

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 105 Week ending March 26, 1960
Every Thursday, price 6d.

In this issue

ADAM FAITH writes about fans

News from America

'Flower Drum Song' special

★ *Big show*
★ *business*
★ *feud over*

JACK GOOD REVIEWS THE BIG SHOW

Duane Eddy is hit of Darin package

Bobby gets rough passage on opening night

BOBBY DARIN
talks to 'DISC'
See centre pages

THERE was no doubt about it. On the opening night of the Darin-Eddy-McPhatter package show at the Lewisham Gaumont last week, Duane Eddy was the stand-up, rip-roaring hit of the show. And this in spite of the fact that he had been placed second on the bill.

Dates fixed for Richard tour

THE dates for Cliff Richard's forthcoming three-week tour of one-nighters have now been fixed.

Cliff will commence his tour with a show at the Gaumont, Worcester, on April 24. This will be followed by dates at the Granada, Dover (25); Troxy, Portsmouth (27); Essoldo, Norwich (28); Gaumont, Bradford (29); Danilo, Cannock (30); Gaumont, Derby (May 1); Lonsdale, Carlisle (2); City Hall, Newcastle (4); Cecil Theatre, Hull (5); Odeon, Manchester (6); Essoldo, Stoke (7); Empire, Liverpool (8); Town Hall, Birmingham (9); Colston Hall, Bristol (10); Savoy, Exeter (11); Colston Hall, Bristol (12); Regal, Cambridge (13); with a final concert at the Gaumont, Ipswich, on May 15.

One date has yet to be confirmed: May 14 at the Regal, Colchester.

It is likely that this will be the only chance Cliff will have of a tour this year, as he is due to go into a show at the London Palladium in June.

Spectacularly unspectacular, Duane and The Rebels looked like sober college boys in dark grey flannels, sombre check sports jackets, subdued collars and ties. Only their tenor—a brilliant sax, aptly named Jim Horn—made any attempt at showmanship (he sedately skipped on the spot). But what a storm they brewed up!

Opening with "Peter Gunn," they ripped off their disc hits in rapid succession. Duane's twangy sound was reproduced perfectly. I expected his guitar amplifier to be immense. It wasn't, but without the aid of the cinema's sound system, the twang flooded the auditorium till the very walls vibrated.

Duane tried at first to announce the numbers, but the roar of applause was as unstoppable as Niagara Falls.

All the boys looked very young, and the only one whose face was not that of a scientist carrying out a routine experiment was the drummer, who looked like a happy, fast-chewing

(Continued on page 8)



BOBBY DARIN—his 'Cool School' style of singing was not appreciated.

a brand new single just released!

BOBBY DARIN

CLEMENTINE; DOWN WITH LOVE

HLK 9086 (45/78)

LONDON RECORDS division of THE DECCA RECORD COMPANY LTD
DECCA HOUSE ALBERT EMBANKMENT LONDON SE11



RECORDS MAGAZINE

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



FRANKIE VAUGHAN, here seen in Hollywood with Marilyn Monroe. See "Don't forget charity."

Don't forget charity

THREE cheers for Teddy Johnson. I heartily agree with him when he says that Mantovani should be in the Honours List. The time is long overdue when singers and musicians should be recognised in this way. And not just for their work in the world of music, either. Don't forget all the charity work they do, e.g., Frankie Vaughan for the Boys Clubs, and Vera Lynn for the Stars Organisation for Spastics.—E. M. ALEXANDER, Pitkierie Nursery, Anstruther, Fife.

PRIZE Fans go for gimmicks not the sound

DO the people who put records into the Top Ten really care if a song is well arranged? John Barry's backing for "What Do You Want?" was smothered in praise, yet it was merely based on a gimmicky sound which is still being exploited.

But Sinatra's "Brazil," which has a really brilliant backing by Billy May, has shown no signs of entering the charts simply because it hasn't such a gimmick.

With a few notable exceptions, it is the sound a record has, not its musical content, which makes it a hit in the eyes of the younger pop-crazy members of the public.—ROBERT JOHN LEWIS, 16, Australian Avenue, Salisbury, Wilts.

BEST BUY

SURELY the best buy on the market today for the keen record-collector must be EPs. They present a compact album, usually containing four good hit numbers, enclosed in a glossy coloured jacket, which is well within the price range of the average buyer.

At last recording companies have realised how to satisfy customers who, like myself, cannot always afford LPs. By the way, as EPs are becoming more popular how about introducing an EP Top Ten in DISC?—M. WOOD, 30, Whitechapel Street, Barford, Nottingham.

OR ARE THEY?

COMPARED with the sleeves of EPs issued a year ago, today's counterparts are as flimsy as the covers on singles, with the result that they do a poor job of protecting the record.

As we are still paying the same price for these EPs, I cannot see any reason for this drop in standard of sleeves. A good EP deserves an equally good cover.—WALTER E. WAUDBY, 22, Woodville Road, Kings Heath, Birmingham, 14.

PRICE CUTS

AT such a time as this, when the cost of a 12-inch LP may vary from £1 to £2, and the playing time from 25 minutes to an hour, I am sure it would be appreciated if DISC could include the price and playing time at the bottom of the reviews. The whole problem of the cost of

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SOUND COUNTS

RECENTLY Post Bag has been inundated with letters concerned with just a part of a record—the lyrics, backing or the artist's voice. The panel on "Juke Box Jury" is guilty of this, too.

Isn't it about time that these people realised that it is not any one of these three points, but the overall sound, which counts. The sooner the panel of "Juke Box Jury" recognises this, the more accurate their forecasts will be.—NEIL E. RADFORD, 70, Cyril Street West, Taunton, Somerset.

They've just been lifted

I AM a great admirer of Adam Faith, John Barry and Lance Fortune, although Buddy Holly was my favourite singer. But how I wish that new singers would find some original gimmicks. The three stars mentioned above have "lifted" the gimmicks from the late Buddy Holly.

So please can we have NEW gimmicks, and not old ones.—ROLAND PEXTON, 15, Wivern Road, Bilton Grange, Hull.

NOT SO HOT

WHY is it that the two top stars of America's "cool school," Frankie Avalon and Fabian, are not as popular in this country as they are in the States? To my knowledge, Fabian has never been in any of the British Top Twenty charts, and Avalon made only a brief entry with his discs of "Gingerbread," "Venus" and "Why?" I think the only reason for this can



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.

be that the British teenagers are more mature in their choice than the "cats" across the Atlantic.—G. D. CROSTHWAIT, 28, Middlefield Lane, West Hagley, near Stourbridge, Worcs.

STANDARDS

EVERYONE is pleased with the recent terrific rise in popularity of British artists, both here and abroad. I believe there are two reasons for this—the current trend of reviving the best oldies, and the sudden tremendous improvement in British songwriting.

As a result the recording artist is not restricted to doing cover jobs, but can develop his own style the quality of material helping him to give of his best.

As an example of this, we have Marty Wilde with a great new British song, "Johnny Rocco," backed with a good revival of "My Heart And I." On this disc Marty sounds better than ever, for he is able to display his individual style to the full.—PHILIP SMITH, 132, Lingmoor Way, Harraby, Carlisle, Cumberland.

COMBINED

I AM pleased to see that at last we are getting a type of record which appeals to both the young and old. For many years now we have heard the older generation condemning beat music, and in reply we have heard the younger generation scorning the lyrics of years gone by.

Now, however, a new type of number, sung by such artists as Freddy Cannon and Emile Ford, combines the lyrics of yesteryear with the exciting arrangements of today. I am sure that in time, this mixture will top the polls.—M. L. SHEPHERD, 259, Legrams Lane, Bradford, 7, Yorks.

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

? WHO WHERE WHEN ?

DISC'S AT-A-GLANCE CALLBOARD FOR WEEK BEGINNING SUNDAY, MARCH 27

Granada Cinema:	AYLESBURY Ronnie Hilton, King Brothers, Tanner Sisters (Tues.).
Granada Cinema:	BEDFORD Ronnie Hilton, King Brothers, Tanner Sisters (Wed.).
Winter Gardens:	BOURNEMOUTH Chris Barber Band (Sun.).
St. George's Hall:	BRADFORD Clyde Valley Stompers (Sun.).
Hippodrome Theatre:	BRISTOL Adam Faith, Little Tony, John Barry Seven, The Honeys, Don Arrol, Larry Grayson, Joan and Paul Sharratt (wk.).
Royalty Theatre:	CHESTER Cherry Wainer, Al Saxon, Bobby Dennis, Benny Garcia (wk.).
Coventry Theatre:	COVENTRY John Hanson (wk.).
Star Hotel:	CROYDON Acker Bilk Band (Fri.).
Gaumont Cinema:	DERBY Russ Conway, Bert Weedon, Eddie Falcon, Peter Crawford Trio, Terry Scott (Sun.).
Savoy Cinema:	EXETER Paul Robeson (Fri.).
Victoria Hall:	HANLEY Paul Robeson (Tues.).
Granada Cinema:	HARROW Ronnie Hilton, King Brothers, Tanner Sisters (Thurs.).
Ipswich Baths:	HULL Acker Bilk Band (Mon.).
Granada Cinema:	KETERING Ronnie Hilton, King Brothers, Tanner Sisters (Sat.).
Granada Cinema:	KINGSTON Ronnie Hilton, King Brothers, Tanner Sisters (Fri.).
Empire Theatre:	LEEDS Toni Dalli, Tommy Fields, Josephine Anne (wk.).
De Montfort Hall:	LEICESTER Acker Bilk Band (Sun.).
Empire Theatre:	LIVERPOOL Bobby Darin, Duane Eddy, Emile Ford and The Checkmates, Clyde McPhatter, Alan Field, Bob Miller and the Millermen (wk.).
Carlton Cinema:	LONDON Anthony Newley, Mike and Bernie Winters, Anne Aubrey, Don Lang's Frantic Five (wk.).
Festival Hall:	Sister Rosetta Tharpe, Chris Barber Band (Sat.).
Hammersmith Palais:	Humphrey Lyttelton Band (Mon.).
Marquee Jazz Club:	Chris Barber Band (Wed.).
Palladium Theatre:	Harry Secombe, Gary Miller, Roy Castle (wk.).
Wembley Empire Pool:	"S.O.S." Record Star Show with Cliff Richard, Joan Regan, Alma Cogan, Adam Faith, Vera Lynn, Harry Secombe, Shirley Bassey, Dennis Lotis, Lonnie Donegan, Robert Earl, John Barry Seven, Winifred Atwell, Bernard Bresslaw, Cyril Stapleton Band, etc. (Sun.).
Essoldo Cinema:	LOUGHBOROUGH Sister Rosetta Tharpe, Chris Barber Band (Fri.).
Hippodrome Theatre:	MANCHESTER Gene Vincent, Eddie Cochran, Billy Fury, Joe Brown, Billy Raymond, Georgie Fame, Tony Sheridan Trio (wk.).
Palace Theatre:	Max Bygraves, Sid Millward's Nitwits, Janet Richmond, Tony Fayne (wk.).
City Hall:	NEWCASTLE Bobby Darin, Duane Eddy, Emile Ford and The Checkmates, Clyde McPhatter, Alan Field, Bob Miller and The Millermen (Sun.).
Empire Theatre:	Michael Holliday, Audrey Jeans, Johnny Wiltshire and The Trebletones, Johnny Stewart, Murray Campbell (wk.).
Olympia Ballroom:	READING Acker Bilk Band (Tues.).
Essoldo Cinema:	SCUNTHORPE Humphrey Lyttelton Band (Sun.).
City Hall:	SHEFFIELD Shirley Bassey, Ken Mackintosh Band (Wed.).
Granada Cinema:	SHREWSBURY Craig Douglas, Lorraine Desmond, Frankie Howerd, The Avons (wk.).
Essoldo Cinema:	STOCKPORT Craig Douglas, The Avons, The Mudlarks (Sun.).
Regal Cinema:	WORKSOP Lance Fortune, Wee Willie Harris, Dallas Boys, Al Saxon, Edna Savage, Flee-rakkets (Sun.).

