

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 196 Week ending December 23, 1961
Every Thursday, price 6d.

Checker film to be given rush release

COLUMBIA are to rush release Chubby Checker's first major film, "Twist Around The Clock," and will couple it with James Darren's "Gidget Goes Hawaiian." London release date, at the New Victoria, is January 1, with general release a week later.

"Twist Around The Clock" is Columbia's first "twist" film, and has only just been released in the States.

Other stars appearing in the film include Dion, The Marcells, Clay Cole and Vicki Spencer.

Checker arrived in Britain last Wednesday. Before flying out to Australia today (Thursday), he made a guest appearance at a sneak preview of "Twist Around The Clock," which was held on Monday last at the Columbia Theatre.

Other engagements Checker fitted in included guest spots in Granada TV's "Trad With A Twist," which is to be transmitted early next year, "Thank Your Lucky Stars," December 30, and A-R's "Here And Now," which will go out on December 29.

In all three programmes, Checker will sing and demonstrate the Twist.

As a final engagement, Checker taped a spot in "Saturday Club," which will go out this coming Saturday.

"Gidget Goes Hawaiian" is a sequel to "Gidget," which was released last year.

In the film, Darren sings the title song and "Wild About The Girl." He recorded these numbers some time ago, and they have already been released.

James Darren is currently in the U.S. top five sellers with his disc of "Goodbye, Cruel World."



The Editor and Staff of DISC join 'Petticoat Pirates' star Jackie Jones in wishing their readers

A VERY HAPPY CHRISTMAS

Pete Murray takes over 'Trad, Dad' part

PETE MURRAY is to take over the part vacated by Brian Matthew in the musical film now being shot at Shepperton, "It's Trad, Dad."

Also out are the Mick Mulligan Band and Clinton Ford, and Chubby Checker, who returns to the States this week, was advised by Equity that he could either do TV work in this country, or make the film. He chose TV and will now shoot his spot in the States.

Due to film their spots this week were Alan Freeman, David Jacobs, Pete Murray, Acker Bilk, Bob Wallis, The Brook Brothers and John Leyton.

Garland, Torme on Boxing Day shows

JUDY GARLAND and Mel Torme will both be featured in record shows on the BBC Light on Boxing Day.

Judy will be heard in a 60-minute programme introduced by Alan Dell, and featuring songs made from her Carnegie Hall albums, which are not due to be released here until next year.

Mel Torme can be heard introducing a 45-minute programme of his favourite music and singers. These will include discs by Benny Goodman, Ella Fitzgerald and Frank Sinatra.

TWO QUICK ISSUES FROM BILL BLACK

ELVIS PRESLEY'S ex-bassist, Bill Black, figures in two rush releases from the London label of the Decca group.

One is a single coupling "Twist Her" with "My Girl Josephine," the Fats Domino composition which was a hit for its writer on record last year.

Both numbers are from an LP by the Bill Black Combo entitled "Let's Twist," which is also being rush-released here to catch the current interest in the dancing rage.

Since going solo, Bill Black has sold more than 10 million records throughout the world.

Joan Regan debut

JOAN REGAN makes her debut in West End cabaret when she opens a season, probably four or five weeks, at The Talk Of The Town on January 1.

She will probably be followed at the venue by Eartha Kitt, who enjoyed great success there in the spring of this year.



CHUBBY CHECKER gets the Christmas message. (DISC Pic)

Inside

20 PAGES

packed with news, pictures and features including

Special message from

BOBBY VEE

(page 9)

★

Chubby and the Twist

(page 7)

★

TOMMY SANDS

(page 3)

FEATURING THE SENSATIONAL 'MR. TWIST' HIMSELF!

CHUBBY CHECKER

IN THESE GREAT TWISTIN' RECORDS

THE TWIST

45-DB4503

LET'S TWIST AGAIN

45-DB4691

THE FLY

45-DD4728

and two great LPs

TWIST WITH CHUBBY CHECKER

33SX1315

FOR TWISTERS ONLY

33SX1341

COLUMBIA



RECORDS

EMI RECORDS LTD - EMI HOUSE - 20 MANCHESTER SQ - LONDON W1

Don't knock that TV miming

PRIZE LETTER

"THANK Your Lucky Stars" has had severe criticism because of its representation of artists by miming. But I support them to the hilt.

They give us an insight into the artists' stage presentation, and also the record sound.

Miming increases the chance of success of an artist who may find it difficult to obtain the record sound on stage.

The success of the show can be measured by the way it has boosted comparative unknowns such as Shane Fenton and Jimmy Crawford into the charts.—**B. GAHAME**, 129a, Brockwell Lane, Chesterfield, Derbyshire.

SO LONG

It is a pity that good artists have to wait so long to be recognised. One in particular is Al Saxton.

He has everything. A very good voice, good personality, and a wonderful way of putting over a song old and new.

Perhaps if he went to America he would get the appreciation he deserves and be at the top, with Sinatra and Darin.—**J. HADLAND**, 363, Tolladine Road, Worcester.

NAUSEA!

NO more complaints about "Juke Box Jury," please. I have just seen the Australian

version. Compared with it the British programme comes out like "Monitor."

There are no interesting audience shots during the playing of a disc—not even shots of the panel—just distracting and extremely corny dance routines.

And to pile on the agony, the latest recording of a popular idol was played in full—all 2½ minutes of it, with sickening close-ups of the young lad's mouth (pouted, of course, sexy nostrils and, without fail, his fingers lovingly caressing a guitar. For 150 seconds. Nausea!—**DAVE ILLINGWORTH**, 15 J.S.T.U., B.F.P.O. 151.

ALL CHANGE

NOW is the time for The Shadows to make a change. Every record they have made is the same as the previous one.

They are acclaimed as the best instrumental group in the country. Why? The John Barry Seven are way ahead of them in many ways, especially originality.

Shadows, take heed! Unless you change, the end of the road is in sight.—**TONY JACKSON**, 31, Felton Avenue, South Shields.

NOT ROWDY

HAVE we come upon a great reformation in trad jazz? I hope so, and my hope seems to be backed up by some of the recent jazz releases.

I refer in particular to Acker Bilk's "Creole Jazz" and his latest, "Stranger On The Shore," and also to Kenny Ball's "Midnight in Moscow."

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/ashtray set.

The address is: Post Bag, DISC, 161 Fleet Street, LONDON, E.C.A.

The bands, it seems, have at last decided that this type of jazz is much better than the rowdy stuff they were producing some months ago.—**WILLIAM BRADLEY**, Ingledene, 13, Seahill Road, Craigavad, Co. Down, N. Ireland.

WEIRDIE

CONGRATULATIONS Del Shannon! How different "So Long Baby" is from his two previous hit numbers!! Gone is the screaming electric organ. In its place is another, new, weird noise.

The beat is terrific. I am sure it will do as well as Del's smash hit, "Runaway." — **JOHN DAVEY**, 13, Higham Road, Tottenham, London, N.17.

A BORE

SHELLEY BERMAN'S recent appearance on TV was a big bore. It proved, once again, that personal appearances can be



AL SAXON, seen here (right) with Ray Ellington, has everything. See "So Long." (ABC TV picture)

other artists I would not buy it. I like her style of singing, and if I am to pay 35s. for a record, I want to hear her sing at least 12 tunes.

One idea to make the LPs more interesting is to have the singer introduce each song in turn, as if it were a radio show, instead of a 15-second silence between each track.—**ROY SAATCHI**, 13, Deane Close, Stanmore, Middlesex.

DON'T FORGET

SEVERAL of your readers I have written to commend the success of British discs in the charts. To their praise, I would add my congratulations.

However, let us not forget the role played by American discs. Rather than displacing ours, by being in direct competition they surely give added incentive to the record companies to release better quality material.

Imagine the fame a young pop singer would gain if he took over from a new Elvis Presley disc in the No. 1 spot! — **HUGO POWELL**, 36, Royal Avenue, London, S.W.3.

C AND W?

JACK GOOD puts his faith in modern jazz to take over from rock. I wonder. Commercial Country and Western stands a first-class chance to make the grade here.

If one could tot up the audience reaction of "Easy Beat," I think Clinton Ford would be a winner by a mile. He is our potential number one for C and W singing. Possibly the fact that he is with a small recording company means that he does not get the airings he deserves.

He is a hit on "Easy Beat," but not in the Top Twenty, where he belongs. — **JOHN WATERFIELD**, 6, Wembury Park Road, Pevensey, Plymouth, Devon.

very disappointing compared with disc performances.

Shows like this can do little to improve an artist's reputation, or to boost sales of the discs.

Anyway, when it comes to comedy, British stars more than hold their own against the Americans. Tony Hancock's records, for instance, are fabulous. — **C. R. MCKAY**, 8, Elm Grove, Feock, Truro, Cornwall.

LP CLUBS

IN an American magazine, I saw an advertisement for a popular LP album club. It offered new members 5 LPs for the price of one—on condition that 5 LPs were bought at the standard price in the following 12 months.

In addition, if a member bought two more records a free record was given. Many of America's top artists were in the selection.

The Americans believe that this type of club has boosted album sales. I am quite sure that if a big record company did a similar thing here their LP sales would be boosted.—**G. R. BARBER**, 7, Alexandra Avenue, Handsworth, Birmingham 21.

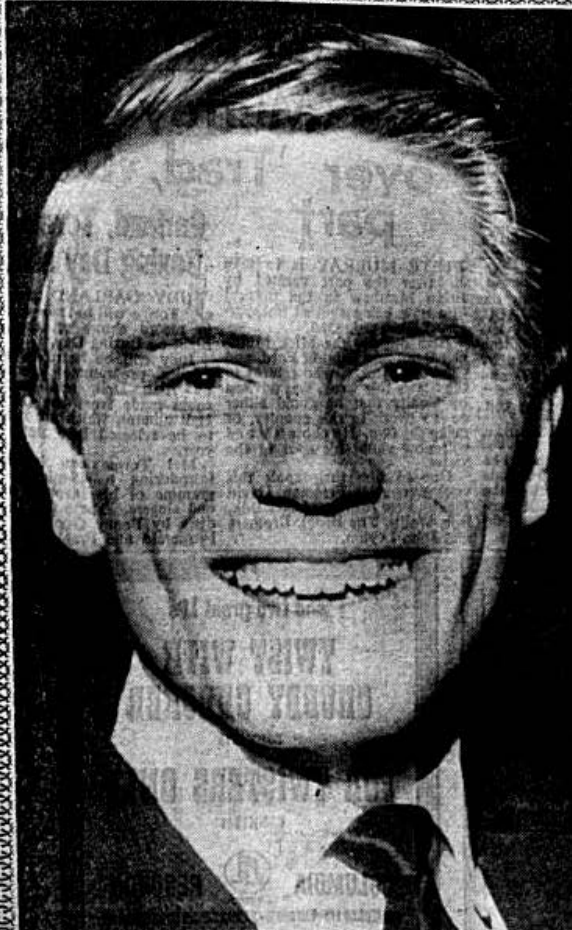
NO, NIGEL

I DISAGREE with Nigel Hunter's opinion of composite LPs.

Even if it was possible to put more than one artist on a record without incurring contract difficulties, the result might not please the general fan.

I am particularly fond of a certain vocalist, but if she were to make a composite LP with

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



Happy Christmas
to all the staff
and readers
of 'DISC'
Kind Regards
ADAM FAITH

EDDIE FISHER
Tonight
From "West Side Story"
45-HL 9469
LONDON
45 rpm record

AMERICAN TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending December 16).

Last This Week	Title	Artist
1	1 Please Mr. Postman	The Marvelettes
2	2 Big Bad John	Jimmy Dean
3	3 Goodbye Cruel World	James Darren
6	4 The Twist	Chubby Checker
7	5 Walk On By	Leroy Van Dyke
17	6 The Lion Sleeps Tonight	The Tokens
11	7 Run To Him	Bobby Vee
12	8 Tonight	Ferrante and Teicher
16	9 Let There Be Drums	Sandy Nelson
10	10 Happy Birthday, Sweet Sixteen	Neil Sedaka
14	11 Moon River	Jerry Butler

Last This Week	Title	Artist
4	12 Runaround Sue	Dion
5	13 Fool Number 1	Brenda Lee
10	14 Crazy	Patsy Cline
15	15 Peppermint Twist	Joey Dee and The Startlers
9	16 I Understand	The G-Clefs
17	17 Moon River	Henry Mancini
8	18 Tower Of Strength	Gene McDaniels
19	19 I Don't Know Why	Linda Scott
20	20 Gypsy Woman	The Impressions

ONES TO WATCH

When I Fall In Love - The Lettermen
When The Boy In Your Arms - Connie Francis

LIONEL BART
Give us a kiss for Christmas
45-F 11405
DECCA
45 rpm record

Tommy Sands may play West End

NEXT year could well see American singer Tommy Sands in a West End stage show. This fact was revealed to me this week by Sands who had arrived on a brief visit to promote his fifth appearance on the screen—in Disney's "Babes In Toyland."

"I have been offered a leading part in the Allison Settle musical 'How To Succeed Without Really Trying,'" Tommy told me. "It is

currently a hit on Broadway. They are looking for another cast so that the show can be brought to London."

"I can't confirm anything yet, but you can say that we are in a huddle over it and it looks most likely."

A show such as this is just what Tommy Sands needs. He is trying to supplement his singing with acting so that he can carve himself another career. I asked him why it was that so

many singers look towards the acting profession as their Mecca.

"Singing is a fickle business," he said. "Acting is much more invigorating and more lasting. Remember how Frankie was nearly finished once?"

He was referring to his father-in-law Frank Sinatra. Tommy is, of course, married to Frank's daughter Nancy. "He made a big comeback as an actor and that saved him!"

Sands doesn't like to talk about his famous in-law. "They always ask me about him and I don't really know very much. I find it best not to talk about him at all."

"If I say he's a nice guy then I'm a son-in-law whose licking his boots. If I say that he's a jerk then it's because he has more fans than I have."

"Either way you can't win."

But with a little persuasion you CAN get Sands to talk about Frankie.



His records

"I don't suppose Nancy and I shall be seeing so much of him now that we have moved from Los Angeles to New York. We used to go to his place quite a lot. We'd play records and he'd put on a movie show. But never his own films."

"Nancy plays a lot of her father's records, when we are at home. But it doesn't upset me. I think Frankie's a great singer."

Currently Tommy is filming in Paris his part in Zanuk's "The Longest Day," the story of D-Day. After his quick visit to Britain he flew back to Paris to complete the filming.

"I want to be home in New York by Christmas Day and I'm keeping my fingers crossed that we won't run over schedule with the filming."

Peter Hammond

TOP TWENTY

Compiled from Dealers' returns from all over Britain

Week ending December 16, 1961

Last This Week	Title	Artist	Label
1	1 Tower Of Strength	Frankie Vaughan	Philips
3	2 Moon River	Danny Williams	HMV
8	3 Stranger On The Shore	Acker Bilk	Columbia
4	4 Midnight In Moscow	Kenny Ball	Pye
2	5 Take Good Care Of My Baby	Bobby Vee	London
13	6 Johnny Will	Pat Boone	London
15	7 So Long Baby	Del Shannon	London
19	8 Let There Be Drums	Sandy Nelson	London
10	9 My Friend The Sea	Pet Clark	Pye
10	10 Son, This Is She	John Leyton	HMV
5	12 His Latest Flame/Little Sister	Billy Fury	Decca
11	13 I'll Get By	Elvis Presley	RCA
6	14 The Time Has Come	Shirley Bassey	Columbia
9	15 Walking Back To Happiness	Adam Faith	Parlophone
12	16 Take Five	Helen Shapiro	Columbia
17	17 Toy Balloons	Dave Brubeck	Fontana
18	18 Happy Birthday, Sweet Sixteen	Russ Conway	Columbia
19	19 Baby's First Christmas	Neil Sedaka	RCA
20	20 Goodbye Cruel World	Connie Francis	MGM

ONES TO WATCH

I Understand - The G-Clefs
Bambino - The Springfields

LEYTON CRASHES IN AT 10

"JOHNNY Remember Me" hit the top, "Wild Wind" reached number two, but neither made such a devastating entry into the charts as John Leyton's latest release, "Son, This Is She." Straight into the Top Ten is a feat usually reserved for someone named Presley, so it looks as though this actor turned singer is going to repeat his "Johnny" success.

Mr. Leyton apart, this week is notable for the very first appearance this year of specifically Christmas numbers. Seasonal records, anything from Little Donkeys to White Christmases, have been poured into the pot to provide a green-back Christmas for the record companies.

But this year the last popping days to Christmas have almost slipped by without a jingle bell sounding in the Top Twenty.

Only this week, at the twenty-fifth hour, so to speak, can we see some signs of the Christmas record's attempt to wave a piece of holly under our noses.

A floater

Russ Conway's "Toy Balloons" floats, without any strings attached, into the 17 spot. The fast approach of Christmas obviously helped to raise it out of the lower stratus where it has hovered for the past three weeks.

Connie Francis' "Baby's First Christmas" gets in at number 19 to provide her with a Christmas record that outshines even some of her other all-year-round work. A pity that this one has to have a Christmas flavour to date it. But there are many Christmases to come.

