between 12 and 14 million, and they expect good songs. This year they were all beat numbers with the exception of those by Ronnie

Carroll, Frank Ifield and Donna Douglas."

How different would next year's contest be?

"I can't say," said Mr. Maschwitz. "Obviously it will require a great deal of discussion, but we must think hard if we want to do well."

"I should like us to be represented by the finest songs our publishers can muster, with good singers to put them across. I want to keep the contest going at all costs because any event that brings together the people of 16 countries is surely worthwhile."



RONNIE CARROLL—His song followed the "Sing Little Birdie" pattern.

## TV pop show to include viewers?

DISCUSSIONS are still going on concerning a possible series on ABC TV for Jimmy Savile.

No official statements were forthcoming from ABC at Press time, but DISC understands from reliable outside sources that the show is tentatively called "Beat The Record," and could involve a panel of three celebrities ringing viewers at their homes and asking them to identify the artists on records which are played.

## BARRY TAKES OVER FROM BRUBECK

TWO years ago John Barry's latest disc "Cutty Sark," a modern, jazz-flavoured number similar in style to Brubeck's "Take Five," wouldn't even have been considered for release.

"But the public's taste in pop music is widening all the time," said John recently. "I'm very pleased with the tune and I wouldn't, for one moment, deny that there is a similarity to 'Take Five.'"

"I really dig this type of music. I'm not trying to copy Brubeck, but I am trying to develop a trend towards this type of tune. I think it is one which is really worth following."

### For Beatniks

"I did, in fact, try this type of instrumentation two years ago with a disc called 'Beat For Beatniks' and though I still get a lot of inquiries about it, it didn't mean a great deal."

"I'm hoping that the time is ripe now and that Brubeck started something which I can help carry on. Anyway, I'm having another try."

This new style for John doesn't mean he's going overboard on

## In This Issue

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### Craig Douglas turns back the clock

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JOHN BARRY—Jazz trend is worth following (DISC Pic)

## FURY FILM TO BE RELEASED IN JUNE

THE star-studded film musical "Play It Cool," featuring Billy Fury, Bobby Vee, Helen Shapiro, Danny Williams, Jimmy Crawford and Shane Fenton, will be generally released in June.

An extensive disc coverage of the film's music is planned. Fury will sing material from it on a Decca EP and a single. Vee will have a Liberty single released featuring his song from the film, and the other artists named above will all have single releases connected with the production issued on EMI labels.

## Osborne single for States release

TONY OSBORNE'S disc of his own composition "Turkish Coffee" has been released in America on the Kapp label, and has been singled out by the trade weekly "Billboard" as a "Special Merit Single."

Cover versions of the number recorded in the States are by Duke Ellington (American Columbia) and Ray Ellis (RCA).

## Viscounts to Paris

THE VISCOUNTS fly to Paris this week-end for a guest TV spot, which was cancelled earlier owing to a strike among French TV technicians.

On the same bill will be the young French novelist Françoise Sagan, and The Viscounts will be demonstrating the Twist for her benefit.

# JOHN BARRY SEVEN

## AND ORCHESTRA

# COLUMBIA RECORDS CUTTY SARK



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# POST BAG

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

### Why don't we get better songs?

# Our stars aren't worth it!

#### PRIZE LETTER

**MARTY WILDE** stresses the need for more good songwriters, but until the time arises when record companies take a greater interest in the quality of a record, rather than in the result of its sales, we are not likely to see much work capable of being classed as "standard" quality.

Good singing and good music go hand in hand, and until we have more singers capable of the range implicit in good songs, one cannot expect music publishers to do other than reject good songs because they are "not the type required at the moment." —**THOMAS ROOKES**, 29, Addison Drive, St. Giles, Lincoln.

#### NOT DEAD

**SURELY** Kenny Ball's two recent successes with "Midnight in Moscow," which could gain the number one spot in America, and "March Of The Siamese Children," which is number one in Britain, makes a mockery of all suggestions that the trad fad is dying.

Congratulations to Kenny Ball. I think he has proved that the trad fad is here for a long time yet. —**BARRY LINGER**, 79, Morton Drive, Luton, Beds.

#### TOP TWIST?

**THE** Twist is very popular, but on records the situation doesn't seem too healthy. A great number of people are making Twist records, but only a few seem to get anywhere.

In the Top Twenty there are,

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

as I write, only two—"Let's Twist Again" and "Rock A Hula Baby," and there were about two others which managed to scrape into the bottom half of the charts before getting kicked out.

As a whole, the Twist hasn't had much to say for itself, and unless some good Twist discs are produced soon, the record side of the craze will be dead before we realise it.—**P. REES**, 27, Chisworth Drive, Plumstead, London, S.E.18.

#### POINTLESS

**SURELY** all talk for and against the Twist is pointless? It is class that tells. If good Twist records are made, they will sell; if good rock records are made, they will sell, and so on.

I think this is conclusively proved by the fact that whatever the current craze is, a good comedy record sells well, e.g. Charlie Drake's "My Boomerang Won't Come Back," and Bernard Cribbins' "Hole In The Ground." —**RODNEY LIEB**, Charterhouse, Godalming, Surrey.

#### REFRESHING

**HOW** refreshing to read about a young British singing star who does not want to go to America. I mean, of course, Billy Fury.

With Britain leading the way with artists like Helen Shapiro, Danny Williams, the Kenny Ball and Acker Bilk groups, and with up-and-coming talent like Susan Lane, plus such first-class films as "The Young Ones," who needs a Stateside splash? —**MARTIN J. MOSS**, 26, Lilyville Road, Futham, S.W.6.

#### HE STICKS

**I** HAVE just heard Fats Domino's new record "Jam-balaya" and "You Wia Again." Both sides are compositions by the late Hank Williams, and I feel I must congratulate Fats on sticking to the original tune.

Too many pop stars have recorded Williams' songs in such a fashion it would make you wonder if they had ever heard Williams sing at all.—**THOMAS OWENS**, 21, Mathaross Street, Marryhill, Glasgow, N.W.

#### GREAT!

**HAVING** just heard the latest Craig Douglas disc, "When My Little Girl Is Smiling," I can only use one word to describe it—great!

The song itself is full of charm and the backing on this particular recording is both brilliant and

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

original. Craig sings in the true "Douglas" tradition, and altogether, the record spells hit to me.

I might add that, in my opinion, Craig is one of the very few British artists on record who consistently make good discs.—**JILLIAN THREAGOLD**, "Glossairs," Billington Avenue, Little Haywood, Staffs.

Craig Douglas comments on this disc on page 4.

#### INDIGESTION?

**I**F Nigel Hunter uses anything less than "terrific," "fabulous" or "superb" to describe the Helen Shapiro LP "Tops With Me," and does not vote it the LP of the Month, I will eat my copy of DISC.

This disc confirms my opinion that we have, at last, a trio of British female singers in Shirley Bassey, Helen Shapiro and Carol Deane, who can better any American counterpart, including Connie Francis and Brenda Lee.—**F. HOLME**, 19, Sparrowmire Lane, Halgarth Estate, Kendal, Westmorland.

#### WHY, GENE?

**I** CAN understand young, inexperienced newcomers copying Buddy Holly's style, but not a seasoned performer like Gene Vincent.

Gene has created his own unmistakable style of singing over the last few years, and even though he may feel the need to keep up with new developments in beat music, he may lose many fans through his latest offering, "Lucky Star," by getting in the rut already too deeply worked by disciples of the late Buddy Holly.—**J. ANDERSON**, 104, Queens Road, Whitley Bay, Northumberland.



GENE VINCENT — He should stick to his own style. See "Why, Gene?" (DISC Pic)

#### NO CHANGE

**WHY** is it that as soon as an artist has a sizeable hit he feels it necessary to change his style? Duane Eddy did it with "Ramrod" and "Drivin' Home," and Johnny and the Hurricanes with "Tarewell, Farewell," and they were recording mistakes.

To change a style the public likes is disastrous. If the record buying public like a style enough to put it into the Top Twenty, then surely they should be allowed to have more of the same sound from the artist.—**D. BULCOCK**, 36, Albert Street, Padiham, near Burnley, Lancs.

# ONE ALL OUT POP DISC IN THE U.S. CHARTS IS ALL WE NEED

JUST one British disc, not a gimmicky comedy number or a trad band, but just one straight pop record in the American top charts... this is what is needed to set the ball rolling for other British artists to break into the American sellers.

This is the opinion of two young songwriters over here from America, Stu Weiner and Johnny Brandon. Johnny was a top pop singer here seven years ago before he left to live and work in the States, and turned to songwriting.

They are in London now trying to produce this one all-important disc. The artist they are going to use is Mark Wynter.

"We're convinced it can be done, not only with Mark, but by quite a lot of other pop singers here," said Johnny. "Morris Donegan, Tony Newley aren't what we would call pop, and their isn't the type of number we want to produce on this visit. We want to cut strictly commercial numbers and not rely on gimmicks to get the disc away.

INSIDE

**MARTY**  
writes

COMMENT

**WILDE**  
for you

## What it is really like back-stage

**HAVE** you ever wondered what it is really like back-stage at a one-nighter or at a pop concert in a theatre or a cinema? What do the stars do in those anxious few moments before they are due on stage sitting in their second home (that's what we call the dressing room), wondering what sort of a reception they are going to get?

Well, in my case—and in lots of others I know—I drink tea!

On my present tour, for instance, the first thing Billy Fury and myself do when we get to our dressing room is to make sure we have a flask of tea. Without this, I am sure, many a rock and roller would commit suicide!

### Guarded

This flask is guarded as if it were a valuable piece of jewellery because "thefts" have been known to take place!

When I go on stage I sometimes sup a cup of tea until the last second and then, when the curtain starts to open I have to hide it very hurriedly inside the grand piano!

Most of the boys on our show write songs and you can always hear a guitar strumming back-stage, accompanied by various noises and voices. Of course,

people are always wandering in and out of the dressing rooms, usually for a chat, all quite harmless, but when Joe Brown enters my dressing room I am always slightly uneasy, as anything can happen! Anyway, I always politely place my tea flask in my inside jacket pocket. Just in case!

And then there are the fans. To many of them the dressing room is like a red rug to a ball and they seem to find the strangest ways of getting in.

### Anxiety

You know, a leg appearing outside a dressing room window five storeys high can cause acute anxiety for the artist and management! It often amazes me that more people are killed on the roads than by falling from various theatre window sills.

One thing an artist really suffers from on a tour like the one I'm doing now is lack of hot food. You just can't seem to get good room service at theatres. Soup, egg sandwiches always seem to fill the gap.

My suggestion to package promoters is to engage a chef for a rock and roll tour, as many an artist goes on a diet without really meaning to, and this might finally lead to two weeks in a rest home.

Over here to try for that hit are American songwriter **STU WEINER** and former British pop star **JOHNNY BRANDON**

"The problem as we see it is to produce records with feeling... this is so important. We know just how great your technicians are—I've made records myself here—and we could have sent over the songs, even had the backing arranged in New York. In this way we could have saved a great deal of money and also produced a technically perfect record.

"BUT IT WOULDN'T HAVE THE SOUND OR THE FEELING THAT WE WANTED."

#### Free hand

Dick Rowe was nominally in charge of the session with Mark Wynter, held at Decca's studio last Thursday. But he had given these two songwriters a completely free hand on the production of the discs.

They arrived here two weeks ago with four songs specially written for Mark whom they had met previously in New York.

A week was spent discussing the discs, arranging the backing and instrumentation with Charles Blackwell.

"We knew what sound we wanted," explained Stu, "and we asked Charles to achieve it for us, but this man is so loaded with great ideas that his suggestions have been a big help to us. But it still had to be the way we wanted it.

"The great thing for success in America is to get feeling and

sincerity into a disc," said Stu. "Mark has got to feel these songs that we've given him, he's got to believe in them. If he doesn't or if his sincerity doesn't come over on the disc, then he won't mean a thing.

"THE HECK WITH WHETHER THE GUITARIST MAY HAVE PLAYED A FLAT NOTE IN THE MIDDLE OF IT... HIS SINCERITY WERE AFTER, NOT TECHNICAL PERFECTION."

There is a chance that the results of the session will be released in America first. And Stu and Johnny are convinced that Mark could be a big name there. He is the ideal person they think to make this breakthrough.

#### Nice guy

"One of the important things," said Stu, "is that Mark is a bell of a nice guy and this matters a lot, particularly as far as the DJs are concerned.

"At home there are so many records being released that DJs are swamped with them. They flip through the bundle and only really have the time to listen to the disc which catches their interest. Now if they've met Mark and remember him for the nice guy he is, then they'll probably give him a listen."

"This is why we'd like to get him back to America, just to tour and give a listen to his disc, the major cities and meet the DJs. It won't have any immediate financial gain, but it pays off in the long run."

JOHNNY BRANDON (left) explains a point to MARK WYNTER at the recording session last week. (DISC Pic)

John Wells

**JOHNNIE SPENCE**  
and his Orchestra play the  
**Dr. KILDARE**  
**THEME**  
ON PARLOPHONE RECORDS



# PAUL ANKA

LOVE ME WARM AND TENDER  
45, VEDA-1278



45 rpm record

## AMERICAN

# TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending March 17).

Last Week	This Week	Title	Artist
1	1	Hey Baby	Bruce Channel
4	2	Don't Break The Heart That Loves You	Connie Francis
2	3	Midnight In Moscow	Kenny Ball
5	4	Let Me In	The Sensations
3	5	Duke Of Earl	Gene Chandler
—	6	Dream Baby	Roy Orbison
—	7	Slow Twistin'	Chubby Checker
10	8	What's Your Name	Don & Juan
19	9	Twistin' The Night Away	Sam Cooke
8	10	Her Royal Majesty	James Darren
—	11	Johnny Angel	Shelley Fabares
—	12	Love Letters	Ketty Lester

Last Week	This Week	Title	Artist
6	13	Crying In The Rain	Everly Brothers
—	14	Good Luck Charm	Evelyn Presley
20	15	She's Got You	Patsy Cline
—	16	Young World	Ricky Nelson
11	17	Percolator (Twist)	Billy Joe & The Checkmates
7	18	Break It To Me Gently	Brenda Lee
9	19	The Wanderer	Dion
16	20	Smoky Places	The Corsairs

### ONES TO WATCH

Please Don't Ask About Barbara - Bobby Vee  
Love Me Warm and Tender - Paul Anka

# HAYLEY MILLS

JEEPERS CREEPERS;  
JOHNNY JINGO  
45-F 2148



45 rpm record

'Sinatra? He was just a skinny kid when I first knew him.'