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RUNNING BEAR

SMILEY WILSON



HLO 0001 45 rpm

AMERICAN

TOP TENS

JUKE BOX

PAT BOONE

(WELCOME)
NEW LOVERS



HLD 0007 45/78

These were the ten numbers that topped the sales in America last week (week ending March 19)

Last Week	This Week	Title	Artist
1	1	A Summer Place	Percy Faith
2	2	He'll Have To Go	Jim Reeves
4	3	Wild One	Bobby Rydell
3	4	Handy Man	Jimmy Jones
5	5	What In The World's Come Over You?	Jack Scott
8	6	Baby	Brook Benton and Dinah Washington
6	7	Teen Angel	Mark Dinning
7	8	Beyond The Sea	Bobby Darin
—	9	Puppy Love	Paul Anka
—	10	Harbour Lights	The Platters

ONES TO WATCH

- This Magic Moment - The Drifters
- Welcome New Lovers - Pat Boone

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending March 19)

Last Week	This Week	Title	Artist
1	1	Poor Me	Adam Faith
2	2	Running Bear	Johnny Preston; Garry Mills
3	3	Slow Boat To China	Emile Ford
4	4	Why?	Frankie Avalon; Anthony Newley
5	5	Delaware	Perry Como
7	6	Who Could Be Bluer?	Jerry Lordan
—	7	What In The World's Come Over You?	Jack Scott
6	8	Be Mine	Lance Fortune
10	9	You Got What It Takes	Janet Richmond; Marv Johnson; Lana Sisters
8	10	Voice In The Wilderness	Cliff Richard

Published by courtesy of "The World's Fair"

JOE HENDERSON WRITES FROM AMERICA

I witness the end of Martin-Lewis feud

I ARRIVED back in New York from Las Vegas after being present at one of the most dramatic show business reunions of all time—the end of the five-year-old feud between Dean Martin and Jerry Lewis.

Scene: The Sands Hotel, Las Vegas; Occasion: The last night of Dean Martin's engagement at the hotel in the floor show.

Jerry Lewis came in to get "the feel of the room" for his own show due to open the following night.

The initial get-together of Martin and Lewis was purely accidental. At a stage-side table Lewis tapped Martin's back IN ERROR.

When he saw who it was there followed a long pause—and then an almost formal (and mainly unheard) conversation between these two one-time buddies.

This was broken by the need for Dean to do his act. At the end he announced "... my partner, Jerry Lewis," and The Sands Hotel became an uproar of cheering and shouting.

Martin and Lewis got together on the stage and you would have thought that nothing had ever happened between them: Gags, wonderful throwaway lines, and an ovation that every soul in that room will remember for the rest of their lives.

The audience stood on chairs, menus were thrown in the air, there were even tears. It was, all in all, the most memorable event of my trip to America so far.



DEAN MARTIN and JERRY LEWIS—together again after a feud that has lasted five years.

My disc "Ooh-La La" has been very well received by all the spinners of platters—though I cannot get used to the Americanized title of "Maid in France."

As far as my songwriting goes, I have quite a few deals pending with Doris Day and Capitol's Connie Stevens, among the others I mentioned last week.

One of the highlights of my Hollywood stay was a party in which the entire British colony got together. I met Frankie Vaughan and his wife Stella, Jean Carson and her husband Bill Lowe, and Dorothy Squires and Roger Moore.

As you can guess there was quite a spate of talking. Not about the strike

that has caused Frankie's film with Marilyn Monroe to be held up, but about London—and Tin Pan Alley.

"ISLAND IN THE SUN," the Belafonte-Fontaine film, has run into racial trouble. The Memphis Censor Board has banned it "It was obscene because of its Negro-White romance," indicates Censor chief Mrs. Judson McKellar.

MATT MONRO, who will be back in England to read this, achieved a notable distinction while on his US singing trip—he became the first pop singer to be invited to sing in the Pentagon in Washington.

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending March 19, 1960

Lonnie Donegan and 'Dustman' jump in at No. 3... Como moves up one slot

Last Week	This Week	Title	Artist	Label
1	1	Running Bear	Johnny Preston	Mercury
3	2	Delaware	Perry Como	R.C.A.
—	3	My Old Man's A Dustman	Lonnie Donegan	Pye
12	4	Summer Place	Percy Faith	Philips
2	5	Poor Me	Adam Faith	Parlophone
16	6	What In The World's Come Over You?	Jack Scott	Top Rank Decca
6	7	Why?	Anthony Newley	Decca
9	8	You Got What It Takes	Marv Johnson	London
13	9	Who Could Be Bluer?	Jerry Lordan	Parlophone
5	10	Voice In The Wilderness	Cliff Richard	Columbia Pye
7	11	Be Mine	Lance Fortune	Pye
4	12	Slow Boat To China	Emile Ford	Pye
11	13	Way Down Yonder In New Orleans	Freddy Cannon	Top Rank Columbia
14	14	Hit And Miss	John Barry	Top Rank Columbia
8	15	Pretty Blue Eyes	Craig Douglas	Acker Bilk
10	16	Summer Set	Acker Bilk	Columbia
—	17	Fall In Love With You	Cliff Richard	Columbia Decca
—	18	Colette	Billy Fury	Russ Conway
17	19	Royal Event	The Platters	Mercury
18	20	Harbour Lights	The Platters	Mercury

ONES TO WATCH

- Beatnik Fly - Johnny and The Hurricanes
- Wild One - Bobby Rydell

TV after all

WHILE I was in Hollywood I was permitted, after all, to do the Del Moore television show. This is the programme that has featured Frankie Vaughan and Lonnie Donegan previously, and in my last 48 hours in the film capital I recorded 27 broadcasts with disc jockeys—and goodness knows how many live interviews.

I am exhausted—I haven't really had a full night's sleep since arriving at the dock on board the Queen Mary—but it has all been worth it.



records present

DAVY JONES

"AMAPOLA"

PYE 7N 15254 (45 rpm)

MIKE SHAUN

"HO DEE-ING DONG"

INT. 7N 25053 (45 rpm)

HIT SONGS FROM THE GREAT NEW MUSICAL "FLOWER DRUM SONG"

SUNG BY GARY MILLER ON

Pye NEP 24123 (7" E.P.)

JOE "Mr Piano" HENDERSON

"OOH! LA! LA!"

PYE 7N 15257 (45 rpm)

BRAD LEEDS

"I'M WALKING BEHIND YOU"

INT. 7N 25050 (45 rpm)

Ken Graham and Don Nicholl review the 'Flower Drum Song' releases



KEVIN SCOTT and YAMA SAKI, two of the stars of the British production which opens this week in London. (DISC Pic).

Pat Suzuki steals the show

LP

FLOWER DRUM SONG
by The Original Broadway Cast

Overture; You Are Beautiful; A Hundred Million Miracles; I Enjoy Being A Girl; I Am Going To Like It Here; Like A God; Chop Suey; Don't Marry Me; Entr'acte; Grant Avenue; Love Look Away; Fun Tan Fanny; Gliding Through My Memories; Grant Avenue (reprise); The Other Generation; Sunday; The Other Generation (reprise); Wedding Parade and Finale.
(Phillips ABL 3302)*****

ALTHOUGH this will probably never be raved about as being the best score ever produced by that wonderful song team of Rodgers and Hammerstein, it certainly has the usual high quality of writing one associates with the duo.

I cannot see any of the songs becoming real smash hits, but one which has a chance is the excellent "I Enjoy Being A Girl."

The show's setting is in San Francisco's Chinatown and this alone guarantees spectacle on stage, and when I read the reviews of the Broadway opening, the spectacle seemed to take priority over the music.

But one thing all the critics agreed about—the talent of the sensational Miss Pat Suzuki. For me she steals the record completely and this does not in any way detract from the excellent standard of the remaining members of the cast.

Juanita Hall repeats her "South Pacific" triumph and has no less than five songs to perform in the score.

The remaining leading figures among the cast are Miyoshi Umeki, Larry Blyden, Ed Kenney, Keye Luke, and Arabella Hong.

Another hit for R and H?

HAVE Rodgers and Hammerstein another hit on their hands? Certainly there is no doubt about the American success of "Flower Drum Song," for it opened in New York in December, 1958, and is still playing to capacity houses. Several singles have already been released, but as yet the record companies have not rushed to issue LPs and EPs. However, in addition to the ones reviewed on this page, EMI will soon have one for issue of the British cast, and Vogue are likely to issue some jazz versions.

The story of the musical is set in San Francisco's Chinatown. It is gay, warm-hearted, but has an undercurrent of seriousness.

By the way, the Flower Drum Song itself is "A Hundred Million Miracles."

LP

FIRST-CLASS

FLOWER DRUM SONG
You Are Beautiful; A Hundred Million Miracles; I Am Going To Like It Here; I Enjoy Being A Girl; Like A God; Chop Suey; Don't Marry Me; Grant Avenue; Love Look Away; Gliding Through My Memories; Sunday; The Other Generation; Finale—A Hundred Million Miracles (reprise).
(Ace of Clubs, ACL1021)*****

THIS album, on which the singers are all British, must also get a top rating for although the stars may not be too well known, they do a first-class job.

The delectable Miss Toni Eden takes the Pat Suzuki role and others in the excellent cast are Andy Cole, Janet Waters, Frances Yooles, Dennis MacGregor and Dave Carey.

The orchestra is under the direction of Len Stevens and the Cliff Adams Chorus are also on hand.

This disc will certainly be welcomed into many, many homes, before 1960 goes much further. And at a guinea it is really excellent value for money.

EP

FINE VOICE

FLOWER DRUM SONG
Excerpts by Gary Miller
Grant Avenue; You Are Beautiful; Love Look Away; Sunday.
(Pye NEP24123)*****

GARY MILLER proves to be a really fine voice with these excerpts from Flower Drum Song. In fact, it is a long time since I heard him singing so well.

Along with the Peter Knight Orchestra, he takes four of the finest songs from the show and gives them his own special touch.

Grant Avenue is taken at an easy swinging pace and Gary follows up with a smoothly romantic rendering of You Are Beautiful. On the second side Love Look Away is also on the romantic approach while the pretty Sunday rounds off a first-class selection.

A must for Gary's many fans—and to some of those who are looking for a selection of the best songs sung by a fine performer.

K. G.

The original British cast recording from the Palace Theatre, London of Rodgers and Hammerstein's great new musical

FLOWER DRUM SONG

Available from April

Exclusively on His Master's Voice



His Master's Voice

MATHIS COULD MAKE THIS SONG A HIT

AS in the LP and EP fields, the singles section has opened fire in strangely subdued fashion.

I have the feeling that the record companies are by no means confident that the Rodgers and Hammerstein songs from this show will prove to be Top Twenty items.

It is quite on the cards, of course, that one or two of the individual numbers will climb into the charts. Even so, I believe that should this happen the result will be due more to the popularity of the artist or artists concerned than to the songs themselves.

JOHNNY MATHIS . . . does a great job on the ballad You Are Beautiful (Fontana H234). The song suits him and he may be one who can make a hit from the show. Right now people are buying Mathis. With his "Misty" technique he can sell delicate airs like this where others would fail. (There is a full review on page 10.)

PAT SUZUKI was one of the original stars of the American production of the show. And her Oriental blood makes her a natural for the numbers. A tremendous performer this girl. On RCA 1171 you can hear her versions of I Enjoy Being A Girl and Sunday. I give the disc five stars.

DORIS DAY is the other girl on singles singing I Enjoy Being A Girl (Philips PB987). A good arrangement which I reviewed as being "stagnant but pleasant." It got four stars.

ROSEMARY CLOONEY . . . chose Love Look Away for her single (Coral Q72388). An oriental clip-clop start to the slow ballad, but I don't think either tune or lyric are up to standard for Rodgers and Hammerstein. I gave it three stars.

TONY BENNETT when he sings the same number on Philips PB 996 manages to overcome some of my criticisms about the lyric and sells the idea behind the words better than the other versions. I gave Tony five stars for his slow, strong treatment.

CYRIL ORNADEL satisfies those who want a brief orchestral selection from the score. His direction of a big concert orchestra uses plenty of strings (MGM 1054). Two melodies are given most of the attention on this side—You Are Beautiful and Love Look Away. Three stars for souvenir value.

ANITA BRYANT also sings Love Look Away on London HLL 9075. A romantic performance with Anita going for the *voluntas* in the words. Three stars.