Out of season activities in the charts are almost normal. An exception is Acker Bilk's climb of five places into the number three slot. A further example that his kind of trad could make the top.

Pat Boone, too, sees his "Johnny Will" climb even higher, from number 13 to number six. Another good bet for the number one position.

<p>NEW PE POPS</p>	<p>THE Laurie Johnson ORCHESTRA 'DOIN' THE RACCOON' 7N 15406</p>	<p>Joan Regan 'SURPRISIN' 7N 15400</p>	<p>GARY MILLER 'THERE GOES THAT SONG AGAIN' 7N 15404</p>	<p>GIVE A GOLDEN GUINEA FOR CHRISTMAS</p>
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1961—our best-ever year

British stars break U.S. hold on the Twenty

TO look back over 1961 is to realise a big hand is due to Britain's singers and songwriters—for the striking breakthrough they have achieved against American competition. For years our record world was dominated by America—by its musical crazes, its performers, its songwriters. It was a trend many people in Britain naturally wished to see reversed—bleak though the prospect seemed. Solid signs of success were seen during 1960—and now 1961 has brought a vast change for the better.

For one thing, the American stranglehold on our Top Twenty has been broken. At one time, week after week, the majority of places went to the U.S.A. almost automatically.

But our performers have reversed the position time after time during the past year—and British songs have often helped them.

But what is an even more significant and encouraging sign is that we have counter-attacked—and gained a decidedly useful bridgehead on American territory!

The first British artists to make the U.S. charts this year were The Allisons, with, of course, "Are You Sure?"

To reach America's Top Hundred is—let's face it—a tremendous feat for a British disc; competition is mighty fierce across the Atlantic—and conditions are heavily in favour of the home product. For an unknown song to have stayed in it several weeks—even in the lower sections—rates high praise.

Let's also hand it to Andy Stewart ("Scottish Soldier") and

and Cyril Ornadel for the music! Praise Jerry Lordan for a great instrumental success. "Apache" (a hit in Britain via the Shadows) had a tremendous run in the States early in 1961 through the version by Danish guitarist, Jorgen Ingmann.

Britain's Dorothy Squires also scored a composing success. The Etta James version of her "Trust In Me" enjoyed a 12-week run, during March, April and May.

And don't let's forget the LP world... Matchless Mantovani was (as usual) a consistent seller in the States—often having several LPs at once in the charts. No fewer than six of his LPs made their mark: "Exodus," "Carnival," "Songs Of Praise," "Italia Mia," "Operetta Memories" and "Christmas Carols."

Other British LPs to hit the

charts were Ted Heath's "Big Band Percussion," Stanley Black's "Exotic Percussion," Frank Chackfield's "Ebb Tide," Ronnie Aldrich's "Melody And Percussion For Two Pianos," Bob Sharpley's "Pass In Review," and Eric Rogers' "The Percussive Twenties."

So though (to sum up) no British disc has reached the heights of such yesteryear successes as Vera Lynn's "Auf Wiedersehen" and David Whitfield's "Cara Mia," the total results have been most encouraging.

IT HAS BEEN OUR BEST YEAR YET.

It seems certain we have many more hits to come in the States. In fact, just before going to press, a report from America says likely chart entries are Helen Shapiro's "Walkin' Back To Happiness" and "My Boomerang Won't Come Back"—by er, Charles Drake!



Mela Kalkara's me ka Bouch Makatiki Hoo from **Elvis** and the COLONEL.

MERRY CHRISTMAS
AND A
HAPPY NEW YEAR
TO ALL
Paul Anka

CHRIS BARBER'S JAZZ BAND
with OTTILIE PATTERSON
and
PAT : IAN : EDDIE : DICK : GRAHAM
Wish You All
A CONVIVIAL
CHRIS-TMAS
AND SPEEDY
"REVIVAL"

18, CARLISLE STREET, LONDON, W.1.

Season's Greetings
FROM
JOHN BARRY
AND THE
JOHN BARRY SEVEN



NORMAN NEWELL—He wrote "Portrait."

Anthony Newley ("Pop Goes The Weasel") for chalking up roughly the same sort of success. But, in fact, far bigger feats than these came Britain's way. Hayley Mills' "Let's Get Together" was that rare thing—a hit for a British disc in America before it had made its mark over here.

Though 15-year-old Hayley has said all along she doesn't think much of her singing, "Let's Get Together" came into the Top Hundred on September 9—and is still there!

The weekly positions of 98-75-48-28-6-5 show how fast it hurtled up.

Lonnie Donegan's "Chewing Gum"—the story is well-known of how this two-year-old British hit made a sudden, sensational comeback in America after a few spins by DJs—was in the Top Hundred from August 5 till October 28; reached sixth position; and gained Lonnie a Golden Disc.

Matt Monro—he had two successes in the U.S. charts, "My Kind Of Girl" ran steadily from late May till late August and "Why Not Now?" showed for six weeks in October and November.

But for my money, Britain's biggest American success of the year was a songwriting one—"Portrait Of My Love."

The big seller in the States was the Steve Lawrence version. It showed for no fewer than 16 weeks (reaching No. 11)—yet

Cable from AMERICA

RCA Vic top the single sales
edited by **MAURICE CLARK**

TOP record company for single sales this year was RCA Victor, with Mercury second, Liberty third, Dot fourth and Imperial fifth. Slightly different order for the biggest selling albums with Columbia first, RCA Victor second, Capitol third, Mercury fourth and Dot fifth.

To meet the tremendous demand from cinemas for "Teenage Millionaire," the first movie to feature Chubby Checker doing the fabulous Twist. United Artists are rushing out copies to all parts of the States as soon as they are printed. The film features Chubby singing "Let's Twist Again." Also in the cast are Jimmy Clanton, Rocky Graziano, Jackie Wilson, Dion, Bill Black's Combo and Marv Johnson.

Bobby Rydell made a very successful debut at the Sands Hotel in Las Vegas last week, although his three-year contract with the Sands doesn't start for several months.

RE-RELEASE of 25 of the most popular, most requested singles in Capitol's 21-year history will be in the stores again this week. Among the artists included in this gala issue will be The Kingston Trio, Frank Sinatra, Nat King Cole, Dean Martin, Jo Stafford, Peggy Lee and Stan Kenton.

Brenda Lee was only halfway through her act at Bimstrubs Club in Boston when the owner booked her to make a return appearance in May. Brenda, incidentally, celebrated her 17th birthday while appearing in Las Vegas.

A recording of Pablo Casal's concert at the White

House recently will have a special January release on Columbia. The concert was arranged by President and Mrs. Kennedy.

Ferrante and Teicher's recording of "Tonight" on United Artists has already sold more than 500,000 copies, and is expected to pass the million mark soon.

New star Timi Yuro, who has had two smash hits this year, is to appear with Frank Sinatra on his Australian tour.

Newcomer Allan Chase make his debut on the Cinema label singing "I'm In Love With Miss Connie Francis."

Johnny Cash has been booked to headline the huge Country and Western show next year at the Hollywood Bowl.

WITH the great success of Sing-a-long albums, a new Sing-a-long stereo record player has hit the market. This is a regular type stereo player with the added attraction of a lightweight microphone attachment that allows the user to sing and hear his voice coming right with the speakers along with the music.

Morris Levy, President of Roulette Records and also owner of New York's swanky Round Table, has changed the nightly policy of his supper club and featured strongly now is the "Twist Party." The customers are reported to be queuing to get in.

Looks like Capitol are going to have a big seller with The Four Cal-Queets' disc of "Most Of All." It has started to break big on the West Coast. Very nice for the four girls, who still attend the Santa Monica City College.

MGM this week released new Joni James album. Although Joni doesn't mean too much on singles now, she is still a strong album seller. Columbia Records just gave



TIMI YURO—Tours with Sinatra in Australia.

a very successful Press and DJ party for their newly-signed Andy Williams. The party was given at the Villa Capri in Hollywood, owned by Frank Sinatra.

Patti Page and her husband manager Jack Rael have just formed "Page-Rael Associates" to deal in many aspects of show business. Headquarters will be in Los Angeles.

Chubby Checker, now known as "The Twist King," has been signed by Thom McCann, one of the biggest shoe chain stores, to help promote their latest shoe for men and women called "The Twister." Checker will film a TV commercial for them among other things.

It really is a great Christmas so far for the record dealers here. Christmas discs are selling a-plenty. Biggest newcomers this year are Bobby Rydell and Chubby Checker's disc of "Jingle Bell Rock" and Connie Francis with "Baby's First Christmas." And back again come old faithfuls like Bing Crosby's "White Christmas" and Brenda Lee's "Rock Around The Christmas Tree."

Two of the Tokens hit recording group on RCA Victor, Hank Medress and Phil Margo, have been signed by Columbia Records as producers. Hank and Phil will find new talent and material, and produce discs either to be issued on Columbia or Epic. As a singing group they will continue to record for RCA.

Page five presents NEWS... by Jack Good, at the newsdesk for one week only (we hope). Not even the office boy or Daisy the tea girl accepts any responsibility for the accuracy of this reporter.

EMI NEW POPS

THIS WEEK'S



STAR SINGLE!

DINAH WASHINGTON

SEPTEMBER IN THE RAIN

MERCURY 45-AMT1162

TOP RANK
JAR595

GARY (U.S.) BONDS
School is in

H.M.V.
45-POP960

KENNY DINO
Your ma said you cried
in your sleep last night

PARLOPHONE
45-R4855

JOY & DAVE
Joe's been
a-gittin' there

PARLOPHONE
45-R4861

THE KING BROTHERS,
The Language of love

H.M.V.
45-POP958

LENA MARTELL
The night the
sky fell down

PARLOPHONE
45-R4856

MRS. MILLS MEDLEY

RICKY NELSON here Fury, Karl Denver film next year (?) almost settled

PROMOTER Louis Vick neither confirmed nor denied that he might have plans for Ricky Nelson to tour Britain next year. "Ricky is really keen to come and I have the definite impression that he will be here next year providing he has no other commitments whatever" said Vick.

What Bobby Vee has told Ricky about Britain reports Morris Click, has only made him more eager to visit our ancient monuments like the 2 1/2 coffee bar in old Soho, and Karl Denver.

Shooting will probably break out early next year. Commented Larry Parnes, Fury's manager: "I have no comment to make at present."

Bob Stigwood for John Leyton said: "I have nothing to add to my previous refusal to make a statement."

Quotes Denver: "I've waited a long time for this and I'm still waiting."

Cliff, Shapiro at Blackpool

A BIG T.V. Spectacular from Blackpool Tower on August 42 will star Cliff and Helen Shapiro.

Other guests include Karl Denver, the Brook Bros., David Lisbon and guitarist Bert Weedon. Film star Ammonia Scrubbs will do a comedy spot with Bruce Forsythe who will be giving an impression of D.J. Jimmy Savile.

MY IMPRESSION OF ELVIS By Jimmy Savile

"**E**LVIS is a great guy. He's the greatest guy I've ever met. He's just what you'd expect and more. He's got dark eyes—two of them—and a friendly grin that cuts through you like a knife. He's very keen to come to England and I hope to renew our two minute acquaintance real soon."

Jimmy Savile has a new Luxembourg Show next Thursday (August 40) which brings his total Luxembourg air time to 19 1/2 hours a week. Jimmy has recently moved and is now living at Studio 2, Radio Luxembourg, Hertford St., W.1.

Jimmy will also be appearing on "Thank Your Lucky Stars" on August 42, and J.B.I. on August 34. Bruce Forsythe is doing an impression of Jimmy on the Big Blackpool Spectacular on August 42.

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Silver disc for Cliff

WHEN The Girl In Your Dreams Doin' The Twist With The Boy Who's The Best Friend Of Your Latest Flame" brings Cliff's total of Silver Discs to 32.

Says Cliff, "This is fabulous. I'm knocked out, I never expected this. I owe it all to my fans."

Richard's manager was not available for comment.

AMMONIA—A GIRL

AMMONIA SCRUBBS, the film actress, was delivered of a girl, 6lbs. on Friday last. Her husband, producer Len Quirk said, "Have no comment at present."

Ammonia will be appearing on "Juke Box Jury" on August 34 and the "Big Blackpool Spectacular" on ITV August 42 (when she will give an impression of Helen Shapiro impersonating Karl Denver) and is now an almost definite fixture for the Fury Denver package.



Introducing

JACK GOOD

Newshawk

Qualifications for the job? "I read every column of the trade papers from top to bottom every week," he says.

Club—new names

SATURDAY Club on August 42 has an all-star line up including Cliff Richard and the Shadows, Karl Denver, the Brook Bros., Clinton Ford, the pianist David Lisbon, guitarist Bert Weedon, Shane Fenton and the Fentones.

"Lucky Stars" bumper line-up

STARS for a bumper edition of "Thank Your Lucky Stars" for August 34 will include John Leyton, Billy Fury, Karl Denver, the Brook Bros. and guitarist Bert Weedon. Guest DJ is Alan Freeman.

The week previous, August 42, stars Billy Fury, John Leyton, the Brook Bros. and pianist David Lisbon. Guest DJ will be Jimmy Savile.

Karl Denver and Ammonia Scrubbs star in "Puss in Boots" at the Coliseum, Woking, this Christmas.

Big names for 'Jury'

NICOLAI ENOPOPADOP-NOULOUS was one of the big names signed for "Juke Box Jury" on August 34. Others are DJ Jimmy Savile, pianist David Lisbon. Film star Ammonia Scrubbs will be a surprise guest.

On August 42 the panel consists of Guitarist Bert Weedon, DJ Alan Freeman, and Bunny Lewis.

NEXT WEEK
Mark Wynter reports:
'It's great to be back right
where I started'

New Karl Denver dates

KARL DENVER is to do six weeks of one-nighters in the Billy Fury package starting September 31. Karl is also booked for "Essy Beat" on August 43, "Juke Box Jury" on August 49, "Thank Your Lucky Stars" on August 34 and 42. Also Karl appears in the "Big Blackpool Spectacular" giving an impression of guitarist Bert Weedon.

He starts his own Luxembourg series next year when guest is likely to be DJ Jimmy Savile. Other likeliest are guitarist Bert Weedon, the Brook Bros. and Ammonia Scrubbs.

Fury, Denver dates settled —next week

DATES will have been finalised next week for the new Fury package. Guest stars will be Karl Denver and Ammonia Scrubbs. "This is the costliest package I've yet presented and advanced bookings are already phenomenal," said the promoter. "I was thinking of bringing over American artists but they proved very difficult over money matters so I've decided to keep it all British."

Said Bunny Lewis for Doug Sheldon, "I cannot comment at present."

Fury also appears in "Thank Your Lucky Stars" on August 34 and August 42 and is due to start shooting his new film next month.

He will be guesting on Jimmy Savile's Teen and Twenty Disc Club next week when the Brook Bros. and Karl Denver will also be included. Fury's new LP "I Of The Way To Paradise" is due for release sometime or other.

OTTILIE PATTERSON
with Chris Barber's Jazz Band
Blueberry Hill

OTIS WILLIAMS
and his Charms
The secret

I WISH . . .

This year's top stars look ahead to 1962



THIS has been a year which four young British pop stars will remember for the rest of their lives. A year of high-selling disc success and firm establishment as popular artists receiving a flow of glittering offers likely to keep them busy right through 1962.

They are Helen Shapiro, Edén Kane, John Leyton and Billy Fury. 1961 brought them success. What do they want in 1962?

EDÉN KANE

"I WOULD like to be recognised as an established artist in the music profession as well as among the fans. And, needless to say, I'd like to have a string of No. 1 hits right through 1962!"

"I'd like to make a film if the opportunity presents itself, and I'd like to go to Australia and South Africa, and especially France, which is very lively nowadays in terms of beat music."

"And I wouldn't mind going back to India for a visit, either."

"In records I want to go on specialising in good beaty ballads."

JOHN LEYTON

"A FILM is my biggest ambition at the moment—a full-length feature film. Although I've been lucky enough

BILLY FURY—What he'd really like is to meet Ray Charles.

(ABC TV picture)

to have hits as a singer, acting was my first activity, and I want to keep it up as much as possible.

"There are plans pending for some dramatic roles for me on ITV, but, of course, these can't go forward until the Equity dispute is settled."

"I'd like to go to America to work and see the country—sort of combining business with pleasure. And I'm looking forward to my second LP."

"As for songs, I wouldn't mind trying an out-and-out rock 'n' roller if it seemed right. But any song I do must have a definite solid beat."

BILLY FURY

"I SHALL be quite happy to stay in Britain. I get homesick being in London even, and the thought of being still further away from Liverpool where I was born and trying to talk to a lot of strange people doesn't appeal to me a bit."

"But I would like to meet Ray Charles. I think he's really fabulous."

"Again I don't know what I'd say to him, but at least I'd like

to be in his presence while he's working."

"I'd also like to meet the jazz saxophone star Ornette Coleman. I admire him a lot because when he started, he couldn't afford anything but a plastic saxophone, but still he made it."

"Of course I'd like to do a



EDÉN KANE
Wants to go to France.

film, but it would have to be something which suited me as a person. I wouldn't want to try and play a character which didn't match my own in real life."

HELEN SHAPIRO

"I WANT to be a great success. I want to go to America and anywhere else where they are interested in me, and establish myself there as well as here in Britain."

