

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 103 Week ending March 12, 1960  
Every Thursday, price 6d.

## Darin booked for Palladium TV show

Eddy, McPhatter unlikely

**B**OBBY DARIN has been booked for the Palladium TV show on Sunday, April 10. The Grade Organisation, who are responsible for bringing the Darin, Duane Eddy, Clyde McPhatter package show from America, told DISC that negotiations were under way for the three stars to make appearances on ATV. Unless the tour or TV schedules are changed, however, it seems unlikely that Eddy or McPhatter will appear.

The only two Sundays for which ATV had not already booked their bill were March 20 and April 10, but on the first date the package will be at De Montfort Hall, Leicester and all other possible dates are booked until April 10. Only Darin will be free to appear then.

The tour was extended only last week to take in Guildford Odeon on that Sunday, but Darin was not included in the bill.

The only possibility for Eddy and McPhatter to appear on TV would be if the TV cameras visited the one-nighters, which seems unlikely, or if they telefilm spots during the tour for showing later. However, their schedule gives them little time to do this.

The only free time Duane Eddy and McPhatter will have is before and immediately after the tour. Arrival and departure dates have still not been confirmed, and it may be possible to film spots during these free days. They are not likely to make live TV appearances.

## In this issue



DUANE EDDY—no free time during tour, so TV show is not probable.

STRAIGHT TALKING

from

# Russ Conway

Faith's big chance

ANOTHER SILVER DISC WON

News from America

Six pages of record reviews

## Hungary invites Eve Boswell Offered her own show on television

**E**VE BOSWELL is to be the first Western artist to appear in her own show on Hungarian television.

It was learned this week that Eve, who has recently completed a highly successful pantomime season with Dickie Valentine in Birmingham, has been invited by Budapest television to do a one-woman show, to last for either 45 minutes or an hour. Eve

Boswell was, of course, born in Hungary. She and her husband leave today (Thursday) for Hungary. During their visit, which is a combined business and pleasure trip, they will discuss the show and even possibly do it.

Eve is due back in Britain at the end of March and during April will commence rehearsals for the "Five Past Eight Revue of 1960" at the Alhambra, Glasgow, which opens on May 5. Immediately before these rehearsals she will be playing a week in cabaret at London's Safari Club on April 4, and will be appearing at the Queen's Theatre, Blackpool, on Easter Sunday. Plans are in hand, too, for Eve Boswell to appear in a "Palladium" or a "Spectacular" TV spot.

WELCOME TO BRITAIN  
**DUANE EDDY**  
climbing the charts with  
**BONNIE CAME BACK** HLW 9050 (45/78)



Released to coincide with the tour—a new LP in stereo or mono  
**THE 'TWANG'S' THE 'THANG'** SAHW 8068 HAW 2236

**RECORDS MAGAZINE**

—20 pages of pictures and features; details of all Decca-group stereo and mono records; your monthly guide to good record buying. Sixpence from your dealer or newsagent.

# An LP for the best letter!

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: Post Bag, DISC, Charles Buchan's Publications Ltd., 161, Fleet Street, E.C.4.

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## NO SURPRISE

I WAS very interested in Owen Brown's recent review of Nat Gonella's Columbia LP. Personally, I feel that Nat's playing and vocals are as good as ever, and he is backed with some excellent musicians. Lennie Felix on piano, is, in my opinion, one of our finest jazz pianists.

Nat's comeback to the jazz world may have come as a surprise to some, but not to his many friends and admirers.

I disagree with Owen when he suggests that Nat will not make the clubs, for many jazz clubs are becoming him back—JAMES KIMBLE, Garden, Dagenham, Essex, Essex

## NOT TRUE

IN an American trade magazine, "Billboard," it was recently stated that American discs are being traded widely by the British public, who buy cover versions purely for patriotic reasons.

This is untrue, for in the case of "American Why," the British cover by Tony Newley, was obviously the superior.

Discs are already from covers of Alan Faith's "What Do You Want?" and "Sally" one can only assume that the writer of this article is throwing out such accusations merely because of the decline in trade of



TOMMY EDWARDS—absent too long.

American discs in Britain.—GORDON CLIFFE, 16, Catherine Street, Brighouse, Yorks.

## NUMBER ONE

ON a recent Luxembourg broadcast, Jackie Wilson had been elected the number one coloured singer in the States, ousting such people as Nat "King" Cole and Johnny Mathis.

But what about Tommy Edwards and Lloyd Price? Tommy has been absent from the hit parade too long for such a great artist. And Lloyd Price, the best of "Lady Luck" in your attempt to scale the charts, is—IAN GOODWIN, School House, Main Road, Loundis, Dartford, Kent.

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



## ROUGH VOICE

I SHOULD like to point out to Michael Harrison (DISC, 27.2.60), that the pop singer's inseparable companions are not the echo chamber and electric guitar.

The electric guitar did not come into prominence until the Buddy Holly era. The main gimmick was the rough voice and strong beat, i.e. Bill Haley, and to my knowledge the only singers to use the echo chamber in the rock period were Elvis Presley ("Heartbreak Hotel") and Gene Vincent. ("Be-Bop-A-Lula")—TONY NICHOLSON, 23, Stunley Road, Newcastle, Kent.

## CLIFF FIRST

A FEW weeks ago (DISC, A 20.2.60), Jack Good wrote about Conway Twitty's latest number,



CONWAY TWITTY  
Who is a honoree?

has learned the song over here as he was present at the time Marty recorded it. But I think it more likely that Conway copied it from Cliff, as he took the "Cliff" LP back to the States with him.—KENNETH RICE, 33, Rankin Drive, Edinburgh, 9.

# A great pity that BEAT HAD TO COME FIRST WITH DARIN

I AM a great admirer of Bobby Darin and consider his two latest records excellent in every way.

It is a great pity, however, that this young singer's success was based on poor records like "Splish Splash" and "Queen Of The Hop."

I admit that these discs were good in their own sphere, and even as a rocker Bobby was better than most, but surely it is a poor reflection on the taste of the record-buying public that he had to make such costly efforts to ensure his popularity before daring to record really first-class material.—PETER MILLER, 29, Rowley Fields Avenue, Leicester.

## PRIZE LETTER

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**BIG SHOCK**  
HAVING been impressed with an Emile Ford and The Checkmates since their rise to fame naturally enough I was eagerly awaiting their television appearance.

To my surprise, Emile Ford seemed to be hogging the spotlight, while The Checkmates were pushed into the background. The biggest shock came when they were not even seen or introduced on the recent Emile Ford Show.

Surely, The Checkmates deserve to take their share of the bonours!—RAY DARRE, 28, Desnaven Place, Bridgend, Glam.

## DIFFICULT

IT is obvious that Jack Good is keen to get Jimmy Jones' "Honey Man" to sell over here. I think it will do so, eventually, but it is not being helped by the difficulty in obtaining



it. Mine has been on order for more than two weeks and there still does not seem a good chance of getting it.

This has happened with a number of records at several dealers, and it is not the fault of the artist.—M. GOLDEN, 71, Gurney Street, London, S.E.17.

## WHAT'S THAT?

I AM a Norwegian tenor, and here in Norway most of the tenors buy American and English hit records, and listen to Radio Luxembourg. Unfortunately, however, it is sometimes very difficult to understand that the singer is singing. This applies particularly to Elvis Presley.

I think the British singers are much better than the Americans. Marty Wilde's "See Of Love" and Anthony Newley's "Why" are much better than the original versions.

But I must add that I have not heard a Norwegian hit disc played over Luxembourg or any other radio station, although we have some fine singers in Norway, too!—KNJIL LOKKEBERG, Lundheimen 32, Fredrikstad, Oslo, Norway.

# Older, wiser—and with a voice!

## he has a voice!

## CAN LAURIE MAKE IT THIS TIME?

**LITTLE LAURIE LONDON** is no longer little. He's taller than his father, his voice has broken and he's maturing. At sixteen, he's now trying to make a comeback.

Ever since his world heater, "It's Got The Whole World In His Hands" which won him his Golden Disc more than two years ago, Laurie has been struggling to keep Laurie in the same style. And none too successfully.

When he was at the top of the ladder three years ago he was thirteen. Too young to take the physical, let alone the emotional, strain of being a star.

Now he is older, stronger, and he's made a comeback record which shows appeal to the ballad fans, and to some of the '60s fans and Dads.

where he belongs. And that's at the top in his own country," he said.

"On the continent he can't do enough for them. He's even making records there. His latest, the German version "Go! Go! Little Acker" which he sings in German, is number three in their charts."

Laurie is learning to speak German, and for a very good reason. He's been offered starring parts in three films to be made in Germany.

"And what happens over here?" asked Mr. London. "Nothing, because Laurie wants to know about himself."

"We could move our home to Germany or anywhere on the continent tomorrow and Laurie would have more than enough work. But our home is Britain, we don't want to leave."

**I made mistakes'**  
One of the main reasons why his fans have not been seeing Laurie is because of his father. "I took over as his manager now to the game and I made mistakes and upset people. But I was trying to get the father. I couldn't let my thirteen-year-old son be exploited."

"As soon as I can I'm going to get the buy a new manager. Perhaps that will help to put things right."

"In the meantime this record should help a lot. For one reason, it's a song that will be put into the wider appeal I can take it to producers who handle more adult TV shows and who haven't taken a dislike to me because of the things I had to do in the past."

## It's the backing that counts

I WONDER how many people agree that nowadays it is the backing or background music that is helping to sell records.

Would Alan Faith have achieved such success with "What Do You Want?" if the backing had been weaker? I am inclined to think so.

And how about "Way Down Yonder in the Woods" by It? In a terrific disc, it is the backing that attracted me to it.

There are, of course, many exceptions, but I still feel that a singer needs a good backing just as much as he needs a voice.—RAY HENKIN, 100, Heston Road, Heston, Middx.