The original Broadway Cast recording

FLOWER DRUM SONG

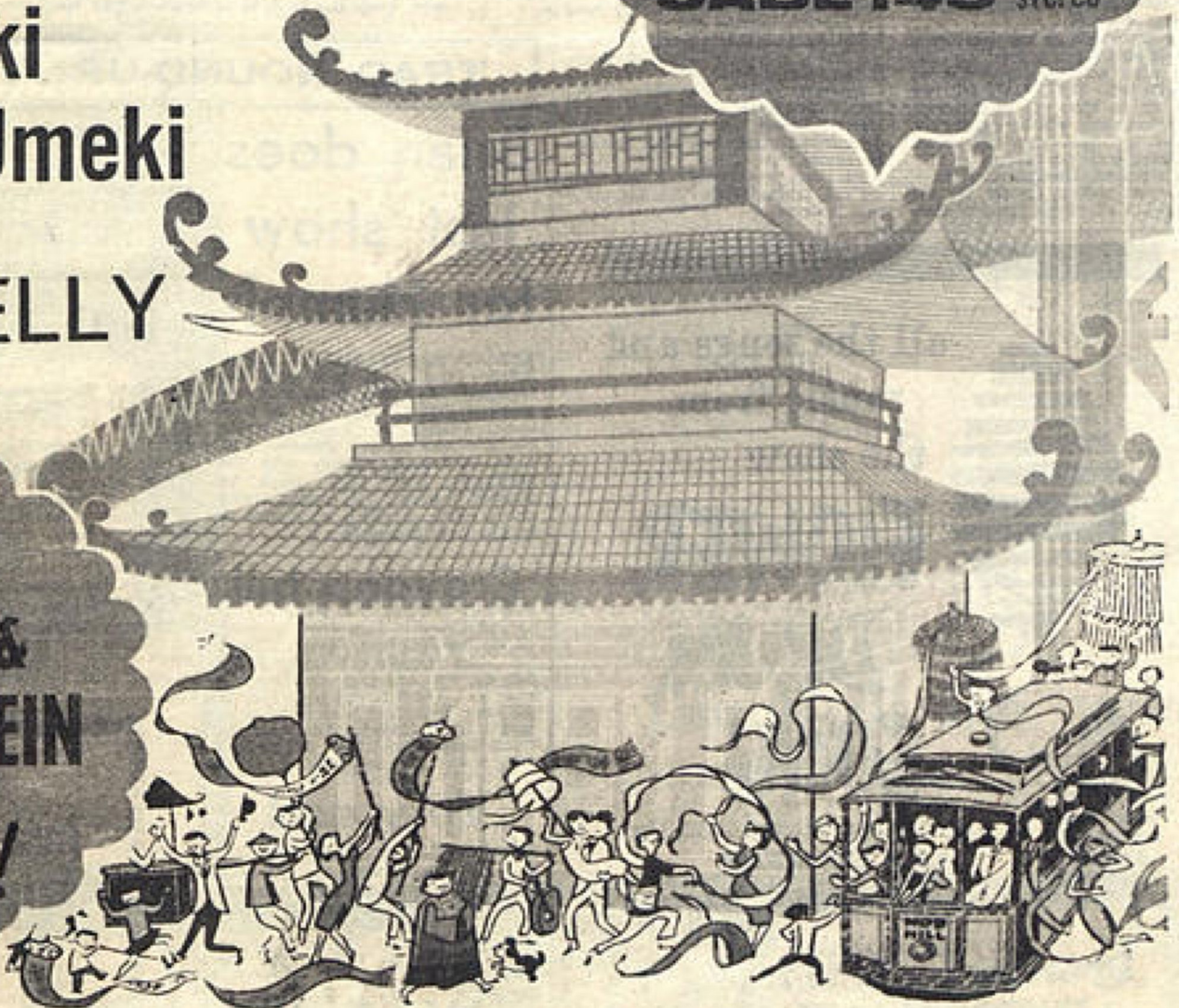
Juanita Hall Larry Blyden
Pat Suzuki
Miyoshi Umeki

Directed by

GENE KELLY

Exclusive to
PHILIPS
ABL 3302 mono
SABL 145 stereo

Great new
**RODGERS &
HAMMERSTEIN**
*Musical
Smash!*



Philips Records Ltd., Stanhope House, Stanhope Place, London, W.2

IT'S A GOOD STORY—BUT THERE'S NO MESSAGE

RICHARD RODGERS, the "musical" half of one of the most successful partnerships in the history of show business—they wrote, among others, "South Pacific," "Oklahoma" and "Carousel"—very nearly had no work to do on "Flower Drum Song," their latest musical which opens in London on March 24 after being a smash-hit on Broadway. For the original intention was to produce it as a straight play.

The book, it seems, was bought by Joseph Fields from author C. Y. Lee. Then Oscar Hammerstein met Fields in California and after discussions it was decided that it would make a good musical. Naturally, these two famous showmen were asked to do it.

"One of our greatest difficulties is finding a really good story," Rodgers said. "This particular story has something really worthwhile to say, but it certainly carries no message. I'd never dream of putting on a show that delivered a message."

Rodgers and Hammerstein have a fantastic list of hits to their name. "But," said Rodgers, "the strange thing is that some of our songs don't always catch on straight away. We have what we call 'the slow hit'.

Ten years

"For instance, it was some considerable time before 'You'll Never Walk Alone' became popular. And some time ago I wrote a song with my dear old pal Larry Hart called 'Bewitched' and it took ten years to become a hit."

But he was not forecasting about his latest numbers.

"It's impossible to say whether a song will be a hit or a flop," he said. "Even after all our experience we never can tell. But I CAN tell you one thing: In spite of the rumours, the London show will be exactly the same as the Broadway production. There have been no changes at all."

Rodgers and Hammerstein have, up to now, written mainly for the theatre—but all except three of their

REJECTED Three times!

C. Y. Lee wrote "Flower Drum Song" in 1956. Three times it was rejected by publishers.

The first time because it was considered "too quaint," the second time because it was "not commercial," and thirdly because it was "too episodic."

In 1957 it was finally published and immediately became a best seller. Five Broadway producers were interested, but Lee sold it to Joseph Fields.

shows have later been adapted for the screen.

"We don't devote more time to writing shows specially for the screen because we don't get the time."

In "Flower Drum Song" these two great showmen believe they have yet another London hit.

But, because it is a great success in the States, it doesn't necessarily mean it will succeed here.

Rodgers recalls his show, "Pal Joey," which he wrote with Larry Hart. It was not a great hit here despite its fantastic box-office draw on Broadway.

"I guess you thought it was what we call in the States 'too far out,'" said Rodgers.



Attending rehearsals before the London opening were **RICHARD RODGERS** (left) and **OSCAR HAMMERSTEIN II**. In the background is Joseph Fields, who wrote the book in conjunction with Hammerstein.

Can it hit the charts?

KEVIN SCOTT, the 39-year-old American singer who has landed himself the romantic lead in "Flower Drum Song"—one of the prize musical roles of the year—believes he could have a record in the hit parade for the first time.

"Although," he said, "I think the teenagers will have to change their tastes just a little bit for this to happen—but it COULD happen."

"The songs on my disc, 'You Are Beautiful' and 'Love, Look Away'—both from the show—will have a certain degree of popularity with the fans. They haven't got a strong beat. They are just sweet love songs. But in spite of this the teenagers might go for them in a big way."

"It would be a good thing from my point of view, naturally," added Kevin. "But also it would be great publicity for the show. I'm keeping my fingers crossed."

Kevin Scott was last seen in the West End in "Fanny," which did not do so well. Since then he has made several television and film appearances.

The opportunity to star in "Flower Drum Song" is, however, the real shot in the arm his career needed. The show may prove to be the most popular of the year.

"It has tremendous appeal," he said. "And I think the public are just ready for a musical of this type. They have had enough of the crazy, mixed-up shows that have been invading the West End recently."

"This is a 'fun show.' It is big, colourful, pleasing—and it has a happy ending, which is quite something these days!"

TRAD ROUND-UP . . . by Owen Bryce

Brian does last show for Humph

BRIAN BROCKLEHURST played his last bass date with the Humphrey Lyttelton Band at Croydon last Friday. He leaves to freelance, Humph, who has been trying his hand with his own suburban jazz clubs, has been unlucky with the Shepherd's Bush Club which he planned to open. The owners of the public house at which he wanted to hold it have turned him down.

Croydon bill

THE Croydon Jazz Club, meeting at the Star Hotel every Friday, has Mike Daniels this week, Acker Bilk the next and Dick Charlesworth after that. The Saturday night club at the same venue has been taken over by the Roger Sperring Jazzmen. The Geoff Brown Band have left to find other more lucrative jobs.

Very odd

DICK CHARLESWORTH and his City Gents had one of their oddest engagements last Saturday when they played for the opening of a men's wear shop in Kilburn. Seems the elegance of their uniforms had attracted the directors of the shop.

Worth it

ANYONE living within twenty miles of Bristol could hardly do better than visit the Worrall Rooms, Worrall Road, Clifton, Bristol, on a Friday night. This is the regular home of the Avon Cities Jazz Band, an excellent group. On the occasion

when the Avon Cities play away, the club engages London name bands.

I found the premises large but comfortable, the crowd enthusiastic, the amplification marvellous, the dancers keen . . . and the organiser, Mike Bevan, efficient even to the point of providing beer and whisky for the musicians!

Enthusiasm

THE last two Thursdays have found the Sonny Morris band at the Cy Laurie Club, which continues its policy of every-night-of-the-week jazz.

Eric Alandale, the coloured trombonist, is excellent. So is the driving rhythm of drummer Laurie Chescoe and bassist Johnny Johnson. Martin Boorman's banjo was so loud I was convinced it was amplified. Load, too, was Sonny Morris, who, after fifteen years in the business, should really know better.

On the whole, the band could attract the fans. It has all they really want—punch, enthusiasm, nice tunes, a good, loud, brassy sound.

Remember?

OLDER fans will remember Tommy Plummer, who drummed with the George Webb Disclanders in its later period. Tommy claims to have played with the first ever revivalist skiffle group—a washboard four that appeared at concerts in Victoria Hall in 1946.

He is still an active drummer, but concentrates on an act which he calls Tommy Wallis and Beryl. It is a two piece drum and xylophone cabaret act, but he is still interested in any jazz that may be about.

Double date

NEXT Sunday finds Terry Lightfoot doing a double date in the Essex area. Arlington Hall (surely one of our oldest jazz clubs) in the afternoon and at the Elm Park Hotel, Hornchurch, in the evening.

I heard this week that Pete Deuchar's Professors of Ragtime are disbanding, the members seeking work elsewhere.

all the songs and music from the show

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Keep rock off TV— it's embarrassing!

said **Marion Ryan**

(last week's DISC)



REMEMBER a couple of years back? Everyone was busy knocking rock as TV material. It was a sort of national sport for journalists. But nothing goes on forever, so, as the oft-predicted fade-out of rock never happened, the fade-out of rock-baiting did.

That is, until last week, when in DISC's "Straight Talking" column Marion Ryan sidles curvaceously into print waving the old, old banner—Keep Rock Off TV.

What is the main target Maid Marion shoots at? "Television," she says, "is a medium of entertainment for the family. The Mums and Dads—indeed most people, who have grown out of their teens, are not interested in shows like "Boy Meets Girls."

We won't discuss individual cases—whether your mother likes Cliff Richard, or my dad enjoys watching The Vernons Girls. You can go on

JACK GOOD HITS BACK

What nonsense!— look at the facts

says TV's leading Beat Show producer

arguing like that all night. Here are the FACTS—once and for all, clear and indisputable.

Television programming on Saturday evenings is a matter of cut-throat competition between BBC and ITV. The key to victory lies in the 6 to 7 period when many viewers make their initial choice of channel.

Clearly neither side will fill this hour with material of a minority interest only. Yet it was in this slot that "Six-Five Special" ran for two years. The other side tried many, many shows in an effort to knock it off the screen.

VICTORIOUS

At last they found the answer—even more rock. "Oh Boy!" fought off all competition till it retired victorious after 39 weeks. "Boy Meets Girls" was faced with an even tougher selection of opponents. Among these it beat off two Westerns—"Wells Fargo" and "Laramie." Quite an achievement. It ran for 26 weeks—a long run in a slot where programme-mortality is high.

There are just not enough teenage viewers in this country to achieve by themselves the ratings that "Six-Five," "Oh Boy!" and "Boy Meets Girls" achieved. The rest—and that means the majority—of viewers were adults.

One survey of "Oh Boy!" viewers showed that the largest group consisted of adult males!