## MORRIS STOLOFF (top film theme writer) talks to Nigel Hunter

CURRENTLY in London on the last leg of a ten-country round trip is Morris Stoloff, one of Hollywood's most famous film musical directors.

It's taken him 25 years to make the trip. He was staff MD for Columbia Pictures for that length of time, and his annual vacation of one month was not long enough to undertake international jaunts.

"I'm freelancing now, and it gives me more time for projects like this tour," he said.

During his long career Stoloff has worked with many of the top American names in pop music. People like Frank Sinatra, Dinah Shore, Bing Crosby, Al Jolson. He has vivid memories of the beginning of the Sinatra legend.

"Frank had just left the Tommy Dorsey orchestra, and came out to Hollywood to sing a couple of numbers in a film I was working on.

"There he was, a skinny little kid, looking completely insignificant—until he started singing. I

was struck by the tremendous talent he had, but no one else in the studio was impressed. Then he went back to New York, and there was a sensation at the Paramount Theatre, beginning the bobby-sox era of fan worship in his life.

"Later on he came back to the West Coast for a concert at the Hollywood Bowl. I was conducting the Los Angeles Philharmonic for the date, and at rehearsal the musicians were looking down their noses at the songs he was going to use.

"I knew those gentlemen as I had been first violin in that orchestra, and I bluntly pointed out to them that Sinatra was going to fill the Bowl that night to its capacity. What's more, the tickets would make up the deficits the orchestra had incurred for its classical concert at the same place.

"Unknown to me, Frank had come early to the rehearsal, and was listening in the wings. That same afternoon a package was delivered to me. It was a gold cigarette case, inscribed with the exact words I had used in telling off the orchestra, and I'll never know how Frank had got the job done so quickly.

Picnic." The single of this gold million-plus, earning a Gold Disc, and is still selling and being played regularly.

"It was a brainwave which came off," said Stoloff. "Joshua Logan, the director, wanted 'Moonglow' used in the film for Bill Holden and Kim Novak's dance sequence because the tune had been lucky for him in a Broadway show.

"I didn't mind a bit, because it was a good standard which just about everybody knew. Then I got the idea of bringing



"Listen—they're playing our tune!"

### Typical

"It was typical of him. He's done a few wild things, which have been greatly exaggerated, but basically he's a fine man."

Stoloff's career in film music has produced 15 Oscar nominations ("Fanny" is the latest), and three Oscar awards (for "Cover Girl," "The Jolson Story" and "Song Without End").

"Three of them present a problem," he grinned. "When there were two, we had a good pair of book-ends. Now we're hoping for a fourth, so we'll have two sets of book-ends!"

Stoloff's biggest triumph to date has undoubtedly been "Theme And 'Moonglow' From

FRANK SINATRA . . . A few wild things which have been greatly exaggerated.

in the love theme I had written with the strings, merging it with the 'Moonglow' melody being played by a quartet. There were a few dissonances, but it came off."

It created a trend, in fact. Stoloff cut an album of well-known standards merged with counter themes which he penned himself. Every film he worked on for some time afterwards had a director who wanted him to produce another "Theme And 'Moonglow' From Picnic."

"That's what always happens," smiled Stoloff. "Something gets successful, and everyone wants to copy it, whether the circumstances are appropriate or not. It was the same with 'The Third Man' and that zither. Everybody wanted film scores with a zither or some other unusual instrument featured."

# TOP TWENTY

Compiled from analysts' returns from all over Britain  
Week ending March 17th, 1962

Last Week	This Week	Title	Artist	Label
3	1	Wonderful Land	The Shadows	Columbia
1	2	March Of The Siamese Children	Kenny Ball	Pye
4	3	Tell Me What He Said	Helen Shapiro	Columbia
2	4	Rock-A-Hula Baby/Can't Help Falling In Love	Elvis Presley	RCA
6	5	Winoweh	Karl Denver	Decca
7	6	Let's Twist Again	Chubby Checker	Columbia
5	7	The Young Ones	Cliff Richard	Columbia
12	8	The Wanderer	Dion	HMV
14	9	Hole In The Ground	Bernard Cribbins	Parlophone
16	10	Dream Baby	Roy Orbison	London
19	11	Twistin' The Night Away	Sam Cooke	RCA
8	12	Crying In The Rain	Everly Brothers	Warner Bros
13	13	Softly As I Leave You	Matt Monro	Parlophone
11	14	Forget Me Not	Eden Kane	Decca
10	15	Stranger On The Shore	Acker Bilk	Columbia
18	16	Z Cars	Johnny Keating	Piccadilly
—	17	Letter Full Of Tears	Billy Fury	Decca
—	18	Hey Baby	Bruce Channel	Mercury
—	19	Dr. Kildare Theme	Johnnie Spence	Parlophone
—	20	Hey Little Girl	Del Shannon	London

### ONES TO WATCH

When My Little Girl Is Smiling - Craig Douglas  
Frankie And Johnny - Acker Bilk

## CHART CHATTER BY JOHN WELLS

# ANOTHER TV THEME IS IN

A SECOND TV theme creeps into the charts. Last week Johnny Keating placed ITV's "Z Cars," now Johnnie Spence gets in with the lifting theme music from the BBC's "Dr. Kildare" series.

Neither of these (two Johnnies, though, is likely to challenge "The Shadows"; theme music seldom reaches the small figures, and at the moment Britain's number one instrumental group looks set to stay just that.

They've eased out Kenny Ball's "March Of The

Siamese Children" from the top spot, but it's only down one place and it's likely to remain in the charts for some time yet. Kenny has already got the follow-up standing by and on the strength of his present popularity this third disc may well provide the hat-trick of number one hits for him.

The lower ranges of the charts have remained steady, Presley dropping slightly, but he's had a long run with his two-sided hit, and Helen Shapiro moves up a place. Including "Dr. Kildare

Theme" there are four new numbers in at the bottom this week. There's Billy Fury notching up what looks like another big hit with "Letter Full Of Tears."

A newcomer from the American charts is Bruce Channel with "Hey Baby." Del Shannon also gets in with "Hey Little Girl."

A man who is likely to be pleasantly surprised when he reads these charts is Bernard Cribbins. There's always room for a comedy number, but I don't think he dreamed it would get into the top ten.

# LONNIE DONEGAN "THE PARTY'S OVER"

b/w "SOMEWHERE OVER THE RAINBOW"

RAY ADAMS "WALK HAND IN HAND"



7N 1542P



From the U.S. Charts  
THE SENSATIONS  
"LET ME IN"

7N 2112B

DAVY JONES  
"JEZEBEL"

7N 3501B

JIM McHARG  
AND HIS SOUTHWELL JAZZBAND  
"FORGOTTEN DREAMS"

7N 2013

DANNY DAVIS  
"ROME WASN'T BUILT IN A DAY"

7N 1542T

DICK JORDAN  
"SOME OF THESE DAYS"

7N 3501S



# Craig turns the disc clock back

But 'Little Girl' could be the winning version

**CRAIG DOUGLAS** is a happy man . . . and with good cause. He's just completed a film, "It's Trad, Dad," which is going to produce rave reviews—and more offers for films: his record "When My Little Girl Is Smiling" looks all set to be the winning version; and he's in great demand for cabaret and one-nighters.

There is just one "off-white" mark.

"When My Little Girl Is Smiling" is a return to the days of his "pretty-pretty" singing, like "Sweet Sixteen," a style he'd tried killing with "A Hundred Pounds of Clay."

"The first time I heard the version of 'Little Girl' which was released I was surprised myself," said Craig. "It had been altered and I think it is far too pretty now. To be honest with you, I'm a bit annoyed about it."

"I tried very hard to get away

but I don't think other people would notice them. They've been nicely covered up."

Craig returned last Monday from a three-day club stint in Bolton, work which he loves doing. "I'm going north again next week," explained Craig, "to the club circuit at Manchester and I really enjoy myself on these dates."

"It's hard, but it's very good training, and if you really get things going you can have a ball."

After the club dates Craig tours Scotland in one-nighters, and then returns to Manchester before beginning rehearsals for his summer season at Weston-super-Mare.

When that is completed, as reported in DISC last week, Craig may be going to America on a promotion visit.

John Wells



**CRAIG DOUGLAS**—Back to the pretty-pretty style. (DISC Pic)

from my old style and now I'm back with it again.

"I think the song is a very good one and a lot of people have told me that during the last six months I've been singing better than ever before, but that teenage panel on 'Easy Beat' was dead right when they said it was too pretty."

"When I heard it on the radio for the first time I couldn't help thinking 'Here we go again.' Of course this is only a personal opinion, I could be dead wrong. I hope I am anyway."

Craig recently saw himself in his first film in which he has a part to play. Previously he's appeared as himself, usually as a cabaret act, and never with any lines.

In "It's Trad, Dad" he and Helen Shapiro are the central characters with much of the success of the film resting on their shoulders.

Craig is extremely happy, though not, of course, satisfied, with his performance. "Considering I'd never done anything like this before I thought it worked out fairly well," he said.

"There were one or two small things here and there about my performance which I didn't like.

# S\*T\*A\*R T\*A\*L\*K

meets Connie Stevens, Don Charles, The Brooks, Dean Martin . . .



New American-style suit for **DON CHARLES**.

## KENNY IS 'IN THE RED'

**KENNY BALL'S** "Midnight in Moscow" has moved out of the Kremlin, and now becomes "Midnight in East Berlin." The disc, which Pye quite categorically state has not been issued East of the Wall, has been heard from the Russian sector by West Berliners. Perhaps it was one of the two discs sent to Mr. Khrushchev. This makes Kenny truly international!!!

The work situation in

Nashville is not so hot. According to one of Britain's best known session men, guitarist **Big Jim Sullivan**, there are over 2,000 guitarists out of work there!

According to Big Jim, it seems they all thought they could copy **Chet Atkins**.

**Connie Stevens** has been dating **Elvis Presley**, who's also dating **Anita Wood**—the girl that came before, and after, **Juliet Prowse**.

**Don Charles**, scoring quite heavily with his first Decca release "Walk With Me, My Angel," has treated himself to a new, American-styled midnight blue mohair suit.

**Len Canham**, who discovered **The Brook Brothers**, has found another vocal duo whom he says will have a startling and refreshing effect on the British public. They are **Gary and Lee**, who were spotted appearing at the Royal Pier, Southampton.

They'll be on disc soon, but not on Pye, I take it . . .

**HARMONICA-COMEDY** act **The Three Monarchs** have a collection of mouth organs which they claim to be among the largest in the world—over a thousand, ranging in size from one inch to five feet!

**Frankie Avalon** is currently working on a night club act under the supervision of **Nick Castle**, who has prepared acts for **Jerry Lewis** and the **Crosby Brothers** among others.

Before he became a singer in 1943, **Dean Martin**, born **Dino Crocetti**, had been an amateur prize-fighter, petrol

pump attendant, mill-hand—and croupier. Now you can guess why **Dino's** such a favourite around Las Vegas.

**Instrumental group The Hunters** have found themselves a new singer since **Dave Sampson** retired from show business. He is **Frank Kelly**. I got a ride in **Jimmy Saville's** Rolls Royce, and in doing to was informed that



No hair cut, said **BILLY FURY**.

my favourite DJ is now thinking of buying a new one. Different colour, of course.

**Hank Medress of The Tokens** says of their new A & R contract with Capitol, and a recording deal with RCA: "We feel that today's pop music should be in the hands of youth. We feel we have our fingers on the pulse of the teenage market."

I understand that **Bobby**

**Darin** is contemplating recording **Ray Charles' "What'd I Say"**, as his next single—part one and two.

**Billy Fury** says that "Play It Cool" was nearly re-titled "Keep It Cool," when he was requested to have a cropped hair cut. The director reckoned that this would fit in with the film, but Billy disagreed, so hair style and film title remained intact.

**CHUBBY CHECKER**, on the latest dance crazes, **The Slop**, **The Fly**, the **Holly Gullys**, the **Fish** and the **Pop Eyes**: "Nearly all these dances had tremendous success back home, and I don't think it will be long before England follows the pattern."

Maybe two or three years ago, **Chubby**, but not any more.

**Brenda Lee** has a terrific interest in history, and in particular British castles. So when she comes here next week she's going to do some exploring between dates.

"I'd like to see as many old castles as I possibly can," she says. "I've read so much about them in history books."

**Milton Subotky**, executive producer of "It's Trad, Dad," which opens at the London Pavilion on March 30, does not normally get worried, but he did during the shooting of this film when a whole band failed to turn up on schedule. Culprits were **Bob Wallis** and his **Storyville Jazzmen**—they were held up by police in Ireland looking for IRA men and weapons!

Fortunately they were not carrying the airguns which provide their main relaxation whilst on tour!

June Harris

# A HIT FOR JOE LOSS WILL MEAN A BOOST FOR OUR BIG BANDS

**JOE LOSS** looks a very good chart bet with his treatment of the "Margret Theme" . . . **Ted Heath** sets new percussion standards with his "Big Band Percussion" LP and last week cut one of his rare singles . . . **Harry Robinson** and **Johnny Keating** provide big band backings to singers like **Craig Douglas** and **Brad Newman**—all pointers indicating a revival in the big band field.

"As far as I'm concerned," says **Joe Loss**, "big bands have never gone out of favour. I've always believed in the big band and by that I mean an orchestra of between 17 and 20 musicians. "I began in 1928 with a seven-piece group and worked up gradually. When times changed I was faced with taking out a small group and cashing in or staying with the big sound. Well, I chose to keep the band and it's paid off."

"Despite the economics we've always managed to survive because we believe in the music we play and we're aware of the trends. There's no tongue-in-cheek attitude with my boys when we play the pops. People may call it rubbish but they ought to remember that modern music is part of our age and means a lot to the kids."

## Belief

**Joe's** belief in his music is the prime factor in keeping him a firm favourite with the people who crowd the **Hammermith Palais** nightly to dance to his music; they're not all teenagers either, but like **Joe** himself, they're young in heart.

"I think as a youngster," he said, "and I like their music, which is what counts at the Palais. If you don't play the Top Twenty they don't want to know and who can blame them?"

"Believe me, there's more money in the dance halls than many people think but you must play the pops. The record dance

sessions are always packed out and bands must wake up to the fact that they've got to top the records, or they won't last."

"You get through to people in a dance hall and they're all potential record buyers." Reviewer **Don Nichell** tips **Joe's** "Margret Theme" for the charts and it could well provide the follow-up to "Twistin' The Mood" that **Joe** needs to consolidate his following with the pop buyers.