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In my opinion, records such as "The Mine," "Could Be Blue," could reach the top on backing alone. We often hear critics remark such as "I like the theme, but it's not a good."

But, surely, it works both ways.—PHILIP RHEAD, 3, Olive Street, Tonsall, Stock-on-Trent.



# PERRY COMO

DELAWARE



RCA-1179 45 rpm

## AMERICAN

## TOP TENS

## JUKE BOX

# PAT SUZUKI

I ENJOY  
BEING A GIRL  
from "Flower Drum Song"



45/RCA-1171 45 rpm

These were the ten numbers that topped the sales in America last week (week ending March 5)

Last Week	This Week	Title	Artist
1	1	A Summer Place	Percy Faith
2	3	Handy Man	Jimmy Jones
3	2	I'll Have To Go	Jim Reeves
4	4	Teen Angel	Mark Dinning
5	5	What In The World's Come Over You?	Jack Scott
6	6	Beyond The Sea	Bobby Darin
7	7	Running Bear	Johnny Preston
8	8	Let It Be Me	Everly Brothers
9	9	Baby	Brook Benton & Dinah Washington
10	10	Wild One	Bobby Rydell

## ONE TO WATCH

Pappy Love - - - - - Paul Anka

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending March 5)

Last Week	This Week	Title	Artist
1	1	Poor Me	Adam Faith
2	2	Why?	Frankie Avalon & Anthony Newley
3	3	Slow Boat To China	Emile Ford
4	4	Voice In The Wilderness	Cliff Richard
5	5	Pretty Blue Eyes	Craig Douglas
6	6	Way Down Yonder In New Orleans	Freddy Cannon
7	7	Running Bear	Johnny Preston; Garry Mills
8	8	Delaware	Perry Como
9	9	Beyond The Sea	Bobby Darin
10	10	Harbour Lights	The Platters

Published by permission of "The World's Fair"

# Adam Faith takes his big chance

SIX times 17-year-old Carol White is based on the door of his room. Six times Adam Faith told her to go away, and most too politely. And in case you are wondering why, I should add that this took place at Beaconsfield Studios where scene 661, takes 1 to 6, of the full-length feature film in which Adam gets his first big part, were being shot.

The film "Never Let Go," being made under the working title of "Moment Of Truth," stars Richard Todd, Peter Sellers and Elizabeth Taylor. It will be released in the usual resorts at the beginning of the summer, and goes on general release shortly afterwards.

Adam plays the role of Tommy Towers, a teenage car thief. Carol is his girl friend, Richard Todd is the mechanic the salesman from whom Towers steals a car, and Sellers is the vicious boss of the car racket.

Sellers is playing his first ever straight part, not even the hint of a laugh. Faith is doing the same, but even the hint of a song from the singer whose "Poor Me" this week hit the top spot in the charts.

## Signs of strain?

It is Adam's big chance to prove to the film world that he can act, which he has often told me was what he really wanted to concentrate on.

"Indeed," my friend brought reports that Adam was showing the signs of strain, but he tells me he is all right now. He is even living at Beaconsfield while the film is in the making so that he does not have too much travelling.

"But it is still terrible having to get up so early in the morning," he told me. "That is the only thing I do not like about filming."

At the studios the staff all con-



ADAM FAITH and CAROL WHITE in a scene from the film.

firmed the oft-voiced opinion that Adam had a natural talent for acting. He was not just being included in the film because he was a name with the teenagers for whom the film is partly meant to appeal.

Said Carol White who is playing her first big screen role: "I thought at first that I would prefer to play opposite someone with more experience, but it could not be better with Adam. We are both making mistakes and, as we are both new at the game, we can talk it over and sort it all out ourselves."

One man I was talking too while I watched Carol and Adam rehearsing scene 661 said: "When I heard that we were going to have a

pop singer in the film I was appalled at the thought. I think we all expected Adam to be a little horror. But he could not be a nicer fellow."

"From the production point he is excellent. He gets down and does the scene just as he is told. There is none of the big-headed singer about him. He listens to advice and really concentrates on the job."

Said Adam: "I hope it is working out all right. I have seen the rushes and I think I look terrible. But then I think that every time I see myself, I hope I am not a good judge."

After the film is completed Adam goes back to variety.

John Wells

# TOT TWENTY

Compiled from dealers' returns from all over Britain  
Week ending March 5, 1960

## 'Poor Me' hits top ... Como jumps to four ... John Barry comes in at 16

Last Week	This Week	Title	Artist	Label
3	1	Poor Me	Adam Faith	Parlophone
6	2	Running Bear	Johnny Preston	Mercury
2	3	Voice In The Wilderness	Cliff Richard	Columbia
11	4	Delaware	Perry Como	RCA
4	5	Slow Boat To China	Emile Ford and The Checkmates	Pye
1	6	Why?	Anthony Newley	Decca
5	7	Pretty Blue Eyes	Craig Douglas	Top Rank
7	8	Way Down Yonder In New Orleans	Freddy Cannon	Top Rank
—	9	Summer Set	Acker Bilk	Columbia
10	10	Be Mine	Lance Fortune	London
8	11	Beyond The Sea	Bobby Darin	London
20	12	Who Could Be Bluer?	Jerry Lordan	Parlophone
13	13	You've Got What It Takes	Mary Johnson	London
16	14	Bonnie Came Back	Duane Eddy	London
12	15	Harbour Lights	The Platters	Mercury
16	16	Hit And Miss	John Barry	Columbia
—	17	Looking High, High, High	Bryan Johnson	Decca
18	18	Royal Event	Russ Conway	Columbia
—	19	Summer Place	Percy Faith	Philips
9	20	Starry Eyed	Michael Holliday	Columbia

## ONES TO WATCH

What In The World's Come Over You? - - - Jack Scott  
Time And The River - - - - Nat "King" Cole



## DAVID MACBETH

### "Tell Her For Me"

PYE 7N 15250 (45 rpm)

## PAT O'DAY

### "I'LL BUILD A STAIRWAY TO PARADISE"

International 7N 25048 (45 rpm)

## "GO" WITH EMILE FORD

### "On A Slow Boat to China"

PYE 7N 15245 (45 & 78)

## THE VISCOUNTS

### "Rockin' Little Angel"

PYE 7N 15249 (45 rpm)

## FOUR ESQUIRES

### "Wouldn't It Be Wonderful"

International 7N 25049 (45 rpm)



# Writers turn to the Press for new lyrics

**T**HE daily news pages will supply the material for songwriters in the next phase of Tin Pan Alley. That is the prophecy of one of the pundits of Broadway Street.

"Tom Dooley" (the self-obituary notice of a thug, Tom Doak), "The Battle of New Orleans" and "Sinking of The Bismarck" are but three illustrations of the trend toward Documentaries-in-Pop.

Now comes news of the latest in the songs-in-history phase.

Veteran songwriters Al Harkin and Dick Mansfield have penned "The Ballad of Caryl Chessman" for release here under Ronald Hawkins. American company Records are shipping copies to each corner of the States. Chessman is the prisoner in San Quentin Jail with just more than a month to live.

For the past eleven and a half years this shrewd craftsman has fought vigorously to avoid the gas chamber. His case attracted legend comment in the British and foreign Press. His recent 60-day stay of execution notice blew up a storm in the Senate, Congress, State Department and not a few other places. Not least of those being the publishing offices of his book.

I understand from Fred Jackson, British head of Planetary-Kohi Music, that the ballad has an authentic folk quality. Official

clearance to publish and record was given by Chessman's lawyers. Jackson told me, adding, "they listened to the songs over a long-distance telephone line. Immediately their approval was given the disc was made and copies rushed out."

The next move in this Chessman saga is with Columbia records here.

## TAX TROUBLE

**T**HIS week I spoke with a city business man over a drink near Threadneedle Street, London.

"I feel," he said, "that show business personalities should be afforded the same privileges as, say, authors. They can spread their earnings over a three-year period. It is stupid that a writer of prose can avail himself of such benefits but a writer of lyrics cannot."

"In America at the moment Congress is considering the proposal that doctors, lawyers, farmers and other self-employed persons should be permitted to opt a retirement fund for themselves. They would, if this is approved, be allowed to set aside \$1,000 a year for not more than 10 per cent of their earnings. Tax would not be payable on this amount."

"It would be good business to permit such savings here," said this corporation chief.

But will the Chancellor of the Exchequer consider Tin Pan Alley in his budget day in April? I doubt it. But I do feel that any city friend has a valid case for the consideration of Mr. Heathcoat Amory.

"No other one-man business is so much behind the eightball with tax as is the artist in your profession. Whether he be composer, lyricist or singer," said my chum.

## TOP TIP

**R**OSEMARY SQUIRES is being tipped for the big star build-up process. My information is that this very likeable young West Country singer may well land a television contract that might make her signature the "autograph-of-the-year."

But mind all this competition.

# Teary Johnson



## HONOUR HIM

**I**t could be that all my whispered tip to Rosemary has taken delivery of her long overdue means of conveyance. Not one car—but two!

A broad spanking new red Rover Triumph Herald.

And one solid, blue-hued Ford Rover.

My two? I wonder.

My word, Rosemary: "My son AND country cars."

## DISC CENSOR?

**A**MERICA'S most horrible ad, of all to advertise The Francis' disc of... The Werewolf. Soon we'll have an X censorship on records, too.

In case you are interested—March is MITCH MILLER MITCH (according to American Columbia). March is PETE FOUNTAIN MONTH (source of information, CORAL Records).

"When they're Young" is a new film that we may be losing soon. It's the featured song, Duane Eddy's "Rock-A-Tea."

MANTOVANI's father was knighted by the King of Portugal for his services to music. May I suggest that some form of official recognition of his talented son might be in order. He is a cricketer, railway worker, shop steward and soccer stars' creep in the Queen's honours list?

Week after week he earns more dollars for Britain than many of our much vaunted industries. For the record, Mantovani has sold eight million LPs in America and is currently number one in Stereo best sellers AND in monaural.