"Above all, I want to become a great artist as well as just a pop singing star."

IT'S A GIFT

Stuck for a present for your favourite star?

How about these . . .

CHRISTMAS being the time of goodwill to all men, DISC decided to give presents, carefully wrapped, to some of those who appear regularly in our pages throughout the year. But as the disc stars seem to have most things this was more difficult than we imagined.

Here are a few of the suggestions that came over the clattering typewriters around the DISC office.

- To Frank Sinatra**
Honorary membership of the Press Club.
- To Petola Clark**
A copy of Connie Francis' latest disc, "Baby's First Christmas."
- To The Temperance Seven**
A loud hailer for Whispering Paul McDowell and a smoking cure for the rest of the boys.
- To Frankie Vaughan**
A set of weights so that he can keep strong enough to hold up that Tower.
- To Adam Faith**
Hope, and not so many Charity shows.
- To Russ Conway**
An air pump to blow up his toy balloons.
- To Lionel Bart**
A box of tissues to remove the lipstick obtained by getting so many kisses at Christmas.
- The Shadows**
A sincere wish that theirs may never grow less.
- To Matt Monro**
A do-it-yourself excavator, so that he can move more mountains.
- To Bobby Vee**
A Baby (Doll) Sitter, to take good care of his baby.
- To Lonnie Donegan**
An outboard motor so that Michael won't have to row the boat.
- To Tony Newley**
A pair of scissors, to cut off all those labels people keep pinning on him—such as "off-beat" and "different."
- To Sammy Davis Jr.**
You tell us. Everybody says he has everything.

Any bright ideas? An LP of the winner's choice to whoever sends the most apt and amusing suggestion for a "gift" to any pop star not mentioned above. Entries to "Gift," DISC, 161, Fleet Street, London, E.C.4, by December 29, please.

HAPPY CHRISTMAS

from *Cliff*
Richard

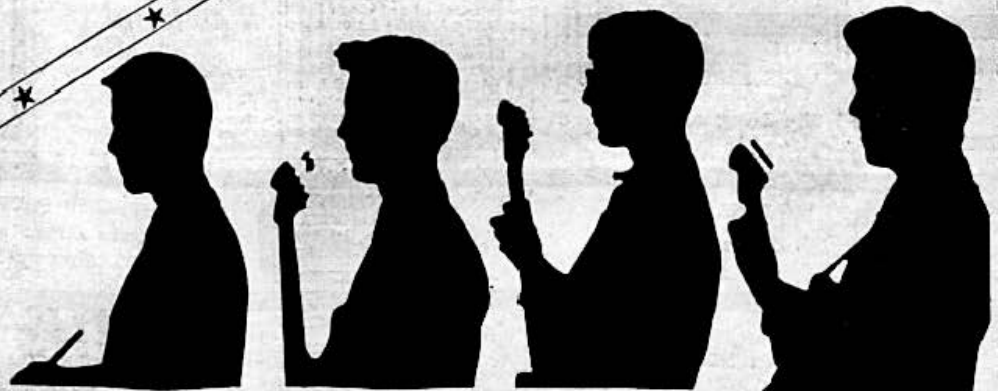
also

from

THE SHADOWS



**JET
HANK
BRUCE
BRIAN**



CHECKER—and the Twist—ARE HERE

People have been doing it for centuries, says Chubby

CHUBBY CHECKER, the titan of the twist who got his name because someone once described him as a half-size **Fats Domino**, gyrated on one spot of the carpet of his **Mayfair Hotel** suite. His feet scarcely moved, but everything else did. His arms moved up and down with the piston-like regularity of a besieged bee-keeper whose pets had gone berserk. His upper body swayed backward and forward while his hips jerked about as if he had a box of exploding matches in each pocket.

"It's easy," he told me. "I can't twist any better 'n you. Not if you have any rhythm at all." I must have looked doubtful. "There's absolutely nothing in it," he insisted. "People have been doing the same sort of thing for centuries. Especially people who can't dance properly."

"Why, I saw an old **Charlie Chaplin** film the other day and there was a girl dancing in that. She was doing the Twist. I've just been smart enough to exploit something which the public failed to recognise was no more 'n swaying naturally to musical rhythms."

"And I'm not worried if it doesn't last. Right now I'm looking for something else to exploit."

"I was surprised when I brought out the Twist in June, 1960, that it didn't catch on. What has happened now I expected to happen then. It's the rage in the States. Everybody is following me, Look."

History

He produced a copy of the American trade paper *Billboard*. "I've made record history. Here are four of my singles in the top hundred and a fifth that I share with **Bobby Rydell** called 'Jingle Bell Rock.' Then I have four albums in the charts as well. This is fantastic."

"Energetic ad-libbing" seems to be the reason that the Twist has caught on in the States. "It's an involuntary movement," Checker says. "It's easy to do and it's got a rock beat."

Checker, who used to be a butcher, started doing the twist in a New Jersey night club a year and a half ago. Then he took it to New York to a honky tonk known as **The Peppermint Lounge**.

Then the cafe society heard about Chubby's new dance and there was a queue of Cadillacs outside the club every night. A society columnist spotted a few of the smart set slumming there and exploded it in his column. **The Peppermint Lounge**, Chubby

Checker, and the Twist became a fad almost overnight.

"Presley was King of the Rock," says Checker. "I became King of the Twist."

Does it worry him that he should be labelled with a dance? "It's helped to sell a lot of records and it's made me a lot of money. But it could do me a deal of harm. I want to be known as a performer. I don't like people to say, but they do, that the Twist is all I can do."

"I'm worried that maybe that's all they'll ever want me to do. I want to be a performer. That is what I want to be known for. Being a good performer. Like

star. All I want to be is a regular guy.

"You can't tune into a radio station in the States without hearing one of my records. There was a time when I used to listen to every programme, praying that they would play my numbers. Now I don't listen any more. I go and play somebody else's records. Usually **Sammy Davis** or **Connie Francis**.

"Most of the rock boys changed their tune. **Presley**, **Anka**, **Bobby Darin**, they all changed from rock to ballads and romantic numbers. Not me. I stuck with it and now they are all following me."

Chubby Checker had just arrived in Britain from appearances at the **Olympia** in Paris.

"Do you know something," he said, "those French taught me how to do the Twist. The plane that flew me into Paris arrived five hours late. I had to go straight to the theatre without booking into the hotel and without a crease in my pants. What a way to start! Jeez!"

"I got up on the stage and began with a slow one—'I Could Have Danced All Night'—and no Twist. They started booing and throwing coins and things on the stage. So I quickly changed and went swinging into a Twist number, and they still didn't seem to like it."

Terrible

"Maybe it was because of the cover jobs that have been on the Twist over there. I don't know. But I don't suppose they liked having the boy who started it all being over there. It was bad for their own business."

"Anyway, I felt terrible. I felt like getting on the next plane to London and not doing the next show. But you don't do that. I'd never leave the stage unless

I was a complete failure or a complete success.

"Then someone told me that they did the Twist differently in France. They do it slow and sexy. They didn't want my fast Twist, they had their own version and that's what they expected of Chubby Checker.

"I altered the act for the second performance and did a slow Twist to every number. To me it was monotonous. But they loved it."

Checker came to London to record a **Granada** show "Trad With Twist" that goes out in January and to appear on "Hear And Now" on December 29, "Thank Your Lucky Stars" on December 30 and "Saturday Club" this weekend.

He also came over to appear in the film "It's Trad, Dad" but the **Equity** strike has prevented him from getting a temporary ticket and filming here.

Worried?

Unless the strike is settled before he goes back to the States he will have to film his part in the film in America. But this prevents him from appearing on the screen at the same time as the principals—**Helen Shapiro** and **Craig Douglas**.

We are not a nation easily given to dance crazes so I asked Chubby whether he was worried that his dance wouldn't catch on as big in Britain as it has in the States.

"It will," he said, "as soon as people realise how easy it is to do, I intend to show you."

He proceeded to give me a short lesson. I tried to show the rest of the **DISC** staff when I got back.

"You've been drinking," was all they said.

Peter Hammond



CHUBBY CHECKER demonstrates the Twist at the reception thrown for him by **EMI** on Thursday.

But will it catch on in Britain?

Our top dance experts give their views on page 19

Sammy Davis Jr. is known for being a good performer.

"When I was a kid at school Presley had just become the craze. 'Gee whiz, look at him!' I used to say. 'He must be very proud.' Now it's me. But I don't know. I don't really feel proud."

"Everybody is following me and it worries me. I want to stay in show business for another 30 years at least. Fifty seems to be about the right age to retire."

I suggested that with all the money he was making he could afford to retire long before he was fifty.

"Money is not happiness," he said. "I've learned that, even tho' I'm only 20. I don't want to live here," he said throwing an arm to indicate the plushness of his 27-pine-a-day suite. "I'm moving out of here. I want to be somewhere simple. I'm worried about being a

out a crease in my pants. What a way to start! Jeez!

"I got up on the stage and began with a slow one—'I Could Have Danced All Night'—and no Twist. They started booing and throwing coins and things on the stage. So I quickly changed and went swinging into a Twist number, and they still didn't seem to like it."

THE TWIST—an ideal dance to keep you fit?



Wishing You A VERY HAPPY CHRISTMAS

Thanks for making 1961 such a wonderful year for us



THE ALLISONS

(BOB and JOHN)

U.S. plans counter-attack on British charts

THERE was a time when the American record completely dominated the British charts. That is not so today, and it would seem, the Americans are worried. In recent months there has been a steady influx of American disc executives into this country. They are trying to find out what makes the record-buying public of Britain tick.

They want to know why they have lost their lead, and what to do about it. The latest arrival is Mercury A and R man Shelby Singleton. He flew in last week to confer with his counterparts in the Mercury office in London, and to survey the British recording scene.

I talked with him. He told me: "We are thinking of making what we call duo-material. Records that have an appeal in more than one country. Really,

Mercury chief tells of new all-out disc campaign

we want international records, but the next best thing is to cut discs that will appeal to the British public as well as the American.

"I am here to study the trends and to find out the kind of records that sell in Britain so that we can aim records at the British market."

He admitted that many American recordings don't go at all over here, although they are big hits in the States. "One reason for this is cover jobs," he said. "Patti Page's 'You'll Answer To Me,' would have been a big hit in Britain but for the recording of the same number by your own artist, Cleo Laine.

"It is also difficult to sell artists who have made no appearances on British television.

JOHNNY PRESTON . . . his latest disc is aimed at both markets. (DISC Pic)

or toured the country to promote their records.

"Artists such as Brook Benton could be big hits over here, I'm sure, if we could promote them through personal appearances. The trouble is getting them to come over.

Singleton is responsible at Mercury for most of their Country and Western output. He records such artists as Patti Page, Brook Benton, Clyde McPhatter, Johnny Preston, Joe Dowell, Danna Jo and Leroy Van Dyke.

"Country and Western, going pop, will be the next big thing in the States," he said. And, although C and W is strictly an American style of music he feels that it will be a big thing in this country, too.

He picked up a copy of Leroy Van Dyke's "Walk On By," and we listened to it on the office radio gram.

Best record

"That is the best record I've made," he said. "It's No. 7 in the States. It should go here."

Has he any ideas about what is popular in Britain?

"It's very hard to tell. You can't pin down what is wanted merely by looking at the charts. But I would guess the trend is towards a Latin beat. That seems to be a dominating factor in top sales in Britain.

"We have to break down popular records into their basic appeals. Somewhere there is a basic answer. I would divide a record that stands more than a fair chance of getting into the

Top Ten into three parts.

"It must have beat, a good sound and a story. The beat is what attracts the public first and then, if the record has a good sound, they will remember it.

"They don't hear the words until they have played it at least four times. Then, if the lyrics tell a story they will remember them."

Singleton produced Johnny Preston's latest disc, "Free Me." We played it.

It has a strong beat, the lyrics tell a story and it has the unusual feature of a Mexican instrument, which sounds like two pieces of sand paper being rubbed together.

"That's what I call an international record," Singleton said.

It is one of the best Johnny Preston has done. I am convinced it will get into the Top Ten in the States and over here."

Meanwhile, Shelby Singleton and the Mercury label are going all out to ease the market and find the key to putting more and more American artists into our charts.

Peter Hammond

BROOK BENTON . . . with the right material could be a best seller in Britain.



S★T★A★R★T★A★L★K

By JUNE HARRIS

Strange singing debut for Dion

A MERICAN singing star Dion reports that he and The Belmonts (the group with whom he was first associated before going solo) made their debut public appearances in a subway train.

He admitted: "One evening we were all travelling together and just pulled sheets of music out of our pockets and began to sing!"

Sammy Davis has got the serious acting bug in him. Since he played his all-straight TV part in "The Day Of The Fox" two weeks ago, Sammy is a little unsettled with his present way of life as a singer. He feels that his talent for acting should be explored a little more.

Petula Clark and her husband, Claude Wolff, who are the proud parents of a

6lb. 8oz. baby daughter, have decided to stay in England for Christmas after all. They will return to France early in the New Year.

Decca have reported that the song which Tommy Steele was supposed to record as his Christmas number, and which composer Lionel Bart waxed instead, "Give Us A Kiss For Christmas," sold 10,000 copies in one week.

London agent Ruby Bard (she handles Dick Charlesworth's City Gents) hit on the novel idea of sending small ribboned boxes out to the DJs last week. They contained bone shaped dog-biscuits, with a label attached stating "I'm In The Doghouse."

This, of course, is the title of Dick's latest disc, which is the theme from the film of the same name.

Glenda Collins, who has come up with a really forceful number in "Find Another Fool," spends her days selling children's wear from her parents' stall in Romford market.

Acker acts

ACKER BILK will appear not only as a musician in the BBC Children's Television Boxing Day programme, "The Princess And The Pea," but also as an actor and a dancer.

Film star Stephen Boyd will make his singing debut in the forthcoming MGM production "Jumbo," which stars the British actor with Doris Day and Jimmy Durante. Music and lyrics are by Rodgers and Hart.

Garry Mills, hoping for a disc hit with "Treasure Island," was a junior clerk with a book publishing firm three years ago. Now he is the owner of 20 suits, a Nash Metropolitan, and a girl friend whose name, we discovered, at long last, is Lorna Henderson.

Leroy Van Dyke (first disc here, "Walk On By") is

ACKER BILK . . . he'll have a go at acting and dancing on Boxing Day. (ABC TV picture)

married to a girl he met on a blind date. In February, 1957, he was told to phone Sue Greathouse, a girl whom he'd never met. He asked her for a date in March and, on their second one, he proposed to her.

You can't keep a good gambler down! Connie Stevens, on a week-end whirl to Las Vegas, recently lost \$2,000 on the gaming tables.

Fancy calling yourself Bent Fabric! In fact, I must be truthful with you. I was dying to know who the screwball could be that would do such a thing. Now I know. Bent Fabric, who recorded "The Alleycat," is none other than boss of Metronome Records in Denmark, Frank Barclay, who is well known as a musician all over Scandinavia.

When will recording artists stop doing answer jobs? Gloria Lynne, who surely has enough talent of her own without relying on other people's hits, has recorded "You Don't Have To Be A Tower Of Strength" for Everest.

Pedal pusher

BET you didn't know that Jimmy Savile is mad keen on bike riding, and that at one time he entered for as many championships as possible. And Jimmy tells me that in Paris, on his way back from his recent trip to Rome, he bought himself a brand new professional road racing bicycle for next season.

Interesting to note that Burl Ives, who is perhaps today better known for his film roles than for being a famous folk singer, has appeared in the American top hundred. At number 88, Ives has beaten both Joey Brooks and the Crosby Brothers with his disc of "A Little Bitty Tear."

Jess Conrad seems to be another singer who has beaten the TV strike—rather by luck than planning. Jess has been selected by Bri-Nylon to appear in their new filmed commercial which will shortly be going out to all the cinemas. The number he will be singing is "Hey Little Girl," which also just happens to be the flipside of his latest disc, "Twist My Wrist," which was released last week.



Greetings from Lonnie



BOBBY VEE sends an exclusive Christmas message to DISC



I wish you all as good a time as I will have

BOBBY VEE is doing this Christmas what his friend Mark Wynter would like to be doing, spending the holiday at home with his friends and family.

"Last year I was appearing at the Brooklyn Paramount Theatre over Christmas," Bobby told DISC. "Christmas Eve for me was the most miserable, lonely night of my life."

"I had no family or friends to celebrate with—they were all at home in Fargo, North Dakota, and I made up my mind there and then, on that bleak, unhappy evening, that no matter what, I would be home for Christmas this year." Bobby's ideas of an ideal Christmas do not differ too much from Mark's, except for one thing. His Christmas fare will be Swedish.

"My parents are of Swedish extraction," he said, "and my father is a chef. Christmas

BOBBY VEE . . . happy because he's not having to work like his friend Mark.

MARK WYNTER . . . Christmas will be spent in Scotland and he'll miss his family.

brothers, relatives and a few close friends. This is an intimate family occasion, and I am just one of the family.

dinner for us is a big event. We have old Scandinavian dishes like lutefisk and lingonberry cobbler, and we usually eat in the afternoon.

