

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 212 Week ending April 14, 1962
Every Thursday, price 6d.

JOEY DEE TO VISIT BRITAIN?

New night spot closes suddenly

THE Bal Tabarin night spot in Hanover Square, London, closed without warning last week-end after only three months. When it opened, an ambitious programme of cabaret seasons involving top stars was planned, but this policy was discontinued after Diana Dors, Buddy Greco and Billy Daniels had appeared there.

The cabaret plans were replaced by a resident floor show until last week-end. Club proprietor and impresario Paul Raymond bought the Bal Tabarin, formerly the Riviera Restaurant, for £100,000.

JOEY DEE and the Starlites may visit London late May or early June during the shooting of their first major film, "Two Tickets To Paris." Locations will be New York, on the Atlantic and in Paris, and filming is expected to take about six weeks.

The film is a musical and will contain four twist songs, plus ballads and rhythm and blues numbers. Joey will write most of them, collaborating with Henry Glover, who scored the music for "Hey Let's Twist."

Most of the location work will be on board a Europe-bound boat and in Paris.

Joey Dee and the Starlites left the Peppermint Lounge some time ago and are currently on a U.S. tour.



JOEY DEE

New series

THIS month Decca are starting a new series to be called Globe, of LP and EP issues drawn from their international sources.

The initial release includes an LP of Brazilian hit parade artists and an EP featuring Caterina Valente with the Edmundo Ros orchestra.

Inside

FRANK SINATRA

Why his friends are proud to know him

(page 4)

Big chance for girl stars

(page 12)

Musicals are on the up and up

(page 4)

New discs by Como and Leroy Van Dyke

(page 8)

Holliday 'flips' his latest disc

"I DON'T Want You To See Me Cry" is the side of the new Michael Holliday disc that is being plugged, but it was cut in just 25 minutes—all that was left of the session time—and was originally intended for the B side.

"But I, and everybody else, liked it so much we flipped it," said Mike.

This summer marks a change in Mike's plans. For once he will not be undertaking a summer season at a coastal resort. Instead he will stay in London to concentrate on radio work.

"I'm not fed up with doing summer seasons, but I fancied a change this year," he said.

"My series on the Light, 'Holliday With Strings,' will probably run into the summer.

"I like radio work best of all. You just go into the studio and get on with it. No fussing around with make-up and the rest of it."

Douglas, Kane guest on new TV series

CRAIG DOUGLAS, Eden Kane and The Springfields will probably guest in the first of a new series of four half-hour BBC TV programmes tentatively titled "Pops And Lenny" which will begin on May 10.

The shows will hinge on pop music and artists, and will probably include a musical quiz. They will feature Terry Hall and "Lenny The Lion."

Karl Denver and Sheila Buxton are two possibles for the edition on May 17.

Budget cuts mean cheaper

discs—now!

THE cut in purchase tax announced by the Chancellor of the Exchequer in the Budget on Monday will mean, in most cases, the immediate reduction in the price of records, ranging from 1½d. on a single to 1s. 6d. on an LP.

Although the retailers are not obliged to pass on the cuts while they sell from their present stocks, DISC understands that most of them will probably stand the losses involved themselves and pass the new prices on to the customer.

Some of the larger record retailers told DISC on Tuesday that they had already dropped their prices, but the Vice-President of the Record Retailers Association, Mr. Reg Reed, said: "The Association has not discussed the matter yet as we have had no notification from the record companies as to price changes."

"However, I am sure that the general trend with retailers will be to mark time and continue to sell their existing stocks at the old price. I don't see why the retailer should bear the burden of a price loss on existing stocks."

"The reduction is so small that I don't think it matters."

WHAT YOU WILL PAY

The new prices quoted to DISC by the record companies were as follows:

EMI

SINGLES 6/7½ (old price 6/9).

LPs

Columbia, HMV, Parlophone, MGM, Mercury, Liberty—34/4 (35/3).

Capitol—38/0½ (39/-) and 32/5 (33/3).

Encore—22/8 (23/3).

EPs

12/8 (from 13/-) and 11/2½ (from 11/6).

DECCA

SINGLES 6/7½ (6/9).

LPs

American pop LPs—35/9 (36/8).

British pop LPs—34/4½ (35/3).

Classical—40/- (41/-).

Ace of Hearts—22/8 (23/3).

Ace of Clubs—21/6 (22/-).

EPs

American labels such as London—12/8 (13/-).

British labels—11/3½ (11/6).

Classical—13/5 (14/-).

PYE

SINGLES 6/7½ (6/9).

LPs

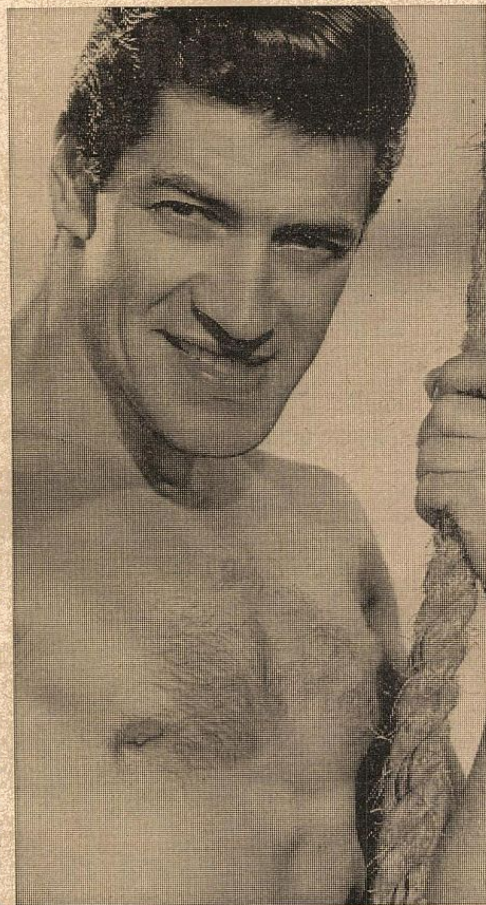
Standard LPs—34/- (35/3).

Reprise—37/6 (39/-).

EPs

12/- (12/6).

New prices were not available from Philips and Oriole as DISC closed for press.



MICHAEL HOLLIDAY—Change in plans for the summer.

Bilk in U.S. Twenty

ACKER BILK'S "Stranger On The Shore" has entered the American Top Twenty. In this week's Top Hundred carried by the trade paper "Cash Box" it is number 20 and looks set to take over from Kenny Ball's "Midnight In Moscow" which reached the number 2 position a few weeks ago and is still in the Twenty.

Kenny Ball's follow-up disc, "March Of The Siamese Children," has been released in the States, but it is not yet showing up in the charts there.

MICHAEL HOLLIDAY

I DON'T WANT YOU TO SEE ME CRY 45-DB4819

COLUMBIA RECORDS



POST BAG

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 in ashtray set.

WRITE TO: POST BAG, DISC

161 FLEET ST., LONDON, E.C.4

STUDIO SNIPPETS

NEWS OF TOMORROW'S HITS

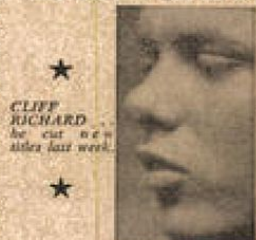
Decca find new group

BOTH Dick Rowe and Mike Smith of Decca's pop A and R team have been raving to me about the qualities and potentialities of a new vocal team they've discovered for the label.

The group is called The Tremoloes, and Mike Smith and Peter Atwood spent a whole day with these five singer-instrumentalists last week causing four titles.

Smith knew of them a year or two ago because they were appearing in his home area in Essex, but he turned them down for Decca at the time because they were instrumental only in those days.

Their first single goes out to-



CLIFF RICHARD... after last week.

morrow (Friday), and the top side has a fashionable title, "Twist, Little Sister."

Mike Smith also assisted Dick Rowe at another Billy Fury session during the week, and Rowe canned a single with Mike Perston. Tony Meacham did a single with the Scott Brothers.

Frank Lee continued his long-playing activities with Max Bygraves and Mantovani and his orchestra.

Norrie Paramor had an interesting week at EMI's Abbey Road academy, cutting titles with Cliff Richard and The Shadows for future release in various forms as yet undecided, and a single with golden trumpeter Eddie Calvert for the Columbia label.

He also canned medleys with the BBC Light Programme's "Sing It Again" team for release on Columbia.

Norman Newell supervised a single for Parlophone with Joe "Mr. Piano" Henderson, an orchestral single for Columbia with well-known composer MID Philip Green, and some more titles with Danny Williams for HMV.

John Schroeder of Oriole continued LP work with the orchestras of Dennis Farnon and Johnny Pearson.

Philips' Marble Arch wax-works was notably quiet, the only session being for a single by Gill and Terry supervised by Johnny Franz.

Pye's Alan Freeman popped up to Liverpool to record more in-concert performances by the Kenny Hall band which may be released later if deemed suitable.

Let's face it, these class singers are a bore

PRIZE LETTER

WHenever a Frank Sinatra, Peggy Lee, Ella Fitzgerald disc or one by similar artists is played on "Juke Box Jury," the panel always praises them. I think they are really afraid to express their real views.

We must surely face facts and realise that the majority of the record-buying public today find these records a bore. Sinatra keeps coming out on disc, but he seldom makes the top ten.—JOHN HEADLEY, Wheatthills Farm, Scrayingham, York, Yorkshire.

WISE CHOICE

LOTS of my friends agree with Nigel Hunter (DISC, 31-3-62) that Helen Shapiro's new LP "Tops With Me" is poor material for her, but I don't. I think this LP is the best I have heard for a very long time. Obviously a lot of thought has gone into selecting songs for it, and the people concerned have chosen wisely.—PETER THOMPSON, 13, Meadow Road, West Hill Estate, Bridlinton, Yorks.

PLAIN BEAT

THANK goodness someone can still produce a great beat disc without such rubbish

as strings, subdued guitars, girl groups and pretty voices.

I am talking about Jerry Lee Lewis' rendering of "I've Been Twistin'." What a performance! What a beat! It deserves to be as successful as his "Great Balls Of Fire" in view of his forthcoming visit.—ROBIN KEN, WORTHY, 5, Ashley Avenue, Epsom, Surrey.

CHANNEL VISIT

WHY are American artists brought over to Britain on the strength of one hit disc? Wouldn't it be better to wait and see whether these artists become established stars?

How many record fans today remember Marvin Rainwater, for instance, and the hit song which brought him over here? I hope Bruce Channel will not be another victim.—C. R. MCKAY, 8, Elm Grove, Fock, Truro, Cornwall.

NOT COPYING

I THOROUGHLY disagree with A. J. Southall (DISC, 31-3-62). Cliff Richard has a great voice and personality all his own. And it does not follow that because Cliff sings the same kind of song as Presley, he also copies his voice and actions.

The same applies to Matt Monro, who has been unfavourably compared with Frank Sinatra, and Helen Shapiro, who

at first was said to be another Brenda Lee.

Isn't it about time that British fans realised the great talent of our singers and stopped comparing them unfavourably with the Americans?—J. CUSHION, 9, Westway, Stapsley, Luton, Beds.

PAST IT?

WHY does Jack Good (DISC, 31-3-62) say that Lonnie Donegan is a star of the past? A man who has sung so many different styles—hill billy to Victorian folk ballads brought up to date like "My Old Man's A Dushman"—is not trying to feel around for something that suits him or catches on with the public.

Apart from Sinatra and Presley, who are already legends, I should name three artists with certain genius who are still likely to be stars in ten years' time. They are Bill Newley and Donegan.—O. DOVE, Foxley Farm, Eynsham, Oxon.

HELP JOHN

WHAT has happened to the thousands of John Leyton fans? Have they gone on strike.

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

or have they had enough of good singing?

What was wrong with "Son, This is Sbc" to cause it to have such a short stay in the charts? And why hasn't "Long Rider" even entered the Top Twenty?

Wake up, John Leyton fans, and put back his golden-voiced disc where they belong, in the charts.—RICHARD HOWES, P.O. Box 2907, Beirut, Lebanon.

FAIR DEAL

I AM a lover of all types of music and don't mind the classics being modernised, within reason, but I do object to modern composers taking credit for music composed sometimes more than a hundred years ago.

An instance is the flipside to John Barry's and Johnny Keating's latest recordings, "Lost Patrol." Anyone with even a limited knowledge of the classics would recognise this as a part of Tchaikovsky's "Italian Caprice," yet R Maxwell is credited on both versions as being the composer. I say give credit where it is due.—WILLIAM J. COTTERILL, 6, Streatham Grove, Kingstanding, Birmingham.

KEEP THEM

SOME time ago I read in DISC that EP records would soon be finished over here, as they are in America.