Gene Ferrer? has been in the US charts for 53 weeks, "Confidential Encounters" (23 weeks), "Tim Johnson" (115 weeks) and "Straw Hat Waltz" (27 weeks).

A group my dear mate which I mentioned three weeks ago—Tin Pan Alley proved too strong for Fleet Street. We was with a beautiful lady taken double-line by Jake Box. Jurist Alan Freeman.

## THIS WEEK'S TOP RANK TREN

1. **FREDDY GANNON**  
Way Down Yonder  
in New Orleans  
45-JAR 247

2. **DAVID DOUGLAS**  
Pretty Blue Eyes  
45-JAR 268

3. **GARRY MILLS**  
Running 'Teen  
Dear  
45-JAR 301

4. **JACK SCOTT**  
What in the World's  
Come Over You  
45-JAR 280

5. **FREDDY GANNON**  
Indiana  
45-JAR 309

6. **DAVID HUGHES**  
Mi Amor  
45-JAR 316

7. **TONI FISHER**  
The Big Hurt  
45-JAR 261

8. **THE FLEETWOODS**  
Outside my Magic  
Window  
Star  
45-JAR 204

9. **VINCE EAGER**  
Lonely Blue Boy  
45-JAR 303

10. **BERT WEEDON**  
Theme From  
A Summer Place  
45-JAR 308

AT YOUR RECORD SHOP AND  
ON RADIO LISTENERS  
SUNDAY, MIDNIGHT  
TUESDAY, 11 P.M.  
WEDNESDAY, 9 P.M.  
THURSDAY, 11 P.M.

# Pop stars in films and

Some of the established film stars don't like it, but the fans do, and that's what matters

**F**ILM stars are up in arms against the pop music business—because more and more pop stars with no acting experience behind them are being given important roles in British pictures, in preference to trained actors.

Consider the facts.

Elvis Presley started this trend in singing when his first film, "Love Me Tender," hit the box office jackpot.

Then the idea spread to this country. Tommy Steele was the first British rock 'n' roll star to go in for film in a big way.

Mary White ("Jet Storm") and Cliff Richard ("Serious Charge" and "Expresso Bongo") were soon to follow.

Show business insiders predicted it was a phase that would pass. But now it seems they were wrong, for:

Tommy Steele has several films lined-up—he recently completed "Touch It Light" at Twickenham.

Mary White has had several offers offered to wait for the one that suits him best.

New boy, Adam Faith, is co-starring with Peter Sellers and a Richard Todd in "Never Let Go."

And Cliff Richard will begin the first of his two films for Michael Delamar later this year, when the script is ready and Cliff's various other commitments are completed.

Michael Delamar, who directed Cliff Richard in her first film, "Expresso Bongo," was frank about this pop stars in films problem.

## They understand

"They have been given the parts because a large section of the new cinema audience, namely the teenagers, go for them in a big way. Why do they? Because they understand them and because they can associate themselves with them when they see them on the screen.

"The thing that many people have overlooked is that audiences are changing all the time. It is no good saying that what was good enough for teenagers' parents ten or fifteen years ago will be good enough for the teenagers today. Everything has changed and the public have too.

"Entertainers who appealed to audiences in the 1940s, and even later, probably have no appeal at all today if you go to the motor show and someone tries to sell you a car that came out fifteen years ago you'll

be giving parts to rock 'n' roll singers when his first film, "Love Me Tender," hit the box office jackpot.

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## Not great actors

With the pop stars it was different, Mr. Delamar said.

"It is because these boys are natural and not great actors that the teenagers see themselves as them," he continued.

"As I said—they understand them. They understand the way of putting things over. People have been playing the old artists for long enough. Now the teenagers feel they want something new, something they are part of.

"Speaking about Cliff Richard, Mr. Delamar said: "When we cast him in 'Serious Charge,' we did not expect or even try to change him into an actor overnight. We allowed him to be himself. He was natural and quick to learn and the kids loved him.

"In 'Expresso Bongo' he was excellent. Many people were surprised. I wasn't. I knew he had the personality to be a good actor. We pull it off even though he lacked experience.

"Rock 'n' roll and beat singers are definitely not just a five-minute wonder. They are making an impact and they show great promise."

Donald Clive

CLIFF RICHARD—two more films to be fixed up soon with the man who directed him in his first movie, "Serious Charge."



## SHIRLEY BASSEY

With These Hands

45-DB421



## CONNIE FRANCIS

Valentino

45-MG1100

The **Best** in  
pop entertainment

FROM



The greatest  
recording organization  
in the world



## RONNIE HILTON

I don't know  
what it is

45-POP711

## STEVE LAWRENCE

Footsteps

45-POP726



## RUBY MURRAY

Forever

45-DB426

## DONALD PEERS

The miracle of Love

45-DB457

## BOBBY RYDELL

Wild One

45-DB423

## GENE VINCENT

My Heart

45-CL1515

# Frankie cuts first

## U.S. hit?

### CABLE FROM AMERICA

News and Views  
by MAURICE CLARK



HARRY BELAFONTE and NAT "KING" COLE—looking for a musical.

**FRANKIE VAUGHAN** has just cut a record in the Hollywood studios of Columbia Records. It will be released in America and South America, and it could be the hit Frank's has been looking for in America.

**Dinah Washington** was telling me recently that she hopes to give up singing very soon, and open a night club in the style of the old "Cotton Club" which belatedly made so many colored stars in the '30s. She has been singing now for more than 18 years, for eight of which she has been a top jazz star in the States.

So many people say **Bobby Darin** copies Sinatra's style of singing that I hear he now does an impression of "The Voice" in his stage act. Again I hear there is hardly any difference. No taking it away from Darin, though, the boy is a great best singer.

**Wink "Deck Of Cards" Martindale** has a big one coming up again. This time it is "Blue Bobby Sox." Well known for her great jazz singing, **Chris Connor** is now trying to hit the pop market with a revival of "That's My Desire."

More revivals on the way with **Della Reese's** "I Know That Somebody You'll Want Me To Want You" and **Sammy Turner** with the much-recorded "Paradise."

Are some radio stations changing their format too already since the "Payola" investigations? That is what everybody is asking here, rock 'n' roll is so seldom heard on most radio shows now. If this practice continues people are going to think that the current trend of ballad-type music is "bought" as well.

Is there no stopping **Connie Francis**? She is the most consistent record-seller of them all. Her "Mama," taken from her new album, "Connie Sings Italian," is making the charts fast. Very beautiful it is, too. This is one of the numbers she recorded with **Norman Newell** in London—another nice feather in Norman's cap.

Seems everybody is getting into the act of opening their own music companies. By this I mean most of the big singers today are doing just this. Among the first was, of course, **Doris Day**. Now **Connie Francis**, **Johany Malib**, **Cliff Richard**, **Frank Sinatra**, **Eddie Fisher**, and so on. There's a lot in that there little...

One of the newest singers to be acclaimed a "star" is **Earl Grant**. I went to his opening night at the Copa, and this boy is terrific... a little of **Nat Cole**, **Sammy Davis**, and what is more he is a great swing organist. In discs he is making it with "The House Of Rumba."

Billied as "the greatest new tenor since Caruso" is Cuban star **Mamulo Nera**. Mamulo is already being tested for the parks that were being prepared for the

late **Marlo Lanza**. Thirty-two years old and good looking, Nera is already one of RCA Victor's biggest selling record stars in South America.

The label inside **Dodie Stevens's** black diamond mink coat reads, "Paid for by 'Frank Show Lacey'."

**Tommy Sands** used to say, "I'm more interested in my career than romance," but since he has been dating **Frank Sinatra's** daughter, Nancy, he is no longer sure. But he still says, "I won't marry an actress, you can bet on that. I don't want any complications!"

Decca Records are very excited with **Jackie Wilson's** recording of "Night." They had two extraordinary plans working on the disc and distributed the record nationally just 48 hours after he had recorded it. They expect it to be his biggest hit. He has already had three million-sellers.

**Harry Belafonte** and **Nat "King" Cole** have just formed a TV-Stage-Movie company and are now looking for a musical film idea to star them both.

Rumors have it here that **Bing Crosby** has been offered \$100,000 to play the London Palladium for two weeks when he visits around What's more—he may do it!

**Bobby Darin** is sending everybody in the business here mad with his constant statements of how big he will become in show business (the funny thing is, he is no doubt right).

Since the movie "The Wind Cannot Read" is not to be released here we have been hearing a lot of **Vera Lynn's** disc of the title song. I would love to see Vera get another hit record. She is very well liked here.

When the film version of "Wing Side Story" is made, the cast will consist entirely of new-comers.

First time  
here—and  
Joe's like  
a two-  
year-old

I RAN into **JOE HENDERSON** here on a holiday-cum-business trip. It is Joe's first visit to the States, and he is running around like a two-year-old, seeing all the shows, taking in all the clubs, as well as accomplishing his many business commitments. He has already been offered quite a number of engagements, but owing to the musicians' union problem has had to turn them down. He will, however, be making one television appearance, and an entire show he will do very well. He will have two albums released here at the same time.



EMI Records Limited  
8, 11 Great Castle Street London, W1

# WHO WAS THE MAN IN THE BEARD?

The trick nearly worked, until a fan spotted that limp—his feet had let him down again!

O! boy, what an evening! If only the TV cameras had kept going after the last "Boy Meets Girls" programme was telecast it would have been a sensation. To start with, Marty had just given the rip-snorting performance of his career and everyone was in high spirits, including the live audience, who crowded round every possible exit from the studios in order to get Marty's autograph.

Marty waited and waited, hoping for the crowd to disperse.

Meanwhile, the other boys and girls from the show had fought their way out and gathered in the lounge of the pub across the road. Marty was eager to join them, because even though he doesn't drink he was looking forward to the party.