When Cliff Richard appeared on the "Sunday Night At The London Palladium" show he drew more viewers to ITV THAN ANYONE HAD EVER DONE BEFORE. Marion Ryan was smart enough to see this argument coming and tried to dodge it by saying that Cliff Richard had "outgrown rock 'n' roll." What complete nonsense. Cliff Richard sang on the London Palladium numbers like "Forty Days," "Blue Suede Shoes," "Willie And The Hand-Jive" and as far as I could see, was still the epitome of "Oh Boy!" in style, content and presentation. What more evidence do you need that rock appeals to all age groups?

So much for the facts... now let's deal with the fallacies.

Mums and Dads: It's about time that this meaningless phrase dropped out of common usage. "The Mums and Dads" are referred to as if the minute a couple have a child they immediately become elected to a huge club of "Mums and Dads" who think alike, talk alike, watch the same TV shows, and in general, are nice, dumb, ordinary, average statistics.

How ridiculous. I should know—I'm a dad myself, and my tastes are totally different from my dad's—and I'm sure my son's tastes will be different from mine when he becomes a dad.

Television's job is to entertain everyone: This is true—very true. But it is not the same thing as saying that every programme should please everyone.

"You don't go out to see it—it comes to you in your homes," says Marion, "so its job is to entertain everyone." Yes, but so does your

daily newspaper. But you don't expect your small brother to read the fashion column, or Grandma to sit absorbed in the account of last night's boxing.

Rock and Roll has brought about a decline in music more than anything else before: Before rock came along to put a bit of beat and guts into pop music, the market was saturated in the sissy, sentimental drivel of the moon and June variety. Rock came along and acted as an astringent. Rock introduced the public to rhythm-and-blues. Rock produced Elvis—the greatest pop singer of our time. It also brought Bobby Darin to the fore.

Rock is a cult that will pass: All I can say is that it has been passing for a long time... "It will last as long as the teenagers of today remain teenagers," says our singing crystal gazer. Well, when Elvis was singing "Hound Dog" our current 13-year-olds were eight.

The viewers prefer the girl next door type to the sex symbol: This, Marion tells us, is the reason for the success of quite shows. Does she mean, like "Spot the Tune"? "Double Your Money"? Well, if Marion Ryan and Jean (The Wiggle) Clarke are the average girls next door, I'm going to move.

Laugh of the year?

ADAM FAITH tells me he's been having the time of his life filming with Peter Sellers. One of their pastimes between takes is to play the parts of the Major and Twit Conway (as on the Swinging Sellers disc) together. I'd love to see it. What about having a Peter Sellers/Adam Faith Spectacular? Could be the laugh (and the draw) of the year.

I'M NOT A POP MUSIC FAN

says Bobby Darin

"I'm not a pop music fan, and the only records I collect are Mozart, Sibelius and Chopin. I'm not a night club goer, either."

Surprising words—from an artist whose pop records and appearances at night clubs and on television (the latter with Ed Sullivan and Perry Como) last year netted him a cool 250,000 dollars, and who has been hailed as a "second Sinatra." But then, 23-year-old Bobby Darin is an extraordinary young American:

A SINGER who twice topped the British charts last year with the fabulous "Mack The Knife" and "Dream Lover";

A COMPOSER who wrote "Dream Lover" and "Splish Splash," not to mention songs for other singers including Eddy Arnold and Gene Vincent;

AN ARRANGER of many of his own records;

A MUSICIAN who plays piano, drums, guitar, vibes and bass;

A BUDDING ACTOR who is taking dramatic and dancing lessons, and has just signed a seven-year contract with Paramount Pictures.

Backstage at the Lewisham Gaumont, where Bobby began a whirlwind package tour of Britain last Friday, I asked him if the Sinatra "tag" bothered him.

"As long as they don't say I imitate Sinatra, that's fine. In fact, I'm flattered. Of course, he has influenced me—so have Sammy Davis, Jr., Bing Crosby, Dean Martin, Louis Armstrong and Peggy Lee. But it's a question of approach rather than sound."

"I don't go to see other entertainers much—except Sammy Davis. He's a special friend of mine. I have seen Sinatra a couple of times at the Sands Hotel in Las Vegas, and he was every bit as powerful and dynamic as people say."

"I've been lucky myself. I guess 'Mack The Knife' was the sort of

number every singer hopes to find once in a lifetime, though I must admit that I didn't think it would be a success."

Now, with the Paramount contract in his pocket, Bobby sees his future in motion pictures.

"This is all part of my expansion programme but, naturally, records will continue to play a big part in that. The sort of film roles I'm after are by no means just singing ones—I'm not interested in that particular exploitation angle. They must have 'meat' and value in them. As a matter of fact I've turned down several scripts because they were unsuitable."

Brief spot

His first excursion into celluloid will be a brief spot in the Columbia picture "Pepe." Dean Martin, Sammy Davis and Frank Sinatra also have small parts in it—rather as the big stars did in "Round The World In Eighty Days."

As far as records are concerned, Bobby is soon to follow his two I.P.s "That's All" and "This Is Darin" with two more arranged by Torre Zito and Bobby Scott.

He enjoys night club work best: "There's more freedom in it—but the clubs in the States are in a bad way. Television has killed business, and then so many performers haven't had the grounding of experience to give the customers what they want."

"I'm looking forward to this tour, though. I've worked with Duane Eddy and Clyde McPhatter before, and I'd always planned to come to England. My mother was half-English. This is the first time I've had a positive sensation about going anywhere—you know, seeing all the places you've read about, for the first time."

DAVID WARREN



Soon after their arrival last week, BOBBY DARIN (left) and DUANE EDDY were presented with their Silver Discs—to Darin for "Mack The Knife" and "Dream Lover" and to Eddy for "Some Kind-a Earthquake." In the centre is Mr. F. R. Lewis, Chairman of Decca (DISC Pic).

JACK GOOD REVIEWS THE DARIN-EDDY PACKAGE

McPhatter not appreciated

(Continued from front page)

American cousin of Billy Hunter. The curtain on the first half came down to some kind-a earthquake of shouts of "We Want Duane." This was some achievement, for London audiences are notorious for being tough. The packed house at Lewisham's Gaumont was no exception. The majority of the Londoners are well behaved, but there is always a loud-mouthed, empty-headed element in the back rows who feel they are at liberty to spoil the show for others. This happened not infrequently in the Darin show—there being only four acts

plus a band, each spot was quite long and was in danger of sagging in the middle.

Moreover, although the cheers were loud and long when they came, I couldn't help missing the screams—for this was a boys' show, the first rock package I've seen without a heart-throb on the bill.

Bob Miller's band lent the show an air of distinction. All beat shows should follow this lead and employ one all-purpose, first-rate group, instead of a score of small mediocre ensembles.

Clyde McPhatter is the number one American exponent of a style of singing that is quite unappreciated over here.

One of our boys has said that McPhatter is the pop singer most underrated by the British public. Judging by the reaction to his charming, relaxed and conservative performance, we can expect no change in this regrettable situation.

After Duane and Miller, the Checkmates were a disappointment. Dressed in mustard shirts they were notable only for rolling their heads. Emile filled a long spot—it seemed—with plenty of assurance, however. He has a system of miming every word with his hands. "I" and "me" are indicated by a thumb dug in the chest, "you" by a wave at the audience.

Not suitable

Audience response was quiet, even the rowdies were silent, except for a good band for "Eyes" and "Slow Boat." But why must Emile try "Trouble"? It doesn't suit him, and even less does it suit the Checkmates. The Bob Miller band was needed for this number. In fact, for all Emile's numbers.

Watching Bobby Darin's act was like watching a young, brilliant, arrogant bronco-buster breaking in a treacherous and equally arrogant mount. The "boys at the back" didn't like the ticket Bobby Darin was flaunting—swinging, big band music. They hekkled.

At one point early on when Darin courageously elected to sing "My Fanny Valentine," the noise became so loud and persistent that one wondered if Darin would make the same fatal mistake as Jerry Lee Lewis in a similar situation—that of walking off. But Darin was made of sterner stuff—he ploughed through the song undaunted, then sharply cracked back at the big-mouths to the delight of the rest of the house.

Complete master

Then to show he was complete master of the situation, he got the audience to join in the chorus of a song they didn't even know.

Darin's singing was always excellent, but he only scored heavily on the rock numbers like "Splish Splash," and the rhythm and blues like "I Gotta Sneeze." In general it seems a British audience is not yet ready to accept the Cool School style—the skipping dance, the shoulder shrugs, the winks.

More than this, what really infuriated a proportion of the audience was the intolerable combination of two facets of Darin's act (a) the artist clearly thought he was "the living end" and (b) the artist was perfectly justified in so thinking.

But it was this very same combination of unshakable confidence, talent and brilliant stage-craft that broke the bronco. What a fight!

Harry Leader waxes again

BANDLEADER Harry Leader, resident at the Regent Ballroom, Brighton, recently taped some numbers for exclusive American disc releases.

These have already been flown out to songwriter Rodd Arden, who is in New York on a business trip, and negotiations are well under way for one of the American companies to distribute the discs.

Leader has not recorded since 1955, when he cut some titles for Solitaire.

During his twenty-five years as a bandleader, Harry Leader has had three years residency at the Hammersmith Palais, and 15 years at the Astoria, Charing Cross Road.

The tapes, to be called "The Leader Beat," consist of four original British numbers, and feature four saxes, three guitars and a rhythm section.

Honour for painter Lee

PYE recording artist, Johnny Lee, last Monday submitted two of his paintings to the Royal Academy of Art. The paintings are expected to be on display for about a month.

SEDAKA FOR NE

PLANs are in hand for Neil Sedaka to visit Britain, probably for appearances on the radio. His most recent hit was "Oh Carol." Currently Sedaka is on tour in August beginning of next month.

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MCA RECORDS

Everlys first on Warners?

THE first single to be released under the Warner Brothers label in Britain will almost certainly be a new one by The Everly Brothers, the title of which has not yet been revealed. It is also expected that "77 Sunset Strip," the theme music of an American TV series, recorded by Don Ralke, will be the first batch of releases.

The Everly Brothers, who arrive in this country on April 3 for a series of one-nighters, have been booked for Val Parnell's "Startime" on ATV, Thursday, April 14. The show will be telefilmed before a live audience on April 6.

Warner Brothers in England officially commenced its career on Monday last, under the British direction of Mr. Roy Lister.

No date has been fixed for their first release. Lister told DISC that they are still in the process of sorting and preparing tapes for recording. Pressings will be made at Decca's plant.



TOMMY STEELE, hair as tousled as ever, was one of the guests at a garden party given by the Governor of Victoria, Sir Dallas Brooks and Lady Brooks in Melbourne. He was greeted on his arrival by the Governor and his wife.

'POOR ME' WINS FAITH HIS SECOND AWARD

ADAM FAITH, with the assistance of John Barry, has won his second Silver Disc, this time for "Poor Me."

Adam's first Silver Disc, which was only recently awarded to him, was for exceeding the quarter-million sales, with his "What Do You Want?" He was also backed on this by John Barry.

It was learned last week that he has been signed to a 12-week summer season at the Hippodrome, Blackpool, where he will co-star with Emile Ford and The Checkmates.

The show opens on June 24, and Adam will be joined by the John Barry Seven.

Publisher Dion

DION, of famous singing team Dion and The Belmonts, has set up his own music publishing firm, named Donna-Joan Music.

The business will concentrate on material for Dion and The Belmonts, in addition to publishing and arranging new material for other groups connected with the organisation.

Marini to return?

THERE is a strong possibility that the Marino Marini Quartet may be returning to Britain next month for an appearance on "Sunday Night at the London Palladium" on April 24.

Should the Marino Marini Quartet come to Britain, it is unlikely that they will be able to stay for any length of time.

Avalon album out soon

FRANKIE AVALON, currently filming "The Alamo," in Hollywood with John Wayne, is to have his first LP, "Swinging On A Rainbow," released here next month.

Under his current contract, Frankie will have three films to make for 20th Century-Fox.

April release for Four Lads

AMERICAN group, The Four Lads, are to have their latest disc released here early next month by Philips.

Called "Standing On The Corner," this is one of the hit songs from the musical "The Most Happy Fella," which is due to open in London in April.

When this disc was originally released in the U.S. two years ago, The Four Lads received a Golden Disc for selling over a million copies.