Why do we always have to follow America in these matters? EPs are good value for money, and if they do go, I am sure record manufacturers will have to produce more LPs of much better value at their price than they do now.—C. McCRACKEN, 26, Gilchrist Way, Braintree, Essex.

Tony Bennett and Joni James, Tallulah Bankhead and Jimmy Durante. Prizes for this contest were copies of the new George Shearing/Nat Cole album.

Joe Kahn, the well-known arranger from Philadelphia, died suddenly a few weeks ago leaving a wife and three children. Many of the artists with whom Joe worked have got together and will appear in a concert later this month; all the proceeds of which will go to his widow. Dick Clark will emcee the show, which includes Chubby Checker, Linda Scott, Bobby Rydell, Del Shannon, Danny and The Juniors, and many more.

San Francisco's answer to Brenda Lee is 12-year-old Clairette, who is causing quite a stir on the West Coast with her first disc "Guilty" on the Encore label.

GUY MITCHELL, seen here (right) with Johnny Franz, may start own disc company.



DON'T HOLD DANNY BACK

WHY do HMV mar the chances of Danny Williams becoming an international star by typing him strictly as a ballad singer? Versatility is the hallmark of international fame, and while Danny excels at ballads, he must learn to cover up-tempo numbers as well.

His voice is good but not great. However, he has learned in an extremely short time to phrase and intonate almost perfectly—a thing which many singers never learn to do in the whole of their careers.

Come on, A and R man Norman Newell. Let's help make Danny's proposed trip to New York's Copacabana night club the success this talented singer deserves. It's time someone followed up the outstanding American successes of Matt Monro and Shirley Bassey.—BARRY S. FLETCHER, 56, Birmingham Street, Willenhall, Staffs.

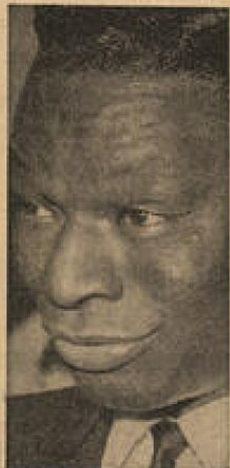
DIAL-A-DISC IS LATEST SELLING GIMMICK

ANY time now people will be able to buy records without moving out of their home when the new "Dial-a-Disc" comes into operation. This system works by having a special telephone fixed in the house wired to the local record store. The customer then simply dials and asks the clerk to play whichever disc he would like to hear; if he then wishes to buy it, the disc is mailed C.O.D. that day. The unit, it is claimed, transforms the telephone sound into a sound as good as on any radio.

Tony Williams, former leader of The Platters, now doing very well as a solo singer, makes his debut as a composer on his next single for Reprise. Tony has written both words and music to "Come Along Now," a disc which was out in Nashville.

ELVIS PRESLEY has just been in Nashville recording a new album consisting of 12 original numbers, backed as usual by The Jordanaires. The Jordanaires left immediately after the session to go to Hollywood to discuss with Paramount the new musical they are to make about the forthcoming World Fair in Seattle with Elvis.

NAT KING COLE... twenty-five years in show business.



Warner Bros. will be releasing the original film cast album of "The Music Man," which stars Robert Preston, Shirley Jones, Hermione Gingold and Bobby Hackett. Only Preston was in the stage show.

Nat King Cole this year celebrates his 25th year in show business. This will coincide with the launching of his own recording company, "K.C." Nat has already signed Sue Raney, Barbara

MacNair and a new instrumental group called The Nite-Lites. Nat himself returns to the screen in October when he starts filming "The English Teacher," which co-stars Dolores De Rio.

The Lettermen have sold more than 150,000 of their album "Songs For Young Lovers" since it was released by Capitol six weeks ago. The boys are very thrilled with this as it is their first LP.

Tony Bennett will make his concert debut at the huge Carnegie Hall when he gives a one-man show on June 9. In the first half of the concert Tony will be backed by a large orchestra and in the second half by a small jazz combo. Columbia will probably record the show for issue on an album.

After 10 years and many hit records, Guy Mitchell has left Columbia. No decision has been reached whom Guy may join, but it is rumoured he may start his own independent production company. The Highwaymen, who are

in great demand owing to their many recent hits, have to confine their appearances to week-ends only because of their studies; they graduate from college in June.

Such an impet did Gene Chandler make with "Duke Of Earl" he is now billed as The Duke of Earl wherever he appears. The record has just topped the million mark so he will be getting his first golden disc at any time now.

Cable from AMERICA

edited by Maurice Clark

Capitol Records have managed to get together enough material, not so far released, to issue a new Frank Sinatra album called "The Point Of No Return."

GIVE-AWAY contests are becoming the thing with many of the radio stations to help increase the number of listeners. Most popular of prizes is, of course, records. One of the most successful contests is the "name it, claim it" show where listeners ring the station after hearing an LP track; if they guess the artist, they get the disc free. Another is the "Duet" contest. In this the listeners are asked to submit ideas for new duet records. Winning suggestions so far have included Doris Day and Roger Williams.

NEIL SEDAKA

KING OF CLOWNS

45/RCA-1282



45 rpm record

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending April 7).

Last Week	This Week	Title	Artist
3	1	Good Luck Charm	Elvis Presley
1	2	Johnny Angel	Shelley Fabares
2	3	Don't Break The Heart That Loves You	Connie Francis
8	4	Young World	Ricky Nelson
4	5	Slow Twistin'	Chubby Checker
10	6	Mashed Potato Time	Dee Dee Sharp
5	7	Dream Baby	Roy Orbison
12	8	Love Me Warm And Tender	Paul Anka
9	9	Love Letters	Ketty Lester
6	10	Hey! Baby	Bruce Channel
7	11	Midnight In Moscow	Kenny Ball
18	12	I've Got Bonnie	Bobby Rydell

Last Week	This Week	Title	Artist
16	13	Lover, Please	Clyde McPhatter
15	14	Please Don't Ask About Barbara	Bobby Vee
—	15	Soldier Boy	The Shirelles
—	16	Twist, Twist, Senora	Gary (U.S.) Bonds
11	17	What's Your Name	Don and Juan
—	18	Shout	Joey Dee and The Starlites
13	19	Let Me In	The Sensations
—	20	Stranger On The Shore	Acker Bilk

ONES TO WATCH

She Cried	Jay and The Americans
Johnny Jingo	Hayley Mills

CURTIS LEE

A NIGHT AT DADDY GEE'S

45-HEX 9532



45 rpm record

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"IT'S TRAD, DAD!"
FROM THE COLUMBIA PICTURE

COLUMBIA

GENE VINCENT

CHUBBY CHECKER

HELEN SHAPIRO

JOHN LEYTON

Craig Douglas

THE TEMPERANCE SQUAD

CHRIS BARBER'S
2022 Band - with
BETHEL PATTERSON

GENE McDANIELS

TERRY LIGHTFOOT'S
New Orleans
Jazzmen

MR. ACKER BILK
and his
Parliament Jam Band

"IT'S TRAD, DAD!"

33SX1412 (MONO LP)



See your record dealer today!

COLUMBIA RECORDS, INC., 484 LEXINGTON AVENUE, NEW YORK 17, N.Y.

TOP TWENTY

Compiled from artists' returns from all over Britain.

Week ending April 7th, 1962

Last Week	This Week	Title	Artist	Label
1	1	Wonderful Land	The Shadows	Columbia
4	2	Hey! Baby	Bruce Channel	Mercury
5	3	Dream Baby	Roy Orbison	London
2	4	Tell Me What He Said	Helen Shapiro	Columbia
3	5	Can't Help Falling In Love/Rock-A-Hula Baby	Elvis Presley	RCA
7	6	Twistin' The Night Away	Sam Cooke	RCA
8	7	Hey Little Girl	Del Shannon	London
6	8	March Of The Siamese Children	Kenny Ball	Pye
9	9	Winoweh	Karl Denver	Decca
11	10	Let's Twist Again	Chubby Checker	Columbia
14	11	When My Little Girl Is Smiling	Jimmy Justice	Pye
18	12	When My Little Girl Is Smiling	Craig Douglas	Top Rank
16	13	Never Goodbye	Karl Denver	Decca
10	14	Hole In The Ground	Bernard Cribbins	Parlophone
19	15	Dr. Kildare Theme	Johnnie Spence	Parlophone
12	16	Z Cars	Johnny Keating	Piccadilly
17	17	Stranger On The Shore	Acker Bilk	Columbia
13	18	Softly As I Leave You	Matt Monro	Parlophone
15	19	The Wanderer	Dion	HMV
—	20	Slow Twistin'	Chubby Checker	Columbia

ONES TO WATCH

Young World - Ricky Nelson
Speak To Me Pretty - Brenda Lee

CHART CHATTER

BY JOHN WELLS

HELEN MISSES TOP SPOT

HELEN SHAPIRO must have missed, so narrowly, the number one spot with "Tell Me What He Said." She can thank The Shadows for that—they've been on top four weeks now and just haven't been ready to move over.

They should be doing so soon, though, and unless something extraordinary happens the man to take over will be Bruce Channel with "Hey! Baby."

Helen has only dropped to number four, but she can justifiably say, that timing alone has robbed her of a happy man. "Never Goodbye," his follow-up to "Winoweh," is climbing steadily. Whether going up or down in the charts Karl moves gradually... which can't be a bad thing. He's been in the charts with "Winoweh" since week ending February 3.

Acker is dropping slowly, which isn't surprising. He was first in the charts with "Stranger On The Shore" week ending December 2, last year!

He is still above Craig, but only just. Karl Denver should be a Golden Disc by now.



TOP T.V. THEMES

theme from

BEN CASEY

theme from

PERRY MASON

THE TONY HATCH ORCHESTRA



7N 1504



AMERICA'S No. 1

RECORD

"JOHNNY ANGEL"

BY

SHELLEY FABARES

(PRONOUNCED FABRAY)



7N 2512



This is the flipside of



SINATRA

WHEN Sinatra visits Britain for an eight-day concert tour next month, the proceeds of three or more concerts will go entirely to children's charities. At Sinatra's request, The Variety Club of Great Britain, show business's charity organisation, is arranging the concerts, and it is possible that Harold Davison will organise a further charity show at either the Royal Festival Hall or the Coliseum.

It has been reported that the entire cost of the visit is being borne by the Sinatra pocket, so that there is all the more for the charities. The tour will also include charity performances in Japan, Israel, Greece, Italy and possibly South Africa.

This is the flipside of Sinatra. The side of the man that is not always reported in the world's Press.

When I met him on his last visit to this country some few months ago, I couldn't help but remember Sinatra's background. The thing that moulded him into what he is today. In order to try

SINATRA chafes to two of his guests at the New York premiere of "Sergeants 3." They were from the Cerebral Palsy Foundation.



Short-tempered . . . arrogant . . . difficult . . . you've heard them all before, but there IS another side to Frank Sinatra, as Peter Hammond shows.

to understand the enigma that is Sinatra one has to look back to the toughness of his life, back to 45 years ago to a cheap flat in Hoboken, New Jersey, when a baby was apparently born dead. The baby was Frank Sinatra and he survived only because his grandmother snatched him up

and put him under a cold water tap.

From then on Sinatra's life was one big fight. He fought the street boys who used to mock his fancy clothes, he fought the cops who told him to "move on." He was expelled from school and he learned about

and he learned about poverty. He took a job at a waiter at 14 a week and then, when he began to sing, became head waiter and chief crooner for roadside diners.

This was the start and Frank Sinatra was going to drag himself up despite the fact that people kept knocking him down.

He became a pragmatic little man, he hit reporters, photographers and waiters. But he developed a strong social conscience.

Now that he is earning more than two million pounds a year from films, television, cabaret, records and various business interests he looks back on the tough days and is always ready with a hand-out for those who need it, especially children.

He does what he pleases, but it's not always for Sinatra. His tough upbringing may have given him a chip on his shoulder but it has also given him a reason and the desire to help others.

He once financed a 5,000 dollar wedding for a friend. Another got a Cadillac just because Sinatra liked him. A third got a huge piano as a Christmas present. He once hit a waiter who refused to serve a Negro,

In 1955 actor J. Lee Cobb was recovering from a severe heart attack in a Los Angeles hospital. Sinatra flew out to him. Cobb said: "In his typical unselfish fashion, Frank moved into my life and I didn't even know him."

"I was in a low mental state and I was sure my career had come to an end. Frank came to see me every day, he flooded me with books and flowers and delicacies. He kept telling me what a fine acting career I still had ahead of me, discussing plans for me to direct one of his future films."

When Cobb left hospital he was flat broke. Sinatra rented an



apartment for him in Hollywood, paid all his bills and continued to see him until he had helped him out of his depression.