No sign of the crowd binding, so I have a brilliant idea (or so I thought at the time)—send Marty to the make-up room and fit him up with 'heavy disguise'. Marty, always one for a laugh, jumped at the scheme and very soon he was almost unrecognisable, replete with a beautiful beard (made for Sam Wanamaker), a moustache, a large navy overcoat and a grey trilby borrowed from the commissioner.

Thus transformed, our modern

dedicated to his "trouble." "My Old Dutch."

He was then joined by Mr. Brown and together they duetted prettily "Boiled Beef And Carrots" and "Any Old Iron." Mr. Red Price, of Liverpool, gave us "If You Knew Suzie" and "My Old Man Said Follow The Van."

Another gentleman from Liverpool, Mr. William Fury, was by popular demand, called to the piano, where he gave a spirited rendering of "Lily Of Laguna," and then for a song which was some sort of Liverpoolian folk-ditty, "Maggie May."

This song was received with car-splitting approval, as was an original version of "We Are The Overlanders," performed by The Vernon Girls.

There is no doubt, however, that

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BRILLIANT STARDOM

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# EMPIRE NEWS

by  
**JACK GOOD**

Scarlet Pimpernel walked boldly out at a side door. It worked. Nobody there took any notice of the bearded stranger. Marty walked calmly across the road and had very nearly made his goal, the pub door.

But then one of the kids who had not seen him from the front in his beard let out a scream. "There he is! How did you slip him? Well, there aren't many people of six foot four around who limp quite like Marty. Once more his poor old aching feet had let him down.

In a flash, the crowd was upon him like a pack of hungry hounds. Off came the beard, off came the moustache, off came the grey trilby hat. The navy overcoat, and in fact, all of Marty's clothing was in grave danger. Into the fray rushed the commissioners and sub-shuckers-out and you're truly, and after a violent struggle we rescued him and made a triumphant entry into the pub.

There in the lounge were almost all the cast and many of the technicians of the "Boy Meets Girls" team. Then it all happened—as if by spontaneous combustion. By loud popular demand Bill Shepherd was called to the pub piano and amid a wild mixture of cheers and catcalls Joe Brown rose to give a lively rendering of a Cockney song I had never heard before.

**applause**

The lyric had a message, however, which was, roughly, this—"Why should I work for a living? I'm doing all right as I am." Such a message could not fail with such an audience.

Amid the ensuing rapturous applause Joe's attempt to announce an encore was completely lost. Anarchy reigned. *Had Carter—quand and Jerald, food manager to Billy Fury—placed an ancient wooden mallet in my right hand and a piece of wood in the other and told me to be the M.C.*

From then on it was a complete potpourri of varieties, with the audience pointing vociferously in every chorus, hocking the M.C. cheering and jeering. Mr. Joseph Brown gave "California Here I Come." Then another Cockney artist, Mr. Reg Smith (perhaps better known as Mr. W. Wilde), rendered a song his mother taught him, "Where Did You Get Your Old Coat, Charlie," encored with a solo

\* MR. WILLIAM FURY, from Liverpool, gave a spirited rendering of "Lily of Laguna," while Mr. REG SMITH (above) rendered a song his mother taught him,

one of the highlights of the evening came when I called upon Mr. Leslie Cooper to perform "Handie, Knees And Boomp-a-daisy."

Leslie Cooper is the Associate Producer and the Vernon dance director—a man who works with a very firm control over the girls. The mere idea of his doing anything so frivolous in public was hilarious. Up walks Mr. Cooper and bold as brass announces that he will not perform unless Miss Finnigan, the chaperone of The Vernon Girls, joins him.

If Mr. Cooper is not the sort to stand any nonsense, not less so is Miss Finnigan. Both are held in equal awe and respect. So when Miss Finnigan



joins Mr. Cooper and they go into this "Handie, Knees-and-boomp-a-daisy" routine, the roof almost collapses at the uproar. Everyone joins in and the scene was incredible.

So to anyone who thinks that the old Music Hall tradition is dead, and that the old songs are being forgotten, needn't worry. When it comes to a real, rollicking party, nothing can beat the old songs—and it seems that our rock stars know 'em all.



# STRAIGHT TALKING from Britain's top pop pianist

## Criticism can do a lot of good—but not this sort!

**T**HE petty jealousy, the unnecessary backbiting and the unfair criticism—that's what I have learned to hate most since I've become a name in show business.

I have found there are characters who are always too willing to hand out verbal beatings to popular entertainers. I think this is a shame, but I suppose it's always been like this. And always will be.

Please don't misunderstand me, though.

Don't imagine I'm one of those fellows who is on top of the world only as long as everything is going his way. I've seen too much of the world to be like that.

Criticism is the right kind of criticism can do a power of good, but often I feel people who throw the book at others should read them selves first. I do wish they wouldn't hit out at something they don't understand.

What point is there in someone who doesn't know the first thing about painting severely criticizing an art exhibition?

In a different way it's the same in show business.

### NO CRIME

**I** THINK it is unfair for people to knock these young rock 'n' roll singers, as they so often do. I'm not a great fan of this sort of thing, but I say it for someone else, in a way that makes him accepted and liked by a large number of people, that's what's wrong?

Others shouldn't try to dictate people's tastes. Giving the public what they want isn't a crime. But if you try to give them what they don't want, you might just as well be the rascal around your neck.

Criticism is always more valuable when it comes from those who know. If it's much better, don't you think, if instead of a teenager criticizing a teenager?

### SPONTANEOUS

**T**ODAY, now I'm Ron Conway, a TV and recording personality. I find it no easier to smile than I ever have.

That may sound a strange thing to say, but let me explain. Photographers come to me and say, "Smile for the camera, Ron," or "Smile, Ron, Conway."

But I can't do that way. If I'm to smile it has to be natural, spontaneous. I've got to have something to smile about.

Why? Because as I said, I've seen quite a bit of life.

Before I came into the business, as a song-pluggier in 1955, I was in the Navy. I travelled the world, and I and the rest of the lads, too, it was a braced existence and, I can tell you, I've had my fair share of tragedy and excitement.

I can remember only too well what it was like. I spent my last year on a pig at a coffee-stall in Wanda-

# RUSSIAN

me. The other day a journalist told me some people found me cold and aloof. Actually that is quite untrue. I'm so friendly as the next person, but I never attempt to be what I'm not. I'm shy, and I'm quiet. That is me, for better or worse.

What has success meant to me?

Well, now I work 24 hours a day instead of from nine to five. I don't mind that.

I can now afford to buy my own home, plus a large car and have stereophonic sound instead of a portable gramophone. But I'm not extravagant.

I have been asked if I think success will change me. It won't. I'm too settled as a person for that.

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NEXT ★ ★ ★ ★

Marion Ryan

★ ★ ★ ★ WEEK

As for the future—I'm not too worried about it.

I learned to look after myself when I was fourteen. There have been times when I've felt pretty lonely.

Now it's nice to know there are so many people who take an interest in me and my career.

I shall always be very grateful to them.

## FRONT LINE NEWS OF THE TRAD SCENE

### Floating Festival fixed

**JAZZSHOWS' Annual Floating Festival, the really big event of the jazz year as far as I'm concerned, takes place on June 19. The affair, which has now settled itself down to a regular formula, remains unchanged in most respects. The two boats, the Royal Sovereign and the Dafoed, leave Tower Pier between 9 and 9.30 Sunday morning, arriving in Margate at 2 p.m. and returning two hours later. They dock at 9.20 in the evening.**

Last year's favorites, Chris Barber, Acker Bilk, Alex Welsh, Ken Colyer, Mick Mulligan, Terry Lightfoot, Micky Ashman, the Merseysippi Jazz Band, Eric Silk and Mike



TERRY LIGHTFOOT—busy.

Daniels are again booked together with the Clyde Valley Stompers, the Yorkshire Jazz Band, Sunny Morris and Kenny Ball. There will also be the usual selection of small groups and solo artists.

### Club chain

With the acquisition of the New Cross Jazz Club, which meets each Monday at the Amer-

sham Arms, the London Jazz Society considers itself the biggest chain of clubs in the London Area. They've already control Beckenham, Chislehurst, Caves, Canford, Hitchen, Slough, and Putney.

Norman Day's Band played the Beckenham Club, Harvey Hall, on Saturday, followed by Pete Ridge, the Panama Jazzmen, Kid Murray and Eric Silk.

### Auditioned!

THE news crept out that Dick Charlesworth had passed his BBC audition. I say "crept" because the idea was to keep the whole thing dark. What the mystery was all about is not quite clear, as I seem to remember hearing Dick on the BBC about two years ago.

Mind you, his band, like most others during the last two years, has undergone drastic changes. But they others get away with entirely different personnel without added auditioning.

Dick's group deserves a wider hearing. It is one of the best and most popular of what I hope be won't mind my calling the second-line bands.

### Very busy

THE Terry Lightfoot Band is an extremely busy one these days. In a total of ten weeks they have six broadcasts and also a TV spot. In addition they have just completed 22 engagements in 31 days.

On March 20 they will appear in ABC's "Sunday Break" programme. On the last day of the month they are back on "Jazz Club" and on April 9 they appear on "Saturday Club."

### Another

DON WRIGHT and Denis Niles, who promote the New Storyville Jazz Club in Woolwich, are opening another club, under the same name, at the Terminus Public House, Gravesend, on Thursday, March 17.

The opening night will feature the new Johnny French Band. Future bookings, not yet finalised, include the Panama Jazzmen and Kid Murray's Reaction Band.

MIKE DANIELS' date at Jazzshows Club are next month, not this month, as was stated last week. Four have been booked—April 6, 11, 19 and 23.

# DISC NEWS IN PICTURES



Fans wherever he goes! Even when his plane touched down for just one hour at Prestwick in Scotland last week ELVIS PRESLEY was unable to get away from them, even if he wanted to. And it was the same when he arrived in America (right). He was discharged from the army at Fort Dix, New Jersey, on Saturday.