In addition, Philips are also releasing an LP of the original Broadway cast, to coincide with the opening of the show, at the Coliseum, on April 21.

African invite for Anne

ANNE SHELTON, who recently returned from a very successful four week tour of South Africa, has been invited to make a return trip early next year.

Dates for Preston, Twitty, Cannon tours

DATES have now been set for the tours of Johnny Preston, Freddy Cannon and Conway Twitty. Although a final itinerary has not yet been completed, Preston will open on April 10, and Cannon and Twitty on May 8, each at different venues.

Twitty may only be able to stay for about three weeks, though plans are in hand for Johnny Preston and Freddy Cannon to be in Britain until mid June, possibly joining up for a series of engagements.

Johnny Preston is to open at the Odeon, Southend, on April 10, followed by engagements at the Empire, Liverpool (April 11-14); Granada, Slough (15); Gaumont, Preston (17); Empire, Leeds (18-23); Odeon, St. Albans (24).

Preston will also play Finsbury Park Empire week commencing April 25, and a concert at the Odeon, Chelmsford, on May 1.

Further dates are still being negotiated.

Conway Twitty will open with a concert at the Rialto, York, on May 8, followed by a week in variety at the Palace, Manchester, commencing May 15.

NEW TV SERIES?

Plans for a new TV series, "The Neil Sedaka Show," for which Neil won a Silver Disc, are still in the air. It is due to go to Japan at the end of the year.

Plans to be finalised, Sedaka will come to the UK for which Neil won a Silver Disc, and is due to go to Japan at the end of the year.

Arrangements for the complete itinerary are still being made.

Freddy Cannon may possibly arrive a week before his opening at the Granada, Tooting, on May 8.

In arriving a week ahead of schedule, it is hoped that Cannon will be able to fit in other personal appearances ahead of his tour.

Further dates for Freddy Cannon include the Gaumont, Worcester (May 9); Odeon, Barking (11); Gaumont, Bournemouth (12); Granada, Woolwich (13), and the Granada, Walthamstow, on May 14.

Como show—more stars

IN addition to Rosa Conway, more artists have now been chosen to appear in the "Perry Como Music Hall," which Perry will be filming in London next month. They are Sir Ralph Richardson, Dame Margot Fonteyn, and musical comedy star Fenella Fielding.

Sites for the Como locations will include Woburn Abbey, Parliament Square, Covent Garden and the Bull and Bush at Hampstead.

MARTY WILDE—NEW LP

PHILIPS Records are to issue a Marty Wilde LP early next month. Called "Marty Wilde Showcase," the album will include Marty's latest release, "Johnny Rocco," which, as a single, is shortly to be issued in America, France, Holland, Belgium and Scandinavia.

Marty Wilde and his wife, Joye, are still in the States on a combined business and holiday trip.

Teddy and Pearl sign for US show

TEDDY JOHNSON and Pearl Carr have been signed to appear in Jack Parr's American "Late Show," networked five nights a week across the U.S.

Parr, who is reputed to earn \$175,000 a year through his TV show, completed the deal with the Johnsons at the weekend.

Their spot in the show will be tele-recorded this Sunday (March 27) and will be shown in America the following Wednesday.

Emile Ford extends tour

MORE dates have been announced for Emile Ford and The Checkmates, currently on tour with the Bobby Darin-Duane Eddy package show.

They will be appearing at the Gaumont, Salisbury (April 17); Hippodrome, Manchester (18-23); Odeon, Southend (24); Granada, Shrewsbury (April 25-30); Odeon, Plymouth (May 8); Gaumont, Cheltenham (May 22); ABC, Cleethorpes (24); Savoy, Lincoln (25); Savoy, Northampton (26).

In addition, he has signed a contract for a week of appearances on the Granada circuit, to commence on May 30.

Emile Ford and The Checkmates will be opening for a twelve week summer season at the Hippodrome, Blackpool, in June.

Boone to visit Europe

DUE to visit Europe, but at the moment, not England, is Pat Boone. He is expected to arrive in Paris on April 1 to tape two television shows for viewing on the ABC Network in America on April 14 and 21.

These shows will be followed by further programmes from Germany, Austria and Italy, all to be telefilmed for U.S. showing.

NEIL SEDAKA AIRWAY HEAVEN RCA 1178	RAY PETERSON ANSWER ME MY LOVE RCA 1178	FLOYD ROBINSON I BELIEVE IN LOVE RCA 1178
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Fontana's new hope, JOHNNY CARSON, gets off to a good start with "Fraulein."

Johnny Carson could click

JOHNNY CARSON

Fraulein; I Wish It Were You (Fontana H243)****
FONTANA launch a new hope with this release, Johnny Carson's name they have given him and he may make it sizeable when his version of "Fraulein" is heard around. A more-than-useful beater this, and a more-than-useful voice, Carson has something of the country and western boy in his tone as he debuts.

I Wish It Were You allows him to try his hand at a slow romance and he succeeds. An attractive number that may build during the coming weeks. Whatever the outcome of this particular coupling, I think Fontana are on to a good thing in Mr. C.

CRASH CRADDOCK

I Want That; Since She Turned Seventeen (Philips PB1006)***
CRASH CRADDOCK, whose first sides certainly did not live up to his tremendous pre-publicity, gets another shot at the market. And the rock boy sounds better than before. Has a better bet in **I Want That**, too. Familiar sixteen-toos-type-of-rhythm. This one ought to climb in time. Breathtaking saxophone opens up the other side effectively before Craddock steps into the slow ballad. Young love is the subject, of course, and even though it's all been heard before, there will still be some buyers, I expect.

THE KINGSTON TRIO

Home From The Hill; El Matador (Capitol CL15119)****
SINGING, for the first time on disc, with a lush string accompaniment from a big orchestra, The Kingston Trio have a new movie title theme to offer in **Home From The Hill**. A quietly attractive ballad which

will grow on you after a couple of spins, it proves that the Trio can leave their normal fields for more pop conquests.

El Matador reminds me of "Manuel." A terse, dramatic item sung by the Trio with a rich bull-ring atmosphere in their performance.

I doubt if there is anyone to touch them on this kind of song. The boys weave a very subtle spell here.

As to the disc as a whole, it is hard to decide which ought to be top deck... either side could take off.

TEX WILLIAMS

Bummin' Around; The Keeper Of Boothill (Top Rank JAR330)****
TEX WILLIAMS is a western singer with a very friendly voice. Personally, I go for this rich type of accent—it avoids the whining tones that too often mar country stars. Relaxed narrative style makes the most of the likeable **Bummin' Around** which Tex puts over to a comfortable guitar and rhythm accompaniment. Spin it and you won't like to let it go.

The Keeper Of Boothill needs little description, of course. A western talker in traditional fashion. Male chorus sing while Tex talks his story about the cowardly brave and the bold who 'is buried in Boothill.

CLYDE McPHATTER

Just Give Me A Ring; Don't Dog Me (London HLE9079)***
CLYDE McPHATTER, with his British trip to help sales, rocks steadily throughout **Just Give Me A Ring**. The quick, striding tempo reminds me somewhat of Lloyd Price's work, though it is not deliberately imitative. Chorus chanting behind Clyde help to give the side size.

Don't Dog Me is a wild wailer from McPhatter. He warps this one while group doo-dee-oo behind him. Rather tuneless and uninteresting.

THE FONTANE SISTERS

Theme From A Summer Place; Darling, It's Wonderful (London HLD9078)***
IF you are still looking for a vocal version of that **Summer Place** theme, you could do much worse than plump for The Fontanes.

The Sisters bring a warm harmony to the ballad and really get the indolent feeling of it all. Slow beat is carried well throughout the side.

Darling, It's Wonderful lifts the beat a note and the girls sing a fairly straightforward romance. Competent without being striking.

BOB CREWE

Water Boy; Voglio Cantare (London HLD9077)***
A DRAMATIC arrangement of the old **Water Boy** is sung tensely by Bob Crewe on this release. Big band supplies an undertone rock while male chorus fill in the "ugh" of a working party. Hammer clinking

TOP TWENTY TIPS FOR

Holly, Munro, Darin, Babson and Sedaka

your weekly

DISC DATE

with DON NICHOLL

helps fill in the rest of the atmosphere. **Voglio Cantare** is a swinging Italian-style ballad which comes as a direct contrast to the top deck. Crewe sings this one happily with a male group accompaniment.

PENNY CANDY

Come On Over; They Said (Top Rank JAR328)**
PENNY CANDY has a flat sort of voice as if she is bored with the whole thing. Odd this, since it is in contrast to the lyric and juke beat of **Come On Over**. Cannot imagine what she looks like from this strange effect. Rumbly rock accompaniment from a group. Latin tempo for the other song.

sound like girls next door... and if that is what you want to hear, queue up.

In **Between** is another slow rock effort with a noise that is almost a duplicate of the Beverly Sisters harmonies.

JOHNNY MATHS

You Are Beautiful; Very Much In Love (Fontana H244)****

FROM the "Flower Drum Song" score, Johnny Maths chooses **You Are Beautiful**, and it's a smart choice. The wondrous melody with its delicate lyric suits the star.

If any of the show's songs manages to register in our hit parade, don't be surprised to find it is because of this deck.

Very Much In Love, however, is the half for which I personally would be willing to buy this release. A warm-hearted ballad with a delightful lyric which Maths makes the most of. His haunting qualities are at their peak in this tender production. Good accompaniment from Ray Ellis.

MONTY KELLY

Summer Set; Amalia (London HLE9085)***
AN American cover job on Mr. Bill's **Summer Set**, The Monte Kelly Orchestra moves it well and tautly bringing in plenty of strings to give the number a lush, big noise above the rhythmic drive. If you want a more orchestral arrangement of the melody, this one's worth spinning. **Amalia**, using electric guitar for the hip-swaying, grass skirt tune, makes some nice patterns.

BRUCE FORSYTH

Wave Your Little Handkerchief; It's Spring Again (Parlophone R4677)***
A LIONEL BART composition, bounces merrily for Bruce Forsyth's third disc. Neat number about boy saying goodbye to his girlfriend as the train pulls out from the station.

Forsyth turns in a solid performance, getting away from his compare style, a fact which could help sales considerably. Firm backing directed by Geoff Love, but I thought the male chorus unnecessary.

It's Spring Again is a gay, leafy frolic with all the well-worn clichés, musically. Friendly vocal by Bruce.

WADE FLEMONS

Goodnight, It's Time To Go; What's Happening (Top Rank JAR327)***

A SLEEPY hiccupper from Wade Flemmons as he says goodnight to the girl friend. Reminiscent of a thousand songs which have gone (Continued on facing page)

BUDDY HOLLY

Heartbeat; Everyday (Coral Q72392)

ANOTHER Buddy Holly reminder comes with this single and I have no doubt at all that it will sell heavily. Holly's fans have, if anything, grown in number since his death. They will be queuing for the easy, lifting "Heartbeat." A sweet little melody, gently covered with an infectious rhythmic style.

"Everyday" has a clock-ticking gimmick in the accompaniment. Holly sang this one smartly, with an eye on the kind of songs that are now commonplace in the parade.

NEIL SEDAKA

Stairway To Heaven; Forty Winks Away (RCA 1178)

THE latest Neil Sedaka release, despite the title resemblance, is no relation to the Gershwin number "I Built A Stairway To Paradise." This one is a very modern beater in the idiom which Sedaka has made his own.

Chanting with chorus company and to a good backing from a Stan Appelbaum orchestra Neil could have another winner on his hands.

"Forty Winks Away" slows things down. Again, a catchy tune and one which fits the more relaxed tempo.

MATT MUNRO

Love Walked In; I'll Know Her (Parlophone R4638)

THINGS are looking up again for Matt Munro, and it could not happen to a nicer bloke. Nor are there many British singers so deserving of success. He has made some excellent sides before now, without any sales luck.

But I will be really baffled if his modern treatment of "Love Walked In" does not click. A great, swinging vocal that shows the boy has all the qualities we rave about in Bobby Darin.

Ron Goodwin looks after the accompaniment for the reverse, and this is slower, more thoughtful in approach. Nice romantic contrast to the punch uptunes.

MONTY BABSON

I Wish It Were You; So The Story Goes (RCA 1181)

CAN Monty Babson hit the jackpot in his home country yet? He's going great guns again in the States from whence this disc comes, but hasn't made it with British customers to date.