When Sammy Davis Jr. was an unknown it was Sinatra who helped him. "He helped me overcome my greatest handicap, my inferiority complex about being a Negro," Davis says.

Sinatra loves his children. He is reported as saying that he has left all his money to children in his will, but not only to his own children; also to the children of his friends.

"He loves children and they get on marvellously with him," actor Richard Johnson says.

"Frank thinks that it is the best thing to do with his money."

Says Sinatra: "When I was growing up I was frightened of the Germans. I was frightened that they would do something that would endanger the way I wanted to live—in peace, and at peace with my neighbours, in a world that was civilised and tolerant."

"Now I'm frightened for my children. Today they are growing up in a world which is still insecure. My one great fear for them is that someone, somewhere, and some day might do something which will bring about the end of my world and theirs."

"I enjoy life. I work a lot, and laugh a lot, and I take things



as they come. I am a man of peace. Honestly, I don't like getting into fights."

And yet Sinatra has always attracted trouble. He is an enigma that puzzles his friends, even if they do say, like Peter Lawford, that they are proud to be living in the same century with him.

Bing Crosby once said: "Sinatra is a paradoxical cur. Without taking any bows, he goes about doing many things for people who need help."

"But he can then turn round and do something inexplicably thoughtless, so unnecessary that you wonder if it's the same fellow."

Is there a real Sinatra to be found among these contradictions? Someone once said of him: "There isn't any real Sinatra. There's only what you see. You might as well try to analyse electricity."

"He puts out" so terrifically that nothing can accumulate inside. Soon he will be in Britain, "putting out" in aid of underprivileged children, and at his own expense. This is the side of Sinatra that we would all do well to remember when he arrives next month.

MUSICALS ARE ON THE UP AND UP, SAYS LESLIE BIRCUSSE

FROM the man who composed Matt Monro's "My Kind of Girl" and nearly all the Tony Newley hits right up to "What Kind of Fool Am I?" it sounded a strange statement. Yet here was Leslie Bircusse telling me in all seriousness "I wish I could write pop songs—but I just can't."

We were sitting in the empty circle bar above the Queen's Theatre, where the Bircusse-Newley show "Stop The World" is playing to packed houses before being taken to America in the autumn.

"I really admire people who have the ability to catch the ear of the public and make a hit," went on Leslie, "because I couldn't sit down and write a hit to save my life."

"As far as I'm concerned there are two types of song in the pop world. There's the performance song for albums or shows which I write and the hit material like Johnny Worth writes."

Talent

"Johnny has this great talent for putting his finger right on the public pulse and giving them what they want. Lionel Bart has it too. Me? My hits are pure accidents. I can assure you although it's wonderful having them, I write songs that I like to listen to and in the case of "My Kind of Girl" it was composed as a present to my wife, Yvonne.

"I give her one every year, and

this year's, "D-Darling," is making more money for her than me!"

"The success of "Stop The World" has brought with it more offers to write shows than Bircusse can handle. Currently he is writing a new show with Tony Newley and a musical version of "Pickwick Papers" to star Harry Secombe.

Colour

"Musicals are becoming an art form now as opposed to being the poor relation of the straight theatre," said Leslie.

"With the old ones, the songs were colourful and made more impact than the actual story. Now the situation is reversed and the story has become the main thing with the songs telling large parts of it."

"West Side Story" began it all and the thing now is that composers are writing about real people for the first time in many years. You'll find the folk origins of the country coming out in musicals because that's what it's moving back to. Folk music itself is becoming more popular and this is bound to influence the

musicals if they are to tell the story of real people.

"And in addition to good story, songs and lyric the star must be right for it. Tony is right for this show but the wrong artist could kill it."

Tony Newley and Leslie Bircusse knew each other a long time before "Stop The World" was ever conceived.

About two years ago I gave Tony a couple of songs when he was in variety at Brighton," said Leslie. "One of them was "Boy Without a Girl" which proved to be quite a hit for him. When we got the opportunity to work together we found we suited each other exactly."

Way out

And what of Newley—the miffed in the pop world who refuses to conform and has enjoyed fantastic success in his own right?

"If Tony Newley is way out then it's because he will never settle for the easy formula. He is constantly experimenting," said Leslie.

"He must know that he possesses tremendous talent that hasn't yet been brought out. As far as I'm concerned he hasn't yet begun to be seen."

Brian Gibson

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

DISC is read—in Las Vegas!



ALAN KLEIN—Makes his disc debut this week.

DISC, or at least a part of it, is now being read by the gambler of Las Vegas. Outside The Thunderbird Hotel is a six foot high board carrying an enlarged photograph of the review we carried on Billy Daniels' recent cabaret stint at London's newest night spot, The Bal Tabarin. Billy was so thrilled by it that he insisted on it being shown at the hotel where he is now appearing.

A nice gesture, Billy. I only hope it's bringing you better luck than when a originally appeared.

At one time an artist out of his teens wouldn't have stood much chance in the charts. But the latest contender for his parade honours recently celebrated his sixteenth birthday. Name? Ted Heath. I must admit I was surprised, too, until I recalled some of the firsts to Ted's credit. First British band to play America since the days of Jack Hylton. The first to go on disc there since the thirties. His latest single is The Ben Casey theme from the ITV series.

"THE original twist was the make in the Garden of Eden," thinks Rosemary Squires. The deliberation prompted, no doubt, by the fact that she's just cut "Everybody's Twisting."

"I had to happen I suppose. There is now an EP released designed to help you give up smoking. It's been made by a West End psychologist.

AT least two young people are terribly disappointed that Mel Tormé will not be playing The Bal Tabarin now that the management has changed its policy. They are Mel's daughter Tami and Steve Perry who struck up a very strong friendship when the Tormé family was over here some time back. They don't know when they'll be able to get together again.

A singing Mrs. Mills is how a new Fontana artist, Mary May, has been described to me. She's 38 and has her disc debut "Listen All You Lovers" released tomorrow, Friday the 13th. In the past that's been a lucky date for her—she got married on a Friday the 13th.

WE Darius is trying to fit in a date at London's Talk Of The Town night spot. At the moment, though, he says he's too tied up in South America. Frankly I don't blame him for wanting to stay in hotter climes for a while.

When Gene Pitney was over here, he and Don Charles struck up quite a friendship. When he had to return to the States he promised to send Don a pair of American boots in return. Don said he would find a typically British present. After inquiring with the shipping lines about the cost of sending over a pre-war Austin Seven, Don has settled for a sweater.

Eye's new singing discovery, young Julie Grant is hoping to take guitar lessons from Bert Weedon.

THE Temperance Seven have a new fan. She's called Sheena, and she's a camel at a London zoo. The band borrowed her for publicity stunts connected with their current Parlophone single "Sahara," and Sheena has actually been seen to dance (camel style) while the boys were playing the number.

Bert Weedon has recorded rock, beat ballads, twist and practically everything else under the pop sun. He's wondering what to try next for his forthcoming single and if you have any ideas, you can write to him c/o DISC.

John Wells

ROSEMARY SQUIRES—Twisting with a python! (DISC Pic).

Spurred on even further by the thoughts of the resulting publicity, Rosemary visited Bristol Zoo to get to know snakes better. She ended up with one draped round her neck. It's name was George . . . a very large python. Hope after all that that the record is a big seller for you, Rosemary.

Inquiring after the whereabouts of Maureen Evans, the girl Oriole were at one time pinning so many hopes on, I learnt that she's been off the scene going birth to a daughter. But she'll be back.

Alan Klein, a new boy on Oriole who makes his disc debut this week with "Striped Purple Shirt," was once a part of an act known as George and Alan. George now plays guitar in Billy Fury's new backing group The Tornados.

Paul Hanford had a few hours of panic last week. Burglars broke into his garage and among the items

arrives next month.

arrives next month.

arrives next month.



NEW POPS

THIS WEEK'S TOP SINGLE

LEROY VAN DYKE

Big man in a big house

MERCURY
45-AMT1173



TOP RANK
JAR611

B. BUMBLE
AND THE STINGERS
Nut Rocker

CHUBBY CHECKER
Slow Twistin'

COLUMBIA
45-DB4808

H.M.V.
45-POP1007

TIM CONNOR
Lost love

THE FENTONES
The Mexican

PARLOPHONE
45-R4899

H.M.V.
45-POP1009

JAY and the AMERICANS
She cried

PHIL McLEAN
Big mouth Bill

TOP RANK
JAR615

'Mashed Potato Time'— even the name is a gas!

THERE'S a record that's currently knocking me out so much that I find it hard to think about any other records at all. So I'd better get it off my chest. To start with it is called "Mashed Potato Time," which is such a gas of a name that I'd almost buy the record for the title alone.

Just think of the string of titles you get in the charts. It's all "Baby," "Love," "Wonderful," "Young," "Theme" and "Twist." The arid desert of inventiveness gives you the willies.

Someone will come up with "My Twisted Baby's Wonderful Young Theme Of Love" and that'll be that.

Then maybe we can start going into the exciting possibilities of food titles. . . . "Black Puddin' Time," "Sausage Egg And Chips Twice," "Bread Pudding And Custard," "A Double Hamburger," "Curry'd The Chicken," "I Could Eat You, Honey Bun." Delicious, appetizing records.

But to get back to "Mashed Potato Time." It has that sort of medium-tempo, solid dancing beat that is just beyond any rhythm section outside the States.

The drum sound is the coolest you've ever heard. In fact, apart from drums you only hear bass and piano in the backing until the sax comes in for a short, rascally solo. But what more do you want?

Stodgy

In this country they'd probably have two drummers, bass, bass guitar, three guitars and a piano (with eight violins coming in filling in the slightest crack in the song like alabastine filler) and the result would be a stodgy, unappealing mess.

This record gets the maximum effect with the minimum effort. The song is sung by a lady whose name is new to me—Doo Doo Sharp. The style, however, is not new—it's that high-pitched, vibrant, wailing idiom very much like the leader of that great group, The Marvellettes.

Words cannot express the soaring joy that I feel on hearing "Mashed Potato Time." If I were Sir Joseph Lockwood I'd

PRESLEY — Don't Mr. Less want decent material?



by JACK GOOD

be proud that a record such as this were released under my chairmanship.

I'd give orders for it to be played at the beginning, in the middle and at the end of all EMI Luxembourg programmes. I'd have free packets of Instant Mashed Potato attached to every copy of the disc in order to promote trade.

I'm telling you no word of a lie when I say that although I've played this record countless times I have no idea what's on the flipside. Who cares—there are still a good few hundred plays left in the topdile.

That's it. The R and B disc of the week can go to blazes. I'm not mentioning any other new release in the same column as "Mashed Potato Time." Not that I think it will be a hit. So few good records do get to be hits.

Is it surprising in a country where utter rubbish like "Rock A Hula Baby" can sell over a quarter of a million records? Not that I care how many records it sells. In fact, I'm glad for Elvis's

take. But what incentive does the Golden Boy get from his fans to cut decent material when they go ga-ga over a disc that would have sounded old-fashioned in the original "Rock Around The Clock" LP?

Admittedly, the other side is great in that idiom—but there are two sides to Elvis's talents, and in like manner there should be two sides to his records, not one-and-a-squelch.

★ ★ ★

I'M glad the Doctors are doing O.K. on the telly and in the pop charts these days. I've always liked these bedside-mannered soap operas. But why have both television and records passed over the greatest Show Business Doctor of them all, the one and only Doctor Death? A song about Doctor Death ought to be number one priority on Tommy Bruce's list.

The possibilities of these wrestling characters hasn't begun to be exploited. For instance, has anybody had the gumption to find out if Quasimodo can sing? Why that horrific hunchback of the wrestling ring might, for all we know, have a voice like Pat Boone.

There's a fortune to be made by some enterprising young agent. Let Blousens Noir could be like The Allisons with muscles.

In a moment of desperation the new Liberty label are flipping Gene McDaniel's disc "Chip Chip," and are now going for "Another Tear Falls." I like both sides of this record, but I feel the move has been made too late. It has already had its chip chips.



ALONG THE ALLEY

News from the Street of Music

EYEBROWS were raised among the faithful when the news broke about Frankie Sinatra joining the twist craze. I heard it said that "Everybody's Twistin'" should never have been heard and even that it should never have been made. But you can't keep a good

of "Her Baby." Ken Dodd's Decca rendition of "Flamenco" is sleeping around the fringes of the charts, and scoring heavily in sheet music sales as well.

Fortbroming KPM items include a specially written Benny Carter score down from the States for the Laurie Johnson orchestra's next Fly single, and fashionably entitled "Stick Or Twist."

And there's another novelty-type effort coming from a group

"The Roman Spring Of Mrs. Stone" film theme, composed by Richard "Warsaw Concerto" Addinsell, and covered by the orchestra of Johnny Gregory (Fontana) and Michael (Gobo Barry) Angelo (Columbia) . . .