## LEAVING . . .

DAVID WHITEFIELD (above) left London Airport on Saturday for Australia. Before he went, he fulfilled a "Saturday Spectacular" to be shown on March 26.

PET CLARK (above, right) left London last week for a three-week work-pleasure trip to Paris.

## . . . ARRIVING

In Paris, where she has just had a week's holiday, LOORAE DESMOND.

## KING BOYS GET BIG TV SPOT

THE King Brothers have been booked to appear in ATV's "Sunday Night At The Prince Of Wales," on April 3.

In the meantime they are on a variety tour, opening at the Empire, Finsbury Park, for a week on March 14. On March 28 they do a series of one-nighters at Granada cinemas commencing at Maidstone. They follow with appearances at Aylesbury (29), Bedford (30), Kettering (31), Kingston (April 1) and Harrow (2).

The first **Bill Richard** Spectacular under his new contract, has been set for March 19. Guests will include Al Saxon, Peter Eton, and Annie Scott.

# Silver Disc win for Freddy Cannon

It was third time lucky for Freddy Cannon, for with his third disc, "Way Down Yonder in New Orleans," he has won our award of a silver disc for sales in Britain of 250,000.

This number entered our charts at the beginning of January and it is still in the Top Ten.

Freddy Cannon's first two records, "Tallahassee Lasso" and "Okefenokee," were smash hits in the States, but did not have such success over here.

Freddy Cannon was in Britain last November, when he scored a personal triumph with his two appearances on Jack Good's "Boy Meets Girl."

Plans are in hand for him to return in April for a variety tour. At present he is undertaking a short variety tour of Australia.

Cannon, for with his third disc, "Way Down Yonder in New Orleans," he has won our award of a silver

## EMI lend Parnell to Philips for one record only

MUSICAL Director for ATV, Jack Parnell, the man behind the variety, spectacular and musical shows on commercial TV, has been signed for a one-record contract by Philips Records. The number he has waxed for them is "77 Sunset Strip."

Jack Parnell and his Orchestra are currently under contract to EMI, and special arrangements had to be made by Philips A and R Director Johnny Franz to get the band.

## DISC BITS

Philips are to release the original Broadway cast recording of "The Flower Drum Song" on March 24, the day the show opens in Britain, and also an orchestral version by André Kostelanetz.

Eli Fitzgerald has been given a starring dramatic role in Columbia's "Reach For Tomorrow." She will play a night club singer opposite Bari Ivy, Shelly Yimora, James Darren, Jean Seberg and Ricardo Montalva.

Sony Terry and Ernae McGhee are to have a single, "Talking Harmonica Blues," released on Columbia. The number is the signature tune used in Southern TV's ad campaign "Buyline."

Mauri Leitch, colored singer now appearing in London's Purple night club, has her disc debut on HMV on March 16, with "The Time To Love Is Now" and "The One I See You."

American singing star Rose Marie, who has recently finished a cultural season in Manchester, will appear on Granada's "Variety Show," tonight (Thursday), before flying to the continent for further engagements.

Joe Loss, currently at the Haymarket in Paris, is to undertake a series of Secondary night programmes on Radio Luxembourg, beginning on March 16, at 7.30 p.m.

John Ford is a guest in ATV's "Melody Dances" on March 15. With him are Elaine Ford and The Checkmates and Julie Davis. Guests for the following week include The Honeyes.

Fabian is currently on the film set for "High Time," his third movie in which he co-stars with Bing Crosby. His album "The Fabulous Fabian," not yet released in Britain, has topped the 150,000 sales mark in the U.S.

## Many stars in SOS show

THE Stars Organisation for Spectacles are to hold a Record Star Show at the Empire Pool, Wembley on March 27.

Among the 100 personalities who will be present to give their services will be Cliff Richard, Shirley Bassey, The John Barry Seven, Alma Cogan, Adam Faith, Dennis Laine, Vera Lynn and Harry Secombe.

Music will be supplied by Reg Owen, Norrie Paramor, Woolfe Phillips, Bob Sharples and Cyril Stapleton.

## Pete Murray in two films

TOP disc jockey Pete Murray starts in two films, both being made through Danziger productions. The first, "A Taste Of Money," is now completed, and earlier this week, Pete Murray reported to the New Elstree Studios for work on "Escort For Hire," in which he co-stars with Jane Thornburn.

Anne Shelton will headline the Bernard DeLion Summer Show at Weymouth, and opens on June 30.

As from this week, Yana and Ronnie Hilton will take up a four-week residency spot on ATV's "Late Disc," which is introduced by Teddy Johnson.

## Chas McDevitt to Top Rank

CHAS McDEVITT and his wife, Shirley Douglas, have signed a contract with Top Rank. Their first disc, a single, was due to be cut this week for a later release date, but at the time of going to press, Rank were unable to reveal the title.

Ex-blue player Ken Day, well-known television personality at the Midlands, has also signed a contract with Rank. He, too, cut his first disc this week.

## Allan sings title songs

RICHARD ALLAN, who made his disc debut only a fortnight ago with "As Time Goes By" and "Ode One," has been signed by Rank film to sing the title song in their latest "doctor" film, "Doctor In Love."

The disc will be issued on the Parlophone label to coincide with the release of the film in June.

Al Saxon, is to play two weeks in cabaret and radio, in addition to personal appearances and television engagements in Sweden later this month.

IT'S A MUST!  
IT'S SENSATIONAL!  
LANCE FORTUNE'S  
"BE MINE"

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WILD ONE  
WEE WILLIE  
HARRIS

45 & 78 Parlophone

DAVID SEVILLE  
THE CHIPMUNKS

ALVIN'S ORCHESTRA

45 & 78 Parlophone







Singing star TOMMY SANDS and Frank Sinatra's daughter, Nancy, announced their engagement last week.



## Donegan's latest hit is flown out to America

Miles Davis cuts new album

THE tapes of Lonnie Donegan's latest record, "My Old Man's A Dushman," have been hurriedly flown out to the States where Lonnie is now appearing.

Cyril Berlin, Lonnie's manager told DISC that this was because of the interest shown when Lonnie sang the number to the studio technicians during a break in the recording session in which he was making one of the numbers for a new LP.

Berlin, who spoke on the transatlantic phone to Lonnie last week-end, thought it very likely that "Dushman" would be released in the States.

Among the artists who have already agreed to appear are Maureen Evans, The Avons, Roberto Castinello, Roy Castle, Robert Earl, The England Sisters, Lance Forme, Max Geldray, Group One, the Don Harper Four, Bryan Johnson, Lucie Mann, Brendan O'Dowd, Duffy Power, Johnny Wilks and the Tishletones, and Mike and Bernie Winters.

"Saturday Spectacular" spots for the two weeks, April 2 and 9, will be filled by Benny Hill and Tony Newley.

**JOE BROWN**  
THE DARKTOWN STRUTTERS' BALL  
45.P. 11287 Decca

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Six o'Clock Show—Tuesdays.  
Patsy Murray's Super Show—Wednesdays at 10.30.  
Jackie's Jack-Bee Show—Sundays at 7.  
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## Matt Munro signs for Parlophone

BECAUSE of the sensation that Matt Munro caused in the Alley with his impersonation of Sinatra on the "Songs For Swingin' Sellers" LP—he did the track, "You Keep Me Swingin' All The Time," under the name Fred Flange—he has been signed up by Parlophone.

This is the third record company he has joined. Previously he has been with Decca and Fontana.

The numbers to be issued later this month on Parlophone are: "Fair Tree Well (My Pretty Maid)" and "Love Walked In." "Fair Tree Well" is written by Adam Faith's hit songwriter, Johnny Worth.

**CONGRATULATIONS TO THE EXPLOSIVE! FREDDY CANNON on winning a SILVER DISC**

with his big direct hit—**Way Down Yonder in New Orleans**  
45-JAR 247  
**TOP RANK RECORDS**

## MORE DATES FOR DOUGLAS TOUR

FURTHER dates have now been announced for the Craig Douglas tour. They are: Exselsis, Banbury (March 22); Exselsis, Quinton (23); Darriok, Cannock (24); Exselsis, Barrow-in-Furness (25); Exselsis, Stoke (26), and the Exselsis, Stockport (27).

Frankie Howard joins Craig, The Avons and Corrie Donaldson on March 28 for a week at Shrewsbury. On April 3 they return to the one-nighters visiting the Gainsmont Coventry (3), Savoy, Hayes (5); Gainsmont, Fenton (7); Kemble, Hereford (8); Gainsmont, Worcester (9), and the Winter Gardens, Eastbourne (10).

On April 16, 17, 18, Craig, The Madlarks, The Avons and Bert Weedon play the Alhambra, Maccabees. Craig makes his third appearance in the BBC's "Festival Of Song," at the Royal Albert Hall on April 12.

## 'Porgy' film premiere

WHILE a British premiere still has to be fixed for Gershwin's "Porgy and Bess," starring Sammy Davis, Jr., a date has now been set for a European premiere. In the presence of President Heuss and Dr. Adenauer, "Porgy and Bess" will be premiered on April 1 in Munich, Germany.

## Mantovani tour error

ORCHESTRA leader Mantovani is to complete his forthcoming British tour with a concert at the Royal Albert Hall on April 17, not at the Royal Festival Hall as previously stated.

# Marty Wilde Connie Francis

# Fats Domino Dicky Doo

your weekly

## DISC DATE

with DON NICHOLL

# 'Country Boy' names a hit for Fats

**FATS DOMINO**  
Country Boy / If You Need Me

**D** **N** **T**  
FATS runs away on another smash hit as he belts with "Country Boy." It is one of the liveliest—and one of the very best—songs I've ever heard by the rhythm 'n' blues master. That's saying a lot, but I'm pretty sure sales will bear me out.

The next musical group provides a good background—sax apparatus —as Fats uses a lighter-than-usual voice for this polished performance. I cannot see it missing the Top Ten. The more romantic "If You Need Me" relies on the heavy beat-hatch technique and maintains, in its own fashion, the high standard of the top half.