"Of course we'd love it to be a hit," says **Joe**. "Everyone wants to get into the charts and we are no exception, but we didn't cut it because it was a theme. The composer **Ron**

**TED HEATH**—Concentrating on album sales.



**Granger** offered it to me and I liked it and it's his arrangement that you hear. I wouldn't have played it if I didn't think the band could get a good performance from it."

"As for the twist record, well we were pleased with that too. Everyone told me it wouldn't last but I've seen too many dance crazes become popular to take that kind of advice. There's gaiety and excitement in the twist and people who say that it's immoral must have something wrong with them."

"I'd like to do more twist records because we have been very pleased with the reaction to the first."

**Ted Heath** was adamant on the possible big band comeback—"We ain't been anywhere so how can we come back?" was his comment before he went on to explain: "We've had our fair share of hits even if we haven't had one for the past 18 months. We concentrate on the album sales and those can be pretty considerable."

## Steady

"We've had 42 LPs released in America and they've all been steady sellers and that's only one of the dozen countries where we sell. People like a big band provided it has the right sound but here in Britain the publishers and companies have taken the line of least resistance."

"They over-publicise the pops, but pops would never keep a band of our size going! To get into the charts you need the right material; **Laurie Johnston** had no trouble with "Succa-Succa"

our trouble is that we don't seem to record the songs the public wants.

"Fortunately we've been able to go abroad and sell records. But you must take time and money if you're going to sell internationally. Our album—"Big Band Percussion"—took 41 hours to record but to the American stereo fans it's the end in sound."

## Stereo

**Harry Robinson** was not so optimistic about big bands, though he agreed that the **Ted Heath** method of recording was the only way of selling big band material.

"**Ted Heath** takes time over his recordings and that's the only way to sell big band stuff!"

He has this tremendous American market where they go for the stereo gimmick but in this country we'll never return to the **Glen Miller** era.

"Big bands are uneconomic and **Ted Heath** only keeps going because of his overseas tours and album sales. **Eric Delaney** found that big bands didn't pay and **Ronnie Aldrich** disbanded the **Squadroinaires**."

"I use the big band sound with strings behind singers like **Craig Douglas** because he needs more weight behind his voice. At the moment the only singer I can think of who has benefited from the big sound is **Matt Monro**."

"The Americans lap up percussion and I'm cutting an album soon for them using a nine-piece percussion group."

Final comment came from **Johnny "Z-Cars" Keating**. "Big



**JOE LOSS**—Top Twenty essential at dances.

bands as such haven't faded away except for the few touring bands," he told me. "Ted Heath has remained in the American charts now for 24 weeks so it must still be popular in America."

"Personally, I like to work with a lot of musicians and to vary the sound. Most people think of big bands as having eight brass and four saxes, yet on "Z-Cars," which a lot of people are calling big band, I had five percussion, four saxes, three wind instruments, three flutes and two piccolos."

"Percussion has its appeal because of the short sharp effect that has plenty of air space."

"Americans particularly go for that kind of sound but however it goes in America I don't think big bands will ever hit the charts over here in a spectacular way."

Brian Gibson

**JOHNNIE SPENCE** and his Orchestra play the **Dr. KILDARE THEME** ON PARLOPHONE RECORDS



# NEW POPS

THIS WEEK'S TOP SINGLE

## SHANE FENTON

It's all over now



PARLOPHONE  
45-R4883

H.M.V.  
45-POP998

DICK CHARLESWORTH  
and the City Gents  
Smoke rings

THE FOUR FRESHMEN  
Teach me tonight

CAPITOL  
45-CL15244

PARLOPHONE  
45-R4887

THE KING BROTHERS  
King size twist

CHAS. McDEVITT and  
SHIRLEY DOUGLAS  
Happy family

H.M.V.  
45-POP999

PARLOPHONE  
45-R4888

THE MOONTREKKERS  
There's something at the  
bottom of the well

THE PILTDOWN MEN  
A pretty girl is like  
a melody

CAPITOL  
45-CL15245



# JACK

# GOOD

sticks his neck out to forecast

the birth of a great new star

# An incredible voice—for an Englishman

ABOUT this time last year I had the audacity to predict in DISC that the new name of the year would be Karl Denver. Well, I was wrong. It was Helen Shapiro. But Karl ran Helen very close. If I'd have had money on him each way, I'd have won.

This year I place my each-way bet on Jimmy Powell. And I just can't see how I can lose. This boy has talent that reaches out, grabs you by the lapels and shakes you. He is not above criticism. He simply smashes it to smithereens.

When I first heard Jimmy Powell he appeared at auditions I was holding towards the end of a long day in Birmingham's Alpha Studios. I heard some hundred or so artists and was pretty punch drunk. Powell stepped forward with a group called the Rock-a-Billies.

I hated every moment of his performance. His face became distorted. Veins stood out on



JIMMY POWELL—Genuine rhythm and blues.

like a straw hut in a tornado. But he demanded attention. The whole hall full of people suddenly riveted their eyes upon him. They couldn't believe it. Neither could I.

Gradually I became aware of his voice. The truth dawned. Here was the only absolutely genuine rhythm and blues voice I had ever heard in an Englishman. Closing my eyes, Birmingham, Warwickshire, became Birmingham, Alabama.

How a 19-year-old lathé owner in Birmingham manages to sing like that I cannot fathom. Still, he does and that's that.

All this was much too much for me, and I made up my mind to get him on wax as soon as the opportunity arose. Well, it has arisen. It's called "Sugar Baby," a thumping R and B item and it goes out on Decca tomorrow (Friday).

I don't think it's a hit. In fact, I'd be pretty sure it isn't. For one thing I can't imagine anyone playing it on the radio in this country. Never mind,

It serves an awful warning for the future.

Like it or lump it, we'll all be hearing the far from relaxing tones of Mr. Powell's vocal chords in ever-increasing quantities.

\* \* \*

IAN SAMWELL rang me the other day. Ian is the songwriter who wrote Cliff's "Move It" and most of his other hits up till the time of "Living Doll."

Sammy has been an R and B fan for some time, and indeed has the honour of having written an R and B opus recorded by that sensational group The Itley Brothers. Sammy rang to give his support for the "We Choose Rhythm and Blues Campaign" and so say that by a strange coincidence he had made our R and B disc of the week "A Shot Of Rhythm And Blues," his disc of the previous week at his record sessions at the Lyceum in the Strand.

I've had phone calls of support from Adam and Billy, too, and I'll be presenting their views on the matter in coming weeks.

This week has seen no stand-out rhythm and blues release from any side. The nearest we



IAN SAMWELL

got is with Jerry Lee Lewis's new one, "I've Been Twisting." Although not strictly 100% an R and B artist, Jerry Lee always shows strong tendencies in this direction.

I WAS very glad to see that Tony Rocco has been released on record. When I saw him for the first time in a small club in Soho he struck me as a very exciting prospect indeed.

Personality, looks, confidence, attack—all these qualities he had combined with a good voice and excellent musicianship.

Frankly I don't think that his first record, "Solemate," does him justice, nor do I think that this will be the one that will get Tony Rocco away. But he will get away sooner or later, that's for sure. And I suspect it will be sooner.

Did you know that when "Wonderful Land" was recorded, Tony Meehan was still The Shadows' drummer? It will be interesting to hear the first releases with Brian Bennett.

## ALONG THE ALLEY

### 'Ebb Tide' man could have another winner

IT'S not very often that one of our leading musicists rings me up to rave about a number which he hasn't written himself and in which he has no personal interest.

But it happened a few days ago when Michael Carr telephoned to rave about an instrumental written by American harpist Bobby Maxwell, who penned a smash hit just over ten years ago called "Ebb Tide."

The new Maxwell inspiration is called "Tears" and Michael had just heard the MICHAEL ANGELO chorus and orchestra version on Columbia. Michael Angelo is, of course, Mr. John Barry.

through JACKIE TRENT as part of that label's new onslaught on the pop single market. And, in view of the increasing public interest in BILLY MAY's "Naked City" TV theme, also published by SB, Cyril is hoping for a British cover version on it.

At present the only one available is on a London LP by PAUL PHILLIPS and his band. Last but not least, Cyril is interested in a JOHN BARRY

backed with the title theme for Phillips.

Noted British composer MD RON GOODWIN has penned the title theme for a new British film "Village Of Daughters," and has recorded it with his orchestra for Parlophone.

That arch goon SPIKE MELLIGAN has cut Postman's Knock from the file of that name for Parlophone. It's the flip of an intriguing item (not Robbins) called "The Wormwood Scrubs Tango."

Back in non-50s popville, there's "Satan Never Sleeps" by TOM YUBO coming from Liberty on March 26, and lots of his parade custom for MATT MONRO, "Softly As I Leave You" and JOHNNIE SPENCE'S "Dr. Kildare Theme," both Parlophone.

## NEWS from the street of MUSIC

### Enthusiastic

Publishing the number in question is Shapiro-Bernstein Music, and Cyril Shane is equally enthusiastic. He reckons it's going to be one of the hit instrumentals of 1962 and, if "Ebb Tide" is any criterion, he could be right. There's another British version of the piece by the GREGORY STRINGS on Fontana.

Other SB items of interest these days include a twisted rendition of "When The Saints Go Marching In" retitled "When The Cats Come Twistin' In," recorded by the MIKE PEDIKIN QUINCY for HMV.

Then there's "Pick Up The Pieces," cut by promising Oriole disc, recorded under the name of John Barry and called "Lost Patrol." The line-up is the John Barry Seven and orchestra, and the tune is another bearing the name of Bobby Maxwell in its composer credit.

FILM music is playing a major role in the activities at Robbins Music these days, and Hal Shaper rattled off the latest details to me last Friday.

There is material from the MGM re-make of "The Fear Heronson Of The Apocalypse" recorded by the HOLLYRIDGE STRINGS and PERCY FAITH. The Strings have cut "Light On The Piazza" for Capitol, and Faith has done the same number

PARLOPHONE  
45-R4886

TONY ROCCO  
Stalemate

H.M.V.  
45-POP993

TITO RODRIGUEZ  
and his Orchestra  
Taboo

H.M.V.  
45-POP996

ADAM WADE  
Prisoner's song



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

# CONNIE FRANCIS TO FILM IN EUROPE

British tour is possible

CONNIE FRANCIS will be coming to Europe again in mid-summer this year to make her next MGM film "Follow The Boys." An MGM spokesman told DISC on Tuesday: "Her visit is now virtually definite, and most of the picture will be shot in the Mediterranean, although it's possible some interior scenes will be done in England."

DISC understands that Connie may take the opportunity to play some more British and European dates during her trip, but the Grade Organisation had no comment to make at presstime.

## Kane—new single

EDEN KANE was due to cut his next single this week with Audio Enterprise for subsequent release on the Decca label. The top side is understood to be an American beat number which Kane has been using recently in his stage act, and will probably be issued some time next month.

Kane will be recording his first LP after his Irish tour this summer, and a fortnight is being allotted solely to the task of rehearsing and taping the numbers selected.

## Dankworth is 'met'

WELL-KNOWN British jazz man and orchestra leader Johnny Dankworth will face up to Daniel Farnon's questions in A-R TV's "Dan Farnon Meets..." next Wednesday evening (March 28). With Dankworth in the studio will be an instrumental quartet from his orchestra.

## James Darren in new film

JAMES DARREN is to co-star with Charlton Heston, Yvette Mimieux and George Chakiris in the Columbia production of "Diamond Head." Location filming started on March 9 in Hawaii and the picture is being produced by Jerry Bruckheimer who made the "Gidget" film.



(LEFT) PHIL FERNANDO makes a colour film—for a juke box. The company distributing the "filmboxes" in this country hope to have them available soon. The idea was pioneered in Italy. (RIGHT) "Sabara" is the title of THE TEMPERANCE SEVEN'S latest single to be released on March 30, so when they cut the disc this week, they turned up at the studios in style, even sporting a camel! (DISC Pic)

## Pop stars for summer shows

POP stars figure prominently in plans for summer shows announced by the Bernard Delfont organisation.

Matt Monro will headline the "Wonderful Time" production opening at the Pavilion Theatre, Weymouth, on June 8. Also on the bill will be The Springfields and Mike and Bernie Waters.

Harry Secombe is to be the star attraction at the Wellington Pier, Yarmouth, from June 1, and Max Bygraves will top the bill at the Hippodrome, Brighton, opening on July 2.

At Torquay Charlie Drake opens in "Show Time" at the Princess Theatre on June 8, and at the Pavilion Theatre Arthur Askey and Jessie Matthews will co-star in "What A Racket" from June 19. Both these Torquay venues plan short variety seasons featuring Max Bygraves, Frankie Vaughan and The Beverley Sisters prior to the opening of the summer productions.

In London Bruce Forsyth will open at the scene of his greatest triumph, the London Palladium, on June 1 in a show called "Every Night At The Palladium." Supporting him will be Morecambe and Wise, Pearl Carr and Teddy Johnson and Eno Boswell.

## Jess Conrad to Athens

JESS CONRAD flew to Athens on Tuesday to discuss plans for his next film role. The film, as yet untitled, will be shot in Greece, and Conrad will sing two songs during the course of it. No details of his plot have yet been revealed.

Conrad recorded his first single for the Audio Enterprise organisation last Saturday for future release on the Decca label. Both sides are described as "beaty and swivable" by an Audio spokesman.

## 'Sucu' man's single

THE next Pye single by Laurie Johnson and his orchestra, who scored in the charts with "Sucu Sucu," will be a Johnson arrangement of the Albert Keteibey composition "In A Persian Market."

The other side will be a twist number entitled "Stick Or Twist," arranged by American jazzman Benny Carter.

The Humphrey Lyttelton Band appear on "Jazz Club" on May 3.

# Decca to pull out of Radio Show

DECCA are not going to participate in this year's Radio Show at Earl's Court in August and September, and so will join Pye, who, as before, are not entering the show.

In the past Decca have had a stand displaying record-playing equipment, radios and TV, plus some record sleeves.

There was no official comment on the reason why they are to stop exhibiting, but DISC understands that they regard the show as being too late in the year to gain sufficient benefit with regard to trade.

The branches of the EMI organisation dealing with equipment are expecting to exhibit this year as before, and so are Philips.

## Bryce comes back

DISC columnist Owen Bryce, who announced last November that he was retiring from leading his band, has signed a long-term contract to play at the Moor Hotel on the A50 in Kent. Bryce will be playing music purely for dancing and not jazz with which he is usually associated. On weekdays there will be a trio under the leadership of bassist Keith Howard. Bryce will lead a big band there every Saturday night.

## Joan Regan in Palladium

JOAN REGAN will be the special guest of Bruce Forsyth in his "Sunday Night At The London Palladium" show on Sunday.