"In the morning, all the family will open their presents. There will be my parents, two

"Of course, one of the highlights of my Christmas Day, will be Mark Wynter's phone call from England. We arranged this while we were both in Australia.

"At the time, we were writing out our Christmas cards, in

the blazing, hot sun, and we decided that it would be a nice idea to be able personally to wish each other a Happy Christmas. Mark knew I would be at home, and naturally, he was very upset that he wouldn't be. But sometimes it's unavoidable.

"I arranged all my dates well in advance so that I would have a completely clear period over Christmas time. It took quite a bit of doing, too. But after last year's experience, people must have taken pity on me."

Same way

Bobby seems to think that no matter where in the world you live, then Christmas is celebrated in much the same way. "Let's face it," he said, "we all enjoy opening presents, eating until we're full up, and having the family all around us. So do my thoughts differ from anyone else's on how Christmas should be spent?"

He sends his best wishes to all readers of DISC and looks forward to seeing you in the New Year.

JUNE HARRIS.



"Just one more, then I must be getting along!"

I'm working but I'll ring my chum, Bobby

AT 5 p.m., on Monday, December 25, Mark Wynter will phone Bobby Vee at home in Fargo, North Dakota, to wish him a "happy Christmas." He will be calling the American star from Glasgow, where he is currently appearing in "Aladdin."

Mark will be working over the Christmas season, while Bobby will be taking it easy at home with his family.

"Unfortunately, this will be my first Christmas away from home," Mark told me sadly. "I have two performances on Christmas Day, which make it impossible for me to spend this time with my folks in Lewisham."

"However, on Christmas Eve, I plan to fly down to London early in the morning. I shall spend four hours at home, and fly back to Glasgow the same evening. So our family will have to do our celebrating a day early."

"Normally, Christmas in our house is a swinging and happy occasion. Because of my three young brothers and a young sis-

ter, we always have a Christmas tree, and cut out nativity scenes decorating the place. And when it comes to opening presents it's like a madhouse.

"All the family are gathered together, and there's so much warmth and feeling that I really shall miss not being there on Christmas Day."

However, to make up for the absence of his family, Mark's manager, Ray Mackender, his road manager, Mike Hewitson, and Ray's sister, Rita, are planning to fly up to Glasgow on Christmas Day, and take over a small hotel so they can hold their own party, complete with Christmas pudding and turkey, which Mark will carve.

During the day, Mark's family

says MARK WYNTER

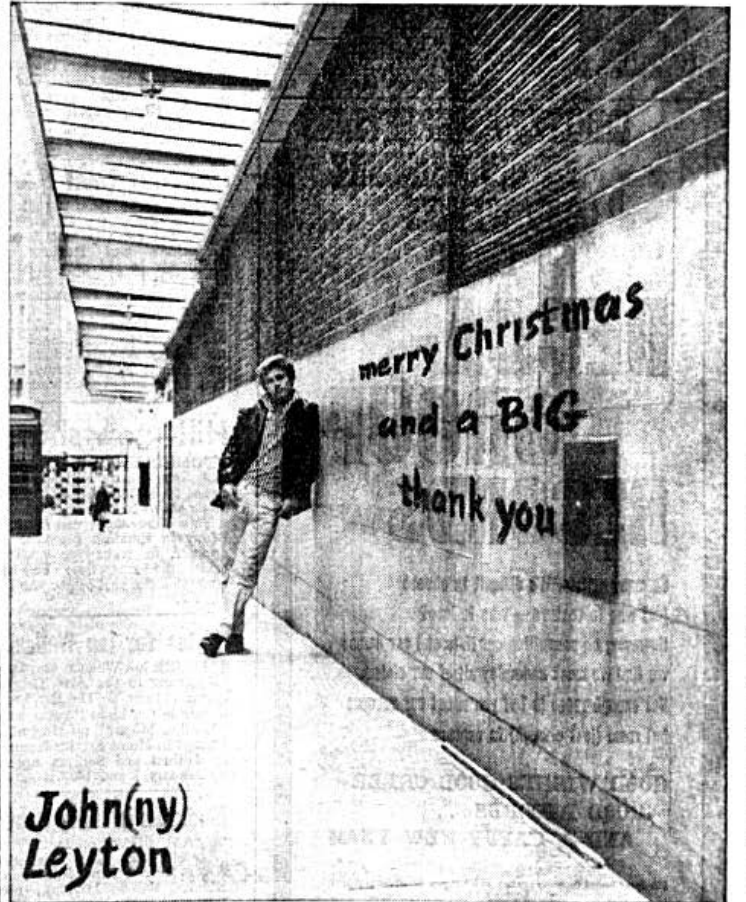
will call him from London to wish him the compliments of the season, and Mark is also expecting a call from Hollywood. From songwriter Jimmy McHugh in fact, who has written his next disc release, "You're Everything Beautiful."

On Boxing Day, the Wynter party will rise early and drive over to Edinburgh. "I want to have a look at the Castle," said Mark. "but I shall have to get back to Glasgow early, as I have a matinee in the afternoon."

"In the evening of Boxing Day, there is to be a party for the complete cast of 'Aladdin.' So really, what with all that is planned, I won't have too much time to miss the family."

"Still, in spite of all that will be happening next year I shall try and work it so that I'm home for Christmas, particularly as I get very homesick when my family isn't around."

June Harris



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BARBER BAND SET A JAZZ RECORD

CHRIS BARBER and his jazz band with Otilie Patterson will be the first British jazz group to play a major date in Austria's capital, Vienna, when they appear on January 28 at the sumptuous Wiener Stadt Haller.

This is part of a fourteen-date tour being undertaken next month by the band. The remaining dates are all in Switzerland, including appearances in Berne, Lausanne, Geneva, Basle, Lucerne and Zurich.

The Barber group will also take part in festivals being held at the winter sports centres of Gstaad and Arosa, the Gstaad date being a return engagement on the strength of the band's big success there last year.

These European bookings mean that Barber will have to relinquish his resident spot in the Light Programme's "Trad Tavern" series at the end of this year.

He and the band will continue to take part in the series from time to time on their return, however.

During the early part of January the Barber band will be recording for Denis Preston's Record Supervision organisation, and appearing as usual on Wednesdays at the Marquer Jazz Club in Oxford Street. Following their Swiss engagements, the band are in line for dates in Germany, Holland and the Scandinavian countries during February and early March.

Clydes in 'Young at Heart'

TYNE TEES Television's Christmas Day edition of "Young At Heart" will be introduced by Gary Marshall and will star the Clyde Valley Stompers. The Dallas Boys; Roly Daniels, Joe "Mr. Piano" Henderson, Janie Marden, Valerie Masters and Peter Wynne.



DAVID HUGHES, playwright Hugh Hastings and DJ PETE MURRAY go through one of the numbers for the new musical "Scapa Flow" which is to open in Liverpool early next year.

Opening set for ATV's 'All That Jazz'

THE first show in ATV's much-heralded musical series "All That Jazz" will go out at 10 o'clock on Friday, January 5, and the remaining five will be screened at the same time on successive Fridays.

Each show lasts for 30 minutes, and will be a non-stop production without any compere. At present time ATV were hoping for a full networking of the series throughout the ITV regions, but this is not yet definite.

The opening edition will star Billy Fury, The Brook Brothers, Valerie Masters, Eric Delaney, Johnny Dankworth and Jack Parnell, who will appear in every show of the series with the orchestra.

Johnny Dankworth is also included in the second show with Ray Ellington, Joe Brown, Tunny Hayes and The Viscounts. The third programme will star Chas Barber, Otilie Patterson, The John Barry Seven, Gary Lane and Sheila Southern.

Billy Fury appears again in the fourth edition with Bob Miller

and The Millermen, Kenny Ball's Jazzmen, and Cleo Laine. The bill for the fifth show is the same as for the third except that The Dallas Boys replace Gary Lane.

The last "All That Jazz" on February 9, will feature Bob Miller and The Millermen again with Mick Mulligan, Lorie Mann, the Karl Denver Trio and Frank Field.

Redway with Castle

YOUNG pop singer Michael Redway, who has recently joined the Rabin Band as a replacement for Colin Day, is to appear in the Christmas Eve edition of "Three Kings and a Castle" on the BBC Light.

The programme stars the King Brothers and Roy Castle, and in this edition other guests will include Harry Secombe and Adele Leigh.

Light air Gala Show

AN excerpt from "Fall In The Stars," the Gala Show which was recently held before the Duke and Duchess of Gloucester in aid of the Army Benevolent Fund, will be broadcast on the Light Programme on Boxing Day.

Among those who will be taking part in the programme are Shirley Abicair, Eddie Calvert, Gracie Fields, Benny Hill, Vera Lynn and Frankie Vaughan.

Hill—new shows

COMEDIAN and recording star Benny Hill has been signed for another BBC TV series of six shows to start in February.

This time they will feature Benny in situation comedies as opposed to revue-type productions, the first time he has attempted this sort of programme on TV.

Dates for Ian Wallace

SINGER Ian Wallace, currently starring in the Arts Theatre success "Four To The Bar," will appear in the Light Programme's "London Mirror" on December 30, and in Home Service features on Gilbert and Sullivan operas on January 7 and 14.

Mudlarks in 'Easy Beat'

"EASY BEAT" on January 14 will star The Mudlarks, Anita Harris, Russ Sainty and Kenny Ball's Jazzmen plus regulars Bert Weedon's Easy Beats and Clinton Ford.

Danny Williams



... and Frankie collects

Highlight of the Phillips Christmas Party last week was the presentation to FRANKIE VAUGHAN of his Silver Disc for the current chart-topper, "Tower Of Strength." Making the award, which is given by DISC for sales in Britain of 250,000, is Managing Editor Gerald Marks (DISC Pic). And to round off a famous week Frankie went to Madame Tussauds to be modelled.

Mrs. Mills is to cut second disc

PARTOPHONE'S pianist, Mrs. Mills, who was recently signed by Billy Cotton for nine more of his "Wakey Wakey Tavern" shows, is to record her next disc on December 29 for release in January—probably during the second week.

On December 30, Mrs. Mills will start her own 15-minute programme of piano music on the Light, to be called "Glad Rags," and on January 10, she will guest in "Parade Of The Pops."

Flip series is back

RADIO LUXEMBOURG is to revive its "The Other Side Of The Record" programme. It takes over from "Internationalities" from January 3, with Barry Alldis in the chair.

Another new show is "Chocolate Time" beginning on January 5, and introduced by David Jacobs.



New Year rush for Hall, MacGregor

HOGMANAY—New Year's Eve this year is going to be a hectic one for folk singers Robin Hall and Jimmie MacGregor.

They conclude their Scottish tour in the early part of the evening with an appearance at the Albert Hall, Stirling, and then travel to Glasgow for a feature spot at the Royal Garden Jazz Club.

After seeing the New Year in, they will catch a plane for London in order to start another week's residency on BBC TV's "Tonight" magazine programme and for their Galliard stint with Shirley Bland and Leon Rosselson in the new "Cool Spot" series.

On January 10 and 11 they will be in Northern Ireland tele-recording their own shows for the Ulster section of BBC TV.

'Singing Years' back

THE series "The Singing Years" returns to BBC TV on January 3, conducted and compered as usual by Eric Robinson. It will be screened at fortnightly intervals.

Appearing in the first programme will be Dennis Lotis, Stephanie Voss, Benny Lee, Sheila Buxton, Andy Cole, Jean Muir, and The George Mitchell Singers.

Shane Fenton will be making his seventh visit to "Saturday Club" on January 27. He will be accompanied by the Fentones.

CHRISTMAS GREETINGS
AND SINCERE
GOOD WISHES
FROM
**DECCA-
GROUP
RECORDS**

So many artists, it's difficult to choose just who to feature—who to lose?

However, on consulting our lists and our names we find we must underplay all of our claims.

Not enough room to tell you about our success but room (just enough) to express

GOOD WISHES GOOD CHEER
GOOD RECORDS . . .
AND A HAPPY NEW YEAR

The Decca Record Company Limited, Decca House, Abert Embankment, London W.C.1

BELAFONTE
THE BABY BOY
45/RCA-1265

NEIL SEDAKA
HAPPY BIRTHDAY, SWEET SIXTEEN
45/RCA-1266

LANGUAGE OF L

A LITTLE GRAIN OF SAND
NICO FIDENCO
45/RCA-1268

GIMME LOVE
ANN MARGRETT
45/RCA-1267

ns, Bobby Vee win first Silver Discs

AN American and a British star both win their first Silver Discs this week—Danny Williams for "Moon River," and Bobby Vee for "Take Good Care Of My Baby."

"Moon River," which Danny Williams made in the face of so much competition, including the original by Henry Mancini, has reached number 3 and has been in the Twenty since November 4. Williams, a young protégé of EMI's A and R manager Norman Newell, is soon to have his first disc released in the U.S. This will be a Russ Conway—Norman Newell song, "Jeannie," which he will specially record for the U.S. market.

Follow-up

Bobby Vee follows up his hit recording of "How Many Tears" with his first ever Silver Disc for "Take Good Care Of My Baby." The 18-year-old American singer has had numerous hits in this country, several of them just missing the qualifying 250,000 sales required for a Silver Disc.

This current record, which held number two position for four weeks, entered the charts on October 28, and it has now sold more than 300,000 copies.

Bobby's disc will be presented to him when he arrives in Britain at the end of January. Arrangements have been made for him to open his two-week British tour in February 9, probably in London. The Springfields will also be on the bill.

Hi-Lo's cancel their trip to Europe

THE trip to Europe next month by The Hi-Lo's has been cancelled owing to an accident in which Hi-Lo Gene Puerling broke his hip.

The group intended visiting Germany for appearances and then coming to London for a concert with Ted Heath on January 14 at Finsbury Park Astoria, and radio and TV dates. It is now hoped to set up more European dates for them later in 1962.

Disley on 'Tavern'

GUESTS at the Light Programme's "Trad Tavern" on January 6 will be Diz Disley's Quartet. On January 13 the visitors will be Alex Welsh and his band and the Fairweather-Brown All Stars, and on January 20 Disley's Quartet will be on hand again, plus Humphrey Lyttelton and his band, and Doug Richford's London Jazzmen featuring Nat Gonella.

Trad show on 'Jazz Club'

THE Light Programme's "Jazz Club" will offer a trad show on January 18, featuring Bob Wallis and his Storyville Jazzmen and Gerry Brown's Jazzmen.

The compere will be George Melly.

The Malcolm Mitchell Trio will be in cabaret on the Manchester Cabaret Club circuit, during Christmas week.

Vaughan goes to prison ... for a concert!

FRANKIE VAUGHAN goes to gaol tonight (Thursday)—to give a concert at the Holloway women's prison.

Tomorrow evening he is attending a children's party at the United States Air Force base at Kingston, and on Saturday he opens the new Chesnut housing estate.

After visiting relatives and a hospital in Leeds on Christmas Day, he travels to Newcastle where he will star in his customary Boxing Day concert.

This is followed by dates at Bradford (December 27), Leicester (28), Blackburn (29), Sheffield (30), and a concert at the Palace Theatre, Manchester, on New Year's Eve, where the bill will include the King Brothers, Harry Worth and Billy Ternent's orchestra.

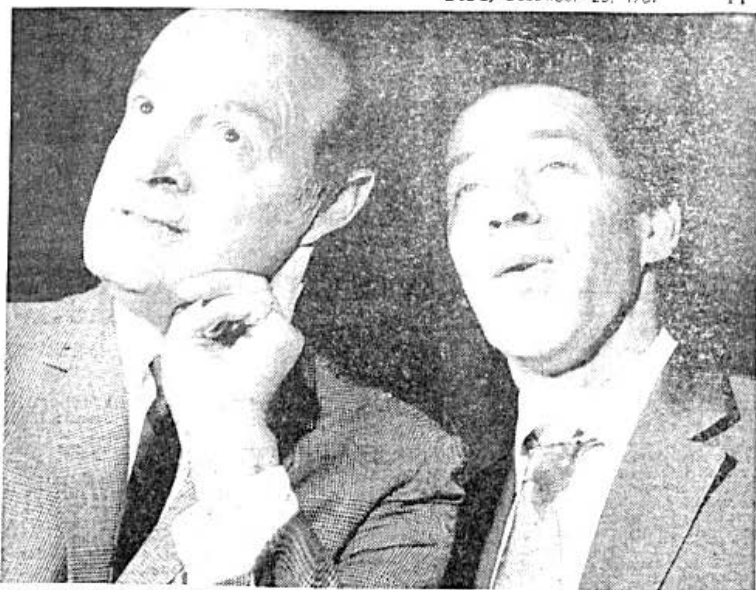
On New Year's Day Frankie will appear at the Chelsea Arts Ball and at a concert at the Gaumont State, Kilburn, in aid of the NSPPC.

'WALKING' HITS HALF MILLION

EMI have announced that Helen Shapiro's "Walking Back To Happiness" reached the 500,000 sales figure early this week.

"Walking" is her third disc since "Don't Treat Me Like A Child" shot her to nationwide fame and it brings her total disc sales to one million.

Her first EP, "Helen," is currently one of the strongest contenders for a Top Twenty placing and an LP is planned for release early in the spring.



BOB HOPE listens appreciatively as MICHAEL HOLLIDAY rehearses for his spot in Bob's Christmas Day show on the Light Programme.