**LONNIE DONEGAN**  
My Old Man's A Dandeman / The Golden Vandy

**D** **N** **T**  
RECORDED during a stage performance in Doncaster, Lonnie's latest bit of fun should easily equal the best of his "Chewing Gum" hit. "My Old Man's A Dandeman" is a familiar old tune, but the version is up to date and thrills guitarists from disc buyers as well as from the audience you can hear on the record. Lonnie's got a punch, cheerful winner with this one.

Back to the more folksy material with "The Golden Vandy" which Lonnie whips across expertly.

**BERT WEDDON**  
Big Beat Bongo: These From A Summer Place

**D** **N** **T**  
TOP RANK (ARJ30)  
"TOP RANK" are certainly taking good out of their way to provide good envelopes for their 45 rpm releases. Bert's latest disc sets the treatment for the price in 14¢—complete with portrait of the guitarist. It will undoubtedly draw attention to what is a first-class side by Weddon.

"Big Beat Bongo" has a slick, quick pace and ought to branch out from the juke boxes into the Twenty. —These From A Summer Place has the slower beat. Wouldn't surprise me in the Twenty, if disc customers sought the coupling for this side.

**CHUCK BERRY**  
Too Pooped To Pogo / Let It Rock

**A** **M** **S** **I** **N** **G**  
AMUSING rocker by Chuck on the top deck here. Makes you feel sorry for "Coney" who just couldn't keep up with it all. Sax honks sourly and a vocal group helps Berry as he chants his lyrics hoarsely. Might be a sleeper, this one.

Steady rocker for the turnover with Berry getting support from guitar and clinking piano. Chasing vocal which might suit some juke boxes.

**BILLY COTTON**  
Fingus Ailly / Wet They Used To Be / I'd Rather Be Jazy Me

**D** **N** **T**  
BILLY COTTON could give Max Bygraves a few salty shocks with this teasing, brood-Cockney vocal on Fingus. Same lyric as the one Lionel Bari wrote for Bygraves—and how Billy loves to belt it.

Backed by the Geoff Love orchestra and the Rita Williams Singers, Billy makes it a really lively knees up. I'd Rather Be Jazy Me is one of those little soft shoe shufflers which Cotton can handle so well. Pleasant contrast to the top deck.

**LAURIE JOHNSON ORCHESTRA**  
No Hiding Place / The Deputy

**L** **A** **R** **I** **E**  
LAURIE JOHNSON's band, the Deputy, has an orchestra in an excellent version of his own composition for the copy and robber's television series, *No Hiding Place*. Striving, marching theme with drums, brass and strings pulling out a rich noise.

On the reverse we get another television tune, this time the theme from the American western show *The Deputy*. Tune it a clever range thing with some hard dance moments woven in skillfully.

**BERNIE GREEN ORCHESTRA**  
Chickened Chicken / Give Me That Good Old Progressive Jazz

**O** **R** **C** **H** **E**  
"ORCHESTRA" leads the Bernie credit on this big band record. And you will certainly find more than one



chuckle in the fat, furious performance of Chickened Chicken, "Ooble Dance" even pops into the tune for a moment—and the chimes disintegrate. Yet it is a big side for those who like their jazz lumpy, too. Not just a clown.

**GIVE ME THAT GOOD OLD PROGRESSIVE JAZZ** is humorous, too. The joke here is perhaps a mile too obvious, but it will have a hoode of fans in the coming weeks I should imagine.

**DONALD PEERS**  
Miracle Of Love / St. Christopher

**A** **N** **O** **T** **H** **E**  
NOTHER more-than-meanful disc from Donald Peers, I like the strutting beat of *Miracle Of Love* which he sings with a natural romantic flair. One of the smoothest performances he has turned out. The Vernon Girls serve as chorus for the star.

**ST. CHRISTOPHER**, which also brings in the Vernon Girls and the Tony Osborne orchestra, is a love song with the religious implications you can gather from the title.

This ballad, slow and deliberate, does not appeal to me, but no doubt there will be customers who will go for the idea.

**MARTY WILDE**  
Johnny Rocco: My Heart And I

**Q** **U** **I** **C** **K**  
QUICK, dramatic rocker for Marty Wilde to offer in Johnny Rocco. Teenage romance—about Johnny Rocco having to fight for his girl.

Production and Wilde's performance are both good—both light for the moment. Chorus and stirring rhythm work behind the singer.

**MY HEART AND I** is the famous Richard Tamboer song from the "Old Chelsea" musical. And this side I believe to be the worst thing Marty has ever done. Don't care if it does sell — it makes bad rock. Why they had to pick on this number I cannot guess.

**CONNIE FRANCIS**  
It Would Be Worth It / Valentino

**C** **O** **N** **N** **I** **E**  
CONNIE FRANCIS arrives with a modern slow tear ballad in *It Would Be Worth It*. Love lyric which

**EXCELLENT** version of his own composition — "No Hiding Place" from LAURIE JOHNSON's white album. Also from LESLIE GIGGANS (left), the girl with the awkward name, puts over a standard that could hit the sellers.

the girl sings way up at the top as she tries to pack in the emotion. Musical director Gus Leven gives her a heavy beat background, but the side does not seem to measure up to her past successes, as far as I am concerned.

Valentino has guitar and castanets going in the background as a male group lead the star into a clever lyric which slyly pokes fun at the teenage tearaways.

Mina Francis handles this song brilliantly. **DICKY DOO AND THE DONTS**

**WABASH** (nonball): The Drums of Richard A. Doo

**R** **O** **C** **K** **I** **N** **G**  
ROCKING rhythm group, hands-lapping and chorus assistance

for LAURIE JOHNSON, who has told the Cannonball story. His feelings about the girl he is going to meet are told in narrative style almost, while the rest of the folk in the studio look after the melody side of things.

The other side—getting the West Texas Marching Band—is a medley of well-known southern items. **I've Been Working On The Railroad**, **When The Saints Go Marching In**, etc.

Drums, of course, as the title implies having all the sax with trumpets going *Disie* march style, too.

**LESLIE GIGGANS**  
The Carefree Years / Lullaby Of The Leaves

**L** **E** **S** **L** **I** **E**  
LESLIE GIGGANS, who has been denied the seller she should have with this warm waltz as a ballad.

The girl may have an awkward name, but there is certainly nothing awkward about her way with a lyric, without being too overpowering and she makes every word count at full value. Do listen to the performance of the song "The Carefree Years."

But it is for *Lullaby Of The Leaves* that I, personally, would have to raise. Leslie floats into the fine standard with a wealth of mood and understanding. Excellent performance with just enough of a modern slant to make it have a chance in the sellers.

**ELAINE DELMAR**  
That Old Feeling / I Must Have That

**E** **L** **A** **I** **N** **E**  
ELAINE DELMAR, whom I have criticized slightly before because of a lack of feeling in her voice, certainly chooses the right song to make me reverse the decision. When she gets *That Old Feeling*, she really whips it up. The girl has a crisp way with the standard and I like the fast-modern slow tear ballad in *I Must Have That*. **CONNIE FRANCIS** arrives with a modern slow tear ballad in *It Would Be Worth It*. Love lyric which

## RATINGS

\*\*\*\*\*-EXCELLENT  
\*\*\*\*-VERY GOOD  
\*\*\*-GOOD  
\*\*-ORDINARY  
\*-POOR

**D** **N** **T**  
That's the sign that indicates a Don Nicholl Tip for the Top Twenty.

# Clyde McPhatter Johnny Cash

## Gary Marshal Joe Henderson

The McHugh-Fields ballad **I Must Have That Man** is given a relaxed, thoughtful reading. Can't see it being a commercial bet, but you will like it if you listen.

**MILTON GRAYSON**  
The Pupper, Forget You  
(London HL59071)\*\*\*

**MILTON GRAYSON** reminds me somewhat of Billy Daniels with his treatment of the lively waltz. The Pupper, Production is good but Grayson does not seem to match this type of song.

Difficult to say what will happen in this side. It is one of those that might rack off—even though you think it won't.

Deep, dark performance on the closer **Forget You**. Melody will pull some custom, but again Mr. Grayson seems too derivative for my liking.

**THE HOLLYWOOD FLAMES**  
If I Thought You Needed Me, Every Day, Every Way  
(London HFL59071)\*\*\*

**SLOW** beat ballad. If I Thought You Needed Me, is sung by the local group with the male lead really baring his throat. The boy goes out

so smoothly that it deserves to sell sweetly.

**JACKIE** is even more clever, with A-Rock being most of the work. Pace is tremendously fast, but Miss Ross copes splendidly. Glimmick value alone is extremely high.

**HONKY-TONK RAG PICKERS**  
Busy Bar Rag, Chintown My Chintown  
(Top Rank JAR312)\*\*\*

The Honky-Tonk Rag Pickers are very well named indeed. You could hardly find anything more honky than this took lot.

Piano plugging away bar room fashion with stikka rickety-sickens and the banjo plunking, too. Catchy, comely performance of the **Busy Bar Rag** with vocal group cutting in for the brief "Hey Joe—set 'em up honky."

Group goes slant-eyed for the fast honky-tonk arrangement of the old and loved **Chintown My Chintown**. Will set your toes tapping excitedly yourself.

**AL MARTINO**  
I Sold My Heart, Summertime  
(Top Rank JAR312)\*\*\*

I STILL think Al Martino deserves credit and himself back among the big sellers on this side of the water.

Here Al moves strongly into the slow beat of **I Sold My Heart** and sets strings and mandolins behind him

to make it up. Lyrics is based on the after-the-squared-eye, Danny chants the number, cannot be missed. It's teaching the big sellers.

**CLYDE McPATTER**  
Think Me A Slow When The Right Time Comes, Along  
(MGM 1061)\*\*\*

**QUICK** and easy as they say. Clyde McPhatter as he sings with that swinging style. Think Me A Slow, Ray Ellis looks after the accompaniment which includes some vocal group work.