The Beverley Sisters will be the guests of Charlie Chester in his "Music Hall" on April 1 on BBC



(LEFT) PHIL FERNANDO makes a colour film—for a juke box. The company distributing the "filmboxes" in this country hope to have them available soon. The idea was pioneered in Italy. (RIGHT) "Sabara" is the title of THE TEMPERANCE SEVEN'S latest single to be released on March 30, so when they cut the disc this week, they turned up at the studios in style, even sporting a camel! (DISC Pic)

# Jess Conrad to Athens Crosby, Hope on TV

BING CROSBY and Bob Hope will be seen in BBC TV's "Picture Parade" on April 3 in a 15-minute spot they tele-filmed before an audience while in this country working on "Road To Hong Kong" recently.

They will also sing a number called "It's Teamwork," and will be seen in excerpts from "Road To Hong Kong," and its predecessor, "Road To Bali." The same edition will include a snippet from the current Sinatra "clan" film "Sergeants Three."

## Presley film title set

THE first of Elvis Presley's four films for MGM under his new contract with that company will be "Mister. Will You Marry Me?" It will feature several songs by him, and will be set in California.

## Ifield, Barber on 'Jazz'

A TV have announced further star names for their Friday night series "All That Jazz."

Frank Ifield, Chris Barber and Ronnie Aldrich and T. Squires will appear on March 30. The bands of John Dankworth and Bob Wallis and The Cousins are booked for April 6, and jazz instrumentalist Tubby Hayes shares the bill with Clinton Ford, Susan Maugh and Bob Miller's Millermen on April 13.

Roy Castle will guest on April 27 with Johnny Howard and Rene Thomas—Bobby Jasp sextet.

## Sellers sings film son

PETER SELLERS' next film "Waltz Of The Toradora" will be premiered on April 1. Starring with him in it are De Robin, Margaret Leighton, Cy Cusack and John Fraser. Parlophone will release a single of the title song featuring Seller

# RADIO LUXEMBOURG

Pick of the Programmes for week beginning March 24

SUNDAY—7.0 Juke Box; 7.30 Swann Club; 7.45 Sunday's Requests; 8.15 Spin 'Round; 8.30 Yesterday's Hit Parade; 8.45 Club Richard; 9.0 Trans-Atlantic Top; 9.30 The Hilarious Show; 9.45 Matt Monro; 10.0-10.30 Sam Costa; 10.9 Top Twenty; 10.9 Top Of The Shop; 11.30 Night Service.

MONDAY—7.0 Pop at the Piano; 7.15-7.45 Monday's Requests; 8.0 Monday Special; 8.0 Honey Hit Parade; 8.15 Spin 'Round; 8.45 Monday Spin; 10.0 Top Pop; 10.30 Hit Parade; 10.9 Spin With The Stars; 11.15-11.30 Easy To Listen To; 12.30 Night Service.

TUESDAY—7.0 Pop at the Piano; 7.15 Tuesday's Requests; 7.45 Pat Boone; 8.0 New Stars For Old; 8.15 Honey Hit Parade; 8.30 Dedication To Liverpool; 8.45 Bobby Vee; 9.0 Bert Weedon; 9.15 Spin 'Round; 9.30 Record Club; 10.0 Jockey Young; 10.30 Night Service.

WEDNESDAY—7.0 Minsord Show; 7.30 Wednesday's Requests; 8.0 Honey Hit Parade; 8.15 In The Groove; 8.30 Wednesday Special; 8.45 The Big 'O' Show; 8.15 The Other Side of the Record; 8.30 David Jacobs; 10.0 Tom and Twenty Hit Club; 10.30 Record Show; 11.0 Spin with the Stars; 11.15-11.30 Hit Pop Six; 12.30 Midnight on Luxembourg; 12.30 Night Service.

THURSDAY—7.0 Pop at the Piano; 7.15 Thursday's Requests; 7.30 Honey Hit Parade; 7.45 South Sea Sides; 8.0 The Sound Of Pop; 8.30 Pop Pools Show; 8.45 Fun Feet; 8.0 David Jacobs; 9.0 Star Time; 9.30 Danny Williams; 9.45 Elvis Presley; 10.0 Peter Weir Show; 10.30 Sam Costa; 11.0 Spin

With The Stars; 11.15-11.30 Ring A Ding Ding; 12.0 Midnight on Luxembourg; 12.30 Night Service.

FRIDAY—7.0 Pop at the Piano; 7.15 Honey Hit Parade; 7.30 Friday's Requests; 8.0 Connie Francis; 8.15 One Day; 8.30 Ten and Twenty Hit Club; 8.45 The Big 'O' Show; 9.15 Christmas Time Show; 9.30 America's Hot Top; 9.45 Friday Spin; 10.0 Ray Orchard Show; 10.30 Record Club; 11.0-11.30 Keep Watch Show; 12.0 Midnight on Luxembourg; 12.30 Night Service.

SATURDAY—7.0 Pop at the Piano; 7.15 Saturday's Requests; 7.45 Remember Jack Elliott; 8.0 The Trad Club; 8.30 Honey Hit Parade; 8.45 This Week; 9.0 The Night Drive in Music; 10.0 David Jacobs; 10.30 Trans-Atlantic Top; 11.0 Sound-Of; 11.30 Record Roundup; 12.0 The Late Late Show; 12.30 Night Service.

Congratulations

# THE SHADOWS

and

# JERRY LORDAN

on topping the charts with

# 'WONDERFUL LAND'

on Columbia 45/DB4790

FRANCIS, DAY & HUNTER LTD.

138 Charing Cross Road, W.C.2

### NEW RELEASES

What's your name Don & Joan  
45-MLX 9029 London

Love letters Ketty Lester  
45-MLX 9027 London

What new my love Jane Morgan  
45-MLX 9028 London

Fully Erotic  
Love is a wonderful thing  
45-F 1148 Decca

Sugar baby Jimmy Powell  
45-F 1147 Decca

Keith McCall Saturday dance  
45-F 1149 Decca

The Melrose Sisters Sogardine twist  
45-Q 1147 Coral

What new my love George Greeley  
45-MLX 9026 Warner Bros.

### MOON PILOT MELODY

(From the film "Moon Pilot")

GAMARAT & his music  
45-F 2244 Decca

### MA BYGR

A DIABOLIC  
45-F 1146

### WHEN MY LITTLE GIRL IS SMILING

THE DRIFTERS  
45-MLX 9020 GRAM ATLANTIC

### THE WHI ROSE OF AT

(From the film "Greenland")  
THE CHORDE  
45-MLA 9019 Lo

**SILK TO START FILMING NEXT MONTH**

**ENDING** of Acker Bilk's on screen assignment "Band of Gypsies" will start on April 1st at Pinewood Studios, not at Kenilworth as originally planned. The film is being made for stars to support and his Paramount Jazz begins next week, and Comfort has been named as the film's producer. He is collaborating with the Paramount in writing the track music, and there is an EP and two singles. Bilk band featuring music of the film. The film of Deane is in line for a singing spot in the production.

**Chubby at Copa**  
 EST star Chubby Checker begins a two-week cabaret at the famous Copacabana in New York this evening. The singer was originally intended to play this venue in summer, but Copacabana owner Jules Podell advanced him in view of the star's ending successes during the last twist craze.

**Martin pens score**  
 RLOPHONE A and R manager George Martin has completed his first film score. It is for a forthcoming small-budget feature entitled "Take Me Over," in which temperance Seven will take the place of the original McDowell, vocalist with rump, has written the film's songs with Martin.

**McRae waxes 'Take Five'**  
 EZ singer Carmen McRae has recorded vocal versions of two Dave Brubeck instrumental hits, "Take Five" and "A Raggy Waltz," accompanied by the Brubeck Quartet. The recordings are releasing tomorrow (Friday).

**Loss plays marbles**  
 E LOES and members of his orchestra will be contrasted this week in the famous British key championship held outside the Greyhound Hotel, by Green, on Good Friday. The Lindisfarne folk-singing trio has another appearance in A-R "Parade" on April 3.

# Charlesworth, Cotton join U.S. jazz 'invasion'

**THE British jazz invasion of America seems likely to grow even bigger, judging by latest reports. Two more British outfits to attract American ears are the bands of Mike Cotton and Dick Charlesworth.**

Hollywood agent Robert Leonard heard a copy of a Mike Cotton disc and started inquiries which will probably result in a two-week Las Vegas season for the band towards the end of this year, subject to the usual exchange regulations being satisfactorily fulfilled.

Music publisher Noel Rogers left London last week-end for New York, carrying copies of "Smoke Rings," the latest single by Dick Charlesworth and his City Gent.

He will be negotiating an American issue for the disc, probably on the United Artists label, and will also discuss plans for a U.S. tour for the Charlesworth band some time after September this year.

**JOIN UP!**  
 DON and Phil Everly have been engaged to telefilm a series of five-minute recruiting shows for the U.S. Marine Corps. It will be shown on major American TV networks.

Doing an impromptu twist at the recording session for EMI's Monday Spectacular on Radio Luxembourg last week are (left to right) MIKE BERRY, GEDDIE LOVE, ROSEMARY SQUIRES in her "Joanne" twenties costume, and new singer TONY ROCCO (DISC Pic)



## Aussie tour for Jordan?

**THE attack of laryngitis which obliged Billy Daniels to withdraw from his cabaret season at the Bal Tabarin last week at least proved of benefit to Dick Jordan.**

Jordan, booked at short notice to replace Daniels at the Hanover Square nightspot, made such a favourable impression on the audience that he has received offers to tour Australia and New Zealand for three months and also to visit America in the autumn.

Negotiations are proceeding for an American release of his latest single, "Some Of These Days," which will ensure his visit there if it sells well.

## Single by Fury group

**BILLY FURY's** accompanying group, The Tornados, have their first single on Decca due for release on March 30. The top side is dedicated to Billy and is called "Love And Fury."

## 'Trad Dad' premiere

**"IT'S TRAD, DAD,"** the film which stars 15 of the top singers and bands in pop discs, has its world premiere at the London Pavilion on Friday, March 30. General release will be on April 16.

The film stars Helen Shapiro and Craig Douglas in their first acting roles.

## Gary gets an extension

**GARY MARSHAL** has had his weekly competing stint in the Light Programme's "Talent Spot" extended until June 26.

# Non-stop pops to replace 'Tavern'?

**THE Light Programme's Saturday night series "Trad Tavern,"** which originally "Pick Of The Pops," is to end incorporated the disc show its run on April 14.

The following Saturday a new series takes up the same slot under the title of "Everybody Stop." Names announced so far for it are the Bill Shepherd Chorus, accordionist Jack Embrow, the Big Ben Banjo Band and singer Gerry Grant. The producer will be Cyril Drake.

At press time no details were available concerning the format of the new show, but initial impressions suggest it will be a non-stop pop production with any competing probably in the hands of Gerry Grant, who has fulfilled this function in other radio series.

Jazz appears to be out, but DISC understands that there is a possibility of "Trad Tavern" returning at some future date.

## Ball tour definite

**KENNY BALL** has now received a firm offer to tour Australia and New Zealand in October, following the phenomenal success of his "Midnight in Moscow" disc down under. The tour would last approximately two weeks, and discussions have started to accommodate it amidst Ball's other commitments which include a trip to the Far East.

Pye engineers will be attending concerts by the band at the Pavilion, Bournemouth, next Thursday (March 29) and again at the Empire, Liverpool, on April 1. If the recordings are successful they will probably be released later.

## 'Juke Box Jury' panel

**BARBARA SHELLEY** joins Carole Carr, Jimmy Young and Pete Murray to complete the panel for this Saturday's "Juke Box Jury," and Jane Asher will appear with Jean Metcalfe, Alan Dell and Jimmy Henney on March 31.

## Christmas in Cannes

**ALAN ELDSON** and his jazz band will be spending next Christmas in a well-known Cannes club playing a four-day season there.

The band broadcasts in "Trad Time" on the Light Programme on April 3 and May 12, and has a "Saturday Club" date on March 31.

## Warners sign folk trio

**NEW folk signing** by Warner Bros. in America is the trio known as Peter, Paul and Mary, currently appearing at the "Hungry 1" club in San Francisco.

## Pop stars in commercial radio try-out

**SOUTH Western Broadcasting Ltd.** are organising a demonstration programme at Bristol on March 30 to show what a day's broadcasting on commercial radio would be like.

They are comprising what they envisage to be an average day's schedule into two hours, which will feature David Jacobs and Ted Heath as well as hit records by Russ Conway, Eartha Kitt, Frankie Vaughan and Acker Bilk.

Representatives of other commercial radio companies as well as several Members of Parliament will attend the demonstration.



**SHIRLEY ARCAHN**, who arrived back from Moscow last week, had swapped her attire for a balalaika when she stepped off the plane at London Airport. She had been in Russia for a two-week tour.

## WEEDON TO GIVE MORE TV LESSONS

**AS a result of his summer season at the North Pier, Blackpool,** reported in last week's DISC, Bert Weedon will shortly commence telefilming his spots for the weekly A-R TV series "Tuesday Rendezvous" for the summer period.

In addition to his normal contributions to the series, he is to begin another dozen lessons of guitar tuition from basic techniques to the more advanced styles of playing.

These will also be telefilmed, and have been arranged following the overwhelming response to Weedon's earlier lessons on the show last year.

Kathy Kirby and Screaming Lord Satch star on the Manchester Cabaret Club circuit next week.


Congratulations




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<p><b>IN THE NIGHT</b></p> <p><b>RONNIE GALLANT</b></p> <p style="font-size: x-small;">45-WB 61 Warner Bros.</p>	<p><b>SHE'S GOT YOU</b></p> <p><b>PATSY CLINE</b></p> <p style="font-size: x-small;">45-05061 Brunswick</p>	<p><b>DECCA</b></p> <p><b>LONDON</b></p> <p><b>Brunswick</b></p> <p><b>CORAL</b></p> <p><b>WARRNEER BROS.</b></p> <p style="font-size: x-small;">45 rpm records</p> <p style="font-size: x-small;">The Decca Record Company Ltd Brenta House Aldershot, Hants. G.I.</p>
<p>THEME FROM</p> <p><b>'BALLAD OF A SOLDIER'</b></p> <p><b>VARDI and his orch.</b></p> <p style="font-size: x-small;">45-BLR 9018 London</p>	<p><b>YOU BETTER MOVE ON</b></p> <p><b>ARTHUR ALEXANDER</b></p> <p style="font-size: x-small;">45-BLD 9018 London</p>	

# STORY NUMBER IS BURNETTE'S BEST SINGLE YET



**JOHNNY BURNETTE**  
*Crown Shoes; The Way I Am*  
 (Liberty: LIS 55416)

**WRY** little lyric about a broken romance, "Crown Shoes," is sung to a C & W-style melody by Johnny Burnette for this release. It's rate is an one of his best, and most thoughtful, sides.