On Monday of this week another successful film composer, Malcolm Arnold, began a series of orchestral recordings of his work for Decca with "The Inspector" theme, another Feldman publication.

Can Frankie twist into the charts?

twister down, and "Everybody's Twistin'" is getting enough air-plays and reaction just lately to lower those eyebrows with a chart rating. If it continues, which will please Bill Phillips, Johnny Gordon and the rest of Keith Frouse-Peter Maurice Music fraternity, the publishers of name.

Another KPM item with a more than good chance of hitville is "Nook To Me Pretty" recorded for Brunswick by that highly competent young artist, Brenda Lee. Her Palladium date did a lot to help her disc chances.

KPM have the current Johnny Mathis Fontana single of "Sweet Thursday," and the Bruce Channel hit on Mercury

known as Pad and The Small Fry on London with the unusual title of "Checkered Continental Parts."

BEN NISBET of Feldman Music is hopeful of a hit with a new Jimmy Kennedy song called "Mistled," recorded for Parlophone by Donna Douglas. It's part of a current spate of British material from this old-established publishing house.

Others are "A Kind Of Loving," penned by Norman Newell and Michael Carr, and cut by Danny Williams for HMV. "When's He Gonna Kiss Me," written by Keith Pagnonelli, and recorded by new girl Candy Sparling for Pye;

A Feldman revival from their extensive American material is "Jeepers Creepers," which Hayley Mills has done for Decca.

LEE PINCUS of the new Gil-Pincus Music outfit has discovered that finding suitable office accommodation in the Tin Pan Alley area is a much harder task than getting his songs on the move here. But he's finally found somewhere to roam in Greek Street, and will be moving in later this month.

Meanwhile the Gil-Pincus number "Theme From 'Ballad Of A Soldier'" is riding nicely on the flip of Neville Parson's Columbia version of "Z. Cars," and there is another disc out



KEN DODD — On the fringe of the Twenties.

here of the three by Vardi and his orchestra on London. Lee is fixing up some more local recordings to celebrate his new office.

LES LOWE of the Merit Music group is optimistic that the new Strings-A-Longs' waxing on London called "Sunday" could put them back into the charts here. They haven't had a big one since "Whooie." N.I.L.

PARLOPHONE
45-R4894

STEVE RACE
and his Orchestra
Nicola

PARLOPHONE
45-R4893

THE TEMPERANCE
SEVEN
Sabara

COLUMBIA
45-DB4811

JOHNNY WORTH
You know
what I mean

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



MIKE COTTON SIGNED TO FIRST FILM

MIKE COTTON and his Jazzmen have been signed for their first film. It is called "The Wild And The Willing," and it is a Betty Box-Ralph Thomas production for the Rank Organisation.

The band will have about ten minutes' screen time in the film, which is a drama about student life in a provincial university. The Cotton group will be seen in a jazz club sequence, and will do their location shooting in Lincoln on April 29 and 30. Noelle Paramor will be MD for the picture.

Stars with Burnette

SUPPORTING Johnny Burnette on the bill of "Saturday Club" on April 28 will be The Raindrops, Gary Lane, Carter-Lewis and The Southerners and Monty Sunshine's jazz band with Beryl Bryden.

On May 5, when Gary (U.S.) Bonds tops the bill, The Flocc-Rekkers, who are touring with him, will be in the show as well as The Four Kestrels, Don Charles, Barbara Kay and Steve Henbow.

Shapiro for Palladium show again

ANOTHER "Sunday Night at the London Palladium" appearance and the opening date for her tours of Australia and New Zealand have now been confirmed for Helen Shapiro.

Her Palladium date is June 24, the day before she starts her summer tour at Brighton. During this tour, which will run until mid-September, Helen will work every other week until just a few days before she flies out to New Zealand, where she opens on September 28 for an eight-day tour.

This will be followed by four days in Australia, and on her way back to England, Helen may possibly visit the States for television and personal appearances. She will be away for three weeks in all.

As already reported, Helen Shapiro will appear on TV on May 13 to receive her Ivor Novello Award and the following week the opens for a fortnight's variety at the London Palladium. This will be followed by a week at the Empire, Sunderland, commencing on June 4.

Guy Mitchell quits Columbia

GUY MITCHELL has left American Columbia after ten years. He has not yet signed with any alternative company.

During his stay with Columbia, Mitchell had a string of hits, including "My Heart Cries For You," "Pittsburgh, Pennsylvania," "The Roving Kind," "Singing The Blues" and "Knee Deep In The Blues."

It is possible that he may set up his own independent label.

Pet Clark here for tour and recordings

PET CLARK arrived in Britain from Paris yesterday (Wednesday) to open a week's tour for Arthur Howes, and to record some new sides for Eye. The session is set for this week-end.

Pet's new release, due out on April 24, is an Italian number, "Whistling For The Moon." This was originally an instrumental, but British lyrics have been written by Jack Fishman.

Leslie Donegan is to star in the "Spring Show" at the Manchester Palace for three weeks from May 1.

The record business, from DJs to A and R men, had a get-together at the Music Publishers Dinner in London last week. Among the guests were (left to right): DJ Alan Freeman, publisher Fred Jackson, Brian Matthew, new artist Mary May, DJ Don Moss and Russell Turner, Joy Beverley and husband Billy Wright, agent Tommy Sanderson, and Oriole A and R chief John Schroeder.

Dorit Oliver on AR TV

TOP German singer Dorit Oliver, who sounds very much like Cleo Laine, is to be featured in "Hippodrome" on A-R TV on April 18 together with the Dagenham Girl Pipers who will be making their first appearance on British TV since their return from Las Vegas.

Terry Pitts and his Band will be appearing at the Storyville Club in Frankfurt, Germany, and the Storyville Club in Cologne for the whole of May.

Top s stri

CLIFF RICHARD, John Billy Fury and Marty names you will again be ab with Equity has been settl has been quick to sign them

All the above stars members of Equity, ma because of their film work, except for single appearances Eiden Kane, John Leyton Billy Fury, which were ttracted before the dispute, have been unable to appear year.

For some of them it will their first appearance on the since October (Marty Wilde) November (Adam Faith).

This week, April 14, C Vincent tops the bill John Barry, The Brook Broth Susan Maughan, Danny Rn Shirley Douglas and C McDevitt and Johnny We Jimmy Henney is the guest.

April 21 stars Terry Light Jim Dale, Billy Fury, Viscounts, Joe Hender Johnny Burnette, making British TV debut, and Grant, with Jimmy Young host to "Spin A Disc."

Christ Barber, with Ol Patterson, John Leyton and C Douglas head the show for A 28, and the Temperance 7 be included on film in a from "It's Trad, Dad." O names for that week are Avons, Donna Douglas and Gregory. Carole Carr is guest DJ.

Cliff stars

Cliff, The Shadows and E Kane top the bill on May 5 Joe Brown, newcomer Ca Spurling and DJ Pete Murray the chair.

Marty Wilde, Adam Faith The Springfields are booked May 12, while Michael Holl will appear the following w

Billy Fury makes his sec appearance within six weeks June 9 together with H Shapiro and the Karl Det Trio. On June 16 Kenny tops the guest list.

Both U.S. Bonds and C McDaniels, who arrive in Bri next week, were to have appe on "Thank Your Lucky St but owing to their tight sched this has had to be cancelled.

Bilk LP is releas

THE Acker Bilk LP "S mental Journey," which made specifically for the market, and which includes hit "Stranger On The Shore," to be issued here on Colou immediately. The title has t changed to "Stranger On Shore."

FAITH, BRYANT FLY IN FOR CBS LAUNCHING

PERCY FAITH and Anita Bryant are to fly to London for the launching of the new CBS label, an off-shoot of Philips, on April 26.

Anita Bryant will be arriving from Europe on April 25. She is at present in Bermuda, and flies to Europe early next week to record some sides in Cologne for the German market. She then visits Stockholm for TV before leaving for Britain. Immediately after the launching she will return to the States.

Philips expect to release new singles by both Anita Bryant and Percy Faith to tie in with the launching. Other artists whose discs will be released through this label include Johnny Mathis, Dave Brubeck and Jimmy Dean. Anita's current single is "Cold, Cold Winter," released in February, and Faith's is the theme tune from "The Light in the Piazza."

MONRO IN VARIETY

MATT MONRO plays a week's variety at the Princess Theatre, Torquay, beginning on May 7. Negotiations are proceeding for a possible cabaret season for him at the Thunderbird, Las Vegas, in November.

Brooks' manager for Paris

PETER WALSH, manager of The Brook Brothers and Susan Singer, leaves later this month for a round trip to Paris, Cologne, Wiesbaden and Frankfurt to set up Continental dates for the Brooks and Susan.



SHIRLEY BASSEY arrived back from her Australian tour on Monday looking tired but happy. "It was a very tiring tour," she said, "and I'm back a week later than I expected. I was also a little unwell out there, but a fabulous reception from Australian audiences made up for it."

"I have had encores in the past but nothing like the ones I had out there. On two occasions I had already changed in the dressing room and then had to change back into my dress and do an encore."

"This happened on the last night in Sydney. A comedian followed me on and the audience were yelling 'encore' to such an extent he couldn't do his act."

JULIE GRANT

"Somebody tell him"

7N 15430

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NEW RELEASES

- Lower please
Maureen and The Vernon Six
45-F 11405 Decca
- Perry Como
45-BCA-1381 RCA Victor
- Johnny and The Hurricanes
45-814 9328 London
- The Ben Casey theme
The Beach and his Band
45-F 11408 Decca
- Experiment in terror
The Change
45-FLU 9529 London
- Lover please
Dinah Turner
45-FLU 9527 London
- Ooh la la
Rob Moore and his Orchestra
45-FLU 9526 London
- Experiment in terror
Henry Mancini and his Orchestra
45-BCA-1382 RCA Victor
- Wanted
Alfred Johnson's sextet
45-F 11404 Decca

PADDY ROBERTS

LOVE IS A WONDERFUL THING

45-F 11448 Decca

A girl has to know When

THE G-CLEFS

45-FLU 9530 London

Shout Shout

ERNIE MARESCA

45-FLU 9531 London

's back on TV after is settled

Iain Faith, Eden Kane, and a few of the top star TV now that the dispute with Your Lucky Stars"

Iain Gregory gets major film role

IAIN GREGORY, who will play his latest release, "Mr. Love Bug," on "Thank Your Lucky Stars" (April 28) and "Swingalong" (Westward TV, May 4) leaves for Yugoslavia early in May to take part in his first major film, "Lancelot and Guinevere." Cornel Wilde plays Lancelot and Iain will play the part of Sir Tores. He will be in Yugoslavia for seven weeks, returning to Britain to complete the film at Pinewood for a further ten weeks.

Goodwin writes score

RON GOODWIN, who wrote the score for the recent Eric Sykes film "Village of Daughters," is at present working on a score for the CinemaScope production "The Day Of The Triffids," a science fiction film starring Howard Keel.

BBC TV plan 'Big Parade'

BBC TV are planning another of their spectacular "Big Parade" shows for Easter Monday (April 23). Taking part will be the Band of the Irish Guards, Michael Freedman and his Ladies Orchestra, the Luton Girls Choir, the Leslie Roberts Silhouettes and the Sicilian Violins.

Release late set Wynter record

of the four sides written and recorded by Johnny and American Stu for Mark Wynter a few ago have been chosen as next Decca single, and the disc is released by in the States Mark will kely go there on a big ion trip.

two sides selected are "Talk" and "I Love Her." All four were recorded session and Brandon and flew in from the States to make the recording. date is May 11.

Wynter will probably be States at the end of her for about three weeks, TV and personal appear-throughout the country, a trip will be followed by fortnight in Australia, here TV and personal ances.

MARTY IS BACK WITH A BANG

WITH the Equity strike over, Marty Wilde has been booked for five TV appearances in May, with another four possible. They will be in with his new Philips release, "Jezabel," which is issued on May 4. First on the list is "All That Jazz" for ATV on May 4. This is followed by "Disco A Gogo" for TWW on May 9, "Thank Your Lucky Stars" on ABC on May 12, "Preview" for which he flies to Ulster on May 14, and "Spinalong" for Westward TV on May 22. Spots waiting to be confirmed include "Tuesday Rendezvous," and "About Anglia" (Anglia), "Beat The Border" (Border), "The One O'clock Show" (Scottish), "Young At Heart" (Tyne Tees) and "Day By Day" (Southern).

Duke gets Gold Disc

GENE CHANDLER'S debut record "Duke Of Earl," has been awarded a Golden Disc. It was presented to "The Duke" last week following a show in Chicago. Chandler's follow-up, "Walk On With The Duke," has already been released in the States.