Time is easy to hold and the side should be spinning merrily in the juke.

One of Clyde's own compositions on the other side of the record. This one goes at a slow, dragging beat and McPhatter really draws out the lyric, wailing and whooping a little.

**THE RAINEBEAS**  
Maybe It's Wrong? That's All I'm Asking Of You  
(Vogue Pop V916)\*\*\*

**VOGUE** group The Rainebeas come up with a very big sound for the slow beat ballad, **Maybe It's Wrong**. Male voice carries the lead, but the others give him very tangible support.

Drums, piano and strings for the musical background will suit the current, juke crowd.

That's All I'm Asking Of You is probably the best side of the coupling, however, with its very attractive, slow waltz feeling.



**GARY MARSHAL** revives an old, oldie with considerable effect.

writing and authentic, but he gets top marks for love. Easy-going tune puts the lyric across well and Mr. Cash sings it in his best treacle voice. But it is the country and western number, **I Love You Because** which ought to sell the record. Right up Johnny's street.

**BIG DOLL**  
Fascinating Rhythm  
(HMV POP118)\*\*\*

**BIG DOLL** (whoever the name may be) is clocking in a pianist, not a singer. A pianist with a very commercial approach to the easy beat of **Swingin' Partner**, too.

The standard **Fascinating Rhythm** allows the saxists to fly from the key-board. Pianist contrives to throw out the rhythm in intriguing fashion which should compel attention if it does no more than that.

**GORDON FRANKS PLAYERS**  
Fun For Trouble, Trouble For Fun  
(Orion CB154)\*\*\*

**FROM** the film *Fun For Trouble*, Gordon Franks and the vocalists play Phil Green's title theme. It has been given a casual, jangle box arrangement, and while the pop piano plays in shalloon company you can hear the "customers" talking over at the bar.

Same piano for the catchy, tune **To-uh-uh-uh**. This side will also find customers of its own.

**PETER KRAUS**  
Oh, So Wonderful—Twenty Four Hours  
(Polydor 6681)\*\*\*

If you like **Oh, So Wonderful** you will want a treatment with a little more **juke** in it than most of the versions we have had, try Peter Kraus. He has a strong young style and he takes the ballad with a slow, heavy beat.

The continental accent seems more pronounced for **Twenty Four Hours** and it suits the song's slow pace. The continental accent seems more pronounced for **Twenty Four Hours** and it suits the song's slow pace. The continental accent seems more pronounced for **Twenty Four Hours** and it suits the song's slow pace.

**JOE HENDERSON**  
Mizz Ouh! La La La La La  
(The Nipper 215)\*\*\*

"MR. PIANO" is building up quite a collection of guff friends on disc and his latest com-

position, **Mizz**, is very much to the pattern of his big hit, "Tru-dee."

As before, the chorus call out the name, name, name and play the catchy melody. And again—the music time is a good, catchy melody.

For count there is a pair of French nonsense on the other side. **Ouh! La! La!** is a jabsy box racer which Joe hammers out happily. Filler side could see the piano man back on the scene.

**ROY GRANGER ORCHESTRA**  
AND CHORUS  
Manhatta Lullaby; Lazy Lucy  
(Top Rank JAR312)\*\*\*

**JOHNNY BRANDON** seems to be doing very nicely for himself since he decided to stay in the States. Both numbers on this disc were written by him, and the Roy Granger orchestra and chorus give them a smooth work-out.

**Manhatta Lullaby** is a soothing melody with trombone, trumpet and organ prominent in the band while the chorus oozaballs the tune.

**Lazy Lucy** is a tricky Latin-tropoused cut over in bright fashion. Might not be big, but it's enjoyable.

**THE MORRIS FAMILY**  
He Never Complained; Wake Up Jonah  
(Top Rank JAR312)\*\*\*

**THE MORRIS FAMILY** with the Gospel Jubileers bring a breath of those country, old-time young scene with **He Never Complained**. Quiet, nasal approach to the salvational song.

Country and western addicts may find some consolation in **Wake Up Jonah** is a spicker-paced tune based on the Bible story.

**JOY AND DAVID**  
Let's Get Some Gramma; Believe Me  
(Triumph RGM100)\*\*\*

**MANY** customers may already know the kind of name young Joy and David can make out of. Here they've got a cute ballad written by David Adams himself. **Let's Get Some Gramma**. Modern better than a novelty romantic aspect, it's tuneful enough to catch on quickly.

**Believe Me** is a slow-paced romantic in the current style, but I doubt if it has the strength to grow big.

**RODD-KEN and THE CAVALIERS**  
Magic Wheel; Happy Valley  
(Triumph RGM100)\*\*\*

**EDGY** noise to the **Magic Wheel** as Rodd-Ken and The Cavaliers treat the matter with great plenty of car. **Stylin'** net new in this group treatment, but a novelty romantic in using the bigcoochee la la Modells.

However, the side has a commercial feeling.

Railway station sound effects open in the western directed **Happy Valley**. Let's join in the square dance. **Lyrics** is fairly gimmicky.

**LAURIE LONDON**  
Roll On, Little Firebird  
(Parlophone RA635)\*\*\*

**MASTERS LONDON** is growing up. **Roll On, Little Firebird** has changed now and he should be able to take place alongside the Craig Douglas and the Bluebelts.

He has been given their sort of **Firebird** in a similar vein, albeit with a colourful accompaniment directed by Tommy Watt. **Firebird** is a similar tune with the strings putting up a brisk background. Laurie sings the ballad merrily.



of his way to make the trip as tortuous as he can.

Personally, I prefer the shuffling **Every Day, Every Way** which gives in the group as a group. Polished production here with a sound that is more natural.

**CHRIS LEE**  
Pure Love; With All My Heart  
(Top Rank JAR312)\*\*\*

**CURTIS LEE** has a taste with which a beat number and he should produce plenty of coin out of the pockets with **Pure Love**.

**With All My Heart**, however, might prove itself the more commercial side of the coupling. Good ballad in the present-day liting fashion.

**THE SWINGERS**  
Love Makes The World Go Round; Jackie  
(Vogue Pop V916)\*\*\*

**DAVE LAMBERT** John Hendricks and Annie Ross are the famous trio singing in **The Swingers**.

The three pull out the slick jazz treatment of **Love Makes The World Go Round**—is in no relation to the recent Perry Como hit—and it moves

Slick jazz treatment from Dave Lambert, Annie Ross and John Hendricks who form

**THE SWINGERS**, with in a romantic arrangement. While this one's father dust I do not think so. It has a solid melody and a big production.

**Summertime**, of course, is the "Porgy and Bess" ballad and the arrangement Martino uses gets away from most of the efforts we have heard. Nice piece with the strings putting quite a modern angle on it.

This could be the performance to place the Greenwich song in the Twenty.

**DANNY HUNTER**  
Little Girl; Make It Up  
(HMV POP118)\*\*\*

**DANNY HUNTER** and the Giants roll out a fairly big spin note for the slow moving **Little Girl**. Danny sings the song well enough but without great distinction. The middle of the side falls into the narrative trap which rarely succeeds.



**Triumph** the teenager records made for the Hit Parade

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THE FIRE-REKERS ONE COMING



# TONY HALL reviews the latest modern jazz releases

## Don't analyse it—just enjoy it.



**BILLY ECKSTINE**, always a musician's musician, is at his best with Basie.

### BILLY ECKSTINE-COUNT BASIE ORCHESTRA

*Basie/Eckstine Incorporated*

*Stoney Monday Blues; Lonesome Lover Blues; Blues, The Mother Of Sin; Jelly Jelly Blues; Don't Cry, Baby; Train In All Alone; Little Mama; I Want A Little Girl; Diddle; Song Of The Wanderer; Piano Man*

(12in. Columbia 33N120) \*\*\*\*\*

Personnel: Billy Eckstine (vocals) with Count Basie (piano); Marshall Royal, Frank Wess, Frank Foster, Billy Mitchell, Charlie Fowlkes (sax); Wendell Culter, Elad Jones, Joe Newman, Henry Snake (trumpets); Henry Coker, Benny Powell, Al Grey (trombones); Freddie Greene (drums); Eddie Jones (bass); Sonny Payne (drums).

**S**ORRY, but I refuse to criticize through three times. Each time I meant to listen closely and make notes for this review. Each time the paper remained blank.

back in my gay chair, closed my eyes and revelled in the music. It's a record that you don't want to analyse, you just want to enjoy it.

It's a big band blues album with the Basie band at its bluest, most related and most swinging. And Eckstine sings with more jazz feeling than at any time in the past 13 or 14 years.

Always a musician's musician, "B" is at his best with Basie. His full, rich voice captures the blue mood magnificently. He also wrote six of the songs, though the notes don't credit any arrangers.

*Stoney Monday, Lonesome Lover* and *Jelly Jelly* date back to the early '40s and the Earl Hines band, which developed into Eckstine's own exciting aggregation. I wish I had the original records to compare the performances.

Whatever anyone says, if you dig Basie, "B" and the blues, make sure you get this record. To coin a phrase, it swings!

### PIETI RUGOLO ORCHESTRA

*Reeds In Heat*

*Igor Beaver; If You Could See Me Now; Yardbird Suite; Impressionism; New! Yardbird Suite; Thank For Alvin; Our Walkin' Sping Is Here; Foghorn Blues; Collaboration; Inordinate.*

(12in. Mercury MM14012) \*\*\*\*\*

Personnel: unidentified but including Bud Shank, Bob Cooper, Dave Peil,

Chuck Gentry (trumpet); Andre Previn (piano); Barry Kessel (guitar); etc.

**T**HE idea of this album, says arranger-composer-conductor Rugolo, was to present a set of performances that could really live up to the album title. We weren't aiming at a jazz album as such.