The melody's easy for a story number of this nature and there's a good backing noise using piano strings and the Johnny Mann Singers.

"The Way I Am" is a good country effort well "talked" by Johnny.

**JERRY LEE LEWIS**  
*I've Been Twisted; Rambles' Rose*  
 (London: HLS 9526)★★★★

**JERRY LEE LEWIS** chanting a long and simple declaration "I've Been Twisted" (till the break of day) with the instrumental group rock it up with one of the most infectious dancing halives I have heard.

Very good beat material this and it runs for three minutes twelve seconds.

Jerry at his piano for *Rambles' Rose* pulls the pace back to a

A very polished disc that deserves to sell by **GARY MILLER**.

## Reviews of the latest releases

# DON NICHOLL'S

## DISC DATE

heavy beat. He chants in company with a vocal group on this ball.

**GARY MILLER**  
*If You Were The Only Girl In The World; Dancing In The Dark*  
 (Decca: N 1544)★★★★

**TONNY HATCH** produced another Miller coupling with similar treatment to his previous intriguing revival. Similar piano work is used, though more sparingly, in the accompaniment.

Gary sings the First World War's hit *If You Were The Only Girl In The World* with a relaxed—and most enjoyable—style.

*Dancing In The Dark* lifts the pace and Gary whistles the number with plenty of appeal. I like the big band swinging with him for this ball.

Altogether a very polished disc that deserves high sales.

### RATINGS

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

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

which is whistled gaily most of the way to a hoppy string backing.

Eve's Theme moves to Latin and may be nice to dance to but it's hardly likely to command a lot of spins.

**RON GOODWIN**  
*Theme From "The Village Of Daughters"; The Cafe Royal Waltz*  
 (Parlophone: R 4892)★★★★

**THE** Theme From "The Village Of Daughters" is a very attractive melody which is played here by the composer's concert orchestra. There's a conventional way to it which could make it a fairly widespread seller.

The *Cafe Royal Waltz* is part of Ron's sound-track score for the picture. "The Trials of Oscar Wilde."

Conjures up exactly the visions you'd imagine from the elegant, plushy title.

**FREDDY CANNON**  
*Teen Queen Of The Week; Wild Gay*  
 (Top Rank Jazz 609)★★★★

**FREDDY CANNON** is given a slurring—and I mean slurring—song by Menck, Slay and Crow, and he chants *Teen Queen Of The Week* vigorously to Frank Slay's orchestral backing. Girl group chat with Cannon, too. He's done much better than this.

*Wild Gay* moves on a skippy kind of beat with the girl sh-sha-la-ing behind Cannon.

**TED TAYLOR FOUR**  
*Jericho; Every Time We Say Goodbye*  
 (Orion: CD 171)★★★★

**THE** fine spiritual *Jericho* has been given an updated arrangement by Frank Barber and the Ted Taylor Four play it with a gutsy

fused, as if he were trying to get too much into it.

You're *Running Out Of Kisses* is so very dramatic, particularly by the girl, though the lyric hardly deserves the acting.

**JOHN BARRY SEVEN**  
*Catty Sark; The Lost Patrol*  
 (Columbia: DB 4896)★★★★

**JOHN BARRY** turns his composing hand to producing something similar to "Take Five" with the jazz-walker *Catty Sark*. Cool melody and arrangement played by the Seven-piece orchestra. Saxophone carries the top line fastidiously. This one may well catch public fancy.

The *Lost Patrol* is a simpler march item produced with a colourful build-up.

**HANK THOMPSON**  
*The Wild Side Of Life; Give The World A Smile*  
 (Capitol: CD 1527)★★★★

**HANK THOMPSON** raises his Country and Western voice in

## NEW TO YOU

# McHarg gives jazz a dash of Scotch

### Jim McHarg

#### 'Forgotten Dreams'

**JIM MCHARG** is the man who founded the original Clyde Valley Stampers, who back 1933.

His first disc for the Fye Jazz series is "Forgotten Dreams," the Leroy Anderson tune—but in this instance with a very different arrangement. And in explaining the source of the band, Jim says, "With this band I utilize trumpet, trombone and clarinet to create authentic Scottish harmonies within a jazz idiom."

Before this Jim had an earlier version of the band, calling it Jim McHarg's Jazzband, which in 1957 won the Scottish Jazz Band Championships, before Jim emigrated to Canada for three years.

He returned to Scotland in 1960, and last year joined Dick Charlesworth's City Groove, leaving there after a short spell to form his present outfit.

blood. The disc, "My Heart Will Make A Fool Of Me," is her first attempt at waxing anything since she arrived in Britain early last year, with only her parents' blessing and £5 in her pocket.

Born in County Wexford, Moyra was educated at a convent where she studied classical music for eight years.

When she left school she took up singing professionally and toured Irish clubs, nearly always being offered return visits. Then her agent, Pauline Marks, booked Moyra into a ritzy Lincolnshire hotel for cabaret, and on her opening night the manager asked for a second spot within a fortnight—and Moyra has only been booked as a filler!

### Jack Jones

#### 'Julie'

IT is hardly surprising that Jack Jones is in show business. If your father is a famous singer like Allan "Dookey Serenade" Jones, and your mother a famous actress like Irene Hervey, you would

flip. If you're looking for power and personality combined, spin *Mania*.

**HOWIE CASEY AND THE SENIORS**  
*Twist At The Top; I Ain't Mad At You*  
 (Fontana: H 381)★★★★

**HOWIE CASEY** and *The Seniors*—with Freddy Fowell—twisting a mazzy with *Twist At The Top*. They use plenty of energy. "I Ain't Mad At You" (with Derry Wilkie giving a credit) is a simple beater chased to rat-a-tat drum work and a quacking saxophone.

**OLIVER REED**  
*Sometimes; Estay*  
 (Piccadilly: N 3507)★★★★

**ACTOR** Oliver Reed singing again... this time with the lilting, romantic song *Sometimes*. String and group accompaniment is directed by Les Reed.

The singing Reed brings plenty of his histrionic talent to die, particularly in the performance of *Estay*. I kept thinking he would wiggle right out the record while this Latin beater was on.

### Nana Mouskouri

#### 'White Rose of Athens'

**BREAKING** big, particularly in the States, is a Greek song called "The White Rose Of Athens," by Nana Mouskouri, who was born in Athens in 1926.

She studied classical music and singing—then she discovered jazz and this changed her whole life.

Early in 1956 she became a well known name in Greece singing with various jazz combos. A couple of years later she met composer Manton Hadjidakis who wrote "Never On Sunday."

Hadjidakis was very impressed with Nana's voice, and insisted on writing songs for her. Her first discs of his compositions were released in Greece in 1959.

Later on in the same year, with two more compositions by Hadjidakis, Nana won five big festivals and then received offers to tour the whole of Europe and America.



to have to be very different indeed to want to follow any other kind of career.

Jack was born in 1938, and went through high school in Los Angeles. He started in show business with his father, appearing in night clubs along the West Coast, but determined to make the grade on his own and eventually got TV and club dates as a soloist, and a record contract came from Capitol.

Then he switched to the Kapp label (London here), and his voice and reputation began spreading far beyond his West Coast stamping grounds.

### Moya Moray

#### 'My Heart Will Make A Fool of Me'

**MOYA MORAY** patriotically had her first disc released four days before St. Patrick's Day, thus confirming her Irish

### MARINO MARINI

#### 'Love And Kisses; The Best Of My Heart'

**THE** Italian quartet popping up again with familiar verve. *Love And Kisses* is a light and quick-moving song sung easily but without much of the heavy-up-and-bumpy.

Perhaps a little more commercial is the comfortable swing of *The Best Of My Heart*. The vocal here is more romantic and the group as a whole seems to be working better.

### CAMARATA

#### 'Moon Pilot Melody; When You Wish Upon A Star'

**CAMARATA** and his Music presenting melodies from two Disney films... *Moon Pilot Melody* from the new "Moon Pilot" and *When You Wish Upon A Star* from the old "Pinocchio."

*Moon Pilot Melody* is simple and not unappealing organ and plenty of strings lark it up.

*When You Wish Upon A Star* gives Camarata's piano a cheer-tipping vehicle. Conventional treatment with strings gliding above.

### RODNEY FOSTER JAZZMEN

#### 'Galway Bay; I'll Take You Home Again Kathleen'

**TRADITIONAL** jazz blowing and strumming two old Irish ballads over *Galway Bay* and *I'll Take You Home Again Kathleen* have the sales virtues of very familiar words and tunes... for the rest the productions are firmly in the rat.

### MIKE MEDICIN QUINLET

#### 'When The Cats Come Twisting In; Gotta Twist'

**STANDS** to reason they had to twist the "Sains" sooner or later. Male vocal, handclapping, boogieing sax and a runaway pace for *When The Cats Come Twisting In*.

*Gotta Twist* strikes me as a lot of repetitive noise about nothing worth hearing.

### BUMPIREY LYTELTON

#### 'Boogie Woogie; My Man'

**THE** punny title *Boogie Woogie* covers a rather slick item by the Lytelton band. *Boogie Woogie* plays well behind the mate and there's a husky voice calling the "oo-la-la" interjections.

I prefer, however, the Latinish revival of *My Man* and "I've a feeling" noise indeed so far as *Nehda* is concerned. A slow, graceful Latin-based side with loby rhythm.

### CHAQUITO

#### 'Nehda; Cha Cha Ollave'

**THE** Chaguito orchestral sound is rolled out once more for Fontana, and I must say it's a very fetching noise indeed so far as *Nehda* is concerned. A slow, graceful Latin-based side with loby rhythm.



### HOWIE CASEY AND THE SENIORS

#### 'Twist At The Top; I Ain't Mad At You'

**HOWIE CASEY** and *The Seniors*—with Freddy Fowell—twisting a mazzy with *Twist At The Top*. They use plenty of energy. "I Ain't Mad At You" (with Derry Wilkie giving a credit) is a simple beater chased to rat-a-tat drum work and a quacking saxophone.

### JACK JONES

#### 'Julie; Lollipop And Roses'

**JACK JONES** may not sound like his famous father (Allan Jones), but he has a very pleasant way with a ballad at times. And *Julie* is one of those tunes.

A tumbling combination of melody and lyric sung to a sympathetic orchestral accompaniment.

*Lollipop And Roses* is a warm, romantic waltzer for contrast. Again a smooth, attractive performance by Mr. Jones.

### CHUBBY CHECKER

#### 'Slow Twisting; Love Your Inhibitions; Twist'

**CHUBBY** keeps up the *Twist* pattern, and there'll be big sales for his *Slow Twisting*, which he takes in first with a piping, fun-credited voice. Steady beat, will suit those slowing down near the end of an evening's dancing.

From the film "It's That Day" comes the song *Love Your Inhibitions*. *Twist*, Foster—and typical Checker.

### MOYA MORAY

#### 'My Heart Will Make A Fool Of Me; You're Running Out Of Kisses'

**G**IRL singing with a Grammy and Western slant. The wistful romantic *My Heart Will Make A Fool Of Me* could easily be picked up by other singers, even if this side doesn't get into the charts.

Let Reed's backing at hip-hop pace tend to become a trifle con-

### THE STREAMLINERS WITH JOANNE

#### 'Everybody's Doin' The Twist; Do Something'

**JOANNE** (for Rosary Square, if you prefer) comes out with another "Twenties" style razzamatazz disc. The *Twist* in "Twenties" Oh, well—it could sell. The girl sings it with cool humour in the right idiom while the band plays most correctly.

*Do Something*, on the second side (and) away from the Twist but keeps to the Twenties. Cute stepping romancer.

### NANA MOUSKOURI

#### 'The White Rose Of Athens; Adios My Love'

**F**EMININE vocal on the Greek melodies which have attracted attention of late. Nana Mouskouri sings Norman Newell's latest lyric (Continued on facing page)

**JOHNNIE SPENCE**  
 and his Orchestra play the  
**DR. KILDARE**  
**THEME**  
 ON PARLOPHONE RECORDS



# DISC DATE

Continued from previous page

for the top side tune *The White Rose Of Athens* with nice feeling and continental mood.  
*Adios My Love* suits her warm round tones perhaps more than the other number. Pleasant.

### LONNIE DONEGAN The Party's Over! Over The Rainbow

**YOU** never know with Lonnie... this one could be a hit or die the death. Given her full credit for ringing the changes again, there's nothing about playing safe here. But I don't think he succeeds in making the expected impact with his ballad interpretations of the two famous standards.  
The Party's Over he calls with slow deliberation to a muted Tony Hatch accompaniment, but the ear-catching opening doesn't lead to any compelling fulfillment.  
Lonnie sings *Over The Rainbow* with perhaps more vocal poise and gets a very good accompaniment of rhythm group and chorus. It's the better production but—see see—there's nothing to make me buy it in preference to Garland's definitive version, or Gene Vincent's more recent effort, come to that.

### DICK CHARLESWORTH Smoke Rings; Full House

**THE** City Genie offering one of Dick Charlesworth's own compositions—*Smoke Rings*—with Jackie Lynn taking the "vocal." I put vocal in quotes because there's no lyric to be heard on this side. The voice is used in humming duet with the clarinet while bangs strums for the accompaniment.  
The effect is quite appealing and the slow, attractive melody ought to find a customer.  
Full House is a neat, quick-winking piece of lard with trumpet and trombone having fun to say.

### PADDY ROBERTS Love Is A Wonderful Thing; Send For Me

**I** LOVE is a Wonderful Thing is one of the point numbers Paddy Roberts uses in his night club act... though not quite as heard here—it has been given a slightly more hygienic lyric. It will gather plenty of chuckles and could sleep itself into the ceiling.  
The composer will be the first to appreciate the joke if it goes.  
Send For Me has a friendly melody and a Latin tempo. Paddy saves the joke till the last line—and the fact that it's a variation on a very old joke doesn't seem to matter.

### MICKY ASHMAN I'll See You In My Dreams; Harlem Twist

**M**ICKY ASHMAN's Ragtime Jazz Band blowing along enthusiastically with a "period revival of I'll See You In My Dreams. A happy, bawling production which could catch some of the customers already enjoying this song's new burst of popularity via the Boone hit.  
Harlem Twist gives dancers a sprinkling of jazz with their gyrations.