Henderson in variety

A WEEK after his ABC TV series "Sing Along with Joe" ends on Saturday, April 22, Joe Henderson will play a week's variety at the Newcastle Empire. His summer season, at the South Pier, Blackpool, starts on June 23, but before this opens he plans to record another single.

DUTCH GO WILD OVER CLIFF

A TREMENDOUS welcome greeted Cliff Richard and The Shadows last Friday when they arrived in Holland for TV and concert appearances over the week-end. On Friday Dutch fans saw them on TV and the following day a concert in Rotterdam had to have unscheduled intervals in order to calm down the fans.

On Sunday the boys made two more concert appearances in Amsterdam and The Hague. They flew home on Monday.



JESS CONRAD

JESS CONRAD STARTS ON FILM MUSICAL IN GREECE NEXT MONTH

JESS CONRAD is to begin filming "Alki" on May 3 on location on a small island just off the main coast of Greece. The film is to be a musical and Alki is the name of the girl who will be playing opposite Jess. She has been described as a "kind of Greek Hayley Mills."

Shooting will take 10 weeks, and Jess plays the part of an American playboy, who aims to set up hotels on the island. There are to be three numbers in the film, all sung by Jess and written by Manos Hadjidakis, who wrote "Never On Sunday," and it is expected that Jess will record at least two of the titles. Jess Conrad has a new Decca release at the end of the month. It will be his first recording under the direction of Mike Barclay and Philip Waddell.

New single for Layton

JOHN LEYTON's next HMV single is released on April 27. Title is "Lonely City," and once again the song is written by Geoffrey Goddard. With the Equity strike over, several TV dates have been fixed for him. The first is "Disco A Gogo" (April 18) followed by "Swingalong" (Westward TV, April 24).

He has a "Young Outlook" for Tyne Tees on April 27, and three days later will tape an "All That Jazz" for ATV, for transmission on May 4. On April 28, John will guest in "Thank Your Lucky Stars."

Next week, Leyton records three programmes for Radio Luxembourg as a DJ. They will be broadcast some time during May.

Also in May he will visit Ireland for Ulster TV (May 21), and he will stay out there for two days in order to make some personal appearances.

Judy Garland here for film

JUDY GARLAND is coming to Britain next month to star in a new film to be called "The Lonely Star." She will play a famous international singing artist whose personal life and happiness has been sacrificed for the sake of her career. The plot is about her vain attempts to salvage her private life as her popularity begins to wane.

Judy will sing a wide variety of songs in the film, including standards and some Gilbert and Sullivan items. In addition, songwriter Harold Arlen, who penned her famous "Over The Rainbow" hit, is writing a new number especially for the film.

There is a strong possibility that she will do concert and TV dates while she is here.

208—new trad show

RADIO Luxembourg is to run a new 15-minute trad jazz record series on Sunday nights, starting on May 6. It is called "Trad Timetable," and will be a live show presented by one of Luxembourg's resident DJs.

The series will run for 13 weeks and will replace "Yesterday's Hit Parade."

Cairns with Armstrong

FORRIE CAIRNS and the Clanmen have been selected for the opening night of the forthcoming Louis Armstrong tour. They will be playing with Louis at the Spa, Bradlington, on April 26.

For most of his three-week tour, Armstrong will be accompanied by Gerry Brown's Jazzmen, with the Barber Band playing the Glasgow date on May 9.

'Music Man' Soundtrack

WARNER BROTHERS Records are to release the film sound-track of "The Music Man," starring Shirley Jones and Robert Preston. It will be released to coincide with the opening of the film, first in America, then here.

High Society season

THE Bing Crosby, Frank Sinatra, Grace Kelly, Louis Armstrong film musical "High Society" is to play another short season in the West End. It opens at the Coliseum on April 19, probably for one or two weeks.

Galbraith plays for the Navy

THE Charlie Galbraith jazz band has three dates at the naval shore base, HMS Collingwood, at Fareham, Hampshire, on May 10, June 21, and July 19.

Lee Lewis date is changed

THE May 13 date for the Ferris Lee Lewis package has been changed from the Esso, Southampton, to the Cecil Theatre, Hull.



ROSS ELLA London	JERRY LEE LEWIS I'VE BEEN TWISTIN' 45-HLS 9508 London	DECCA 45 rpm
girl is smiling FTERS MILKING	What's your name DON & JUAN 45-HLX 9529 London	LONDON records
HAYLEY MILLS JOHNNY JINGO 45-F 21442 Decca		BCA VICTOR

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IT MIGHT AS WELL BE SPRING
THAT'S FOR ME
ISN'T IT KIND OF FUN
MORE THAN JUST A FRIEND
IT'S THE LITTLE THINGS IN TEXAS
WILLING AND EAGER
NEVER SAY NO
THIS ISN'T HEAVEN

PAT BOBBY PAMELA
BOONE • DARIN • TIFFIN
ANN • TOM ALICE
MARGRET • EWELL • FAYE

Produced by CHARLES BRACKETT • Directed by JOSÉ FERRER • Screenplay by RICHARD BREEN
Adaptation by OSCAR HANDBURSTEN • GUYA LEVY • PAUL GREEN
Music supervised and conducted by ALFRED NEWMAN

45th CENTURY-FOX CINEMASCOPE PICTURE

CARLTON (MIRAMAX) From MONDAY, APRIL 16th
See National Press for Film Shows

Tipped for the Charts — Como, Van Dyke, Peterson

Como can storm into the Twenty with 'Caterina'

PERRY COMO
Caterina: The Island Of Forgotten Lovers
(RCA, 1231)
THIS one should certainly bring Perry back into the lists where he's not been since "Delaware."

PAUL PETERSON
She Can't Find Her Keys; Very Unlucky
(Pye International N 25133)
PAUL PETERSON has a very neat lyric to offer in this heavy little novelty "She Can't Find Her Keys."

LEROY VAN DYKE
Big Man In A Big House; Faded Love
(Mercury AMT 1173)
ANOTHER success for Leroy Van Dyke? I'm sure so. His "Big Man In A Big House" will get both the country fans and the other pop customers too.

DON COSTA
Flamenco Guitar; Sugar Blues
(Pinnacle 126 1234)
FLAMENCO GUITAR is a very colorful, strutting peacock of a melody indeed the way it's performed by the Costa orchestra here.

THE JOKERS
Blue Moonbeam; Doglight
(Salvo SLD 1806)
BLUE Moonbeam is a slow instrumental using vibraphone, guitar, drums and piano most noticeably and it should add steadily for The Jokers who've been picked up from the American LIN label by Salvo for British release.

BABY BUBBLY
Wonderful, Wonderful Time; Where Are You?
(Octave CR 1744)
GO rocking with Baby Bubbly on this release as he chants in an edgy voice—Wonderful, Wonderful.

PHIL McLEAN
Big Mouth Bill; Come With Us
(Top Rank JAR 613)
PHIL McLEAN seems determined to let us know about all the odd fellows he knows. Big Mouth Bill is the latest. Phil talks his description humorously to a mouth organ and vocal group accompaniment.



SUSAN MAUGHAN
Successful Twisting of Broken Doll" (DISC Pic)
ful Time. Girl group echo along with him to a forceful rhythmic backing.

AL CAOLA
Sergeants 3 March; Experiment In Terror
(OHMV POP 1016)
FROM the film "Sergeants 3" comes the Billy May composition Sergeants 3 March. His A Cyril Wag. Experiment in Terror is played very catchily here by the musical group with dark guitar doing most of the work.

MARYLETTES
Postman; I Want A Guy
(Postman H 354)
THE "Postman" was a big success for the Maryland group in the States (but not here) so now, inevitably, we get their Twelfth Postman.

MIGHTY SPARROW
The Calypso King Of Trinidad
(RCA RD-2749)
A SET of calypsoes written by himself and recorded in Port of Spain, Trinidad, by Mighty Sparrow, whose real name is Francisco Slinger. Backing him is a band of brass, saxes and rhythm which puts a nice tilt in the accompaniment.

Reviews of the latest releases
DON NICHOLL'S
DISC DATE

JAY AND THE AMERICANS
She Cried; Dancin'
(OHMV POP 1009)
FROM the United Artists Series comes this cooing by Jay and the Americans. She Cried is sung slowly and mournfully by the lead boy with the rest of the group echoing his sentiments in between.

TERRY HALE
Those Magic Eyes; Don't Fly Away
(Postman H 359)
NEAT, quick-moving accompaniment, buttoned by Harry Robinson helps Terry Hale considerably for the rather pleasant number Those Magic Eyes. Tune's easy to hold and Hale's light treatment suits it.

JIMMY SHAND
Moonstruck/Swanee; American Waltz Medley
(Pathephone R 4577)
ROLL Along Kentucky Moon. "Omaha" — The Missouri Waltz and "The Whispering Pines or Nevada" are the tunes we get from Scots favourite Jimmy Shand

JERRY ANGELO
Lonely Hill; Make Her Mine
(Paloma PG 9031)
JERRY ANGELO has a very good chance of selling well with the dramatic ballad Lonely Hill which he delivers with great deliberation for the top deck here.

FRANKIE AVONCHINELLO
You Are Mine; Palochinello
(Pye International N 25130)
DON COSTA handles the arranging and conducting chores for Frankie Avonchello in the last ballad You Are Mine, and it's a good sweeping sound he supplies, too. There's a clinging best ran-

TIM CONNOR
Lost Love; Down
(OHMV POP 1007)
TIM CONNOR has a light Irish voice of folksy quality and he uses it tellingly for the gentle lilt of Lost Love. I'd say he'll pick up plenty of customers with this one despite the fact he's not known.

JERRY ANGELO
Lonely Hill
JERRY ANGELO has a very good chance of selling well with the dramatic ballad Lonely Hill which he delivers with great deliberation for the top deck here.



PERRY COMO—Stands a great chance of making the charts again.

in his American Waltz Medley. The accordionist is accompanied by the same instrumental sound we're used to hearing on his dance discs. And for the many, many heard fans this flowing performance will be very welcome.

JERRY ANGELO
Lonely Hill; Make Her Mine
(Paloma PG 9031)
JERRY ANGELO has a very good chance of selling well with the dramatic ballad Lonely Hill which he delivers with great deliberation for the top deck here.

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NEW TO YOU

Tim preferred singing to the law

TIM CONNOR is 31, Irish, and has followed the usual stagers path, singing for his supper in coffee bars and being fired from daytime jobs because he couldn't settle in.

His father was a carpenter and joiner there. Clarence—or Bobby—came to Britain when he was three. His three brothers and one sister and his parents had no connections with show business, but Bobby's cousin, Marjorie Fender, appeared in the Norman Wisdom film "One Good Turn."

Shirley Bassey," he says. "By that I mean I want to put as much warmth, sincerity and feeling into the songs I sing as I can do."

Alan Klein
'Striped Purple Shirt'
ALAN KLEIN's chief claim to fame so far has been as composer of the Joe Brown disc hit "What A Crazy World."

AL CAOLA
Sergeants 3 March; Experiment In Terror
(OHMV POP 1016)
FROM the film "Sergeants 3" comes the Billy May composition Sergeants 3 March. His A Cyril Wag. Experiment in Terror is played very catchily here by the musical group with dark guitar doing most of the work.

JERRY ANGELO
Lonely Hill
JERRY ANGELO has a very good chance of selling well with the dramatic ballad Lonely Hill which he delivers with great deliberation for the top deck here.

Then Alan went on the wandering itinerant kick, travelling through France and Luxembourg with a friend and literally singing for his supper in cabarets and hotels.

BABY BUBBLY
Wonderful, Wonderful Time
(Twelfth Postman H 354)
THE new Oriole artist called Baby Bubbly wasn't actually christened by that name, so you might guess. He was born Clarence George Fender in Kingston, Jamaica, 18 years ago,

FRANKIE AVONCHINELLO
You Are Mine; Palochinello
(Pye International N 25130)
DON COSTA handles the arranging and conducting chores for Frankie Avonchello in the last ballad You Are Mine, and it's a good sweeping sound he supplies, too. There's a clinging best ran-

After returning to London, Alan played in cabaret and did three "Saturday Club" broadcasts as well as concert appearances with stars like the Beverley Sisters and David Whitfield.

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).

of profound interest and this is played splendidly by Don Arnone. Sugar Blues is taken for an effective Latinish walk by the Costa team on the tenor with the big outfit blowing pleasantly all the way. Ernie Royal taking it out from blows with just the right melodic approach.

of profound interest and this is played splendidly by Don Arnone. Sugar Blues is taken for an effective Latinish walk by the Costa team on the tenor with the big outfit blowing pleasantly all the way. Ernie Royal taking it out from blows with just the right melodic approach.