This time I've GOT to tip him because "I Wish It Were You" is a firm, strong ballad taken slowly and confidently to Glenn Osler's strings and chorus accompaniment. Tune, arrangement and performance are all first-rate.

Cling cling piano and soaring strings for the slow, and romance on the turnover. Another exciting performance from the Babson who deserves to register heavily.

BOBBY DARIN

Clementine; Down With Love (London HLE9086)

TWO tracks from his long player, "This Is Darin" makes up London's new Darin release, which will be in the shops this week-end to tie-in with Bobby's current visit.

And the revival of the old oldie "Clementine" should race away to the Ten. Bobby drives it beautifully with much of the approach that made his "Mack The Knife" such a winner.

"Down With Love" is one of the lovely Arlen-Harburg songs and it proves to be a pleasing contrast to the upper half.



The "Flower Drum Song" number suits JOHNNY MATHS

They Said, Penny sings this one with male group support. A bit more interest in her voice, but it still sounds as if she is remote from the entire business.

THE THREE BELLS

Steady Date; In Between (Pye N15252)***
JUST as the song "The Three Bells" fades from earshot for a while, up comes a new singing group with the same name. The trio of girls making their debut here are sisters Jean, Carol and Susan Bell. Jean is the eldest—and she is just sixteen! The other two are 15-year-old twins. Odd the way their Liverpudlian accent creeps into the steady rock number, **Steady Date**. They certainly

RATINGS

- *****—EXCELLENT
- ****—VERY GOOD
- ***—GOOD
- **—ORDINARY
- *—POOR

**D
N
T**

That's the sign that indicates a Don Nicholl Tip for the Top Twenty.

His latest coupling is a better bet for **LIBERACE** than many recent issues.

DON GIBSON
Just One Time; I May Never Get To Heaven
(RCA 1183)*****

COUNTRY and western star Don Gibson rarely makes a bad disc, and he doesn't let his own standards down with the catchy *Just One Time*. Pop enough to branch into wider fields than just the country market, this tuneful little number is put across smoothly by the Don.

Guitars and male group behind him catch an attractive south of the border sound for the accompaniment.

I May Never Get To Heaven is a romancer taken slowly with a plodding beat. Gibson's a little mournful here for my taste, but there'll be plenty of fans for the side.

SARAH VAUGHAN
Don't Look At Me That Way; Sweet Affection
(Mercury AMT1087)*****

RECENTLY Jeri Southern revived Cole Porter's *Don't Look At Me That Way* on an LP. Struck me then that the song was due for a modern singles try-out, too. Now Sarah tries it and could be on another winner as a result.

She drives it snappily, making the most of the Porter lyrics. Tune's catchy, of course, and it'll be new to the majority of customers I reckon.

Sweet Affection is a bouncy item that'll run around in your brain merrily. Miss Vaughan's joined by male team and a plunkety musical group.

ERNEST MAXIN
Conspiracy Of Hearts; No Orchids For My Lady
(Top Rank JAR335)***

TV producer Maxin directs the orchestra for Rank and chooses a Rank film theme, *Conspiracy Of Hearts*. The strong, monastic motif of the picture is evident in the slow, thoughtful melody.

Piano, chimes and chorus convey the atmosphere gently before the strings come in with extra weight. *Attractive*.

No Orchids For My Lady is a



noise before bursting into tough rock material. A natural for juke boxes it comes complete with squawking sax.

JONI JAMES
I Need You Now; You Belong To Me
(MGM 1064)*****

MADE during her recent visit to London, these sides by Joni are backed by 100 strings and a big vocal chorus directed by Geoff Love. In front of the strings there's a good rhythm section planting a modern drive to the ballad *I Need You Now*. Joni's in good form and she ought to sell sweetly.

The massive strings and chorus open the other half in real ear-catching fashion before Joni comes in with a warm performance on the familiar ballad *You Belong To Me*.

THE DRIFTERS
This Magic Moment; Baltimore
(London HLE9081)*****

THE Drifters, who were among the first to start rocking with strings weaving above them, go out with that odd, contrasting concert sound once more. And as they sing *This Magic Moment* the whole thing really gells.

Beat is Latinised, but it'll rock many a juke on its way to the heavy sales. It may even be the half which finally puts this outfit into our parade.

Baltimore is a straight, hard-moving, quick rocker with hoarse lead voice rasping out the lyric.

BOBBY COMSTOCK
Jambalaya; Let's Talk It Over
(London HLE9080)****

THE well-known tune, *Jambalaya*, is swung enthusiastically by Bobby Comstock in company with the Counts. Vocal is powerful stuff which gets into your hips and feet and it ought to rise swiftly.

Let's Talk It Over is a more conventional ballad, though it has a modern lilt to it. Bobby tones down the vocal acrobatics here and puts genuine romance into the lyric.

THE ROYAL ROCKERS
Swinging Mambo; Jet II
(Top Rank JAR329)***

FINE instrumental team have a rocking time on this release. *Swinging Mambo* has a kind of club atmosphere to it almost as if the boys were playing without bothering about customers. Melody moves well.

Jet II opens with gimmicky guitar

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before. Girl group behind the boy. Better sound to the turnover, with a cute guitar noise gimmick. Quicker lilt that ought to move off the counters. Wade's light voice is suited to this one.

PATTI PAGE
Promise Me Thomas; Two Thousand Two Hundred, Twenty-three Miles
(Mercury AMT1089)****

AN easy-going ballad for Patti Page to sing as she demands promises of Thomas. Modern cut to the number and a suitable slow-trotting backing from Belford Hendrick. Some chorus assistance for the star, too.

The long-titled, long-journeyed second half is an up-to-date lilt about a character who joined the Navy and is far away at sea. Could be the selling side of the record. Patti sings smartly with herself.

LIBERACE
Summertime; Fascination
(Coral QT2191)****

THESE sides are taken from Liberace's album "Piano Song Book Of Movie Themes" and should prove themselves a strong combination in the singles field. Coupled with the coming British appearances of the keyboard man, you can expect the disc to sell better than many of his previous releases here.

The Gershwin classic *Summertime* is given a pretty and liquid performance by Liberace.

The oddie, *Fascination*, had a new run for its money a couple of years ago. Always a good tune, it gets a lush, slow waltz treatment here. Accompaniments are by a Gordon Robinson orchestra.

THE PETERS SISTERS
We'll Gather Lilies; Pop The Question
(Columbia DB4435)****

TAKEN to a sort of shuffle beat, the Novello ballad *We'll Gather*

Lilies does not really take to pop. But there is no doubt that the Peters girls make a good job of a rather in-between idea. A good group this, they make the half a possible seller, which is more than many harmony outfits could achieve.

Pop The Question is a brisk effort which is whipped across to a big band backing directed by Geoff Love. Lyric has the girl in question eager for her boy friend to propose. Lively and infectious material.

FLOYD ROBINSON
I Believe In Love; Tuttleale
(RCA 1179)****

SCATTY little girl group behind Floyd as he chants the rather nutty number *I Believe In Love*. Good beat rhythm with wah-wah brass featured in the backing.

Could become a heavy sales bet for Robinson, who did well last time he was heard over on this side of the water.

Tuttleale is a quick little novelty with a rock rhythm to it. Floyd uses much of the same formula for this disc. School time lyric with girl group chanting like gym-slip tots behind the boy.

MIKE SHAWN
Love Me A Little; Ho Dee-ing Dong
(Pye International N25053)****

IRISH boy Mike Shawn has made this release for the Palette label and should cover quite a slice of the world on release.

Deserves wide sales, too, because his manner is warm and friendly as he sings the Eurovision entry *Love Me A Little*. It will make more folk aware that there's a better-than-average singer kicking around.

After the beguine rhythm on the top side, Mike turns to the oddly-named flip. Country dance time here with a novelty lyric that'll twist your tongue. Catchy



Whatever your mood... you will always enjoy **EMI** LPs



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CAPITOL T1204 (New)
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WILD GUITARS
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Broadway Melody
with DAVID HUGHES, MILICENT MARTIN, BRUCE FORSYTH, JULIE DAWN, GERRY DORSEY
COLUMBIA BRX1109 (New)

Broadway Melody
with DAVID HUGHES, MILICENT MARTIN, BRUCE FORSYTH, JULIE DAWN, GERRY DORSEY
COLUMBIA BRX1109 (New)

Jolson collection is just wonderful



A perfect follow-up disc for **FREDDY CANNON**

AL JOLSON
The World's Greatest Entertainer

Alabama Bound; Ma Blahde! Rosie; My Gal Sal; Bright Eyes; Little Girl; I've Gotta Get Back To New York; When You Were Sweet Sixteen; Toot Toot Tootie; You Made Me Love You; The One I Love Belongs To Somebody Else; That Certain Party; She Is My Daisy; Baby Face; Hello Tucky; I'll Be Seeing You.
(Brunswick LAT8322)*****

THE billing of Al Jolson as "the world's greatest entertainer" is praise that will be denied by few, if any. This wonderful personality thrilled two or so generations with his inspired performances on stage, screen and radio.

The selections heard here come from his famous "Kraft Music Hall" broadcasts and the atmosphere created by the enthusiastic audience really gets the disc moving along at a fast lick.

This is a wonderful LP and I sincerely hope that many of today's teenagers will agree with me—I know without doubt that their parents certainly will.

PERCY FAITH
Bon Voyage

Guaglione; Morgen; Lean Vise; Piccolissima Serenata; Anema E Core; Souvenir; Ciao Ciao Bambina; Moon On The Bay; Petite Fleur; La Vie En Rose; Under Paris Skies; Arrivederci Roma.
(Philips BBL7359)****

ONE thing about writing this review page is the fact that you hear so many different types of recordings. One minute you may be spinning the loudest rock 'n' roll and the next some light classical offering.

An artist I am always happy to hear on my machine is the excellent Percy Faith. Here he takes us on a musical memory tour of the continent, recalling some of the outstanding hits which came from the European music scene in recent times.

The orchestra is, as usual, in superb form and few will be disappointed at this tasteful offering.

BRENDA LEE

Grandma What Great Songs You Sang

Some Of These Days; Pennies From Heaven; Baby Face; A Good Man Is Hard To Find; Just Because; Toot Toot Tootie; Ballad; The Jack; Rock-a-bye Your Baby With A Dixie Melody; Pretty Baby; Side By Side; Back In Your Own Backyard; St. Louis Blues.
(Brunswick LAT8319)****

THE pert Miss Brenda Lee, whom we saw on Jack Good's "Oh Boy!" show last year, has delved into the past to dig up some songs which were very popular way before her time.

Some of them have already been successfully revived, and will probably be so again and again. The reason is that these songs were really built to last.

I've heard the teenage Miss Lee in better form, but even so she still has that attractive, beaky lit in her performance in this set. The style which has won her many friends on both sides of the Atlantic.

This is a cute offering which many of all ages will enjoy.

THE MELACHRINO STRINGS AND ORCHESTRA

Rome The City; Volare; Love Duet From Tosca; Tossio Mio; Three Colors In The Fountain; View Of The Vatican (St. Peter's); Colosseum; Autostrada; Rapazzo Romanza; Vista Roma; Italian Fantasy; Arrivederci Roma.
(RCA RD-27150)****

ONCE again the magic of Melachrino is available on record. This time George waves his wand over the Italian scene and comes up with a delightful mixture of opera, popular songs, modern orchestral works and original compositions.

There is something here for everyone's taste and the entire programme has a tremendous appeal aimed directly at light music lovers.

Famed oboist Leon Goossens is featured on one of the tracks, *Vista Roma*, and his playing is, of course, immaculate.



BRENDA LEE delves into the past for her new LP.

FREDDY CANNON

The Explosive Freddy Cannon

Boston (My Home Town); Kansas City; Sweet Georgia Brown; Way Down Yonder In New Orleans; St. Louis Blues; Indiana; Chattanooga Shoe Shine Boy; Deep In The Heart Of Texas; California Here I Come; Okefenokee; Carolina In The Morning; Tallahassee Laine.

(Top Rank 25018)****

AS far as my personal taste goes I find Freddy Cannon somewhat rancorous as a singer. However, I think that this is the perfect follow-up to his two chart successes. His fans must surely be flocking to buy this album for their collection.

Freddy is explosive all right. He bounds his way through this collection of songs—all well-established over the years.

If you liked his two-hit parade successes then you must surely adore this particular collection.