"We had ten musicians playing reed instruments, backed by a rhythm section, and we used the ten men in just about every possible combination to make a broad variety of tone colours, so that it would be interesting to people who are concerned with the full range of frequencies as well as to others who just want to hear some interesting and colourful music."

All I can say is that he has succeeded in his purpose admirably. The notes sell us that: "At times there are five saxophones and five 'legitimate' reeds; here and there, you can even hear all ten reed men on saxophones. So much doubling went on that there were, in various passages, up to four flutes or piccolos and alto flutes and two or three oboes."

Like the man said, it's interesting and colourful music. Hence the rating. The best solo work (including some Art Pepper) also by Bud Shank.

Best solo work on the Pete Rugolo disc comes from BUD SHANK.

### ART FARMER QUARTET

*Portrait Of Art Farmer*

*Back In The Cage; Stablemates; The Very Thought Of You; And Now . . . ; Nuts; By Myself; Too Late Now; Elmer; The Way We Live Now*

(12in. Contemporary LAC12197) \*\*\*\*\*

Personnel: Art Farmer (trumpet);

Hank Jones (piano); Addison Farmer (bass); Roy Hayes (drum).

**A**T the age of 31, Art Farmer is a now generally recognized as a young giant of jazz. He figures regularly in critics' polls alongside Miles andizzy. He has the most elegant and instantly recognizable style of any of the younger brassmen and has considerable gifts, especially insofar as melodic invention is concerned.

Several albums amongst recent releases have featured him extensively. Here (on a 1958 recording) he's out on his own for everyone to hear.

For my ears, it's not his best disc to date. The whole atmosphere of the album is cooler than it should be. It's all very untried, at times vaguely detached.

*Cage*, *And Now . . .* and *Earth* are all tremendous Farmer workouts, the first and third on blues changes. I feel that Art should have moved me more on the blues. Nuts is a challenging original by George Russell and inspires some excellent Art.

The ballads (*Thought, Myself* and *Too Late*) are probably the most successful tracks. Art plays with much lyricism.

Hank Jones—the modern Teddy Wilson, as he has been called—is the essence of quietly swinging good taste throughout. Art's twin, Addison, had two good days and Roy Hayes proves again that he is one of the few really personal-sounding accompanists. I think he is more successful when he breaks up the beat than when he plays an ordinary "straight four."

If like Art, he's moved me much more than other random. Between three and four stars.



## EMI for the best LP entertainment!

**Count Basie and his Orchestra**  
Breakfast Dance  
COLUMBIA (MONO)  
STEREO (STEREO)

**Russ Conway**  
My Concerto for You  
COLUMBIA (MONO)  
STEREO (STEREO)

**Ella Fitzgerald**  
Sings Gertrude  
Vol. 1 and 2  
COLUMBIA (MONO)  
STEREO (STEREO)

**The Four Freshmen**  
and Five Guitars  
CAPitol  
THIS MONO  
STEREO (STEREO)

**Donna Hightower**  
Gee, Baby  
isn't it good to you?  
CAPitol  
THIS MONO  
STEREO (STEREO)

**The Kingston Trio**  
Here we go again  
CAPitol  
THIS MONO  
STEREO (STEREO)

**Sarah Vaughan**  
Sings Great Songs  
from Hit Shows  
Part 1  
MERCURY  
(MONO AND STEREO)

**Django Reinhardt**  
The Art of Django  
C.E.V. (MONO)

**Conway Twitty**  
Saturday Night  
with Conway Twitty  
MONO AND STEREO

**Barbra Streisand**  
The Barbra Streisand Album  
COLUMBIA (MONO)  
STEREO (STEREO)

**Various Artists**  
The Great Gatsby  
COLUMBIA (MONO)  
STEREO (STEREO)





# Jazz at the Philharmonic



PAUL SMITH, JIMMY GIUFFRÈ, ELLA FITZGERALD, ROY ELDRIDGE and NORMAN GRANZ at the reception given by EMU last week (DISC Pic).

## GREAT TECHNIQUE IT JUST WASN'T JAZZ!

HE looks about six feet, six inches tall. He is 38-years-old, but you'd never know it. He is broad-shouldered, very good looking in that clean-shavened, horribly healthy A-B-American sort of way. He smiles. He plays piano. His technical ability is almost frightening. Sometimes his fingers move too fast for the eye to catch.

He was "Mr. Success" at JATP's opening British concert at the Royal Festival Hall on Saturday. His name? Paul Smith.

Seldom, at a jazz concert, have I heard such applause as greeted his solo.

Seldom, if ever, have I heard such **EVOLU - LESS, MECHANICAL** MONOTONOUS playing perpetrated on the name of jazz.

Talk about being "way-busy"! He'd make even the exhausting Oscar Peterson sound tame! His playing is straight from the deep-freeze; completely devoid of any emotion. And from the jazz viewpoint, the content amounted to absolutely nothing.

What a relief it was to hear *Ross Freeman* with Shelly Manne. The piano returned to jazz.

### Ella's night

Despite Mr. Smith's overwhelming personal success, it was still Ella's night.

On her impetuous visit here, Miss Fitzgerald did—and could do—no wrong. A perfectionist. A magnificent, mature musician.

Maybe she's lost some of the free-wheeling fire she used to have. Maybe the surprise element is lacking a little and we know more or less what she'll do. But who cares? She's such a great singer by any standards. A really rare figure in jazz.

The first group featured three men who have been here before (Roy Eldridge, drummer Gus Johnson and

WELCOME TO SPECIAL PRESENTATION  
Norman Granz  
JAZZ AT THE PHILHARMONIC

young bassist Wilford Middlebrooks) plus the aforementioned Mr. Smith.

Roy, playing mainly muted trumpet, swung all the way. He played much more tastefully and inventively than on many recent records. I couldn't help feeling that Roy, who so greatly influenced Gillespie, sounded remarkably like Dizzy at times. Johnson's driving drums were especially effective on the blues they played. Middlebrooks impressed throughout the concert.

### Makeshift

Then came tenor-clarinist Jimmy Giuffrè's more or less makeshift trio (he couldn't bring his usual men). They played subtle, subdued, almost "chamber" jazz. It sounded like three mild-mannered friends getting together for a quiet conversation.

Several people I've spoken to were bored to tears by this section of the show. Personally, I found much of musical interest. Particularly in Giuffrè's playing. On both instruments, he was much more swinging than I had imagined.

Guaitari Jim Hall didn't have too much to do. What I heard of him, I liked. But I'd like to hear him again at much greater length.

But the most enjoyable group, for my money, was that of drummer Shelly Manne. I could have listened to them for an hour longer than the twenty minutes they were allowed. In fact, I'd have been quite happy with just Shelly's *Men and Ella on the Bill*.

Their show-stealing and the out-

standing jazz soloist of the whole concert was trumpeter Gordon.

Joe, now aged 31, has never had it easy. He's had to learn the hard way. But he has learned from these experiences and it shows in his playing. He is an angry-sounding, hard-swinging, full-blooded, conception. And he has in abundance what is commonly known as "soul." One of the most important new-trumpeters in jazz.

Richie Kamichua is a very good modern tromper. He gets a good jazz sound, plays with feeling and reasonable individuality. Russ Freeman

## TONY HALL reviews the concert and talks to one of its stars



Bob Crabb of Decca (right) welcomes SHELLY MANNE to Britain (DISC Pic).

sounded much less angry and angular than on the records we've heard here. An interesting, sensitive, swinging, mature musician, whose comping was as sympathetic as his solo.

Monty Budwig is a very underrated young bass-player. His choice of notes was thoughtful and he laid down a firm foundation.

Which leaves only leader Manne. It must be awful for any musician to be announced as "the greatest in the world" and then have to try to live up to that tag.

What we heard was an excellent, expert musician. A drummer who

obviously could do anything he wanted technically with his instrument, but who never once did it for his own sake. A tasteful, musical drummer with a good feel for "time"—and an obviously sincere love of and feeling for jazz. And, in his own way (though perhaps not in the Art Blakey sense of the world, a swinger.

The Manne Men's spot was over all too quickly. A pity.

CGA... Sold one of the local hipsters at the "Down Beat" later the same night. "That Paul Smith's biggest influence must have been Liberace!"

## That Man(ne), Shelly

### The 'Fair Lady' album wasn't MEANT to be commercial!

SHELLY MANNE, 43 years old and a New York born Californian, has now just about every jazz drum roll in the world. Last week he arrived in Britain for his second visit. "I was here before, in 1939... for eight hours!" I see on drums with one of the bands on the boom—my very first job!

He returns here as Britain's biggest modern jazz LP seller of all time. His *Vogues-Contemporary* "My Fair Lady" album must have nearly 50,000 copies here. "We've sold at least 150,000 in the States," he said.

Apparently this record wasn't planned the way it worked out. "The Friends (Giant, Andy Previn, bassist Leroy Vinnegar and myself) had already done one album, which sold fairly well. It had the usual sort of standards and blues things. This time, I thought we'd do some material that wasn't generally associated with jazz."

#### Jazz first

"I chose two songs from 'My Fair Lady'. Then our A and B manager, Lester Koenig, came up with the idea of doing the whole 'Fair Lady' score."

"A lot of people think that this was deliberately intended as a commercial album. They're wrong! It was a jazz album, first and foremost. We were very surprised that it proved to be so popular. Whatever the future brings, Shelly wants to stay with jazz, preferably with his own usual band. "Sure, I like doing studio session work," he said. "It's great experience for playing. But it makes me happier than ever to get back to jazz."

A typically good day in the Manne's

for the jazz club where my band is working and I'll play through till two in the morning."

He has appeared in many movies and TV shows, often in speaking, as well as playing, roles. "They generally cast me as a musician. But the lines they give me are ridiculous."

"I don't approve of the way most movies make out that all jazz musicians are low-livers. But there's a new one coming up, which, for once, has no crime at all. It's called 'The Proper Time'. Then I'll pick up my kit and head

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