Disc Date

Continued from page 8

Wally Sost supplies a firm rock base for the girl and gives her plenty of chorus support too. Should move in more ways than one.

Another fine side for the turn-over—None Of These Days famous Stepten Brooks ballad which made Sophie Tucker (or was it the other way round?)

Sison has the right sort of voice for whipsawing this material into the modern beat. Again a good backing from orchestra and chorus, with the strings going great guns in rhythm company.

THE AVONS
Tonight I Cannot Sleep; Gotta Go (Columbia DB 4820)*****

I LIKE this release by The Avons. They blend smoothly for Tonight I Cannot Sleep. The push in a falling one along Lullaby and Harry Robinson directs the orchestra... bringing out a comparative away to the whole side.

Gotta Go could take off on its own account, too, if it is given the right play. A real quick number with the boy taking lead and the girls coming in smartly on the title command.

EDDIE HOLLAND
Jimmie; Take A Chance On Me (Fontana H 387)***

EDDIE HOLLAND moves into high register to show the praises of his girl Jimmie to a shuddering beat. Girl group and rhythm accompaniment has some light string work on top of it. Can't see this one climbing very high.

The same sort of whining falsetto is employed by Holland for the better piece, Take A Chance On Me—his plea for the second side.

THE VISCOUNTS
One Of The Guys; Dear Mary Brown (Pye N 15431)*****

THE VISCOUNTS return vigorously to the scene with a whoo-whoo-yeah-yeah-yeah beat. One Of The Guys. The group chant it well to a contagious accompaniment directed by Tony Hatch. Tune's simple enough for it to sell well—and there's a chance of two in the eye girl group exuding from way off.

Dear Mary Brown is a Johnny Worth number which has more than a slight chance of turning the record over. A hint of the type The Coasters usually get, it's performed smartly by the boys here.

THE VERNON'S GIRLS
Lover Please; You Know What I Mean (Decca F 11450)*****

THE VERNON'S GIRLS have been whittled down from 16 to three (Maureen Kennedy, Jean Owen, Frances Lee) and I must say the result is all to the good so far as their pop discards are concerned.

Lover Please is a big hit in the States and the version by the British trio is hard and busy to a very commercial accompaniment from Charlie Blackwell.

You Know What I Mean is an easy-rocker dressed briskly by the girls—with the sardonic lyric coming across clearly.

JOHNNY AND THE HURRICANES
Salvation; Misereu (London HLX 9556)*****

SALVATION is an old melody, better known perhaps as "Bringing In The Sheaves." The Hurricanes punch it over with the same sort of style but with more vigour than we'd get from a revival group.

Trumpet and piano drive hard all the way for this ball. The expected organ sound is absent for once, by the way.

Bass, drums and growly saxophone enter swiftly to set the pattern for Misereu which moves like lightning for the up-beat second disk.

THE CHIPMUNKS
The Afrika Twist; I Wish I Could Speak French (Liberty LEB 35424)***

TWISTING novelty from David Seville as the lead for the Chipmunk voice into the beat disco. Good rhythmic backing will please

THIS TV 'THEME' SHOULD END THEM ALL!

RAY CATHODE
Time Beat; Waltz In Orbit (Parlophone R4901)*****

HERE'S one of those ideas you could kick yourself for not acting on first. "Time Beat" takes the electronic noise HBC television uses as an interval signal and puts it in with an instrumental group to make a very catchy side indeed.

The signal is such a good ear-tugging one on its own it automatically benefits from the melody weaving of the group. Could become a surprise hit. "Ray Cathode," I hardly need mention, is not new slinger!

"Waltz In Orbit" also borrows from the radio-physics department and the result again is both gimmicky and good.



JOHNNY PARIS and The Hurricanes have discarded the organ for once.

dancers, while the quick-tempo gimmick will have its fans as always. Much more clever and far more humorous is the I Wish I Could Speak French which "Avin" talks delightfully for the other disk. Melody's slow and tuneful with all the sidewalk cliches.

HUEY SMITH
Pop-Eye; Scald-Dog (Troy Rank JAR 614)***

POP-EYE is a brash, noisy twisting arrangement of "Pop-Eye The Sailor Man." Showcasing, whistling, honking performance that will make itself heard over the noisiest party.

Scald-Dog is a racy number cleaned with more simplicity and less shouting.

ROYAL WATERFORD SHOWBAND
I Heard The Bluebirds Sing; Come Down The Mountain Katie Daly (HMV POP 1011)***

THE Royal Waterford Show Band is good to watch, and their sound should still in good disc sales, too. Tom Dumphy and Jim Conlon chant the quick-moving I



THE AVONS blend smoothly on a Latin-tinged number (DISC Pic).

TED HEATH
Ben Casey Theme; The Blue Bird (Decca F 11445)*****

TED HEATH'S band playing the television series theme, and playing it strongly enough to satisfy even the angry surgeon Casey himself! Brass sounds off heavily and darkly before going way to a gliding middle that follows a soft bluesy course.

The Blue Bird stalks along in jaunty fashion and is much taster than the title might suggest. Brass—as always—in terrific voice, but the sax moments will be dominant in drawing catoon.

TONY HATCH
Ben Casey Theme; Perry Mason (Pye N 15434)***

TONY HATCH goes into the Ben Casey battle against Ted Heath, relying heavily on strings to

combine brass, piano, also strong in this rousing production by a 26-piece orchestra. Where Hatch may fall down is in the lack of a distinctive middle.

Tony continues to aim at the viewers by harnessing the Perry Mason signature tune for Casey's music.

ALAN KLEIN
Striped Purple Shirt; You Gave Me The Blues (Orion CB 1719)***

ALAN KLEIN sings with barrow. Boy accents in the brisk composition Striped Purple Shirt which he wrote for himself. Story lyric tells of his adventures in the dance hall getting beaten up by the boys. "Why 'Ted' humor all the way. You Gave Me The Blues to twenty guitar backing in a C and W duty, empty performed.

CHRIS BARBER OTTILIE PATTERSON
When The Saints Go Marching In; Down By The Riverside (Columbia DB 4817)*****

BOTH these tracks by Barber's band are featured in the film "It's Trad Doc." When The Saints Go Marching In is very Storabile, true indeed with Mike Patterson putting in her vocal with typical polish.

My only complaint—I could have done with much more of Otilie than we get.

Down By The Riverside is another of the old melodies which seem to take happily to any kind of treatment you care to dish out. Barber's steady performance is fine—and here we do get more of Otilie. She's in good form too.

TOMMY EDWARDS
The Tables Are Turning; I'll Cry You Out Of My Heart (MGM 1156)***

LONG time since Tommy Edwards was seen in the hit parade and I'm dubious about The Tables Are Turning bringing him back. One thing in its favour, the tune's pleasant and not difficult to keep.

Edwards sings the ballad capably to a South of the Border kind of backing which includes choruses.

I'll Cry You Out Of My Heart is a steady Salvoist kind of tune which Edwards and the chorus handle almost as if they were back on top of old smoky.

DEE DEE SHARP
Mashed Potato Time; Set My Heart At Ease (Columbia DB 4818)***

I COULD think of more attractive titles than Mashed Potato Time but the number certainly has a good rocking beat so it and Dee Dee Sharp piper out the lyric in a group company. Dancers may be the main buyers for this one—since it helps if you don't bother about the words.

Slow beat ballad for the second half—Set My Heart At Ease. Here Dee Dee works like a minor Delta Reese.

BOOKS

George Gershwin—a man who influenced us all

GERSHWIN

By Robert Payne
Published by Robert Hale, 16a

ROBERT PAYNE is a professional writer and his book is, as a result, so well written that it is of interest to almost everyone.

So many jazz and near-jazz books are penned by critics whose main interest is their particular subject. This book is often very dull. Not so Robert Payne's book on Gershwin.

This account of his life, hopes, ambitions, frustrations (hardly any, I might add), and music left me spellbound.

There isn't a jazzman who doesn't owe Gershwin an enormous debt. "I Got Rhythm," "Lady Be Good," "Foggy Day," "Sam I Love," "But Not For Me" have for years been part of the standard repertoire of every musician.

I was interested to see that the selected discography listed for the most part the work of celebrated jazzmen Goodman, Wilson, Holiday, Lester Young, Garner, Ella and Louis.

Not of special interest to the purist this nevertheless is an invaluable addition for those of us who have been influenced by American music during the last 40 years. Does that leave anyone out?

Owen Bryce

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JERRY ANGELO
Sings ..



LONELY HILL

backed with
MAKE HER MINE
on
PALETTE PG 9031

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FROM AMERICA'S CHARTS
She Can't Find Her Keys
PAUL PETERSON



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EPs

MARTY'S FILM SONG IS BEST OF THE FOUR

MARTY WILDE

Come Running; Evermore; The Hellions; Tomorrow's Clown; (Philips BBL 12517)***

PLEASANT but hardly original best-selling film Marty with appropriate accompaniment directed by Ivor Rayson.

Most effective in my ears was the title song from Marty's recent film. The rest is pretty good by today's standards but, as I said, is nothing about it to distinguish it from a lot of similar discs going the rounds.

RAY CONNIF

That Latin Touch Brazil; Night And Day; Besame Mucho; Deep Purple; (Philips BBL 12456)****

THE familiar and always entertaining Conniff formula of orchestra and wordless voices blending on four well-known standards.

The two Latin items are treated



RAY CONNIF

rhythmically that way, and the other two are taken straight. More top-grade examples of a gimmick which seems apt and indisputable.

LES PERRY

Vol. IV Goodbye, My Love (vocal by Kay Wilson); Lamento Argentino; Dubois; Twilight; Forbidden Fruit; To See Her I Go Love Her (vocal by Don Rivera); (Melodie LPM 7-121)***

RATHER a weird mixture. Les Perry and his Sequence Orchestra seem to specialise in

LPs

reviewed by NIGEL HUNTER



THE ANDREWS SISTERS—Their hits may be old, but they are still good.

JIMMY DEAN

Big Bad John; Smokin' Smoke; Then Came a Stranger; Sixteen Tons; Make The Waterwheel Roll; Gonna Travel On; Oklahoma Bill; Night Train To Memphis; Grasshopper MacClain; I Won't Go Home With You, Jake; To A Stranger; Beauty; (Philips BBL 1537)****

WHY does Jimmy Dean lumber himself and us with these embarrassing monologues dripping with overdone sentiment? They've cost him a star for this set's rating. I don't object so much to Oklahoma Bill, which is about a dog who follows his master into battle and dies saving his life and which is genuinely touching.

CLASSIFIED ADVERTISEMENTS

The rate for advertisements in these Classified columns is 1/6 per word. Words inserted in capitals cover and above those given. Charges are 2/6 per word. Box Number facilities are available at an additional fee of 2/6. Replies should be addressed to Box... s/e DISC, 141, Fleet St., London, E.C.4. ... enclosed within 48 hours is available in 42 to 48 hrs. All advertisements must be prepaid. Cheques and Postal Orders should be made payable to DISC and sent to 141-146, Fleet Street, London, E.C.4. Copy must arrive at the above address latest in time of the same week.

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LEARN TO JIVE—Quickly! Set of instructions for the absolute beginner—1/4 twin copies 2/6 extra—Bill Oakes, British Rock 'n' Roll Champion, P.O. Box No. 6, Creeve Town, Cheshire.

Non-stop Don Lang cuts a fine twist set

DON LANG Twenty-Two Twenty-Two White Lotta Shakin' Goin' On; Great Balls Of Fire; Rock Around The Clock; I Go Ape; Move It; Jailhouse Rock; Way Down Yonder In New Orleans; Wiggle, Wiggle; What'd I Say; Quarter To Three; Hit The Road, Jack; Sweet Little Sixteen; All Shook Up; Chantilly Lane; Slaker; Rattle And Roll; Yummy Yum, Be-Bop-A-Loo; Howl Dog; Splish Splash; New Orleans. (Ace of Clubs ACL 1111)*****

THIS best twist set yet apart from the Checkers. Don Lang and the Twinnies work their way through a crowded medley of hits from the rock era with lots of spirited enthusiasm. It's ideal fare for lively parties. Don puts the words across with throaty vigor, and the beat is relentless, strengthened by all and sundry clapping on the off continuously.

Just listen—especially "Jake Bon Juri" audiences—to the way he offbeat clapping rocks the whole thing along instead of throwing a wet blanket over the proceedings, as happens when people clap the oboist or both—or somewhere in between!

JOHNNY BURNETTE Hits And Other Favorites You're The Reason, Dreamin', Just Out Of Reach; Moody River; Girl Of My Best Friend; You're Sixteen; Little Boy Sad; Walk On By; God, Country And My Baby; Hello World; Big Big World. (Liberty LBY 1006)*****

NICELY-TIMED album which should do well in the sales graph while Johnny tours here with U.S. Bonds and label mate Gene McDaniels. The music Gene McDaniels and label mate Gene McDaniels.