### JANE MORGAN Forever My Love; What New My Love

**F**ROM the film of the same title, Jane Morgan sings *Forever My Love*. A slow ballad sung

severely and accompanied by high flying chorus. But I found it rather boring—there was nothing to maintain interest.

### PERCY FAITH The Light In The Piazza; The Four Horsemen Of The Apocalypse

**T**WO more screen themes from the Percy Faith orchestra, *The Light In The Piazza* is lushly continental as befits the name. Played attractively with a bank of strings that seems to be borrowing slightly from *Manon Lescaut*.  
Andre Previn's music for the love theme in *The Four Horsemen Of The Apocalypse* is slow and pleasing, but probably a little too involved to find commercial success away from concert.

### JIMMY POWELL Sugar Baby (I and II)

**D**ESPITE Jack Good's enthusiasm (see page 5), I don't know why they needed two sides to present *Sugar Baby*... one would have been sufficient. Jimmy Powell sings and grows the steady but number in a way which will make itself heard above the dancer's groans.  
I stayed listening because of the effective Charles Blackwell sound which rumbles excitingly all the way.  
The overall noise is reminiscent of some of the American R'n'B productions, though a little more self-conscious.

### JOHNNY DESMOND Twists; Rise Of Texas; Hello Honey

**T**HAT old Yellow *Rise Of Texas* is paraded into a boogie twist by Johnny Desmond. Good beat with electric organ and girl group as the accompaniment.  
Hello Honey is Desmond's own composition. An easy-going romancer which he handles warmly and quite pleasantly. Girl group peeping in the backing again.

### FRANK SINATRA Hi Paradise, Vol. 1

**G**ranada: The Second Time Around; Tina; The Coffee Song. (Republic R 3001)\*\*\*\*\*  
THE vocal maestro in four more songs, two of which have already made their appearance here as singles.  
The other two, *Second and Tina*, have string-muddled backings directed by Felix Slatkin. Tina is a particularly attractive ballad.  
Billy May backs up for the knock-out version of *Granada*, and jazzman Johnny Mandel does the honors for *Coffee*.  
Grade A Sinatra, which means Grade A tempo music.

### THE TEMPERANCE SEVEN The Charleston

**M**ORE tongue-in-cheek satirical mental stylings from this over-the-night group of musical jokers who focus their efforts on the twenties.  
Paul McDowell gives his usual terrifically good vocal returns, and it all adds up to some good, enjoyable fun. But I feel that the sun will soon be setting on the Seven's



CHUBBY CHECKER—Way out in front of the "twisters."

### FRANK SINATRA Hi Paradise, Vol. 1

### CHUBBY CHECKER King Of The Twist

**W**hat record career unless they serve up some more gimmicks of a different kind.  
CHUBBY CHECKER... (Columbia SEG 8155)\*\*\*\*\*  
Columbia certainly deserves the title bestowed on him by this record. With everybody twisting everything like mad these days, he's still way out in front.  
Minimally we're back in the days of hard rock with a slightly different beat, and I still think it's a pity that the twist craze didn't produce a more original brand of music to go with it. However, if Mr. Checker in the twistier, I've got no complaints.  
The sleeve conveys some Arthur Murray instructions about how to twist yourself into knots while listening.

### ADAM FAITH The Time Has Come; Watch Your Step; I've Just Fallen For Someone

**F**aith's vocal style, apart from *Watch Your Step* which is a noisy, incoherent mess fit for nothing except starting a riot.  
Standard: I've Just Fallen For Someone with Adam singing well to a charming face. French horn and strings background plus a guitar solo spot.  
John Barry accompanies Adam throughout as always, and it's still a first-class partnership.

# This is top grade pop from Sinatra

hit record career unless they serve up some more gimmicks of a different kind



### EP by NIGEL HUNTER



PAUL McDOWELL

I use the word "songs" in the loosest, most off-key sense, incidentally.

### BOB PRINCE Charleston; Original Charleston; Yes Sir, That's My Baby; The Variety Deal

**A** VERY ordinary Latin set from the Carroll orchestra. The rhythm is stodge and jerky, with none of the lively bounce and energy necessary for music of this kind, and the arrangers add nothing of value to these familiar tunes.

### DAVID CARROLL Latin Perfection

**I**DEAL material for the honky-tonk style of Mr. C., and he makes the most of the opportunity. Rhythmic backings are in the casual hands of Geoff Love and Tony Osborne.

### JOE BARRY A Fool To Care

**T**HE worst type of beat ballad—ing. The backings have all the subtlety of a tree-trip-hammer, and Joe Barry sings with such exaggerated accent and style that I wonder if he really intends this to be a send-up act, instead of being taken seriously.

### JOE BARRY I'm A Fool To Care; I Got A Feeling; Tears In My Heart; For You, Sunshine

**T**HE worst type of beat ballad—ing. The backings have all the subtlety of a tree-trip-hammer, and Joe Barry sings with such exaggerated accent and style that I wonder if he really intends this to be a send-up act, instead of being taken seriously.

### BUSS CONWAY The Naughty Twenties

**T**his is another Conway collectors' piece.



DICK CHARLESWORTH—Vocal but no lyric on his own composition.

club act... though not quite as heard here—it has been given a slightly more hygienic lyric. It will gather plenty of chuckles and could sleep itself into the ceiling.

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**JOHNNIE SPENCE**  
and his Orchestra play the  
**Dr. KILDARE THEME**  
ON PARLOPHONE RECORDS

ONCE again heads are being scratched in perplexity about the reaction of various BBC officials to pop songs and their words.

The reason this time is the ban on "Gee, Officer Krupke" from "West Side Story." As reported in last week's DISC, this song has been placed on the "restricted" list (in other words, banned) by the BBC. And the only reason the BBC would give is that they did not consider it really suitable for the large audience reached by their programmes.

The song in question is sung by the delinquent teenagers in the show and films, and jeers at the efforts of psychologists and social workers on their behalf. Such jeering is hardly praiseworthy, but surely it is an attitude shared by some real-life young delinquents, and not so terrible that it should be barred from broadcasting.

### Doubtful

The playing of an instrumental version of the number in response to a listener's request reduces the whole affair to the level of farce, because the whole point and substance of the song hinges on the words. I don't dispute the good intentions of the BBC committee which judges pop songs, but why do they censor a number like this when they let other much more doubtful material through?  
Thinking at random, I've picked on four other records which haven't been "restricted." They are "Happy Birthday,

Sweet Sixteen" by Neil Sedaka; "Walk On By" by Leroy Van Dyke; "Della Gone" by Pat Boone, and "Mack The Knife" by Bobby Darin.

The Sedaka disc is a song of rejoicing because the girl in question has attained her sixteenth birthday and has reached the age of consent. And when I say "consent," I don't mean consent to marry. The Van Dyke song hints pretty strongly at adultery, and has been condemned by a Roman Catholic priest and pamphleteer on this point. "Della Gone" not only tells us that Della's gone, but Pat Boone also goes into detail about how she met her violent end.

### Real life

And "Mack The Knife," of course, is very vivid in its description of Mack putting the knife in, and the resultant body on the sidewalk "cooing life."

Now I'm not suggesting that these discs ought to be banned as well. All their subjects come from real life, and the wrongs they express can't be put right merely by prohibiting people from listening to songs.

But why should they be permitted on the air when a comparatively harmless item like "Gee, Officer Krupke" is banned? Surely it's high time the BBC injected some degree of consistency into its "restricted" practices.

Nigel Hunter

ROSS HUNTER PRODUCTION JOSEPH FIELDS  
IN ASSOCIATION WITH  
RODGERS AND HAMMERSTEIN'S  
LAVISH & SPECTACULAR MUSICAL  
**FLOWER DRUM SONG.**  
COLOUR • PANAVISION  
NANCY KWAN Star of SURE WINGS  
JAMES SHIGETA  
MIYOSHI UMEKI  
Music by RICHARD RODGERS lyrics by OSCAR HAMMERSTEIN 2ND  
Directed by HENRY KOSTER Screenplay by JOSEPH FIELDS Produced by ROSS HUNTER  
NOW Leicester Square THEATRE  
N.W. LONDON from MAR 25th • N.E. LONDON from APR 1st  
SOUTH LONDON from APR 8th

# 'Lucky Stars' LP could be a winner for Decca

THANK YOUR LUCKY STARS (Jazz): (101) Fury; The Sweet Life (Lyn Cornell); Twist My Way (Cris Collins); Charmaine Cha Cha (Ted Heath); Get Low (Eden Kane); Hiram (Karl Denver); Scatterbrain (Alan Fielding); Roundabout (Doris Siskind); Find Another Fool (Blenda Collins); Whens (Robb Storme).

A GOOD idea on Decca's part. They've assembled recordings by two of their artists who have starred in ABC TV's top pop series, and put them out on one LP. It's a varied and well-balanced selection of material, including four re-issuing singles. To create the TV show impression, there's also some dubbed-in applause at the beginning and end of each side.

**ELLA FITZGERALD**  
The Best Of Ella  
A-Ticket A-Ticket; Undecided; Starway To The Stars; Into Each Life Some Rain Must Fall; It's

## WANT TO LEARN THE GUITAR?

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Living Guitar Method  
(Chappell PC 10000)  
No star rating because this is an instructional disc issued by Chappell's, the music publishers, featuring guitarist George Barnes, a top American sessionman, and a spoken commentary by arranger Bob Mesner. It's ideal for all aspiring guitarists. Enclosed with the disc is a set of exercises pertaining to the examples heard on the record. They cover the main styles of pop music, ballads, rock 'n' roll, country and western and rhythm and blues. If you want to know about the four chords on which pop music is based, and how to play them with all the variations necessary for the different styles, this disc and its exercises will explain everything fully in every detail.

## by NIGEL HUNTER

Only A Paper Moon; Flying Home; For Sociomental Reasons; Oh, Lady Be Good; How High The Moon; It's Too Soon To Know; Basin Street Blues; I Didn't Anyone Till You.

ANOTHER interesting and valuable collection from the archives of American Decca (Hirshawick), which takes in right back to the start of the career of this world-famous lady of song in 1934.

That's when she joined the band of Chick Webb, who persuaded her to record. She has A-Ticket, which she also wrote. The rest of the tunes were cut at various sessions during the thirties, forties and fifties, and it's fascinating to hear how the Fitzgerald voice progresses from its high, brittle, 1935 quality towards the mellow warmth which characterizes it now.

**BILLY MURE**  
Tough Strings  
Walk, Don't Run; Amos; Last Date; Blue Moon; Wheels; On The Rebound; Anna; I Walk The Line; Lullaby Of The Leaves; Rumble Scrap; Perdida; Aha My Love.

London HAR 26000\*\*\*\*\*  
ACE guitarist-arranger Billy Mure and his combo work through a set of hits, giving them the big, electrically vibrating modern guitar treatment.

It's a competent and commercial offering, and there's a very effective styling of Jerry Lordan's Apache. But Anna Minor is just a beat-up version of Grieg's Piano Concerto in A Minor theme, and certainly wasn't written by the Mr. Wasser who is credited with the feat. This musical mayhem gives an unwelcome climax to an otherwise first-rate set.

**JOHN D. LOUDERMILK**  
Language Of Love  
Darling Jane; Song Of The Lonely Town; Language Of Love; The Rocks Of Reno; You Run Just What You See; Two Strangers In Love; Mister Jimmy; Blue Train.



JOHNNY MATHIS sings much better than before.

What Would You Take For Me?; Mary's No Longer Mine; The Great Showman.  
ORCA RD-272490\*\*

DISAPPOINTING in view of all the glowing propaganda about this young singing songwriter based on Nashville, Tennessee. I get the impression he's trying to be a folkie pop specialist with his work, but he seems to be drawing his inspiration from the worst type of teen philosophy. There are songs about youngsters wanting to get married and buy nice things, petting the various parents cough up the cash; Reeks is about two married youngsters professing their love and devotion for each other, but getting a Reno divorce just the same; and Mary is a lament for what sounds to be a particularly worthless girl who's cooled off towards a boy whose father has struck a bad patch of health and work problems and can't let his son be over the car anymore to take Mary out. Add to these trivial themes the fact that John's rhymes are possibly bad ("Darling Jane, ba-ri-cane"; "down below, ru-do-o") and the surprising monotony of the Nashville accompaniments, and you're digesting.

**JOHNNY MATHIS**  
Live It Up!  
Live It Up; Just Friends; Ace In The Hole; On A Cold And Rainy Day; Why Not? I Won't Dance; Johnny One Note; Too Much Too Soon; The Rhythm Goes In The Heart; Hey, Look Me Over; Love.  
(Fontana TFL 5177)\*\*\*

MR. MATHIS sings considerably better than I've ever heard from him before, tating his nose with (for him) unprecedented accuracy, and responding and working up to the vocal heat laid down behind by the Nelson Riddle orchestra. Maybe in time we'll be hearing recordings which approach the excellence of those classic Sinatra-Radio recordings, or Control if this present partnership continues. Some of those Riddle scores are a trifle busy, but otherwise they maintain his own high standards. And they've played a primary role in enabling me, Control if this present partnership continues. Some of those Riddle scores are a trifle busy, but otherwise they maintain his own high standards. And they've played a primary role in enabling me, Control if this present partnership continues. Some of those Riddle scores are a trifle busy, but otherwise they maintain his own high standards. And they've played a primary role in enabling me, Control if this present partnership continues.

**EDMUND HOCKRIDGE**  
A Canadian In London  
That Old Black Magic; Down By The River; Wonderful; Long Ago And Far Away; Rollin' And Rompin'; The Way You Look Tonight; Love Is Here To Stay; They Can't Take That Away From Me; Transatlantic Lullaby; Tonight; Some Enchanted Evening; Be My Love.

(Golden Guinea GGL 011)\*\*\*\*\*  
A FINE demonstration in the art of pop ballad-singing by a popular stage star, accompanied by Tony Osborne's piano and orchestra.

Ted's rich, commanding voice sets these splendid standards across admirably, with every word crystal clear and every note right on the button. The Osborne piano and bass strings add the finishing touches to a high-grade set which is a bargain at the price.

**BOB NEWHART**  
Behind The Button Down Mind  
Rebel Selenite; Tourist Motel; Kluge; The Uncle Freddie Show; TV Commercial; The Seven Lost Cities Of The Inca; Herb Philbrick-Cramer Spy; The African Movie.

(Warner Bros. WM 4055)\*\*\*\*  
A fresh one of the most reliable and consistent of the funny men on record.