KING BROTHERS TO DO ITALIAN TV SPOT

THE King Brothers are to fly to Italy for an appearance on Italian TV. The show goes out from Milan on January 7.

Other dates for The King Brothers include a guest spot in the "Roy Castle Show" for ATV, which is to be taped on December 21, and will be shown early in the New Year, and another TV spot, this time in a Helen Shapiro Spectacular, for showing in February.

From Boxing Day until December 31, The Kings will be touring with Frankie Vaughan, and on December 27 they will guest on Tyne Tees Television.

On January 3 the brothers will guest on "Parade Of The Pops" and this will be followed by a "Saturday Club" on January 13.

Peter Knight takes over the biton from Jack Parnell for the Palladium TV shows on January 7, 14 and 21.

to Italy for an appearance on out from Milan on January 7.

Benbow forms trio for 'Saturday Club'

FOLK singer-guitarist Steve Benbow has formed a trio specially for the Light Programme "Saturday Club" series at the request of producer Jimmy Grant. It makes its debut on January 6, and will concentrate on country and western music.

Playing with Benbow will be guitarist Bill Bramwell, composer and performer of ABC TV's "Candid Camera" signature tune, and musician-organ Jack Fallon, who will play bass and fiddle.

This date will be the first of regular appearances on the show for the trio.

Benbow's Scottish TV series with Alex McFween, "Alex Awhile," has been extended for a further 12 weeks, from January 1, making a continuous run of 36 weeks.

Benbow has two TWW dates in "Here Today" on January 8 and 9, and opens for a week's cabaret at the Weston-super-Mare Counties Club on January 22.

Boy for Sandra Dee

SANDRA DEE, the 19-year-old film star wife of Bobby Darin, gave birth to a 6lb, 8oz, boy in Hollywood on Sunday.

The child will be named Dodd Mitchell Darin, and the hospital reports that both mother and baby are doing well.

BBC open the Dors

DIANA DORS, who opens in cabaret at the new Bal Tabarin restaurant in Hanover Square, Mayfair, on January 1, will be broadcasting some of her cabaret act in the Light Programme's "London Mirror" show on January 6.

Paddy Roberts—sees

SONGWRITER and humorist Paddy Roberts starts a new BBC radio series entitled "Paddy Wack" on January 4. It is scheduled to run for six weeks.

On January 15 he opens a month's cabaret season at the Society Restaurant in London.

Solo spot for Maughan

SUSAN MAUGHAN, a glamorous new singer with the Ray Ellington Quartet, has a solo date in TWW's "Here Today" show on January 15.

Shapiro set for U.S. trip

'Cool Spot' series

A NEW Light Programme series to be called "Cool Spot" begins on December 29. Scheduled for a 13-week run, it will star singer Shirley Jackson, The Galliards and a seven-piece band directed by Earl Guest.

Vince Hill, who is leaving the Raindrops vocal group at the end of the year, will compere the shows and also sing.

Actress is DJ

ACTRESS Frances Bennett who has appeared on "Juke Box Jury" is to be the DJ on a new series of late night Sunday programmes on the BBC Light Programme.

The series will begin in January. No title has yet been fixed.

Shirley Eaton will appear in her first straight stage acting role in a play called "A Gazelle In Park Lane" which will open in the West End in February.

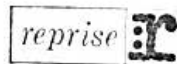
HELEN SHAPIRO is all set to fly to the States and appear in the widely networked Ed Sullivan TV show during the first week of January. At present her agents were awaiting confirmation from New York.

It is also now probable that Helen will make a second trip to the States later in the year for a star spot in the Perry Como TV series, now off the British screens following the BBC's decision to cancel further series of it earlier this year.

Australia and New Zealand are also keenly interested in personal appearances by Helen in their phenomenal young singing star during 1962.

Helen will be in Britain for the summer season, and it is hinted that she will star in a summer show at Blackpool.

GREETINGS and BEST WISHES from



<p>MOON RIVER from 'Breakfast at Tiffany's'</p> <p>HENRY MANCINI</p> <p>45/RCA-1258</p>	<p>JIM REEVES</p> <p>YOU'RE THE ONLY GOOD THING</p> <p>45/RCA-1261</p>
<p>LOVE JOHN D. LOUDERMILK 45/RCA-1269</p>	
<p>THE LION SLEEPS TONIGHT</p> <p>'Wimoweh'</p> <p>THE TOKENS</p> <p>45/RCA-1263</p> <p>RCA RECORDS</p> <p>45 RPM RECORDS</p> <p>RCA Records product of The Decca Record Company Ltd Decca House Albert Embankment London SE1</p>	

A BRITISH DISC IS TOPS IN A GREAT YEAR FOR LPs

If 1962 turns out to be as good a year as 1961 as far as LPs and EPs are concerned, the record buyers are not going to have a great deal to grumble about! In short, although there have been a number of discs over which it is better to draw a polite veil, on the whole the fans have had their money's worth.

Space won't permit mention of all the records I liked, so I'll start with what I considered to be the cream. And I'm very glad to report that the cream, for me, was the brilliant arranging and accompaniment by **Johnnie Spence** for **Matt Monro**, which I know Matt values very highly indeed.

My nomination for the American award goes to **Billy May** for his excellence in the "Sinatra Swings" Reprise album, and also for his part in several other great albums released this year on various labels.

FIRST-CLASS PRODUCTION

I name "Castlewise" by **Roy Castle** (Philips BBL 7457) as my LP Of The Year. This set is another and even better example of what the modern LP can and should be, revealing Roy's pleasant personality and considerable talent in a first-class production of songs linked by dialogue instead of silence.

The entire disc was characterized by an easy, informal charm and competence, and I hope it's the precursor of more similar albums from all quarters in 1962.

My EP Of The Year nomination is "Helen" by **Helen Shapiro** (Columbia SEG 8128).

This young Hackney girl has made incredible progress since the spring, and this EP set the seal on some wonderful achievements during 1961.

It shows that she has the voice and artistry to go right to the top of the British and eventually the international show business trees, and it would do credit to a singer of three times her age and experience.

"Good" LPs and EPs there were in abundance, so let's start in the "humour" category. That immensely funny comedian **Bob Newhart** struck again on record with his LP "The Button-Down Mind Strikes Back!" (Warner Bros. WM 4032) which was right up to standard with its verbal cameos of crazy bus instructors, airliner captains, retiring accountants and American revolutionaries.

And an entirely new American scriptwriter/comedian, **Bill Dana**, starred in a side-splitting album entitled "Jose Jimenez At The hungry I."

Nigel Hunter sums up the 1961 LP and EP scene and picks his best of the year

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DROLL SENSE OF HUMOUR

Bill's stock-in-trade is the little Mexican character Jose with the droll accent and even drollier sense of humour. "The Astronaut" track was a real laughing gas, and I'm surprised the single of it didn't repeat its American hit parade success here.

Ray Conniff and his polished, individual sound dominated the "vocal group" bracket. An LP,

"Memories Are Made Of This" (Philips BBL 7439) and an EP, "Blowing Kisses At Broadway" (Philips BBE 12440), particularly pleased my ears, as did an EP collection of their single hits by **The King Brothers**, entitled "King Size Hits" (Parlophone GEP 8838).

Mitch Miller deserves mention for his continuing sing-along series for Philips, although these medley items are open to the comment "Once you've heard one, you've heard them all."

It's been a good year for the "instrumental" category, too. MGM's "Spectacular" series was a definite success, with arranger-MD **Roger Mozian** shining in two sets, "Spectacular Brass" (MGM C 849) and "Spectacular Percussion" (MGM C 850), and harpist **Robert "Ebb" Tide**, Maxwell conjuring some wonderful effects from his instrument in "Spectacular Harps" (MGM C 848). The late, great **Glenn Miller's**

old Decca album, "Richard Rodgers Showcase" (Ace of Clubs ACL 1067), and **John Barry** forged an effective link between pop and light music with his first LP, "Stringbeat" (Columbia 33 SX 1358).

The inimitable **Russ Conway** showed the two facets of his musical character with "At The Cinema" (Columbia 33 SX 1338), a symphonic set of film favourites, and "Happy Days" (Columbia 33 SX 1373), a rousing selection in best Conway honky-tonk style. American stars also did well at the keyboard. **Floyd Cramer** at last emerged into the limelight after accompanying so many hit-parading vocalists in Nashville, Tennessee, by means of "On The Rebound" (RCA RD-27221).

GOOD VOCAL RECORDS

The vocal departments of both sexes were as crowded with good discs as ever in 1961. Starting with the ladies, **The Barry Sisters** turned in some good duetting in "Side By Side" (Columbia 33 SX 1309), and **Rosemary Clooney** was very welcome with "Clap Hands! Here Comes Rosie" (RCA RD-27189) and "Rosie Solves The Swingin' Riddle" (RCA RD-27218).

Chris Connor, **Julie London** and **Carmen McRae** shared a very pleasant LP, "Triple Treat" (Parlophone PMC 1139), and the reliable **Ella Fitzgerald** gladdened my ears with an EP, "Ella Sings Gershwin" (HMV 7 EG 8706), and an LP, "Ella Fitzgerald Sings The Harold Arlen Songbook, Vol. 1" (HMV CLP 1479).

Peggy Lee provided more magnificent entertainment, mostly through reissues like "The Best Of Peggy Lee" (Brunswick LAT 8355/6), "All Aglow Again" (Capitol T 3366), and "Black Coffee" (Ace of Hearts AH 5), and also with her Yuletide set, "Christmas Carousels" (Capitol T 1423) and EP breakdowns of her earlier Capitol LP, "Latin A La Lee."

NEW-STYLE ALMA

British song thrushes were in good voice, too. **Shirley Bassey** scored with two EPs titled "Shirley" (Columbia SEG 8098 and 8116), and a new-style **Alma Cogan** pleasantly surprised me with a set called "With You In Mind" (Columbia 33 SX 1345).

Frank Sinatra has had another remarkable year in the male vocal department. **Fontana** continued releasing old American Columbia stock, culminating in a marvellous two-LP bargain, "Sinatra Plus" (Fontana SET 303 A & B).

EMI produced some more vintage Sinatra on LP with "When Your Lover Has Gone" (Encore ENC 101), and Frank's recent set, "Sinatra Swings" (Reprise R 1002), his first for his own label, effectively dispelled the rumour, alleging he was through as a major force in pop singing.

Bobby Darin and **Johnny Mercer** reflected the new thinking



BERT WEEDON shone on an EP selection of his. (DISC Pic)

on the subject of LP planning and content with their "Two Of A Kind" (London HA-K 2363), producing a fresh, relaxed and witty selection of swinging entertainment, demonstrating the possibilities of the LP beyond the rigid, stereotype six-songs-per-disc formula.

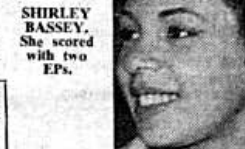
Elvis Presley proved the maturity and broadness of his present talent with "Something For Everybody" (RCA RD-27224), and **Nat King Cole** reminded us of his never-failing skill and competence with "The Touch Of Your Lips" (Capitol W 1574).

Our own male popsters distinguished themselves more so somewhat during 1961. **Matt Monro** showed praiseworthy initiative by recording (with two Irving Berlin exceptions) a whole LP of new songs by British song-writing talent in "Love Is The Same Anywhere" (Parlophone PMC 1151), and was also heard in an EP collection of his single hits (Parlophone GEP 8839), backed splendidly by Johnnie Spence.

Tony Newley was his interesting, unique self in "Tony" (Decca LK 4406), aided and abetted orchestrally by Ian Fraser, and **Mark Wynter** displayed promise of even better things to come with "The Warmth Of Wynter" (Decca LK 4409).



ROY CASTLE — "Castlewise" was a great LP. (DISC Pic)



SHIRLEY BASSEY. She scored with two EPs.



MARK SENDS YOU

WARMEST 'WYNTER' WISHES

RADIO LUXEMBOURG

Pick of the Programmes, for week beginning December 24

<p>SUNDAY—6.30 Tune a Minute; 7.0 Juke Box; 7.30 Swenson Club; 7.45 Sunday's Requests; 8.15 Dedication to Gismour; 8.30 Katrina and the Stars; 8.45 Ted Heath; 9.0 Trans-Atlantic Tops; 9.30 208 Rhythm Club; 10.0-10.30 Sam Costa; 11.0 Top Twenty; 12.5 Top Of The Show; 12.30 Night Service.</p> <p>MONDAY—6.0 Record Show; 7.0 Pops at the Piano; 7.15 Monday's Requests; 7.45 Patti Page; 8.0 Movie Spectacular; 9.0 Honey Hit Parade; 9.15 Bing Crosby Story; 9.45 Monday Spin; 10.0 Top Pops; 10.30 Hit Parade; 11.0 Spin With The Stars; 11.15-11.30 Monday Special; 12.30 Night Service.</p> <p>TUESDAY—6.0 Record Show; 7.0 Pops at the Piano; 7.15 Tuesday's Requests; 7.45 Helen Shapiro; 8.0 New News Quiz; 8.15 Honey Hit Parade; 8.30 Stephanie Grappelli; 8.45 Spin Best; 9.0 Matt Monro; 9.15 Spin Around; 9.30 Record</p>	<p>10.30 Sam Costa; 11.0-11.30 Reprise Show; 12.0 Midnight on Luxembourg; 12.30 Night Service.</p> <p>FRIDAY—6.0 Record Show; 7.0 The Amami Week-end Show; 7.15 Honey Hit Parade; 7.30 Friday's Requests; 8.0 Connie Francis; 8.15 Disc Date; 8.30 Teen and Twenty Disc Club; 9.0 Elvis Presley; 9.15 Friday Special; 9.30 American Hit Ten; 9.45 Friday Spin; 10.0 Ray Orchard Show; 10.30 Record Choice; 11.0-11.30 Kent Walton Show; 12.0 Midnight on Luxembourg; 12.30 Night Service.</p> <p>SATURDAY—6.0 Record Show; 7.0 Pops at the Piano; 7.15 Saturday's Requests; 7.45 Brock Brothers; 8.0-8.30 Margate Trad Club; 9.0 Hit Parade; 9.30 Honey Hit Parade; 10.0 David Jacobs; 10.30 Trans-Atlantic Tops; 11.0 Keith Fiedorek; Sound Off; 11.30 Record Round-up; 12.0 The Late Late Show; 12.30 Night Service.</p>
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Disc Date

Don Nicholl reviews the latest singles

DUANE IS BACK WITH A TWANG

DUANE EDDY
The Avenger; Londonderry Air (London HLW 9477)*****
EDDY goes back to the heavy bass twang sound which originally brought him success. Exploits it well too, for the steady boater The Avenger while accompanying instrumentalists keep a hoarse effect going for the background.
He's done better than this, but there'll still be plenty of customers, I imagine.
What, I feel, could be a surprising turnover—if it were given the right exposure—is Duane's version of the old Danny Boy melody Londonderry Air.
He plays it with a good, combative beat. Older heads may object to it, but to me it seems a natural. So natural I'd have been inclined to make it the top side.

DANNY PEPPERMINT
The Peppermint Twist; Somebody Else Is Taking My Place (London HLL 9478)***
DANNY PEPPERMINT and the Jumping Jacks instrumental and vocal group chanting raucously through the Peppermint Twist. Tony and laying down a heavy beat, it ought to branch out fairly successfully from the juke.
Peppermint revises Somebody Else Is Taking My Place with a shuffling beat for the turnover. May lack the commercial topicality of a Twist title, but it seems to be the better performance and production to me.

THE KING BROTHERS
The Language Of Love; Go Tell Her For Me (Parlophone R 4861)****
THE KING BROTHERS go into composition with the tune's own composer as they sing Loudermilk's The Language Of Love. And they'll give him a tough fight. The boys chant it forcibly with some girl group help.
There's also a crisp quick beat accompaniment directed by Geoff Love.
Latin for the Brothers on the other side as they sway into a more genteel ballad Go Tell Her For Me. One of Terry Gilkyson's songs, this has the island flavour and the boys capture it well.

JACK HAMMER
Kissin' Twist; Melancholy Boy (Orion CB 1645)***
THE second Jack Hammer single within a couple of weeks—and the Kissin' Twist might well establish him over here. Orion take the coupling from Belgium, but it's sung in English, of course. The Kissin' Twist is an amusing rocker which will have the new addicts waiting in double quick time.
I'm not so keen about Melancholy Boy with its echoing effect that doesn't quite come off. A slow beat ballad which could have done with better studio work.

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).



THE SPRINGFIELDS . . . they have a natural likeable talent. There is room for them to become even bigger.

ANITA HARRIS . . . 1962 could be her big year (DISC pic).



HELEN SHAPIRO . . . adult's nice from a schoolgirl (DISC pic).

How many names will still be here next year?

IN these columns a year ago I wrote that the only thing we could be sure about in 1961 was that it would bring to the hit parade names we had not heard about in 1960. In a business with the fastest turnover outside a pancake pan, this statement must apply year after year. It applied this year with John Leyton, Helen Shapiro, Karl Denver, The Allison's, The Springfields, Tony Orlando, the Temperance Seven and Shane Fenton.