THE TOMMY DORSEY ORCHESTRA

Starring Warren Covington

More Tea For Two Cha Cha; Tea For Two Cha Cha No. 2; An Occasional Man; Santa Isabel De Las Lajas; Dream; Everybody's Cha Cha; Santiago De Cuba; Sweet And Gentle; Nanea; You Go To My Head; Silencio; The Sheik Of Araby Cha Cha; Eito Ka Felicidad.

(Brunswick LAT8323)****

KICKING off with a new version of his best seller *Tea For Two Cha Cha*, Warren Covington leads the Tommy Dorsey Orchestra into another gay dance set. I don't know whether cha cha is completely dead and buried yet or whether the youngsters will still go for this album, but one thing is certain and that is, that those who take the trouble to have a listen will like it.

This makes an excellent party record. I'd like to predict a success for this set, but the public are very fickle about these things.

TONI EDEN — she deserves more praise

RARELY do we rave about a British girl singer. But I'm going to now, about 20-year-old Toni Eden. Her first disc, "No One Understands My Johnny," was released recently on HMV.

Having watched her in Granada's "Song Parade," I think Toni receives far too little praise. Her husky voice is one of the finest I have heard for some time.

Talking to Toni is a matter of matching wits, for, as she says, "It's a wonder that anyone else can say two words when I'm around."

But her conversation is interesting: "My real name is Antoinette Chippendale—no connection from the famous furniture people. However, I realised it would have to be changed, so I became Toni Eden."

Toni explained that her father is a musician, playing the sax mostly, and that because of his deep interest in music, she was brought up on Gershwin and the classics.

"From a very early age, I knew I wanted to go on the stage, although I wasn't sure what I'd be. When I was younger, I had tuition in piano, dramatics and ice skating, thinking that one day I might even take up all three."

"When I grew up, I decided that I should have singing lessons as well."

"When I first started my lessons, I didn't realise that I possessed five different voices—at that time they were all in one. However, gradually each one developed, and now I can switch my voice to suit any particular song that I happen to be singing."

"My favourite voice is the husky one, which I use so much on television, although I love belting out a number in an Ethel Mermanish way."

Just before Toni was sixteen, she joined the Ted Heath outfit. She stayed with Heath for nearly a year.

Wonderful

"Ted was wonderful, he was always encouraging me, but in the end I had to give it up because I once overstrained my voice."

"After leaving Ted, I joined the Granadiers, and the two and a half years I spent with them count among the most enjoyable times in my memory. For a little while I was the youngest singer, and I had to work hard to keep up with them."

"Although I actually left the Granadiers a few months ago, I have a two year Granada TV contract, and that's why I still appear with them on 'Song Parade.'"

"Believe it or not, for that half-hour programme we are rehearsing for best part of a week."

Off stage, Toni Eden lives with her parents in a Richmond flat, and puts a tremendous value on her home life.

About music? "My burning ambition at the moment," confessed Toni, "is to just enjoy my career as much as I can."



I can safely predict a lot of success for this particular album, both here and in America.

BROADWAY MELODY

Famous Film Series No. 2 Broadway Melody; You Were Meant For Me; I've Got A Feeling You're Fooling; You Made Me Love You; Your Broadway And My Broadway; Begin The Beguine; Give My Regards To Broadway; I've Got My Eyes On You; Wedding On You; You Are My Lucky Star; Broadway Rhythm.
(Columbia 33SX1180)****

NUMBER two in the excellent Columbia series of film music proves to be another success. While my favourite musical film still remains "On The Town"—which was the first in the series—I still thoroughly enjoyed this first-class score.

The cast lined up for the occasion comprises: David Hughes, Millicent Martin, Bruce Forsyth, Gerry Dorsey, Julie Dawn, The Williams Singers and the superb Tony Osborne Orchestra.

Millicent Martin gets very close to a Judy Garland style rendition of that artist's wonderful recording of *You Made Me Love You*, and this should give her fast-rising career an extra push.

The bubbling Bruce Forsyth is in great form, as are the remainder of the cast.

— LP OF THE MONTH —

DARIN DOES IT AGAIN

BOBBY DARIN

This Is Darin

Clementine; Have You Got Any Castles Baby; Don't Dream Of Anybody But Me; My Gal Sal; Black Coffee; Caravan; Guys And Dolls; Down With Love; Pete Kelly's Blues; All Night Long; The Gal That Got Away; I Can't Give You Anything But Love.
(London HA-K2235)****

YES, the lad has done it again. Young Bobby Darin has come up with an album displaying a talent which belies his years. He just can't fail to become an everlasting international name, with a powerful claim to a seat among the greats of the entertainment world.

A great deal of credit must go to arranger-conductor Richard Wess for his sympathetic accompaniments. Buddy Bregman also contributes a couple of backings for "All Night Long" and "I Can't Give You Anything But Love"—this latter, incidentally, being one of the really outstanding tracks on the album.

"Don't Dream Of Anybody But Me" turns out to be the great Neal Hefti tune "Lil' Darlin'" dressed up with a brand new lyric. And although I feel that the lyric could be better, it will help to get the melody across to the public.

"Clementine," now released as a single, will almost certainly hit the number one slot within a few weeks of issue. It is a natural follow-up to "Mark The Knife" and "Beyond The Sea," and is a hundred per cent stronger than the latter.

This is a wow of an LP. Don't be without it.

Teddy Johnson

Writes exclusively for you

Tuesday will be the big day for us



Bryan Johnson, Brother Teddy knows the strain facing him when he appears in the Eurovision song final.

NEXT Tuesday is a big day in the life of the Johnson family. Brother Bryan goes in to bat for Britain in the finals of the Eurovision Song Contest which are being held at the Royal Festival Hall in London.

Naturally, Pearl and I will have fingers crossed, four-leaf clovers in our pockets, and be muttering a million good wishes for the young "un, who will be singing, of course, "Looking High, High, High."

Unfortunately, we shall not be there. Pearl and I are playing the week at the Kings Theatre, Southsea . . . and as things are it looks as if we might even miss seeing Bryan on the telly, too!

Will the lad to win? We know, from our experience in Cannes last year, that this Final—witnessed by perhaps 50,000,000 people across Europe—is a gruelling ordeal. It is unlike any other form of show business booking . . . It is like being back in the pre-professional contests—except that your competitors are some of the top disc personalities from the continent.

Bryan started in the theatre at 15 with Sir Donald Wolfit, became assistant stage manager, and eventually Shakespearean actor.

He emerged into the pop business by way of Gerald, the London Palladium and three years at the Pigalle night club as featured singer.

Crosby was to be a guest on the programme when Rick was eight. We wrote a part in for Bing's son, Lindsay. Naturally, the youngsters heard about this from Lindsay . . . so they came home and asked to be on the show. It opened up an entirely new field for us."

THIS week a chum of ours interviewed the man who never gives interviews.

Grey-haired, New York-born Edward Horan said: "I have no desire to see my name in the papers."

You see, Mr. Horan is a businessman. For the past 15 years he has been managing director of the Duke of York and Duchess Theatres in London. But in his spare time he is a composer.

Music is certainly becoming quite a lucrative hobby for this big businessman. He has just opened three music publishing companies. One of the first published hits-to-be is "Valentino," sung on MGM by Connie Francis.

And who are Mr. Horan's co-partners in his new field of activity? Connie Francis is a director of one company . . . and Geoff Love is a director of the other.

all the latest . . .

RICKY NELSON is, of course, the better known member of the Nelson family. But in the States his parents, Ossie and Harriet, have been top personalities for 23 years—and in their TV show they now feature sons Rick and David, as I recently remarked.

Each week the Nelson family settle down to a conference in their home—and the four of them throw around the ideas for the next show. And just how successful these conferences have been can be judged by their latest award: "The Adventures Of Ossie and Harriet" has just been voted TV's Best Family Situation Comedy Show, 1960.

I wonder, especially in view of Ricky's disc popularity, if one of the major networks will buy up the rights to the show for British consumption?

How did Dave and Rick come into the show? Says Ossie, "Bing

MATT MONRO, back last Sunday from a singing trip to America, was a veritable fund of information about things happening on the other side of the Statue of Liberty.

"Watch out for an actor called Nick Adams, star of 'The Rebel', prophesies Matt. "He is already under contract to Mercury Records and has four discs in the can. Sinatra and Como won't be bothered by him. But he may well clean up some useful sales because of his TV and film exposure.

"Andy Williams looks as if he is going to break into films with a bang. They told me in New York that he is being considered for Debbie Reynolds' next picture, 'Jumbo.' And Freddy Cannon was feeling on top of the world after a trip to Hawaii—his LP looks like being the rock 'n' roll best seller of 1960."

If people still buy talent this must sell

DICKIE VALENTINE

With Vocal Refrain
Carolina In The Morning; There'll Be Some Changes Made; Everybody Loves My Baby; Back In Your Own Backyard.
(Decca DFE6529) *****

WHEN I reviewed the LP from which this is taken I claimed that I thought this was Dickie's best-ever effort on wax. I still hold that opinion. I also praised the excellent work of Ronnie Aldrich who led the accompanying orchestra and that also holds good.

You'll find these songs and arrangements perfectly suited to Dickie's style and if this set doesn't enter the best-sellers then there is just no appreciation of talent left in the country.

STANLEY BLACK

My Heart Is A Violin; Come Back To Saratoga; La Vie En Rose; Serenade.
(Decca DFE6612) *****

STANLEY BLACK, complete with his piano and some intriguing Latin rhythms, takes a musical trip through three familiar songs and one which is new to Britain but which has been a big continental success for many years.

The latter, *My Heart Is A Violin*, should have equal success over here with light orchestras etc., although I don't think it will hit the tops as far as the Parade is concerned.

Typically nice and tasteful Stanley Black treatments.

TOMMY EDWARDS

The Ways Of Love; The Things We Did Last Summer; Now And Then There's A Fool Such As I; That's All.
(MGM-EP712)*****

THE sweet, melodic voice of Tommy Edwards has brought him a lot of praise from all ages, in particular for his hit waxing of "It's All In The Game." This EP can do nothing but enhance his popularity.

Tommy Edwards has taken these four good songs and given them his own particular brand of vocal caress. The result is a most satisfying selection which should be a contender for the EP hit parade.

Leroy Holmes and the orchestra supply excellent accompaniment, not too forceful but just right.

THE STAR STUDDED DIAMONDS

Young In Years; The Twenty Second Day; Sneaky Alligator; Holding Your Hand.
(Mercury ZEP10053) ****

I DOUBT very much if this rock saturated record will appeal to any other than the teenage group. I

just can't see many people even in their twenties wanting to own a copy of the disc.

This doesn't mean it is a bad EP, simply that it is purely aimed at one market.

I have heard the Diamonds in better form and with much better material, but I think this is good enough to be a reasonably successful seller.

JIM REEVES

Songs To Warm The Heart; Just Call Me Lonesome; Till The End Of The World; How's The World Treating You; Satan Can't Hold Me; Am I Losing You?
(RCA RCX173) ****

THIS set I enjoyed very much. Once again I don't think it is hit parade material, but it should have



JIM REEVES

a good sale, particularly among C. & W. lovers.

Jim Reeves is a very warm-voiced singer and these songs and their "messages" I found to be perfectly suited to his approach.

PAUL ANKA

It's Time To Cry; Lonely Boy; Put Your Head On My Shoulder; Don't Ever Leave Me.
(Columbia SEG7985)*****

THAT eternal hit parader, young Paul Anka, just can't seem to do anything wrong with the record-buying public. And I have the feeling that he's off to another success with this foursome.

With a couple of smash hit entries on both sides of the Atlantic—*Put Your Head and Lonely Boy*—thrown in for good measure, gigantic selling



figures should be virtually guaranteed. I recommend it to all Anka fans and to those, if any who haven't yet discovered the lad.

HARRY JAMES

His New Swingin' Band; Cotton Tail; Kinship Blues; Too Close For Comfort; M-Squad Theme.
(MGM-EP713) *****

THE truly swinging, new Harry James band offers the listener a lot of excitement. There is a strong similarity between this and the great Count Basie band, but I feel certain that this is more by accident than design.

It is my fervent hope that records such as this will bring about the revival of big band popularity, which has given the record industry so many really great recordings.

With Basie, Ellington, Kenton, Brown and several others now joined by this powerful orchestra, let's hope that the trend is firmly on the way back and that good bands will once again prove as popular as vocal artists.