Newhart, button down or not, is a shrewd and scathing observer of his fellow Americans. All these tracks are funny, but the gem is the typical loud-mouth, brash American tourist meeting Khrushchev in Vienna by chance and getting him to pose with the wife and junior for photographs. The most biting is the first track about a German rocketeer who sells his services with a bland indifference and lack of conscience about the results of his work, providing the money's right.

**BAND OF H.M. ROYAL MARINES**  
Colonel Bogey Marches On  
(HMV FC 1312)\*\*\*\*\*  
THE Royal Marines band playing the famous marches composed by Kenneth Alford, the pen-name of Major Frederick Ricketts, a director of music for the corps until his death in 1945.

Colonel Bogey is here, of course, and several others whose tunes will be instantly recognised. The band's conductor is Lt. Col. Dixon, has written an interesting sleeve note about the composer and his work, which can't hope for much better performance than it gets here.

**MARIO LANZA**  
The Vagabond King  
ORCA RB-16360\*\*\*  
ANOTHER LP (try) for the feet of the late Mario Lanza, as he sings his lady, leather-logged way through Rudolf Friml's famous operetta, aided by soprano Judith Ruckel and an orchestra and chorus conducted by Constantine Calliochin.

**FRANK CHACKSFIELD**  
King Of Kings  
(Ace of Clubs ACL 1094)\*\*\*\*  
THE Chacksfield orchestra in a set of movie themes including the title one. Most of the tunes are from spectacular seven Biblical epics, and most of them are as work and pretentious as the film. However, the Chacksfield crew make the most of them, apocryphal strings and French horns, and the Song Of Delilah is the standout track.

# C & W

## Earl Scruggs is so confident

**LESTER FLATT AND EARL SCRUGGS**  
Songs Of The Famous Carter Family  
Keep On The Sunny Side; Foggy Mountain Top; Faded Hearted Love; Jimmy Brown The Newborn; You Are My Flower; On The Rock Where Moses Slood; Fuzellin Love; The Homestead On The Farm; Pickin' In The Wildwood; Worried Man Blues; The Storms Are On The Ocean; Gathering Flowers From The Hillside.  
(Philips BBL 7516)\*\*\*\*\*

NO Country and Western introduction to Mother Maybelle Carter and her daughters, Maybelle plays the mandolin on this session while Earl Scruggs focuses his banjo to play her guitar, the actual instrument which she used for so many years, though he still manages to get a banjo sound from it, no doubt due to his unique method of playing. Lester Flatt sings the lead on most of the tunes, using an easy delivery which is clear and unobtrusive. The accompaniment of guitar, dobro guitar and auto-harp.

Earl Scruggs picks up his banjo for The Homestead On The Farm, playing with all the ease of the great artist. Would that the hell-leather performer of today's pops had this supreme confidence!

**JOHNNY HORTON**  
Honky-Tonk Man  
Honky-Tonk Man; I'm Coming Home; I Got A Hole In My Shoe; Goodbye, Lonesome; Hello, Baby Doll; She Knows Why; I'm A One Woman Man; They'll Never Take Her Love From Me; Ole Saw Foot; Sleepy Bird John; Everlong; I'm Kissing You; The Wild One; Honky-Tonk Hardwood Floor.  
(Philips BBL 75160)\*\*\*

JOHNNY HORTON was killed in November 1960, returning to his Louisiana home after an engagement. He

had been the star of the "Louisiana Hayride" programme and his recording of "The Battle of New Orleans" brought him and the tune world fame. If he had great talent this record has failed to capture it. Though his voice is pleasant enough, his guitar playing takes some beating for sheer monotony of phrasing and register. It all seems to come out at the same level... with the same two or three "licks" coming up time and again. Hardly worth a listen by the genuine C & W fan, but a possible for the best man.

**RED SOVINE**  
Country Music  
Little Rose In This Everything; No More In This World; One In A Lonely Number.  
(Top Rank JKP 3035)\*\*\*\*

I LIKED most of this. Held Everything and No More In This World are up-tempo numbers with a touch of boogie. The latter is a good guitar by Hank Garland, good steel guitar by Pete Drake and fair tenor playing by Floyd Cramer. There is an easy flow which is an essential of all good music. Though Red Sovine had a number one hit in the Country and Western charts ("Why Baby Why") and though he has been at the top of the Grand Ole Opry show, he shows the close affinity between this music and so much of the pop music of the day.

At times during the guitar spots I found it hard to realize that I wasn't hearing Saturday Club. Little Rose isn't that hot; most of it is in a pseudo-Italian dialect, calculated to bring tears to the eyes of every listener, bar me. One Is A Lonely Number is more of the usual lonely cowboy music.

Owen Bryce

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# FOUR FRESHMEN IS JUST GREAT, BUT IT ISN'T A 'SHOW'

FIVE top acts simply don't make a top show. Witness the Four Freshmen-Jeri Southern package currently on a two performance-a-night tour of the major cities. The Americans are supported by Matt Monro (second), Tony Danny Williams and Kenny Baker, his trumpeter and band leader, all capable of topping their own bill.

They started off the tour at the Gaiety State, Kilburn, last Friday, with all the artists trying their damndest to get the proceedings swinging. As five separate acts they were great, particularly Matt Monro and the less experienced Danny Williams who presents one of the most professional and polished acts I've seen in a long time.

What was wrong on this and other "shows" was that the artists were doing separate and highly individual acts and they simply didn't come together and form a "package." Jeri Southern would have been

marvellous if the cinema audience had been replaced by waiters, for her act was essentially one for intimate night club audiences. Matt Monro gets better every time I see him. He was welcomed with a maximum reception from the audience and didn't disappoint a soul. Apart from an opening number by Kenny Baker, The Freshmen took all the second half... and what a marvellous act they are. Alone they're worth the price of admission.

Everything about them is fresh and imaginative. To describe their act doesn't do them justice... it has to be seen and not just heard. The tour must have cost a packet to arrange but I feel it was a pity a few more pounds were not spent in turning it into a show.

J.W.



THE FOUR FRESHMEN and JERI SOUTHERN soon after they arrived in England. (Disc Pic)

**JOHNNIE SPENCE**  
and his Orchestra play the  
**Dr. KILDARE THEME**  
ON PARLOPHONE RECORDS

# SUPERB SET BY JACKIE McLEAN

**JACKIE McLEAN**  
*Jackie's Bag*  
*Quadrangle: Blues Jan; Faded Appointment In Ghana; A Ballad For Didi; Isle Of Java.*  
 (12in. Blue Note 4051)\*\*\*\*\*  
 PERSONNEL: (tracks 1-3) Jackie McLean (sax); Donald Byrd (trumpet); Sonny Clark (piano); Paul Chambers (bass); Philly Joe Jones (drums); (4-5) Jackie McLean, Tina Brooks (vocals); Blue Mitchell (trumpet); Kenny Drew (piano); Chambers; Art Taylor (drums).  
**THIS** is a superb set of performances. Possibly Jackie's best yet. The first three titles came from his initial Blue Note album.

quartet was working as a unit at New York clubs.  
 Young drummer, Bobby Thomas (who was in London with "Buller's USA" recently) fits in splendidly and told me what a thoroughly relaxed session this was and how easy the Montonierys were to get on with.  
 You'll see exactly what Bobby meant when you hear this completely unpretentious, easy-paced, enjoyable album. A particular highlight is the simply beautiful ballad, *If I Should Leave You*. The late Carl Perkins' *Groove Yard* and Harold Land's consistently rivalling *Delirium* are both excellent times.  
 Perfect for late-night listening. But be careful where you stand the cover!



BROWNIE MCGHEE and, in the background, SONNY TERRY give an incredible swing to their playing.

## Trad Round-up Aussies want Acker

AS a result of an appearance in Australia's Top Ten with "Stranger On The Shore" the Bilk Band, already lined up for Germany and Switzerland this month, has been offered a tour "down under".  
 And Acker is also to appear on Jack Coney's San Francisco radio show. Coney, one of America's top DJs, spoke to Acker at his Potters Bar home by phone and recorded the whole thing for future transmission to the West Coast Bilk fans in his radio programme.

THE Dauphin Street Six, who flew back from Denmark on March 7, have been approached to record six titles for the Storyville label. The Dauphins, who claim, at 40 many do, to be Britain's youngest professional jazz band, will delightfully wax "Ace In The Hole," "Old Man Mose" and "Fish Seller."

THE Topic Record Company have received a special mention by the Society for Industrial Artists for their cover design of "Chorus" from *The Gables*. Topic's sleeve painter was recently elected to the Society and has the distinction of being the youngest ever member.

ANOTHER British tour has been negotiated by Jim Godbolt for the Gables and his Came Stompers. It will start on September 1 and will take in a much larger area of these Isles as Jim has booked them for a solid month due largely to the terrific impression they made here in January.

THE Bromesley Festival of Music, whose patron is Sir John Birchall, has chosen Ken Colyer and his Jarmen as representatives of jazz next. The Colyer Band will play in the College of Further Education on May 24.

CYRIL PRESTON, who has led his own band since leaving Dick Charlesworth, had his first TV date on March 20 for *Overcast* "Trad Time." On March 20 he does not work in Norfolk.

On May 3, he starts his first Scottish tour at Fife.  
 LOOK out for the new *Fal* LP John's Jazz Band. It has in its personnel Ronnie Duff, Mick Madigan, pianist, newcomer Keith Jenkins on trumpet, Dave Hunt, ex Brian Leake on trombone, Vernon Brown on the bass and ex-Owed Bryce clarinetist for a period six years ago, Johnny Evans.

Leader John Cox had played with Mick Mulligan but before that saw service with Erv Levy, Graham Stewart, Bruce Turner and Teddy Layton. Their only gimmick is Pat Job's tummy.

TERRY LIGHTFOOT faces his busiest month ever this April. Seven broadcasts, one TV show, 21 one-night stands. His radio dates include four on "Get With It" a "Saturday Club" (14), "Trad Time" (17) and "Jazz Club" (19).

The TV date is "Tuesday Rendezvous" on April 3. O.R.

## by TONY HALL

They were rejected. Then the label's Alfred Lion had second thoughts two years later. It's easy to see why.

Quadrangle is an attempt to recover the kind of up-tempo, hard and dirty need to do, but an excellent McLean blues. Fuld (originally "Couldn't It Be You") is a wonderfully melodic tune with good changes.

The rhythm section swings like mad and outside's have been better recorded.

The 1961 recordings are equally good. More marvellous McLean, outstanding Blue Mitchell trumpet, highly charged, emotional tenor from Tina (not a girl) Brooks and another great rhythm section.

In such a limited space, I cannot do this album justice. You'll just have to take my word that it contains some remarkably good, highly emotional jazz-playing and gives further proof of McLean's supremacy amongst modern jazz artists.

## CANNONBALL ADDERLEY QUINTET

*Cannonball Excites*  
*A Fagan Jazz; Happier Than; 15th Century Ballads; That Funky Train; Lover Man (Where Can You Be); I'll Remember April; Purky; The Way You Look Tonight.*  
 (12in. Mercury MMC 4081)\*\*\*\*\*  
 PERSONNEL: Adderley (sax); Nat Adderley (piano); Junior Mance (bass); Sam Jones (bass); Jimmy Cobb (drums).  
**THIS** is the old Cannonball Quintet, 1958 period. The one that didn't make it commercially. The re-issue, like the original, is an actual find, appears to have had as much—if not more—spirit than the current crew.

This album swings alone happily from start to finish. Completely unpretentious, but very good. The re-issue, like the original, is a more complete musician now. Some of the things he goes for here don't always work out right and he is not quite the individual he is today.

Nat is the better soloist, I feel. Though he was even then very involved with a Miles influence.  
 The rhythm section works extremely well together and lays down a tremendous beat. Especially on April, Way You Look and the aforementioned Purky, which defies you not to put your feet.

Nothing really original here. But the LP will make you feel good and the fourth star is for the swinging spirit of it all.

P.S. Mercury has about released "Cannonball in Chicago" with Coltrane, Kelly, Chambers and Cobb?

## THE MONTGOMERY BROTHERS

*Brochure Yard*  
*Back To Back; Groove Yard; If I Should Leave You; Delirium; Just For Now; Double; Heartbreak; Remember.*  
 (12in. Riverside, REP 162)\*\*\*\*\*  
 PERSONNEL: Wes Montgomery (piano); Buddy Montgomery (bass); Monk Montgomery (bass); Philly Joe Jones (drums).  
**WHEN** I reviewed Wes Montgomery's most recent album as a leader, "Movin' Along" (REP 142) in DISC a few weeks ago, I expressed the opinion that he was the kind of performer who had to be heard "in the flesh" to be truly appreciated. And that studio sessions generally didn't bring out the best in him.

This new release hits a wonderful happy medium between a studio and studio date. Wes is thoroughly at home in the company of his musicianly brothers and the

## BROWNIE MCGHEE AND SONNY TERRY

*Sonny's Special; Red River Blues; Gone Gal; Blues Before Sunrise; Sweet Lovin' Kind; Midnight Special; Take This Hammer Whap; Too Nicer Mama; Meet Me Down The Barrow; Tryin' To Win.*  
 (Overcast Records, 1000)\*\*\*\*\*  
**WHAT** a pair! Shall I ever see two of their work together? The scores of these two is the incredible swing of their playing and their singing.

From the opening bars of Sonny's *Special* with its fantastic harmonica to the easy flow of *Tryin' To Win* there is no let-up.  
 Brownie McGhee is the better singer; he has a gentler voice and his answers to Sonny in the numbers where they repeat each other's words are always so subtle. But then Terry's harmonica is also the high spot of the record... of each record they make.

Only two of the numbers are well known, the folk songs *Midnight Special* (the correct arrangement of the free world) and *Take This Hammer* (a song of road working convict gangs).  
 Too Nicer Mama turns out to be "Easy Rider" with some interesting vocal soundings behind Terry's choruses.

## BUCK CLAYTON

*One For Buck*  
*Night Ferry; I Can't Give You Anything But Love; One For Buck; Mr. Melody Maker; Blue Min; Prince Eddie Head.*  
 (Columbia 375X 190)\*\*\*\*\*  
**THERE** are some wonderful moments on this, but there are also some boring ones, which is a thing becoming inevitable on current mainstream LP recordings.  
 There are only three titles to catch the eye which makes them twice as long as the average number. *I Can't Give You*, which starts off as a vehicle for Dickie Wells' trombone, could well have finished at

## by OWEN BRYCE

the end of the third chorus, with the honours going to Dickie, and without anyone else bothering... but, of course, they all have their say.