A few people may have known John Leyton from his television acting appearances before July. In August, millions knew of him and by the end of October the "Johnny Remember Me" boy had made sure he would be hard to forget.
He was already collecting two silver discs.
Helen Shapiro's rise was as meteoric. So was that of the young Allison's duo . . . but with a difference. The Allison's weren't able to follow up their initial hit so surely. That was odd. Their breakthrough disc "Are You Sure" sold almost as many copies as Shapiro and Leyton's first two hits added together.

Instant appeal

How do they get there? For these are the people who have had instant appeal.
Leyton—largely, I think, on studio sounds; Shapiro—because of the distinctive adult voice emerging from the schoolgirl frame; The Allison's—good tune and a contest boost. The Springfields—a natural likeable talent for their folksy sort of material; The Temperance Seven—on novelty and the luck to strike the right trend gimmick at the right second; Denver—because he could make old country songs have cub appeal.

Will these names be around at the top for 1962? Well, I doubt the staying power of The Temperance Seven's limited appeal on disc. The Allison's have a lot of lost ground to recapture, and people like Fenton and Orlando depend heavily on their material.
Shapiro and Leyton should remain. Indeed, Helen could have the same sort of run which Ruby Murray once enjoyed. Leyton is perhaps more dependent on his studio men. We have come to expect dramatics and their range is restricted.
The Springfields deserve to stick around and to grow in stature. There is room for them to become bigger. I would like to see them go way out with a wild gospel number. Denver, I would say, is an in-and-out— the kind who could be in for a

DON NICHOLL looks back at the discs of 1961



year, out for a year, and come back again.
Many of the names from 1960 are still around, still selling high (I mean the names that were new in 1960).
The Shadows have maintained their fantastic pressure as a team in their own right, but Jess Conrad and Mark Wynter have marked time a little.
Wynter could come back with a bang in 1962. So could Garry Mills. His "Look For a Star" swept the board in 1960, but Garry slid down the ladder this year. Could be that he is on his way back right this minute.
But there are two other names I would rate as the biggest surprises of 1961 and who may become even more popular in 1962—Billy Fury and Eden Kane.

But there are two other names I would rate as the biggest surprises of 1961 and who may become even more popular in 1962—Billy Fury and Eden Kane.
In the pop world it is difficult to become a Top Twenty favourite. It is just as difficult to regain Top Twenty favour after having lost it. But perhaps most difficult of all is to make a mediocre beginning—and then find the charts.
Fury and Kane have done that. Kane I had mentally written off after his inauspicious debut sides for Pye.
Fury, too, should develop—is developing strongly. Like Kane he was hardly setting the woods on fire until Decca decided he had more to him than just a gyrating rock spring.

Exciting sounds

But, with Johnny Worth and Johnny Keating suddenly creating a new, exciting rhythm and sound for the boy, Eden swept upwards to become another of this year's twice-in-the-Top-Ten men.
I hope they can maintain the pressure. If they can, then Eden will emulate Adam Faith who also came through to success after flopping with his initial recordings.
Fury, too, should develop—is developing strongly. Like Kane he was hardly setting the woods on fire until Decca decided he had more to him than just a gyrating rock spring.
This is the kind of success I would like to see much more of in the music world. The success that doesn't come too easily or too swiftly.
Far too often promising talent is discarded when first hopes are

not fulfilled immediately. Sometimes, the performers concerned should never have been recorded. Sometimes, they would repay patience with great dividends. The ones who get the second or third chances are very fortunate. Danny Williams was fortunate. I wonder if Suzy Cope, Tricia Marks and Anita Harris will be fortunate too—or Carol Deene? The disc labels have had a rush of girls to the head since Shapiro clicked. I hope they don't throw these newcomers aside as eagerly as they started them off.
Suzy, Tricia, Anita and Carol

could all become big names in 1962. Another young girl—Glenda Collins—is being given the chances by her disc company. Decca may have her in the charts before the end of this year with a little luck.
Ricky Stevens, among the new boys, may become a success story. So could Nick Willard. Of the British names we know already, the ones I have mentioned are those who have shown they can reach the peak—even if some of them haven't got there yet.

I stress "among the names we know"—because the year is bound to throw into prominence some we have not heard before. Some names, probably, that haven't even been thought of yet!
And if I were a Recording Manager—a depressing thought—I would be looking for two things right now. First, a new solo instrumentalist. Second, a new distinctive vocal group.
In both departments, 1962 seems to me to be wide open all the way to the top.

The Committee of Management send their greetings and good wishes to all members for a MERRY CHRISTMAS AND A HAPPY NEW YEAR

LONDON CO-OPERATIVE
Society Ltd

Season's Greetings
from
LIONEL BART
and
APOLLO MUSIC LTD.
164, SHAFESBURY AVE., W.C.2.

Have a
wonderful
Christmas
everybody

**SHIRLEY
BASSEY**



Seasonal Greetings from Belinda
(London) Ltd., Aberbach (London) Ltd.
and associated companies at
17, Savile Row, W.1.

WISHING YOU
A HAPPY CHRISTMAS

A HAPPY CHRISTMAS
TO ALL DISC READERS

and thanks for your
wonderful support in 1961

THE BROOK BROTHERS

Christmas Greetings and
a Prosperous New Year

TO ALL OUR FRIENDS
from
BURLINGTON MUSIC CO. LTD.
and
PALACE MUSIC CO. LTD.
9 ALBERT EMBANKMENT, S.E.11
Tel 2692 Mal 7507

At last Sammy's as great on disc as on stage

SAMMY DAVIS Jr.
Mr. Entertainment!
Song And Dance Man; Let's Face
The Music And Dance; How Are
Things In Glocca Morra?; Just In
Time; Traps And Taps; Time After
Time; My Heart Is So Full Of
You; Soliloquy; Where Is The Life
That Laid Me Low?; Gratulate!
Ya Got Trouble.
(Brunswick LAT 8384)*****

A REALLY effective LP from
Mr. Entertainment. He registers
solidly as a recording force instead
of leaving you with the wish that
televsual discs were already a
reality.

Sammy works through Side 1 with
typical spirit and versatility, present-
ing vaudeville touches, startlingly

LPs

realistic imitations and some nimble
and dancing duets in Traps And
Taps, with drums and bongos.

Side 2 is devoted to show songs.
It includes an excellent full-length
rendition of the Soliloquy from
Rodgers and Hammerstein's "Caro-
usel," and Ya Got Trouble, an item
from Meredith Willson's recent
"The Music Man" show.

Accompaniments, sweet or swing-
ing, come from Jack Pleis, Morty
Stevens or Buddy Bregman. They
match the high standard of Sammy's
performances.

THE BROOK BROTHERS

The Trolley Song; Little Devil;
That's The Way It Goes; Please
Help Me, I'm Falling; I Wanna
Love My Life Away; Little Bitty
Heart; I'm In Love Again; Hello,
Mary Lou; I Love Girls; Look For
A Star; Like Making Love; Half
As Much; Honey; Cause I Love
You; Your Cheatin' Heart; Tell
Her; Wop! Wop! Wop!
(Pye NPL 18067)*****

MORE ample evidence that any-
thing the Everlys can do, the
British Brooks can do as well if not
better (except perhaps where joining
the Marines is concerned).

Ricky and Geoff beat through this
contrasting bunch of present-type
pop items with stylish polish and
ease, backed as always by Tony
Hatch.

The booming tymps, trademark of
the partnership, reverberate in
several of the numbers.

Laurie Johnson

Top Secret
Sucu Sucu; Chinatown; I Cover
The Waterfront; Spring, Spring,
Spring; The Things We Did Last
Summer; Surrey With The Fringe Off
Top; In A Little Spanish Town;
Have Yourself A Merry Little
Christmas; Donkey Serenade; It
Might As Well Be Spring; Mr.
Snow; Winter Wonderland.
(Golden Guinea GGL 0108)*****

THE sleeve front bears a still of
"A-R TV's" opening shot for their
"Top Secret" series of a sniper's
rifle focused on a jeep moving along
a dusty South American road. The
first track is the series' hit parade
theme.

Otherwise, this polished instrum-
ental set has no connection what-
ever with the programme.
Having got that beef off my chest,
I record my complete enjoyment of
the Johnson orchestra's perform-
ances of the Johnson arrangements.

It is very pleasant to know that
Laurie's ideas and skill as an
arranger are receiving well-merited
attention outside the confines of
London recording studios.

This set reminded me of his
"Hallelujah" single for the Polygon
label (now absorbed within the Pye
outfit), and the "Tip Top Tunes"
radio series by Gerald's orchestra
when Laurie was arranging for
them.

Great listening, proving what our
season musicians can do when
intelligent, original scores are put
in front of them.

RAZZAMATAZZ AND ALL THAT JAZZ

Five Foot Two, Eyes Of Blue (The
Viscounts); Row, Row, Row (Lorie
Mann); Yes Sir, That's My Baby
(The Viscounts); Black Bottom
(Lorie Mann); Well, I Ask You
(The Viscounts); I Wanna Be Loved
By You (The Viscounts and Lorie
Mann); Quarter To Three (Lorie
Mann); That's My Weakness Now
(The Viscounts); Get Out And Get
Under (Lorie Mann); The Sheik
Of Araby (David Ede's Electric
Wireless Orch.); Ain't She Sweet?
(The Viscounts); You've Gotta See
Mama Ev'ry Night (The Viscounts
and Lorie Mann).
(Pye NPL 18069)*****

A CORNY but amusing and
worthwhile set devoted to the
twenties. The winsome Lorie Mann,
The Viscounts and David Ede's



Nigel Hunter
reviews the
LPs and EPs

Electric Wireless Orchestra cod
these tunes with admirable humour
and accuracy.

The younger generation will find
it good for a giggle and mums and
dads will probably appreciate it for
nostalgia's sake. The Temperance
Seven and Dorothy Provine have
certainly started something!

BEN E. KING

Spanish Harlem
Amor, Amor; Sway; Come Closer
To Me; Perfidia; Granada; Sweet
And Gentle; Perhaps, Perhaps, Per-
haps; Frenesi; Souvenir Of
Mexico; Besame Mucho; Love
Me, Love Me; Spanish Harlem.
(London HA-K 2395)*****

THE ex-lead singer of The
Drifters in a remarkably
pleasant Latin set. Arrangements

and accompaniment in the charge
of Stan Applebaum.

Ben has a warm, mellow vocal
style which treats his material with
respect and conforms to the
requirements of modern pop singing.
He brings an up-to-date flavour
to these great oldies without missing
their original charm, and without
straying far from the correct
rhythms and mood.

GEORGE SHEARING

The Shearing Touch
Autumn Nocturne; Nola; Misty;
Canadian Sunset; Autumn Leaves;
Like Young; Sunrise Serenade;
Honeyuckle Rose; Snowfall;
Tonight We Love; Bewitched; One
O'Clock Jump.
(Capitol T 1472)*****

MR. S. without his famous
quietest. His piano stylings of
these standards and near-standards
are set against a soft, melodic back-
ground provided by a small string
orchestra conducted by Billy May.

George pays tribute to several of
his keyboard contemporaries like
Claude Thornhill, Eddi Heywood,
Andre Previn and Erroll Garner by
playing tunes written by or associ-
ated with them.

Top-notch background sounds
which are good enough for the
foreground as well.

REMEMBER THE NIGHT AND THE GIRL AND THE SONG

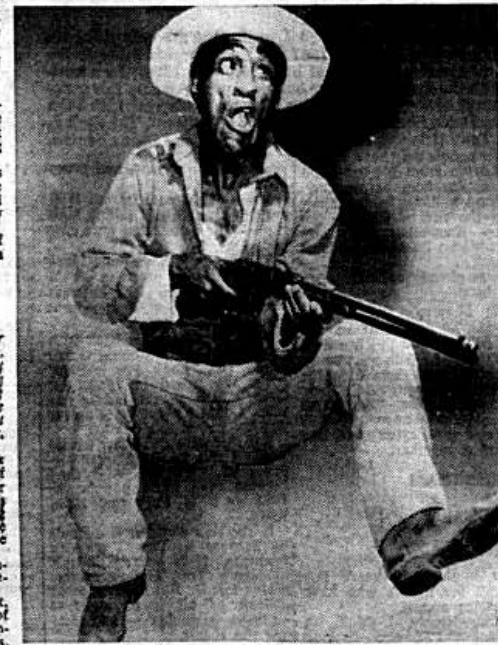
Blue Skies (Art Lund); I Don't
Want To Walk Without You, Baby
(Helen Forrest); Green Eyes (Bob
Eberly and Helen O'Connell);
Cecilia (Ronnie Kemper); Night-
Night (Yvonne King); Sam's Song
(Joe "Fingers" Carr); Marie (Jack
Leonard); And The Angels Sing
(Martha Tilton); I Guess I'll Have
To Change My Plan (Skinnay
Ennis); Tangerine (Bob Eberly and
Helen O'Connell); Hong Kong
Blues (Hoagy Carmichael); Chatta-
nooga Choo Choo (Tex Beneke and
The Modernaires).
(Warner Bros. WM 4050)*****

A NOSTALGIC set of high
quality. It features mostly
band singers who hit the highspots
during the big band swing era of
the thirties and forties. They per-
form some of their biggest hits.

It is a good idea, and should
interest younger disc fans who
weren't around in those days. These
artists still sound remarkably good
—judging by today's pop stan-
dards—and so do their songs.

Standouts are Blue Skies, magnifi-
cently sung by Art Lund; And The
Angels Sing by Martha Tilton;
Hong Kong Blues by the inimitable
Hoagy Carmichael; and Chaitanooga

Continued on facing page



SAMMY DAVIS as he appears in "Sergeants Three," his first film western.

Winnie makes the party complete

WINIFRED ATWELL

Let's Have A Party
California; Here I Come; I'm
Looking Over A Four Leaf Clover;
Avalon; I'm Just Wild About
Harry; Down Yonder; Does Your
Chewing Gum Lose Its Flavour On
The Bedpost Overnight?; I Lift
Up My Finger; Doo Wacka Doo;
Margie; Miss Annabelle Lee; Rio
Rita; Valentine; Ma, He's Making
Eyes At Me; You Were Meant For
Me; Bye Bye Blackbird; Who's
Sorry Now?
(Decca DFE 6692)*****

NO Christmas party would seem
complete without a Winifred
Atwell medley revolving on the

EPs

turntable, and Decca oblige once
again with this present EP.
All the usual gay, vigorous Atwell
piano personality is well in evidence,
and the disc creates a very happy
atmosphere even if you're just sitting
listening to it, stone cold sober and
without a Christmas pudding in
sight.

FRANK SINATRA

Jingle Bells
Jingle Bells; I Came Upon The
Midnight Clear; Silent Night, Holy
Night; O Come, All Ye Faithful.
(Philips BBE 12495)*****

A SEASONAL set from Mr. S.,
rearranged from those seemingly
inexhaustible American Columbia
archives.

Supporting Frank are Nelson
Riddle's predecessor, Axel Stordahl,
and the Ken Lane Singers.

Sinatra's rendition is polished as
always.

MENAB'S SHAMROCK AND
THISTLE BAND
A Night At McNab's, Vol. 1
New Riggerd Ship; Maid On The
Green; Annie Rooney; My Home;
Lass O' Bonocord; Bandry Lasses.
(Starlite STEP 22)*****

TAILOR-MADE for New Year's
Eve is this band's disc, based in
Australia, where it is immensely
popular among the people of
Scottish and Irish descent.
It is Jimmy Shand-style folkly
dance entertainment.

Merry Xmas

to you all ...

From the Band and
KENNY BALL



OWEN BRYCE on Trad

ROUND-UP

Jazzshows get the cream

THOUGH the top bands try to have two or three days off at Christmas, the clubs around Soho seem undaunted in their efforts to give the best fare possible.

Once again it is Jazzshows that has the cream of the bands with a double show on Christmas Eve featuring Kenny Ball and the Mike Cotton Jazzmen. Micky Ashman appears there tomorrow (Fridays) and Dick Charlesworth and singer Jackie Lynn take the stand on Saturday.

The club is closed on Christmas Day, as indeed they all are, opening again on Boxing Day with Terry Lightfoot and his band, coming out of a four-day break especially for the London fans.

Bob Wallis plays the session on December 27 and Mike Daniels on December 28. The Piccadilly Jazz Club has, among other attractions, a special University Night (21). Johnny Gooding and his Band (24), The Ian Bell Band (26), a Bill Brunskill session (27) and Uncle John Renshaw turning up yet again for a blow (29).

Eric Silk is in charge with his Southern Jazz Band (30 and 31).

Colyer Club

The Colyer Club, Studio 51, opens for two All-Nighters (22 and 23). Diz Disley and Ian Wheeler are in charge of the free and easy blowing session on the Friday, while "The Gavon" himself is in attendance on the Saturday.

Jazzshows provincial clubs have extended sessions. The Medway Jazz Club at Rochester has the Colyer Band until midnight on December 26, and Alan Eldson and his Band play for their Rugby Jazz Centre (27).

Another provincial club, the Nottingham Jazz Club has its party night on Saturday with the Melbourne Jazz Band in attendance. Three days later the Club runs a Special Boxing Day Party with Cyril Preston and his Band.