He has a very clear-out singing style mercifully free of exaggerated mannerisms and gimmicks, and most of his words are intelligible to the human ear as well, which is another good thing these days.

His hit Dreamin' still sounds very good to me, and with one exception the rest of the set is also very acceptable. Odd tune out is God, Country And My Baby which is an example of the sickening worst in pop songs, and another revealing instance of how our transatlantic cousins are push-overs for cheap sentimentality.

CYRIL ORNADI

The Musical World Of Jerome Kern

All The Things You Are; A Fine Romance; Lovely To Look At; And Way You Look Tonight; Yesterday; Can I Forget You?; I'm Old Fashioned; Smoke Gets In Your Eyes; Look For The Silver Lining; Make Believe; Can't Help Lovin' Dar Man; Why Do I Love You?; The Last Time I Saw Paris; Don't Believe; Long Ago And Far Away; The Song Is You; Of Man River. (MGM C 363)

stereo CS 6037*****

A REALLY beautiful record in every respect. Cyril Ormadi conducts the Starlight Symphony in a luxurious set of songs from one of the giants of the pop music world. Strong listening to it, I marvelled

at one memorable melodic standard followed another that all of them came from the mood and pen of just one man.

Brian Fahey's orchestrations and the large concert orchestra resources of the Starlight Symphony do adequate justice to Kern's genius, and the arrangement of Of Man River effectively incorporating strings provides a fitting climax. Peter Gunnerson's serene mood, identifying each tune with the show, film and stars who helped to make it famous, add to the enjoyment of an album which will never date or lose any of its appeal.

THE ANDREWS SISTERS

My Favorite Dream; Beer Barrel Polka; Don't School; Beer Barrel Polka; Beat Me Daddy, Eight To A Bar; In Apple Blossom Time; Ram And Cose Cole; Hold Tight—Hold Tight; Oh, Johnny, Oh, Johnny; Oh, Ma-Ma; Yes, My Darling Daughter; Pennsylvania Polka; Sonny Boy; Down In The Valley. (Ace of Hearts AHI 216)*****

A STRING of hits from this great trio, originally recorded between 1937 and 1944, and now made available again in Brunswick's Ace of Hearts release series.

This period was a fabulous one for the three Andrews girls when practically every song they recorded turned to a gold disc beneath their magic vocal touch.

They're backed by their regular MD, Vic Schoen, except for Hold Tight, which they did with Jimmy Dorsey's orchestra.

I can just remember some of these vintage songs from the days of their first release and I enjoyed hearing them all over again. Pleasant nostalgia for older collectors.

THE FOUR FRESHMEN

Starts In Our Eyes; Sharp-Lee; Sentimental Me; Standing On The Corner; The Lamp-lighter's Sirenade; Teach Me Tonight; Tom Dooly; Just One; I Thought About You; Green Fields; Love Is A Many Splendored Thing; In Apple Blossom Time; Impagination. (Capitol T 162)*****

THIS is a most distinctive vocal quartet, recently visited to our shores, pay tribute to 12 other American singing groups by giving their own interpretations to hit songs recorded by the others.

It's an entertaining and very worthwhile experiment, with an orchestra directed by Dick Reynolds backing up admirably. And, of course, the Freshmen take the opportunity to demonstrate their own instrumental abilities in places.

SAMMY DAVIS JR.

He's The Root Of Broadway; Too Close For Comfort; My Romance; We Kiss In A Shadow; Two Ladies In De Shade Of De Banana Tree; Last In The Saddle; Falling In Love With Love; Climb Ev'ry Mountain; Somebody's Coming; The Great Come-And-Get-It Day; If I Loved You; A Lot Of Livin' To Do; There Is Nothin' Like A Dame. (Decca R 519)*****

THE much-talented Sammy Davis Jr. working through a shining set

of standards from Broadway hit shows, well supported by an orchestra directed by Marty Falch.

Sammy is himself throughout the collection, putting his mimic skills on one side for once. He has a remarkably pleasant singing style of his own which in the past has often been overlooked on account of his take-offs of others.

Strings and chorus emphasize the sentiment and melody of the slower ballads in the set, and there's plenty of Latin flavor in the rhythm section for the up-tempo items. This is Sammy's second set for Decca, and he's produced a brace of winners.

FATS DOMINO

Let The Four Winds Blow; Let The Navajo Trail; You Win Again; One Night; I'm Alone Because I Love You; Won't You Come On Back; Trouble Rider; I Can't Give You Anything But Love; Good Hearted Man; Your Cheatin' Heart; Let The Four Winds Blow; In A Shanty In Old Shanty Town; Am I Blue? (London, HAS-P 2420)*****

THIS dreary monologue of the backing stops this set rating four stars. All through it the same tired pattern of heavy offset piano



Here here for parties from DON LANG and the Twinnies (DISC Pic)

triplets and beautiful saxophone is adhered to with dogged and doomy persistence.

Fats is his usual unique self in the vocal department, giving his own interpretation of the songs with easy skill and apparently unadorned by the unimaginative sounds plodding away behind him.

I'd love to hear Fats working with a really swinging, jazz-tinged big band for a change. I'm sure a world producer some great recordings.

As it is, I found this set disappointing right up until the last track, where a string section joins in and at least injects something different into the accompaniment.

ARETHA FRANKLIN

Over The Rainbow; Love Is The Only Thing; Sweet Lovin'; All Night Long; Who Needs You?; Right Now; Maybe I'm A Fool; It Ain't Necessarily So; By Myself; Today I Sing The Blues. (Fontana TFL 5173)***

ARETHA FRANKLIN has been the subject of quite a bit of enthusiastic raving on both sides of the Atlantic just lately, but the reason why escapes me.

Maybe my pop-ident ears are missing some modern jazz subtleties in her style, and maybe Tony Set should have dealt with this set, for which Aretha was backed by the Ray Bryant Trio.

Such wailing and howling is not for me, and the painfully long Maybe I'm A Fool takes this month's prize for meretricious monotony.

FRANK SINATRA

I'm Getting Sentimental Over You; Imagination; There Are Such Things; East Of The Sun; Daydream; Without A Song; It's So Easy; Take Me; It's Always You; Polka Dots And Moonbeams; It Started All Over Again; The One I Love Belongs To Somebody Else. (Republic R 1003)*****

THIS just misses the five star rating. Unhappily, the maestro's voice shows definite signs of wear and tear in this album, especially in the upstairs register.

Mind you, he's still better than any six of today's crop of vocalists you care to pick at random. But those wonderful tones are sounding a wee bit tired and strained here and there in this tribute to Frank's old boss, the late Tommy Dorsey.

He recruited Sy Oliver, one of Dorsey's top arrangers, to score and conduct these sessions, and the results are very much in the high traditions of that ace trombonist-bandleader.

A treat for Sinatra fans and anyone else with a taste for good songs reflecting the golden days of one of the greatest baritone in pop music's history.

CAESAR GIOVANNINI

Classical Plays (Sage XIC 409)****

PIANIST Caesar Giovanni in a set of varied standards played on two grand pianos. Not all at once, but dubbed together afterwards.

I think I would have enjoyed the selection much more if he had stuck to one piano, but it's an inoffensive set for the most part.

BEYONCE HALL

Edwina Best, Marble Arch, W.1.

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Trad by OWEN BRYCE

Zoot's Scott Club LP is a winner

EVERY so often, an LP comes along which merits more than the limited review space available elsewhere on this jazz page.

The occasion, of course, was top tenor Zoot Sims' four-week stint at the Scott Club in Gerrard Street.

Magnificent

Zoot is in magnificent, free-flowing form. Especially on "Love," the rhythm section supports him splendidly.

The Scott-Deuchar Quintet have two tracks to themselves—Tracy's "The Harmond" jazz club and Deuchar's equally cleverly titled "Suddenly Last Tuesday."



ZOOT SIMS—in magnificent, free-flowing form.

album's highlights. Ronnie sounds remarkably Rollins-like on "Value Hot" on this track.

The remaining two tracks feature Jamaican jazzman Harold McNair on alto ("Tangerine") and this "Harry Ficks," named after an indispensable character.

The Tracy tune, a very original, melodic jazz waltz, is one of the

Alexis Korner succeeds with a 'gimmick'

ALEXIS KORNER & DAVY GRAHAM

THIS is too blunt to be classed as a folk, so it's with the jazz set, where I believe all McCoy, Dapperc, McGhee material belongs alike.

Alexis Korner is just about our best blues performer. He has been heard recently with the Chris Barber Band, as accompanist to American visitors such as Champion Jack Dupree, and in solo spots on the BBC.

Now he leads his own rhythm and blues band, and is doing well by all accounts.

Side two is in 3/4 time and is fascinating in the interplay between the two guitars. The unusual time signature is, of course, a gimmick.

KID THOMAS VALENTINE'S CREOLE JAZZ BAND

PARANOID, Mama Here; Just A Closer Walk With Thee; I Can't Escape From You; I Believe I Can Make It; By Myself; On A Coconut Island; Eh La Ra; When My Dreamboat Comes Home; Stomper Blues; Maryland; My Maryland; What Am I Living For; Silhouettes; Seventy Seven Records 71 LA 12/99

KID THOMAS AND HIS ALGERS STOMPERS

NEW ORLEANS, The Living Legend; That's A Party; Give Of My Dreams; Dink; Jodie Dore; You Smile; Confessin'; Kid Thomas's Boogie; Algiers Stomp; Gully House Blues; Sing Out, Panama.

It's better than the Seventy Seven that it could be by a different band. Yet the major difference is simply that Albert Barbank's clarinet is replaced by a saxophone.

band and getting somehow or other through the notes due to Alexis Korner normally uses the tenor in his band, but I can only report that he is just fine. He has no hot solos, but jazz solos are weak, and his attempt at ballad music is painful.

BUNK JOHNSON BAND, 1944. With George Lewis. Panama: We Will Walk Through The Streets; Lord, Lord, You're Sure Been Good To Me; Careless Love; Sugar Foot Stomp; Sister Kate; Lowdown Blues; My Life Will Be Sweeter Tomorrow.

BUNK JOHNSON'S BAND, 1945. All The Whores Like The Way I Ride; You Always Hurt The One You Love; Golden Leaf Song; You Love; 827 Blues.

It's popular for the jazz critic to pan Bunk Johnson now that the initial jubilation over his discovery in the forties has quieted down.

I make no secret of the fact that I like Bunk, that I rate his American Music discs as "Panama," "Darktown Strutters' Ball" and several others very highly.

Listening behind the rest of the

found the regular repetition of the ending phrase on Sugar Foot Stomp unbearable after a few choruses.

ALEXIS KORNER — Our top blues performer.



poor recording I still think an immense job and is being done to a sensitive musician.

There are faults of course; I

The 12-inch is much the better of the two.

THE CALIFORNIA RAMBLERS

Jazz Of The Roaring Twenties. Charleston; Five Foot Two, Eyes Of Blue; Crazy Winds; Crazy Town; Contrasts; Miss Annabelle Lee; Clap Hands, Here Comes Charlie; Manhattan; The Flapper Walk; Cheatin' On Me; Everything Is Gonna Be Alright; Keep Smiling At Trouble; - Love, Miss.

IN spite of the popularity of the Temperance Seven and several other jazz attempts at post-war swing jazz, I can't see much good in issuing this collection of California Ramblers records.

True, most contain solo work by Jimmy Dorsey, Rolland, Red Nichols, Tommy Rollins and Bobby Davis, but the great majority is incredibly corny.

Adrian Rollins, with his bass sax, was the root of the band and it was largely around him that the group was built.

Owen Bryce

Trad round-up is on page 12

BIRDLAND STORY LOOKS LIKE PRODUCING SOME GREAT JAZZ

JOHN COLTRANE—LEE MORGAN, etc.

The Birdland Story (Vol. 1) Erico; One And Four; Simple Life; September; Somers; Minor Sixteen; A Bid For Me.

IF this LP is an indication of things to come, this Birdland Story series should bring us jazz well worthy of the famous New York club.

The Coltrane Quartet tracks are very typically representative of what here he was very experimental. At times, almost tentative.

The improvisations are built around and upon basically simple harmonic figures and are all the more interesting for this very reason.

TEDDY EDWARDS—HOWARD MCGHEE. Together, Again. Together Again; You Snapped Out Of A Dream; Up There; Perhaps; Misty; Sandy.

per; Phinias Newborn, Jr.; Ray Brown (bass); Ed Diagen (drums). I've lived with the rest of the

But it is well worth having for probably the best Howard McGhee on record.