Which is the only criticism. Every musician plays exceptionally well with Buck and Dickie Wells outstanding.  
 Emmott Berry solos on the title piece, written for Clayton by Humphrey Lethbridge and arranged by our own Kenny Graham, who also did two others for the album. And Humph also wrote *Blue Min*. Clayton himself wrote the other two originals, one of which, *Night Ferry*, is rather attractive.

## GUS RIVONA AND HIS ORCHESTRA

*Rivona Dink Is Millions*  
*At The Woodchoppers Ball; Five-top's Boogie Woogie; Tuxedo Junction; One O'Clock Jump.*  
 (Warner Bros. WEP 604)\*\*\*  
**TWO** stars for musicanship; Hyvon's all set Decey's *Boogie Woogie* and Bass's *One O'Clock Jump* without wanting to hear Gus Rivona play the same thing... mostly with the same solos... note for note? What's the point?

Bass's played one time, or the other with most of the top white swing bands, but is that any reason for this rehash.  
 LPs are mostly bought by the general collector. And he mostly

doesn't possess hi-fi equipment, being prepared to play his pop discs on some portable-type player of poor quality reproduction. So who is going to buy that, when he can still get the original sounding near enough the same?

## CAVE STOMPERS

*Greenfield; Long Long Ago; Roundabout; Moon March.*  
 (Storyville SEP 513)\*\*\*  
 (Storyville; Can Can. Storyville A 4506)\*\*\*

I DIDN'T hear this Scandinavian band on their recent visit but these are anything to go by. I didn't miss very much. I give them the lowest rating because they show not the slightest sign of originality and because only one of their numbers can remotely be construed as being a jazz vehicle. And even that one, *Moon March*, is suspect to a certain extent.

The two Offshoot works can be written off completely as absolute rubbish.

*Greenfield* is a low register clarinet solo in the "guss-who" style. Long, Long, Ago and *Standchen* are as frightful as Can Can.

## CY LAURIE BAND

*The Traditional Jazz Scene In Europe. Vol. 5*  
*Ferry And Tight; Floating The Blues; Blues Meets Around; Skit*  
 (Storyville SEP 795)\*\*\*  
*Don't Go 'Way Nobody; There'll Come A Day.*  
 (Storyville A 4505)\*\*\*\*

WITHIN rare exceptions the current state of trad records seems to interest the critic. But go back just a few years and the old Colveys, Grate River Jazz Bands,

early Humphs, and these Cy Lauries stand out brightly against their more modern, better recorded, more insouciantly contemporary.

These earlier devotees of jazz music had plenty that the newer folk haven't. Mostly it's what we call guts. Additionally it's the urge to play jazz 'cause they like it, not because they're professional musicians.

The LP has Al Fairweather, Johnny Pinard, and Ron McKay on it. All great names today. Yet the later 45 with Ken Sims, Terry Pitt, Stan Leader is the better of the two.

Leave aside the horrible phrase that has become the hallmark of the Laurie Band and you're left with some swinging genuine jazz music, plenty of life and verve, and enough mistakes to rank as "pioneering." But what lovely tunes... every one is a jazz number... and how often can you say that about the latest crop?

## WILBUR DE PARIS

*On The Riviera*  
*South Rampart Street Parade; Tree Mustard; Filigree Feet; Battle Hymn Of The Republic; Clarinet Marmalade; St. Louis Blues; Serenade; Marmalade Rumble.*  
 (London LIZ-K 1521)\*\*\*

THIS band, which I used to love and which was one of Chris Barber's favourites, has steadily gone the way of all American Bands. Now it sets out to attract Joe Public and that Joe Public being the American one I hardly need to add that this is more circus music than jazz.

The tempo gets more frantic... the gimmicks more obvious... the banjo louder... the tuxedo corner. And so it goes on wasting the obvious talents of clarinetist Garvin Bushell, trumpeter Sidney de Paris, banist Hayes Alvis and its leader.

Wilbur's trombone becomes a ridiculous travesty of good music. His solo on *Muskrat* is ghastly. *St. Louis Blues* is too long. *Tree Mustard* has been done by Wilbur before. *South Rampart* is too fast and the band can't even manage the ending together.

Not for jazz fans.

# MORE AMERICAN LABELS START MOD JAZZ POLICY

ALTHOUGH most major record labels in Britain refuse to recognise the existence of local modern jazz, things are very different in America. The latest American company to embark on an extensive modern jazz policy is the giant RCA-Victor organisation. In recent weeks they have signed tenorist Sonny Rollins, altoist Paul Desmond and drummer Joe Morello.



JOE MORELLO—One of the top men signed by RCA-Victor.

The man behind the move is "veteran" A and R man George Avakian. Most recently with Warner Brothers following a short association with World Pacific, George was formerly with American Columbia and was primarily responsible for the huge sales now being noched up by Miles Davis and Dave Brubeck records.

This move is aimed at the international market. Because jazz sales on the Continent are particularly sizeable.  
 Said Avakian: "I billed my time in moving RCA-Victor into the jazz arena because I wanted to get two or three people who are well-known. I feel that Rollins, Desmond and Morello have established reputations which will make acceptance for the new jazz product easier."

Desmond and Morello, 3183 Brubeck widens, will, of course, continue to record for Columbia

with Dave's group. On RCA, they'll be featured as leaders and work in different musical surroundings.  
 Paul's first LP, "Desmond Blues," has his alto backed by strings and woodwinds.

Morello's first album features a big band playing Manny Albam scores and a smaller group using arrangements by Alton Phil Woods.


The most remarkable signing, of course, is that of Sonny Rollins, which I recently revealed exclusively in DISC. Every jazz label in the States wanted him.

## £30,000

It is reported that RCA have given him a £30,000 guarantee to cut five albums in two-and-a-half year terms. With an additional £1,500 fee awarded over the five LPs.  
 Rollins' first LP—with his Quartet featuring guitarist Jim Hall—should be available in the States next month. Large sales are anticipated. There will have to be it RCA has to begin to get its money back.

RCA will also step up its release schedule, I understand. With LPs of early Ellington, Basie, Hampton, etc.

Mercury are also signing jazz stars. Among them: multi-instrumentalist Roland Kirk, clarinetist Buddy De Franco and pianist Billy Taylor. Quincy Jones is the power in the land on the A and R side.



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'Z CARS'  
COUP**

**STUDIO SHIPPETS  
NEWS OF  
TOMORROW'S  
HITS**

**JOHNNY FRANZ** of Philips seems to have pulled off something of a coup in securing the disc services of **James Ellis**, one of the stars of BBC TV's "Z Cars" police series.

Ellis went to the Marble Arch studios last week, and cut "Johnny Todd," the original folk song version of the "Z Cars" theme. On the flip is another familiar folksy item, "Trottin' To The Fair," and the single will be released tomorrow (Friday).

Also active for the Philips label in the studio last week was ex-Stargazer **Dave Carey**. His titles were "Drumbeat" and "Come Light Your Fire," and his single also goes on sale tomorrow.

**Kenny Ball** was busy with his band for Pye again under Alan Freeman's supervision, canning six more titles which will be considered for his next single as well making up part of his next LP.

**Tony Hatch** was busy for Pye too, taking sessions with **Tony Kaye**, **Julie Grant**, **Adele Leigh** and **The Viscounts** for singles. Ray Horricks had one session for the Piccadilly label which produced a single from **Don Neilson**.

At Oriole **John Schroeder** completed the **Clinton Ford LP**.



**KARL DENVER**

marked for April release, and cut a debut single with a new young coloured teenage vocalist who rejoices in the name of **Baby Bubbly**.

Decca mentioned more work from **Max Bygraves** on his LP with the **Roland Shaw** orchestra, and the **Mark Wymley** session jointly supervised by songwriters **Johnny Brandon** and **Sam Weiser**.

**Dick Rowe** of Decca took a single from the **Ted Heath** band and forecast a hit with it, and DISC'S **Jack Good** supervised a session of several numbers with that "Winowah" man, **Karl Denver**.

EMI were fairly quiet. **Columbia's** **Norrie Paramor** took sessions for singles with **Michael Holliday** and **The Avons**, and **HMV's** **Wally Ridley** canned some sides with Scottish favourite **Andy Stewart**.

**JOHNNIE SPENCE**  
and his Orchestra play the  
**Dr. KILDARE**  
**THEME**  
ON PARLOPHONE RECORDS

# Lonnie shakes pop world with 'The Party's Over' disc



**THE** titles are "The Party's Over" backed by "Over The Rainbow," the singer... **Lonnie Donegan**. Surprised? So is the rest of the record business. Seldom has one disc caused so much interest. Seldom has any singer made such a complete change of style.

Opinions of those who have heard the disc are varied... they agree only on the fact that it's different and that Donegan is taking a big gamble.

And what does Lonnie think? Breaking from rehearsal for his new ATV "Puttin' On The Donegan" series he explained, "I did it because I liked it. They're two beautiful songs and basically that's the only reason behind it."

"A big gamble? Why should it be? Of course I don't know if it's going to sell or not, I'd be a fool if I said it would or it wouldn't. But what have I got to lose? If the record doesn't sell I haven't lost anything, I can't lose something which I haven't got in the first place, can I? I simply don't gain sales... but I can't lose them."

"Look, I expect people are a bit surprised by this disc. But I don't make records for money."

**LONNIE DONEGAN**... two standards which have set the Alley tongues wagging.

You can work it out for yourself if you like.

"I can make more money during a month's variety than I can in a week's recording. Records aren't my main source of income."

"As far as I am concerned there are other reasons for recording. It's the best form of

Communcherous," the beaty, driving, guitar-fronted disc from the Western film of the same name.

"The biggest change of styles any recent singer has made? I don't want to sound big-headed, but frankly I hadn't really thought of it in that light, nor had I made any comparisons. You might find it hard to believe, but really I only did it because I liked it."

"I've tried 'Rainbow' out before, on the stage when I was

American market in mind. It's entirely aimed at the home market.

"But how well it is going to sell I just can't say. I don't know."

"When I cut 'Rock Island Line' they all said it was terrible, a big mess. It was released just to keep me happy I think."

"And 'Puttin' On The Style' I thought was diabolical, terrible, I said it showed me up in the worst possible way and threatened to sue... anyway if it was released."

"Well the record came out too quickly... and I never did get round to suing it!"

"All I can do," added Lonnie, "is to make the type of record that I like, the rest is up to the public."

"But you can't fool them, you know. You've got to like what you do, genuinely enjoy it, otherwise the public can tell that you're not being sincere. And you can't do anything much more disastrous than that."

BY **JOHN WELLS**

advertising possible for someone in my position; there's always a chance you can make a million seller, and there's a lot of money in that of course; and lastly it's a very good medium for experimenting and advancing yourself musically."

Lonnie sings these two standards, "Over The Rainbow," **Judy Garland's** signature tune—and "The Party's Over," which is in practically every "class" singer's repertoire, completely straight.

His previous disc was "The

in New Zealand, and it went down very well. But I haven't done it over here.

"I've just come back from a week's holiday in New York, as I expect you know, and I took over a copy of the disc with me and they really went for it in a big way. It will be released out there, but it wasn't cut with the

## Cable from AMERICA

Edited by Maurice Clark

### Tossed coin settles Columbia and Decca dispute

**COLUMBIA** and Decca tossed a coin to see who would have the recording rights to "Julie Andrews and Carol Burnett at Carnegie Hall," as Julie is under contract to Columbia and Carol to Decca. Columbia won and the album will be released by them in June.

Although America's top disc jockey **Dick Clark** has almost three years to go on his present contract with ABC TV, he may be asking for a release if the announced plan to cut his show "American Bandstand" from one hour to half that time comes off. Dick feels that his type of show wouldn't get across in less than one hour. My bet is he will win.

The new **Floyd Cramer** album cut this week features Floyd on one side playing organ. Floyd has always been a keen organ fan and was thrilled when his company, RCA Victor, suggested that he use an electric organ on his next LP. The result is great and it's called "Floyd Cramer Gets Organ-ized."

**Bill Haley** and his Comets have left Decca to join Roulette. Bill was one of the first rock 'n' roll stars and made many hits for Decca including "Rock Around The Clock" which is now considered a rock standard. Bill's

first session for Roulette will be a twist LP to be cut live at the Round Table in New York where he is appearing.

The **Four Preps** look like having another smash hit with "The Big Draft," a similar disc to their last hit, "More Money For You And Me." It was also taken from an album and again features the boys with their funny impressions.

Two top American recording names will be fighting

★ ★ ★  
**ONE** of actor **Robert Mitchum's** hobbies has always been singing. Now that hobby is paying off. His new disc on Capitol, "The Ballad of Thunder Road," is in the best selling charts, and looks as if it will be for some time to come, judging by the way it's selling.

**Johnny Hallyday**, the French rock 'n' roll idol, returned to Paris last week after spending a week in Nashville cutting 12 sides for Philips. Johnny cut several songs made popular by **Elvis Presley**. The numbers were recorded in English and are for sale here and in Europe. Johnny has asked **The Jordanares**, who were on his sessions, to play some dates with him in Europe later this year and they have accepted.

One of the best LPs to hit the market for a long time is the unusual combination of **Andre Previn** and **Boris Day** on Columbia. Doris is making a home singing with more of

England's **Billy Fury** for the hit version of "I'd Never Find Another You," which is released by Billy on London. **Tony Orlando** on Epic and **Paul Anka** on ABC Paramount had already cut this number for albums, but since Billy's version was such a big hit in England their disc companies have decided to issue the title on a single. But the Billy Fury disc seems to be getting the most radio plays so far.

**Jerry Butler**, Vee Jay recording star, is a very lucky guy. He has survived two nasty car accidents within the past month. In the last one Jerry walked away unhurt after his car was wrecked by a truck. Doctors have ordered him to rest for a few days before continuing his present tour.

**CONNIE FRANCIS**... location filming for next picture in Europe.

a jazz feel than before. Apart from well known standards she features three new numbers by **Andre with lyrics** by his wife. The album is called "Duet" and it's a duet to be long remembered.

Musical comedy star **Mary Martin** is learning to play the trumpet for her next Broadway musical, "Blood And Thunder." In this **Miss Marlin** plays several different women including a trumpet player.

The National Association of Record Manufacturers has named **Hayley Mills** as the most promising girl vocalist of 1961.

★ ★ ★  
**THE** location of **Connie Francis's** next film, "I'll Follow The Boys" for MGM, has now been changed from New England to the South of France and possibly England so that **Connie** can incorporate a European tour.

The next jazz disc likely to hit the charts is by the **Art Farmer** and **Benny Golson** Jazztet. It's their first single for Mercury, "Took," and has every possibility of following the recent **Dave Brubeck** successes. DJs all over the country are picking this single as their disc of the week.



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