THE Alex Welsh Band have signed for seven important airings during the first three months of 1962. "Trad Taverna" on January 13,

Continental Barber and Colyer

SVEND ASSMUSEN AND ULRIK NEUMANN Danish Imports

Cherokee; Summertime; Honey-suckle Rose; Blue Orchids (Warner Bros. WEP 6039)*** JAZZ violinists are so rare that each contender receives a lot more credit than his due. Svend Assmussen achieved great popularity when this Dane's first records were issued over here just before the war. But compared to Joe Venuti, Stuff Smith, Ray Nance and Stephane Grappelly he pales considerably. His talents would seem to be more in the direction of night club patrons than jiving jazz fans. The music on here is all very pretty and can hardly be said to qualify as jazz at all.

Svend follows the Venuti and the Grappelly pattern of using a guitarist and this only serves to accentuate the superiority of the other two teams. It was nice to hear Hoagy Carmichael's Blue Orchids after all this time and if you like after-hours music played in this dreamy fashion this may be for you. I happen to prefer jazz. Technically both are brilliant.

KING CURTIS

Have Tenor Sax; Lil' Blow; Linda; Cuban Twilight; Lil' Brother; Chili.

(London RE-K 1307)*** ALTHOUGH Curtis, Outley played for three months with Lionel Hampton and is said to be a rhythm and blues and a jazz musician, you'll have to wade through lots of rubbish to enjoy the odd spot now and then of interesting tenor. This chopped-up phrasing can be done by almost anyone emulating the worst of the rock 'n' roll noises or the saxophones of the Lord Rockingham XI.

First number is bad in itself with a terrible chord sequence. Second is the 12-bar formula with the

change down to F in the tenth bar. Lil' Brother sticks to the same sequence and Chili does it at a slightly faster tempo with King Curtis' tenor doubling the tempo every so often. I didn't like it one iota!

THE TEDDY BUCKNER BAND

On The Sunset Strip Original Dixieland One Step; Mack The Knife; Weary Blues; She's A Good Good Woman; Colonel Bogey March; China Boy; St. James Infirmary; I'm Crazy About Dixieland; Down In Janglestown. (Vogue LAE 12259)***

THIS is pretty awful. Teddy Buckner whose playing I like and often rave about, can be brilliant at times, but he has a tendency to resort to downright vulgarity on occasions. This Sunset Strip performance is obvious one of those occasions when his "show-off" tendencies got the better of him.

More's the pity, for Buckner can play a beautiful horn. Do you remember the opening sequence to "Bea Kelly's Blues" or the fine performances with Bechet at Knokke and Cannes? Or more recently the lead he played with Louis' All Stars? Well you won't find anything like that on here.

What you will find is the worst exhibitionism of all time on Down In Jungle Town where a full half of the disc is wasted on flights of fancy, screeches into the stratosphere, deliberate wrong notes. The record is a pot-pourri of "Sing Sing Sing", Ziggy Elman at his most Jewish, Maynard Ferguson in a temper, Artie Shaw's "Clarinet Concerto", your name 'em... he plays 'em. One good thing I must say. There is a spot of the delicate and sensitive Buckner on Mack The Knife. But all it does is to make you want to throw the rest a long way away.

TO "DISC" and ALL ITS READERS A happy Christmas PETULA

Christmas Greetings

from KEN COLYER SAM RIMINGTON GEOFF COLE RON WARD JOHN BASTABLE & PETER RIDGE

Happy Christmas and all that— Best wishes

Russ Conway

continued from previous page

Street Of Dreams; Lullaby Of Standing; The Streets Of Laredo; Standin' On The Corner; Lonely Street; On The Sunny Side Of The Street; The Lonesome Road. (London HA-G 2396)****

MOOD music with a definite theme and purpose. String specialist and former Liberty A and R man Felix Slatkin has selected 12 tunes of impressions centred on streets. He has produced a first-rate album of quality light music. I am optimistic about the chances of an LP like this in our crowded album market, but I hope it does well.

This initiative deserves encouragement if we are ever to escape from the stereotyped album entertainment.

THE FLEETWOODS

Little White Cloud That Cried; Tragedy; Dormilona; I'm So Alone; Nancy; Days Dwindle By; Their Hearts Were Full Of Spring; Little Miss Sad One; I Love You So; Love Drop; The Last One To Know; Love Alone. (London HA-G 2388)***

POTENTIALLY, this trio of Gary Troxel and his two girl associates, Barbara and Gretchen, could be a four-star proposition with their quiet brand of pop ballad-deering.

But Gary's vocal capacity is woefully inadequate when soloing, and when the trio harmonise, something somewhere often doesn't blend, and puts my teeth on edge.

A pity, because most of these songs aren't bad.

FRANK SINATRA Ring-A-Ding-Ding!; In The Hill Of The Night; The Coffee Song; When I Take My Sugar To Tea; Let's Face The Music And Dance; You'd Be So Easy To Love; You And The Night And The Music; I've Got My Love To Keep Me Warm. (Reprise R 1001)****

THIS is the album they have been making all the fuss about, and from which Reprise have taken their ring-a-ding ding advertising slogan. It is great stuff, but I didn't find

it as good as Frank's earlier Reprise set, "Sinatra Sings." The songs, and tempos here don't seem to be as well balanced, and Frank sounds somewhat tentative during some of the numbers.

Whether it is because his rehearsal time with MD Johnny Mandel's jazz-based scores was insufficient or whether he wasn't on top form, I don't know, but the LP doesn't rank with his best.

Even so, for good songs well arranged and put across with swinging impact, it is still streets ahead of anything and anybody else at the moment.

CORTHO

Invites You To Dance (Seeco SCLP 9106)**** LIVELY, pulsating Latin workout from a Puerto Rican band featuring their own vocalist Ismael Rivera and guest singer from Colombia, Nelson Pinochet.

Main characteristic is the plena, roughly the Puerto Rican equivalent to the rumba.

BING CROSBY

101 Gang Songs, Part 2 (Warner Bros. WM 4034, stereo WS 8034)**** THE ever-warm and mellow Crosby voice leading a bright chorus in another medley mass of well-known song favourites.

The album has printed song sheets giving the choruses of all but five of the songs, so that you can join in.

PETER TOMELTY

Top O' The Mornin'! (Fontana TFL 5159)**** VERY good ballad-deering from a new Irish tenor, who is brother of film star Joseph Somers, and who used to cut hair for a living. Has a clear, fresh, tenor voice, and gets fine orchestral support from Fontana's regular leprechaun, Johnny O'Greggory.

LOS UNIVERSITARIOS

In The Antilles (Tropical TRLP 5020)**** AUTHENTIC Afro-Cuban stylings from a small group featuring two singers and lots of nice, unamplified guitar and crisp rhythm. A cert for Latin fans.



WE WISH YOU A HAPPY "RECORD" CHRISTMAS and RECOMMEND:

For Your Christmas Party

- "Let's All Sing Round The Piano!" PS.40002 (sing the grand old songs with Uncle Mort) "Larkin Singin'" DAVID KOSSOFF MG.20043 (comedy Cockney songs sung by Alf Larkin)

For Dancing At Your Christmas Party

- "Over The Rainbow Cha-Cha" PHIL TATE CB.1641 (roll up the carpet for strict tempo dancing) "Rocka-Charleston" MARTIN SLAVIN E.P.7047 (the Charleston plus a rock beat)

For the Children

- "Nursery Rhymes" EP.7025 (18 favourites sung by Elizabeth Humphries and Charles Young) "Music Box Medley" EP.7042 (Christmas tunes played on rare old music boxes) "Snow White And The Seven Dwarfs" EP.7044 (The little ones will love this)

ORIOLE RECORDS LTD., 104, New Bond St., London, W.1. Tel: GROsvener 5301 (10 lines)

CHRISTMAS

GREETINGS from

MIKE DANIELS' DELTA JAZZMEN and DOREEN BEATTY

SOLE AGENT: LYN DUTTON AGENCY LTD, 8, Gt. Chapel St., London, W.1

Season's Greetings

to all our
NEW FOUND FRIENDS
SHANE FENTON
and the
FENTONES

22 Bloomsbury Square W.C.1 LAngham 9841

Merry Christmas
and

Happy New Year

EMILE FORD
AND
THE CHECKMATES

"IT'S ME AGAIN"!

Just to wish you the merriest
Xmas ever and a truly
swingin' 1962

ALAN FREEMAN

"D.J.!"

Christmas Greetings
and a
Happy New Year
to all

from:
BILLY FURY
MARTY WILDE
JOE BROWN and
LARRY PARNES

**CHRISTMAS
GREETINGS**

from all
at

NOEL GAY'S



JOHNNY DANKWORTH—One of the originals of the "Club Eleven," seen here on the set of "All Night Long" with actor Richard Attenborough.

JAZZ CLUBS OWE A LOT TO THE 'ELEVEN'

PERHAPS you're coming to London for Christmas, and maybe a visit to a jazz club is on your agenda. If so, you should be in luck. Just about every top British modernist can be heard at least once at the three leading West End clubs. Take a trip to the Scott Club, the Flamingo or Marquee. Even if you're not a member, you'll be made more than welcome. And you should hear some mighty fine music.

One point worth pondering. How would our club scene shape



TONY CROMBIE
He can still swing them all off the stand.

up today had it not been for eleven men twelve years ago who believed in "bebop," but were virtually out of work?

They got together and formed the legendary Club Eleven. I well remember the opening night on the ground floor of Mac's Rehearsal Rooms, Great Windmill Street (now the Panama night club). I was one of the Eleven's first members.

Who were they? And how have they fared through the years?

Johnny Dankworth unquestionably is now the most famous. His sidemen? Pianist **Bernie Fenton** is one of Britain's most highly-paid back-room boys in the TV commercial field. Bassist **Joe Muddet** gets more gigs than he can cope with on the "session" side.

Drummer **Laurie Morgan** joined up with "Eleven" MC Cecil "Flash" Winston (the Al Burnet of the jazz world) to form a comedy duo but is now taking his playing much more seriously and doing some writing as well.

Trumpeter **Leon Calvert** later

made the combo a Quintet. Now he's also a steady "sessioneer."

Ronnie Scott was the movement's main leader. Now he has his own club—the only one in London run the way the musicians would wish it, complete with licensed bar. His sidemen?

Aloist **Johnny Rogers** overcame the most dreadful health obstacles with a courage that was almost incredible. Now he plays in a band at Redcar, has a child and a Black Belt at Judo. Trumpeter **Hank Shaw** still floats in and out of the jazz scene, but is now in a Palais band in Bristol.

The rhythm section was one of the greatest I've heard. **Tommy Pollard** was the pianist. He died two years ago in the most tragic circumstances. **Lennie Bush** was the bassist. Now he is with Jack Parcell's ATV "house" band, happily married and sounding better than he ever did.

Active on TV

Drummer **Tony Crombie** is also very active in TV, with several sound-track scores to his credit. And, when he wants to, he can still swing them all off the stand.

Add **THE** backroom boy, theoretician-trumpeter-pianist **Denis Rose** (who publicly revealed his many talents a few weeks ago at St. Pancras Town Hall) and manager-cum-general organizer, **Harry Morris** (now a staff photographer on a weekly show biz paper) . . . and you have the original Club Eleven.

Without their efforts, jazz in this country would not be what it is today. Wherever they are, I wish them a Happy Christmas. And all of you, as well.

DISC PIC

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**TONY
HALL**
on
Mod



Eight years old—but still stimulating!

MILT JACKSON
Lillie; Tablitz; What's New; Boss' Groove; On The Scene; Willow Weep For Me; Crisis Cross; Eronel; Mysterioso; Evidence; Lillie (alternative master); Four In One. (12in. Blue Note BLP 1509)

PERSONNEL (tracks 1-5, 11): **Milt Jackson** (vibes); **Lou Donaldson** (alto); **John Lewis** (piano); **Percy Heath** (bass); **Kenny Clarke** (drums). (6, 7, 8, 12): **Jackson**; **Sahib Shihab** (alto); **Thelonious Monk** (piano); **Al McGibbon** (bass); **Art Blakey** (drums). (9, 10): **Jackson**; **Monk**; **John Simmons** (bass); **Shadow Wilson** (drums).

I HAVE over a dozen Milt Jackson LPs, not including those with the MJQ. And, frankly, these early '50s Blue Note sides (78 rpm length) are my favorites. I consider this set indispensable for any comprehensive modern jazz library.

All but two of the tracks feature vibes and also front-lines. Milt swings spryly and incessantly throughout the LP. The interplay

WOODY HERMAN—Little of the usual spirit in a disappointing LP.



between him and Monk is marvelous. And the two ballads Lillie and New are beautifully and tenderly interpreted.

Some of these sides were issued here on a 10in. LP. They sound as fresh and stimulating today as they did some eight years ago. Classic performances.

WOODY HERMAN ORCHESTRA The Fourth Herd

Panacea; Lament For Linda; Misery; Sisy Way From My Door; In A Misty Mood; Catty Corner; The Thirteenth Instant; The Magic; Blues For Indian Jim; The Devil And The Stoker; The Sewing Machine; Summer Nights; Johnny On The Spot. (12in. Jazzland LJP 17)**

PERSONNEL: **Woody Herman** (clarinet, vocals); **Al Cohn**, **Sam Markowitz**, **Don Lanphere**, **Dick Hafner**, **Gene Allen**, **Zoot Sims** (saxes); **Ernie Royal**, **Reunald Jones**, **Irvin Markowitz**, **Red Rodney**, **Bernie Glow**, **Burt Collins** (trumpets); **Bob Brookmeyer**, **Jim Dahl**, **Jimmy Cleveland**, **Frank Rehak** (trombones); **Nat Pierce** (piano); **Barry Gallanter** (guitar); **Milt Hinton** (bass); **Don Lamoni** (drums). Tracks 1, 4, 5, 8, 10, 11 add **Nat Adley** (cornet); **Eddie Costa** (vibes).

MOST jazz-lovers of my generation have a nostalgic soft spot for Woody Herman bands—the first and second Herds, in particular. Each was outstanding and ahead of its time. And Woody always gets good guys on his bands, and a good spirit.

But this LP is such a depressing disappointment. Though there are scores by **Cohn**, **Pierce** and **Georgie Roumanis** to feature an Octet within and as part of the big band, all the originals are easily forgettable.

Despite fair solo spots by **Zoot** and **Nat**, there seems to be little of the usual Herman spirit. There are also a couple of uninspired vocals. Quite the dullest, most dated Herman LP on the market. The all-star personnel is completely wasted on third-rate material.

GERRY MULLIGAN—JOHNNY HODGES

Bunny, What's The Rush?; Back Beat; What's It All About?; 18 Carrots For Rabbit; Shady Side. (12in. HMV CLP 1465)****

PERSONNEL: **Gerry Mulligan** (baritone); **Johnny Hodges** (alto); **Claude Williamson** (piano); **Buddy Clark** (bass); **Mel Lewis** (drums).

THIS is the most recent in a generally successful series of albums co-starring Mulligan and guest saxophone stars—like **Stan Getz**, **Paul Desmond** and **Ben Webster**.

Gerry has paired himself off with a jazz giant here. And there is exceptional understanding between the ambling, carrot-topped baritone and the Ellington alto-star.

The musicianship is most mature, the atmosphere extremely relaxed and the original tunes (each horn-man contributed three), all at slow or medium-slow tempos, couldn't be more helpful to casual, friendly, fertile playing. I don't feel that Hodges plays at the peak of his form all the time. But there are some delicious alto moments. It is a great compliment to Gerry that, on this—as on the previous sessions—he matches perfectly the mood of his great star.

Certain things always come with Christmas . . .

**Turkey . . . plum pudding . . . mince pies . . .
mistletoe . . . crackers . . . AND A POEM FROM
JACK GOOD**

I'm **K--I D--r**, a vocal freak. It's me, and not the kids who shriek. I can sing high-notes that humans can't hear—I'm doing an LP for dogs next year.

I'm **F--e V--n**—a tower of strength—I've kicked myself back in, at length. I'd like to make my entry annual—
By courtesy of Gene McDaniel.

F--y, E--s are my names—My fans are now his latest flames. They tell me I'll soon be a gonner Unless I sing more like Ral Donner.

I'm **D--g S--n**—the fellow who *Also-ran with Runaround Sue. In dreams I see my name in neon (Just beneath Lionel Bart and Dion).*

Both our names are **B--y V--**. We have two voices—both are me. We sing as one—and what is jolly—
We both have copied Buddy Holly.

I'm **E--n K--e** of Savile Row My suits are all hand-cut, you know. They're all the same—I run no risks And that is true, too, of my discs.

They're "Michael" and "Mary"—
I'm **D--n L--**. I didn't do badly—I'm doing quite well. They nipped up the charts, but quickly were gone again—
It's gamblers and dustmen, I fear, who suit **D--n**.

I'm **A--m F--h**—and when I was beat My discs reached the top—and fortune was sweet. Now I am smooth—my collars are stiff And yet I'm still beat—by Shapiro and Cliff.

I'm **G--f G--d**—God for short—I'm the writer Holly taught. Now Leyton's reached the top of the tree I'll make sure Johnny remembers me.

My name's **S--o**—call me **H--n**. Every disc I've made is sellin'. Any girl could sound like me—
On singles (played at 33).