AS I've told you often in my recent column, there's a completely new groove going on in California coast circles.

I think the wonderful Curtis Counce group of 1957 was largely responsible for the new feeling.

Butler, as I've said before, is a superb drummer. Though I have heard him using harder on some other occasions.

Amey is the hard-hitting, highly emotional tenor who was featured on the recent "Blues Message" LP with organist Paul Bryant.

Hutchinson, a sensitive young blues man, reminds me a lot of Vic Feldman. Strazieri and Bond are both very sympathetic accompanists and get a good rhythm feel.

The only drawback to this LP is a certain sameness, mainly because of the over-similar, soul-type material. Otherwise, I'd have given it four stars with pleasure.

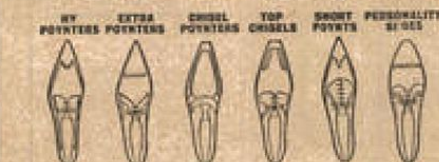
Tony Hall

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CAN CONCRETE MUSIC HIT THE CHARTS?

IN the next few weeks a new star could hit the Top Twenty. His name? Ray Cathode. Yes, it is a gimmick name, and the man behind the gimmick is the man who is also behind Bernard Cribbins' "Hole In The Ground" and Johnnie Spence's "Dr. Kildare Theme"—EMI A and R man George Martin.

Ray Cathode's disc is "Time Beat" and "Waltz In Orbit" and it is released next week (Don Nicholl reviews it on page 9). On it George has taken an electronic interval signal used by BBC TV and added an instrumental group to supply the rhythm.

Electronic, or "concrete" music, is not new in itself, but it is on pop discs. "It is concrete music reinforced by musicians," said Martin, "so were calling it reinforced concrete music!"

A change

"Some time ago I visited the Radiophones Department of the BBC at Maida Vale. This is a fascinating sound factory where sound effects and electronic music are specially created for TV shows and sound broadcasts."

"I thought this interval signal would form a very good basis for a pop record, so with the cooperation of BBC TV I set to work to combine these electronic sounds with live musicians."

I asked George why he thought that an electronic brain named Ray Cathode stood a chance for chart honors?

"It's because there's been a change in the habits of record-buyers. More and more they are going for the music itself," he said. "They don't necessarily buy names or words any more."

"That is why I have faith in my electronic idea. The electronic brain has created a pleasant sound, and backed by live musicians it makes pleasing music."

Peter Hammond

The battle of the girls is really hotting up

THE battle of the girls is on. Since Helen Shapiro hit the charts with "Don't Treat Me Like A Child," the disc companies have been watching the scene... looking for the right voices and the right songs that will put more British girls into the charts.

Helen, they've been saying, is just the first of them.

For the two big combines, Decca and EMI, the fight does not appear to be so intense. Decca already have Brenda Lee, the original "under age" chart topper, and EMI have Helen Shapiro.

It's the smaller companies, primarily Oriole and Pye, who are constantly searching for the "new" girl. Sooner or later, the odds are they must find her.

Look at Oriole's recent signings. Susan Singsler, the first of the serious contenders for Helen's crown, she sounded very much like her cousin, the original. However good her record, she has so far suffered by comparison. But the same label wasn't putting all its eggs in one basket. They signed up Jackie Trent and Jan Buracott, under the guidance of John Schroeder, who launched Shapiro on disc.

Pye have bided their time and have now come up with two of the strongest contenders, Julie Grant who is getting a great deal of national publicity and has a most attractive voice, and Candy Sparling, whose first disc is only just out.

At the moment, these two girls seem the likeliest to break into Helen's domain.

Nobody is going to replace Shapiro, any more than anybody has ousted Presley. These two

JULIE GRANT—original and a strong contender.



BY JOHN WELLS

got these first and they're going to stay there. But there are going to be more girls breaking into the charts.

Two years ago there was scarcely a commercially minded manager or agent in the pop business who would even give a school-leaving girl an audition, let alone sign her to a contract.

Now they're constantly on the look-out.

Alan Freeman, the man responsible for signing Julie Grant to Pye, summed up many of the opinions when he said: "I don't think people in the business are deliberately going out to search for young girl singers. After all, we're always looking for talent. But I do think that subconsciously we're paying more attention to the girls now."

It took Helen Shapiro about three months before her first record got away. But now that we've seen she can do it there's

no reason for us to suppose that others can't follow.

"I think it's fair enough to say that it was because of Helen's success that Julie Grant was brought to me for an audition in the first place.

"There's certainly room for young girls in the charts.

"A lot, though, depends on the right type of material... it's probably far more important when trying to launch a girl than it is with a male singer.

Few fans

"Normally the girls don't have any sort of fan following and so the record has to get away on merit alone. After a time, they develop a following of course, but rarely big enough to guarantee records getting into the charts. They need a lot of pushing."

Promoter Arthur Howes (he has arranged one-nighters for Cliff Richard, The Shadows and Shapiro) could see no reason from the promoter's point of view, why girls shouldn't start taking a bigger stake on the stage.

"I've been using one or two girls in my shows for a long

time now, but frankly I haven't considered them to be anything more than good, sporting artists. "It was Helen who first caused a stir with the public and in the business. The first time it had happened since the days of Ruby Murray.

"There's always room for good entertainers, and I don't think it makes a great deal of difference if they are male or female. They've got to be good, that's all."

Lastly I spoke to John Schroeder who launched and showed so much faith in Shapiro when he was with EMI. He is now in charge of the Oriole A and R department.

"I don't think there's a trend towards girl singers. It's really that the material available is now suitable for girls to sing. "No British girl stood much chance in the rock craze. In fact, only about two in the world did—Connie Francis and Brenda Lee.

"But now, when we are living in times of world insecurity, the ballad is coming back to popularity. It always does in times of stress. And girls can get over the feeling and emotion of a ballad just as well as a boy can.

"It's a good thing for the business, too. We're now getting better songs and better singers."

"More girls? I think so, provided they get the right songs. But they'll never dominate the charts, ever."

HELEN SHAPIRO—she need look over his shoulder.



28, taking in Elgin, Aberdeen and Inverness. Other dates for the seven-day trip are still to be fixed.

TRAD JAZZ NEWS by Owen Bryce

Lamb leaves Cotton band

JEANNIE LAMB is to leave the Mike Cotton Band and go out as a solo attraction. Her last official date with the Cotton Band was on Trad Tavern last Saturday. On the same day she appeared on TV in the "Black and White Minstrel Show," her first solo date. And that same evening she opened in cabaret with an appearance at the "Whisky Agogo."

She will concentrate on radio, TV and cabaret work. Jeannie is negotiating for a series on a major BBC TV show at the resident singer.

COOK'S Jazz Club, Chingford, C. one-time haunt of Freddy Randall, stages its own casting

contest on April 22, when the bands of Kenny Robinson, Bob Wheatstone and Lew Hind will try their utmost to outdo each other. The last 20 minutes will feature all the bands in a gigantic jazz session.

THE Australian Melbourne New Orleans Jazz Band visits Poland on June 30 for a 14-day series of concerts, arranged by Lyn Dutton in conjunction with Polak Radio.

The Melbournes are also to tour Germany during May, almost certainly taking in Düsseldorf, Hamburg and Mannheim.

JAZZ broadcasts lined up include Mike Daniels and his Delta Jazzmen with Doreen Beatty in "Trad Time" on May 8; Doug Richardson and Nat Gonella in the same programme on May 15; Nat Gonella in a "Tribute to Louis Armstrong" on April 26; Mickey Ashman's Ragtime Band on "Trad Time" on May 22; Alvin Roy's Saratoga Jazz Band in Southern TV's "Day By Day" on April 12;

Charlie Galbraith and his Jazzmen in "Trad Time" on April 24.

KENNY BALL makes his first appearance as a disc jockey during the next few weeks. He has recorded two 15-minute programmes for Radio Luxembourg in a series called "Star Choice." Kenny playing his choice of jazz recordings.

Benny Goodman will be using Kenny's arrangement of "Midnight In Moscow" when the Goodman band goes to Russia later this year.

During Kenny Ball's Scottish tour he will be alternating two venues on the same night. The rush for tickets has resulted in the promoter booking the Two Red Shoes Ballroom in addition to the Elgin Town Hall, thus doubling the numbers able to catch the band.

ALAN ELDSON will be using a new singer on selected dates with his band. Described as "an Eldson protégé," 23-year-old Mack Emery from Stoke-on-Trent has fixed up a number of dates with the band.

He can be heard at Dagenham (11), Croydon (13), Wood Green (14), Hampton Wick (15), Golders Green (16), Bushey (17), Southall (18) and Jazzhouse (19).

CHARLIE GALBRAITH starts his first Scottish tour on May

SOME practical joker has disseminated leaflets throughout Ipswich advertising the Witches Speedway Team versus the Temperance Seven at the town's speedway track on April 15. The Temps, denying that such an event will take place, have, in fact, now challenged the riders to a "Yard of Cocon" drinking contest. Should be messy!

ED CORRIE'S band have more dates lined up with the Temperance Seven and with Clinton Feed. With the Temps they are at Canterbury (13) and Leamington Spa (May 20). With the Temps and Clinton Feed they are at Ipswich Gaumont (15). And with Clinton Feed only they appear at Norwich (14) and Reading Town Hall (May 12).

They also have a solo date at Luton tonight (Thursday).

MIKE COTTON and his Band have booked themselves into two top provincial clubs on May 11 and 14. Clubs in question are the Abracadabra Jazz Clubs in Coventry and Leicester.

On the first date Jeannie Lamb rejoins the boys. She is also scheduled to be with them on May 30 when they appear at Nottingham's Wednesday Night Club under the rather odd billing of "Showcase for the New Bands."

RADIO LUXEMBOURG

Pick of the Programmes for week beginning April 15

- SUNDAY, 5-7.30** John Bart, 7.45 Spot Act; 8.0 Reg. Ben Davis; 8.15 News; 8.25 Truist; 8.45 Yesterday's Hit Parade; 9.45 Cliff Richard; 9.8 Sunday's Reminiscence; 9.28 The Helen Shapiro Show; 9.4 Miss Marmos; 10.0-10.30 Sam Costar; 11.0 Top Twenty; 12.0 Top Of The Spot; 12.30 Night Service.
- MONDAY, 7-9** Honey Hit Parade; 7.45 Monday's Reminiscence; 8.15 Honey's Young 7-8 Top Eight Club; 8.45 Alan Copan; 9.30 Anne Sutton; 9.50 Present; 9.45 Monday's Record Show; 10.15 Top With The Stars; 11.0 Top Ten; 11.30 Hit Parade; 11.45 Top With The Stars; 11.55 Easy Top Tens To; 11.58 Ray Orchard; 12.0 Night Service.
- TUESDAY, 7-9** Honey Hit Parade; 7.45 Monday's Reminiscence; 8.15 News; 8.45 Yesterday's Hit Parade; 8.55 Pop Boogie; 9.8 Hit Parade; 9.30 Doreen Beatty.
- WEDNESDAY, 7-9** Honey Hit Parade; 7.45-8.0 Yesterday's Reminiscence; 8.15 In The Groove; 8.30 Music Show; 8.45 The Big G.I.; 9.00 News; 9.15 Other Side of the Record; 9.30 David Jacobs; 10.0 Top Ten and Tuesday Hit Club; 10.30 Record Show; 11.0 Spot with the Stars; 11.15 Hit Parade; 11.30 Ray Orchard; 12.0 Night Service.
- THURSDAY, 7-9** Honey Hit Parade; 7.45 Sunday's Reminiscence; 8.15 News; 8.45 Yesterday's Hit Parade; 8.55 Pop Boogie; 9.8 Hit Parade; 9.30 Doreen Beatty; 9.45 Easy Top Tens To; 11.58 Ray Orchard; 12.0 Night Service.
- FRIDAY, 7-9** Honey Hit Parade; 7.45 Friday's Reminiscence; 8.0 News; 8.20 Top Ten and Tuesday Hit Club; 8.45 The Big G.I. Show; 9.15 Saturday Night Show; 9.30 News; 9.45 The Hit Parade; 10.0 Friday's Hit Parade; 10.15 Record Show; 10.45 Top Ten; 11.00 News; 11.30 Ray Orchard; 12.0 Night Service.
- SATURDAY, 7-9** Sunday's Reminiscence; 8.0-8.20 Honey Hit Parade; 8.30 The Week's Top Disc; 8.50 News; 9.00 Top Ten; 9.15 News; 9.30 Top Ten; 9.45 News; 10.00 News; 10.15 News; 10.30 News; 10.45 News; 11.00 News; 11.15 News; 11.30 News; 11.45 News; 11.55 News; 12.0 News.

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