I'm **J--n B--y**—*Russo-trained—
But nothing ventured, nothing gained.
I'm really hip—you're merely hep.
So walk, don't run—and watch your step!*

I'm **J--y S--e**—hi, guys and gals! Elvis and I are the greatest of pals. He speaks of me often, it's perfectly true—
I'm the one Elvis meant when he said—"Who?"

I'm **J--s C--d**—no, don't scream!—
I'm still twenty-one, and I still look a dream. I still play goalie at show-business fixtures . . . (I'd have been such a hit in the old silent pictures).

My name's **B--n M--**—*—watcha old mates!*

I talk just like you—though I must say it grates—I'm a little bit square, but I try to get round. (I wonder if I should have stuck to the sound?)

I'm **D--d J--s**—incredibly smooth—
My slightly superior vocal chords soothe—
I play what I like, and I like what I play—
And I don't give a hang what the others may say.

I'm **B--y F--y**—I've nothing to hide—
I don't wear my coats with the hangers inside! If you think that I do, I'll prove you are wrong
By stripping right down while I'm singing my song.

My name is **J--k G--d**—*—spelt with one "o."*
Whatever you tell me, I answer "I know."
I'm perfect, I'm great—too good to be true.
If you don't believe me, then yours will grow too.

And a happy DISCMAS one and all!

GREETINGS for CHRISTMAS
and HOGMANAY
from
**ROBIN HALL and
JIMMY MacGREGOR**
and
THE GALLIARDS
with
SHIRLEY BLAND & LEON ROSSELSON

A Merry Christmas, and—
—have a wonderful New Year
Thank you,
sincerely

JOE MR. PIANO
HENDERSON

**TRADITIONAL XMAS
GREETINGS**

from:
Dickie Hawdon
Roy Williams
Johnnie Richardson ★
Wayne Chandler
Vic Barton
and
TERRY LIGHTFOOT

A Merry Christmas
and a Swinging
New Year
to you all.

GEOFF LOVE

WITH WARMEST WISHES
FOR CHRISTMAS AND
THE NEW YEAR

Mantovani



JIMMY CRAWFORD as he appeared on "Thank Your Lucky Stars" a few weeks ago.

**I'm glad those first two
didn't make it**

says
**Jimmy
Crawford**

THREE weeks ago Jimmy Crawford eased "I Love How You Love Me" into DISC's Top Twenty charts. It was his third attempt. His debut disc released about a year ago was a flop, his second a near miss . . . and Jimmy told me last week that he was GLAD they didn't make it.

"The last one, 'Love Or Money' was, I think, a good disc," explained Jimmy. "It had a strong beat, a catchy melody and was technically very well made.

"If it had been a hit it would have been because of these factors: I couldn't have taken much credit myself. But 'I Love How You Love Me' gives me a chance to put across far more feeling and sincerity. Though Jimmy is not the sort of person to say so, what he meant was the song needed a good singer to put it across successfully.

"Also," he added, "it's a ballad and this is more the type of song that I want to be known for. If the other two had got

away I should just have been thought of as another beat boy, or one-hit wonder."

I come from Sheffield and I seem to have quite a following up there, but I'm not known in London, where, to be honest, it really matters as far as agents and bookers are concerned.

To London

"I'm getting around a bit more now, and after Christmas I shall move down to London and hope things will go even better then."

As a result of his latest disc, spots in two package tours are currently being arranged for Jimmy which should give him the sort of exposure he needs. But to be a teenage idol isn't his ultimate aim.

"People call me a new boy, you know," said Jimmy. "But I've been in the business for two years learning the hard way. One of the reasons why I'm glad I haven't had a hit earlier

is because I doubt if I could have handled the success that went with it properly. I didn't know enough about the business.

"To me, these one-nighters are going to be wonderful experience, but I only think of them as a step up. It's not the ultimate. Not for me.

"I'm almost scared to say this. It's such a cliché but no other phrase expresses what I want to be, and that's an entertainer.

"No, not an all round one! I'm a singer and I want to entertain people as one. Of course, I wouldn't say no to films, but I honestly haven't the slightest idea whether I can act or not. Never given it a thought.

"The only thing that that really worries me now is that I've got to be terribly careful not to get typed as a particular sort of singer. If I do well in these package shows I wouldn't like

promoters and bookers to think that this was all I could do."

From the return bookings he is offered, Jimmy appears to do extremely well in cabaret.

"Now that's what I really love doing," said Jimmy, "going into a supper club and entertaining customers who, frankly, are more interested in the food than me.

"It's a great challenge to get through to these people."

All this started when Jimmy was at a party and a friend persuaded him to get up and sing. It went down so well that he started working around his home town, eventually coming to London to try for success at the "2 P's" coffee bar in Soho.

One regret

He was scouted and signed to Columbia.

Just one regret he had in those first days. The contract he signed prevented his carrying on his favourite sport, motor cycle racing. But Jimmy, who has raced his machines at nearly all the major tracks in Britain, tells me he'll soon be back on the circuit.

"I've just signed another contract," he explained. "And I've made sure there's no clause in it which prevents me from racing."

John Wells

A SWINGING XMAS

TO ALL

"DISC" READERS

FROM

BOB MILLER

AND THE

MILLERMEN

Happy Christmas !!

MAY 1962 BRING YOU
YOUR
"TREASURE ISLAND"

Garry Mills

WHEREVER YOU MAY BE
MY VERY BEST WISHES GO
TO YOU

★

MATT MONRO

May this be your
Happiest Christmas
ever

Tony Osborne

TO MY PALS ALL OVER
THE WORLD—
HAVE A HAPPY AND
COLUMBIA-FULL
GOOD TIME!

Norrie Paramor

IT'S PARTY

Pictures
by

Richi
Howell



★
TOP—John Leyton and Craig Douglas agree that balloons were only made to burst, but Helen Shapiro is not so sure! The occasion was the party that followed the recording early this week of the Christmas Day edition of EMI's 208 Spectacular.

ABOVE, RIGHT—Adam Faith uses Muriel Young as a shield against a barrage of cotton snowballs at the EMI party.

CIRCLE—Slimming? Never heard of it, say Chas. McDevitt and Shirley Douglas.

RIGHT—Puzzle Pic. You deserve two Christmas puds if you can guess who these two are. Give up? It's John Barry and Danny Williams.

BELOW—Sheila Buxton, music publisher Fred Jackson and Tony Osborne and his wife Joan whoop it up at a party held by Tony. In the background is Geoff Love.



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Do you want to sing like Cliff Richard or Helen Shapiro? The Maurice Burman School of Modern Pop Singing. Beginners encouraged.—137, Bickenhall Mansions, Balcarras Street, W.1. HUNTER 2666/7.

LEARN TO LIVE. Quickly! See of instructions for the absolute beginner, 10/-.—Bill Oakes, Brit. Rock 'n' Roll Champion, P.O. Box No. 6, Crewe Town, Cheshire.

TIME



ABOVE, LEFT — Russ Conway has a quiet evening out with friends John Burgess of EMI and Judy Jones, principal boy in "Sinbad" at Wolverhampton.

TOP—Joe Brown, without the Bruvvers, pulls aside the paper chains to wish you all a very merry Christmas.

LEFT—The Kaye Sisters get a little "tied up" at the Phillips party with Frankie Vaughan, A and P manager Johnny Franz and DJ Alan Freeman.

I send my greetings 3,000 miles to each and every reader of
DISC

MARION RYAN

NEW YORK, Tues., Dec. 19.

GREETINGS
TO YOU ALL
from
HARRY SECOMBE

Very Good Wishes
for
Christmas
and the
New Year

from
PETER SELLERS

The Twist craze could sweep Britain, say experts

BY PETER HAMMOND

THE Twist is the rage in America. It is famous as Le Twist in France. In Germany it is Der Twist. But will it catch on in Britain?

In the past many imported gyrations have failed miserably. Dances such as the Madison and La Pachanga, we just refused to jive until the cha cha came along and the only intervening dance that nearly made a hit was the Creep.

Why then, does everybody expect us to Twist?

Chubby Checker is sure that the dance will invade Britain. The Arthur Murray School of Dancing has hundreds of requests from pupils to learn it. Mecca Dancing say that this is a dance that will replace rock 'n' roll.

Waste of money?

And yet there is, apart from Mr. Checker, no one who is promoting the Twist in this country.

"We don't waste money promoting dances any more," says Eric Morley of Mecca. "We learned our lesson as far back as The Lambeth Walk. We invented that dance and it was a waste of time.

"We had been asked to create a dance by Lupino Lane for his new show 'Me And My Girl.' We took a number called the Lambeth Walk and added the word 'Oh!' at the end. "We spent £2,000 promoting it. I suppose today that would represent £10,000. It swept the world. The show cleaned up, the music publishers made a fortune. What did we get out of it? Nothing.

"We don't have to promote dances. Our halls are packed as it is and the public will dance what they want to dance. Did he think that the Twist was the dance most likely to succeed in this country?"

"I think it will. Because it is allied to records and it gets its publicity that way, and because it is easy to learn. It is a natural dance.

"The cha cha cha succeeded in this country because you could do a slow jive to it without having to sit it out like those who can't do a tango.

"With the Twist those who don't know how to do it can rock to it. Then they see other people trying to do it on the floor and they watch and then they try

it themselves. That happened with the cha cha cha.

"For some time the music publishers and the record companies have been trying to find a replacement for Rock 'n' Roll. So far they have failed. But they could succeed with the Twist. You can't replace anything with opposites. We replaced the waltz with the Creep. The quickstep was replaced by Rock."

Even so the Twist is taking time to catch on here as opposed to its overnight success in America. Why?

"The Americans haven't the repertoire that we have," says Morley. "On the whole they aren't dancers. We have all sorts of dances over here. The quickstep, jive, the cha cha cha, the waltz, the valetta, and many others.

"They have nothing like that in America, they haven't the facilities that we have for dances. They haven't the dance halls that we have. Our dance halls have become social centres as well as ballrooms." asked Victor Silvester whether he thought that the Twist was likely to catch on in Britain. "I suspect that it will," he said.

"It is early days to say yet, but it shows every sign of becoming a favourite. The kids are doing it in the dance halls and they seem to like it. "I am surprised, though, because it will be the first dance that catches on in this country where the partners do not hold one another. In the Twist they dance separately and in everything else people have been able to hold one another—even in the cha cha cha.

"One reason for its possible success is that as music it is difficult to tell the difference from other dances. The average person wouldn't be able to tell the difference between a Twist record and a Rock record."

Middle-aged

The Arthur Murray School of Dancing was just as surprised at the success of the Twist. Said a director:

"We have been amazed just how many middle-aged people have asked us to teach them the Twist. It is not confined to teenagers. I suppose it is because they can let their hair down.

"It is a carefree dance and the music has become popular. "Most dance bands were able to adapt old dances to a cha cha cha rhythm. Joe Loss has done this with the Twist by adapting his old hit 'In The Mood.' "Soon, I suppose, they will be adapting the Charleston to the Twist!"

Helen Shapiro
wishes everyone
a
Merry Christmas

Seasonal Greetings
from
VICTOR SILVESTER

exclusively on Columbia Records

ALONG THE ALLEY

Film music will get even bigger

BEN NISBET of Feldman Music reports that films and their music will figure prominently in the Feldman plans for 1962.

There's **Craig Douglas** and his HMV waxing of "A Change Of Heart" from the film of that name. Both will be appearing in mid-January, and the song itself was written by Messrs. **Bummy Lewis** and **Norrie Paramor**.

Then there's "The Roman Spring Of Mrs. Stone" on its way to our cinema screens next year, starring **Vivien Leigh**. Ben says that **Richard "Warsaw Concerto" Addinsell** has written a stunning theme for the pic called "The Lonely Ones," which he believes will be even bigger than that famous Polish concerto. And the way he said

it was more than routine exploitation enthusiasm.

Another composer regularly engaged in film work is **Malcolm Arnold**, who scored well with his "Whistle Down The Wind" music. He's providing the music for another 1962 film "The Inspector."

Current **Feldman** plugs include the inevitable crop of Christmas-type songs. The **Kaye Sisters** sing "Little Soldier" on **Philips**, and **Elaine and Derek**, the pint-size **Nina and Frederik of Ireland**, have done **Norman Newell and Michael Carr's** "It's Christmas" for **Parlophone**.

Ben is pleased about **Ricky Stevens' Columbia** seller "I Cried For You," especially in view of the fact that it has missed out on **BBC** plugs so far.

NICHOLAS HURST was the name on **Les Conn's** lips when I called in at the **Melcher Music** offices. Nick is really **Nicholas Head**, son of politician **Anthony Head**, and he is a husky, handsome, blond-haired hunk of beefcake who will certainly cause the birds to coo.

He writes songs, sings and plays piano, and does all three very efficiently, judging by the demo discs which **Les** played to me. A major British disc firm has already waved a contract at him, and we'll be hearing a lot more about him early in the New Year.

Wife of American boss **Marty Melcher** is **Doris Day**, which is very nice for everybody—especially when she records songs from her films like "Lover Come Back." We can expect record and film at the end of January.

AL LESLIE of **Aberbach Music** was fashionably blue when I spoke to him. For two reasons. The latest **Elvis**

NEWS FROM THE STREET OF MUSIC

LP of **Aberbach** material is "Blue Hawaii," released this month to tie in with the film's premiere, and the preceding album, "Something For Everybody," is still selling very strongly.

Al thinks that the "Blue Hawaii" release will spoil the other LP's chances ahead of time.

He brightened up by talking about other **Aberbach** items. **Trevor Peacock** asks "Can I Walk You Home?" on **Decca**; **Billy Fury** is having "Sleepless Nights" for the same label; **Johnny Cash** has a "Tennessee Flat Top Box" on **Philips**; **Pat Boone** says "Just Let Me Dream" on **London**, and **Ben E. King** sings two **Aberbach** items, "Here Comes The Night" and "Young Boy Blues" for the same label.

N.H.

A good year, yes—but it was quality that counted



CRAIG DOUGLAS flashback to 1959 and the big number was "Only Sixteen."

THE discovery of **Helen Shapiro**, **John Leyton**, **The Allisons** and **Eden Kane**, coupled with the brilliant surge forward in the recording careers of **Billy Fury** and **Matt Monro**, has made 1961 one of the most memorable years in the recording industry.

But what of previous years? How in fact DID this year measure up against 1959 and 1960, two vintage years in the record business? Talking to managers, MDs and disc jockeys a picture is built up of increasing professionalism among artists and the fact that YOU the record buying public aren't content with anything but the best.

"This has been one of the very best years in the business," said agent **Tito Burns**, "and the most promising part is that all of the new talent has been spread over different fields.

"We've had **The Allisons** who proved they can sing any type of number, and there's been **Helen Shapiro** who's just fantastic anyway.

"**John Leyton** is another singer who needn't follow one particular style. You see, the day when a singer could stand up and do a bad impersonation of **Elvis** is over because the kids want more for their money.

Just whose records were YOU buying in 1959 and '60? Looking back over the **DISC** Top Twenty for those years is a reminder of how our singers have gradually come to challenge the Americans on their own ground and win!

Twitty

Early 1959 saw stars like **Conway Twitty** riding high with "It's Only Make Believe" while our own **Shirley Bassey** was notching up a big hit with "As I Love You." June was the month when a number named "Side Saddle" crept into the charts and began a long series of hits for **Russ Conway**.

August was **Craig Douglas** month with "Only Sixteen" pushing young **Craig** into the front line of British singers.

But the biggest discovery of 1959 was **Adam Faith** who shot in with "What Do You Want" and established a new kind of pop singing—plus a new sound in backings by **John Barry**.

Cliff Richard saw his biggest year with the dawning of 1960 and among his prizes that year were several hits plus a **Palladium** season.

Of the Americans how many do you still remember?—**Jack Scott**, **Mary Johnson** and **Jimmy Jones** haven't had many hits since.

"The American stars killed themselves when they came over and gave bad presentation," said **Larry Parnes**. "I think we are ahead of the Americans now in both arranging and presentation."

The disc jockeys have had their share in discovering fresh names but even they have been surprised at the way record buyers have swung from one kind of song to another.

Surprise

"My biggest surprise of the year," said **DJ Alan Freeman**, "was the success of **Cliff's** 'When The Girl In Your Arms' because I wasn't at all happy about it as a hit."

For **Norrie Paramor** 1961's biggest thrill has been to handle the recording fortunes of **Helen Shapiro**: "Helen is fantastic," says **Norrie**.

"Without doubt this has been the finest year we've had for a long while. The songs and the talent generally have been better and we're beginning to think for ourselves in arrangements; if it carries on we'll have an even better year in 1962."

Brian Gibson

Congratulations to

DANNY WILLIAMS

on winning his

FIRST SILVER DISC



for

MOON RIVER

(from film "Breakfast at Tiffany's")

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Wish all their friends and fans
A MERRY XMAS
AND SUCCESSFUL NEW YEAR
Thanking them for their support
and looking forward to seeing them in 1962.

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Agent: and Personal Manager:
Ruby Bard John Bateman

HAPPY CHRISTMAS

To All DISC Readers

FROM ITS PRINTERS

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SINCERE GREETINGS
TO YOU ALL

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