ODETTA

My Eyes Have Seen; Ever Been Driving On Bald Mountain; Water Boy; Bald Headed Woman; Motherless Children; I Know Where I'm Going.
(Top Rank JKP2043)*****

MY ears have heard nothing but beautiful, soulful, spiritual singing which left me very moved. Harry Belafonte, himself no amateur when it comes to presenting a folk song, has nothing but praise for Odetta's performance on this EP. He claims he has learned a lot from her dramatic interpretation of a song.

If you want to get the full impact of this magnificent set then I recommend you to spin *Bald Headed Woman*, where Odetta sings unaccompanied but for her own percussive handclaps. This is dramatic singing at its peak of perfection. There are silent gaps in this offering which build up a tremendous tension.



FRANK D'RONE

EP OF THE MONTH This guy is something!

FRANK D'RONE

Sings For Sophisticates; Sophisticated Lady; Fascinating Rhythm; I Could Write A Book; My Foolish Heart; The Way You Look Tonight.
(Mercury ZEP10050)*****

THE sleeve note of this EP starts off: "This guy is really something!" I go along with that statement all the way. And, incidentally, the original quote came from Nat "King" Cole, which shows that it is praise indeed.

Young D'Rone has a smoothly swinging voice which knows precisely what is happening musically all the time. The artist began his musical career as a guitarist and this accounts for his excellent musical interpretations of these great songs.

This is the young singer's second EP from Mercury and I, for one, hope that they have a lot more material yet in hand for release.

records made for the Hit Parade

Triumph

RGM 1000
PETER JAY
AND THE BLUE MEN
JUST TOO LATE

RGM 1001
RODD-KEN
AND THE CAVALIERS
MAGIC WHEEL

Two gems from the two giants

TRAD JAZZ

By Owen Bryce

GIANTS OF THE PIANO

ART TATUM

Flying Home; On The Sunny Side Of The Street; I Know That You Know; Dark Eyes; Body And Soul.

ERROLL GARNER

Pastel; Telo; Don't Worry About Me; Frankie And Johnny Fantasy; Play Piano, Play; Love For Sale. (Vogue LAE12209)*****

TWO records for the price of one is virtually what this boils down to. And what records! Either side is a gem of a giant. My only problem has been to decide whether to play the five Tatum or the six Garner first. While the Tatum is playing you just know that there never has been a pianist, and never will be either, that can touch Art's fantastic command of technique. Because technique is worthless unless you know how to use it... and what's more to the point, when not to use it.

And then you turn over and no doubt remains that the impossibility of playing entirely separate right and left hand piano has been mastered by the greatest genius of them all... Garner!

And then you go back and discover a new thrill in some cascading tirade of scintillating notes from the Daddy of them all... Tatum.

And then... But decide for yourselves!

DIXIELAND U.S.A.

Bugle Call Rag; St. James Infirmary; When The Saints Go Marching In; Sweet Sue, Just You; Muskrat Rumble; Ballin' The Jack; Synthetic Blues; Billboard.

(Gala GLP359)*****

I DON'T have to stress by now that if there is to be one style of jazz rated above all others it MUST be present-day Dixieland.

The conditions no longer exist for deep southern blues to have much meaning. The modernists are more intent on experimenting than on blowing freely.

While I find nothing wrong in the music of, say, Duke or the Count, I do maintain that the free-blowing sound of musicians playing jazz standards is the only logical thing.

That's why the Condon session, the Vic Dickenson, the Bock Claytons, the Edmund Hall, the Sidney de Paris Band, meet with my approval. The front line makes sense

and it all takes place over an up-to-date rhythm section.

Like this session. Jo Jones, Arvell Shaw and pianist Lou Carter provide a swinging rhythm for Vic Dickenson, Bud Freeman, Buck Clayton and Pee Wee Russell. A little stereotyped in places, but with some pleasant surprises. Such as the slowness of Sweet Sue and the speed of Muskrat.

THE LEGENDARY BIX BEIDERBECKE

Bix, Tram and the Gang Volume 5
Rhythm King; Crying All Day; Goober Pimples; My Pet. (Fontana TFE17252)****

I WONDER just how many jazz artists could make a record worth listening to with a tune as bad as My Pet. Bix does it. And manages to keep it up on the other three numbers. Poor Bix was seldom allowed to record other than commercial pops of the day, and when he did something more in Dixieland vein it was usually with a quite satisfactory line-up.

Crying All Day has all the trappings demanded by the Paul White-man contracts. It is hard to believe that Pee Wee Russell, Eddie Lang,

Joe Venuti, Don Murray, Adrian Rollins could really play so badly. Yet Bix turns in one of his nicest solos.

Rhythm King spotlights, unwillingly, so it would seem the frightful drumming of one Harry Gale. But there never was a good Bix rhythm section. The astonishing thing is that in spite of it all Bix and his records remain little gems of white mid-period jazz.

WOODY HERMAN AND HIS ORCHESTRA

Ridin' With The Herd
Crazy Rhythm; North-West Passage; I Cover The Waterfront; Wildwood. (Top Rank JKP2049)****

I HAVE heard many dated records and corny as these Hermans are. Some of the ensemble passages, the opening to *Crazy Rhythm*, really go back. Or so you'd think. But they are quite recent recordings. Recordings by a group of men reassembled to re-create in the studio the inspiring music that was the world's introduction to the First



WOODY HERMAN, he's really going back.

Herd and the organised bopping of the Herman Band.

I don't know whether the musicians on the date are deliberately playing this way, or whether it is just a trend of present-day big band jazz, but it does sound queer. The tenor soloist on *Northwest Passage* plays in today's Dance-Palms style.

KID ORY AND HIS CREOLE JAZZ BAND

Featuring RED ALLEN

In The Mood; Blues For Jimmy; Ain't Misbehavin'; Honeysuckle Rose; Pearls; I Wish I Could Shimmy Like My Sister Kate; Tishomingo Blues. (HMV CLP1329)****

FROM the first bar of the chorus of *In The Mood* there's not the slightest doubt that this is an Ory

band. And there's not much doubt about Henry "Red" Allen's presence, either. It is surprising how two men, approaching jazz from opposite extremes, can go together so well.

But Ory, of course, is a master of band leading. Under him Allen bends his style to suit the disciplined music of the Creole Jazz Band.

These are among the most exciting tracks the Kid has recorded... but they are not his best. That honour must go to the sides with Ormer Simeon and those with Darnell Howard and Joe Darembourg, three clarinetists all far superior to Bob McCracken.

I could point out the faults in these records and no doubt fill several pages, because they are by no means perfect. But there are many highspots and they need to be heard.

THE BEST IN

MODERN JAZZ

BY TONY HALL

Now's the time to change to Charles

DAVID NEWMAN-RAY CHARLES

Hard Times; West End; Willow; Weep For Me; Bill For Beans; Sweet Eyes; Fathead; Mean To Me; Tin Tin Doo. (12in. London LTZ-K15178)

PERSONNEL: David Newman (alto tenor); Benny Crawford (baritone); Marcus Belgrave (trumpet); Ray Charles (piano); Edgar Willis (bass); Milton Turner (drums).

HAVE you become converted to gospel-cum-rhythm and blues singer, Ray Charles yet? If not, go out and buy his LP, "Yes Indeed" (London HAE-2168) immediately. A wonderful, wonderful record, which I really recommend.

Anyway, *Fathead* is the Ray Charles R and B band playing in the modern jazz idiom and featuring its excellent, soulful, swinging saxophonist, David "Fathead" Newman. He is a fine jazz player on alto and tenor, with I feel, more to contribute on the alto. He gets a very good sound and his playing has tremendous emotional impact. On tenor, he reminds me of Sonny Silt in the early '50s.

All the arrangements, but Newman's score of his own minor blues (*Fathead*) and Charles' idea of *Mean*, are by baritone Benny Crawford. His main writing influence appears to be Tadd Dameron (which can't be bad!) It's "vertical" swinging stuff. Crawford also contributes some very soulful solos. So does trumpeter Belgrave, who reminds me of our own Les Condon. Charles' comping and solos are equally enjoyable.

In fact, that's the operative word for this album—it's thoroughly enjoyable. None of the soloists or the songs offer anything that is really new. But the feeling is so good that I'll give this five stars and advise you to hear it soon.

PAUL QUINICHETTE-BUCK CLAYTON, etc.

Basic Reunion
What I Like To Hear; Love Jumped Out; Job's Lullaby; Baby; Don't Tell On Me; Roseland Shuffle. (12in. EMI 32-087)****

PERSONNEL: Paul Quinichette (baritone); Jack Washington (baritone); Buck

Clayton, Shad Collins (trumpet); Nat Pierce (piano); Freddie Greene (guitar); Eddie Jones (bass); Jo Jones (drums).

THE second of two Prestige/Esquire LPs reunite early Basieites and revising some of the songs they used to play. The personnel is the same as for the initial "For Basie" album (12-067), except that Eddie Jones steps in for the late Walter Page, and Clayton and Jack Washington are added. Clayton is consistent throughout, but Shad Collins' playing gave me greater kicks.

Washington's solos are inventive and are played with feeling. But he sounds far from happy on baritone, which is understandable, because in recent years he has played alto only. Nat Pierce does his usual excellent imitation of Basie and the section tries hard to revive that original spirit.

One interesting point arises about the recorded sound. I am ace engineer Rudy Van Gelder's most ardent British advocate. But here I'm "agg" him. His hard-echo effects are ideal for New York modern jazz. But in this early Basie context, they sound completely out of place—and out of sympathy with the music.

CHARLIE VENTURA QUINTET

Charlie Ventura Plays Hi-Fi Jazz
Romantic Wild; Honeysuckle Rose; When The Saints Go Marching In; It's Only A Paper Moon; Sweet Sue, Just You; Dark Eyes; Bill Bailey, Won't You Please Come Home; Star Duet; Sweet Lorraine; Shine On, Harvest Moon; Esquely Like You; I've Got You Under My Skin. (12in. Gala GLP144)****

PERSONNEL: Charlie Ventura (tenor); baritone, alto, bass, sax); Dave McKenna (piano); Bill Bean (guitar); Richard Davis (bass); Mousie Alexander (drums).

VENTURA is one of the forgotten men of jazz. Only 12 or 13 years ago, he led a highly successful group, which specialised in a commercial brand of pop.



CHARLIE VENTURA—one of the forgotten men of jazz.

Just ask some of today's top tenors for a list of their influences and it's odds on that several will include Ventura's name. Two in Britain are Ronnie Scott and Wilton "Bogey" Gaynard.

No recording dates are given, but I should think these sides were cut about three or four years ago. Ventura plays mostly tenor and that is his strongest horn. He swings fiercely and with fire, but his sound is much rounder than today's hard swingers.

It's happy-go-lucky, hell-for-leather sort of jazz which doesn't take itself too seriously. The rhythm section matches his mood and McKenna and Bean contribute good swinging solos. On the comparatively clumsy bass sax, some of Ventura's work is not in the best of taste.

But, because of the happy spirit, I for one won't hold it against him! A good party record. Try *Honeysuckle* or *Saints* for size.

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STRAIGHT TALKING



Not so very long ago Adam Faith used to sing around the coffee bars. In "Straight Talking" he looks back to those days and compares them with his new life.

ADAM FAITH *the series in which the stars say what they think*

I love it when the girls scream—and when Teddy Boys ask for my autograph

SHOW business can change a person almost overnight—with dangerous results. We all know of cases where it's happened—but I'm going to do my best not to let it happen to me. I want to stay the same sort of person I was before.

I look upon it as a business—a business that must be taken very seriously. It takes a lot out of you so you must put a lot into it. It is an exciting world, though. As well as the hard work there's plenty of fun. It offers wonderful opportunities and the rewards are great. What I like most of all is when I'm on the stage beginning my act and I can feel the audience alive in front of me.

Do I mind when the girls scream? Mind? I love it! And what man wouldn't?

And I love filming, too, but it is really amazing the number of people who have jumped to the conclusion that I got a leading part in "Never Let Go," with Peter Sellers and

Richard Todd, because I'm a pop singer. I did not.

It wasn't producer Peter de Saligny's intention to cash in on my name because it had been in the charts. In fact, he had not even heard of me when it was suggested I might be suitable for the film. The name Adam Faith meant nothing to him. It was when he saw me in "Beat Girl" that he decided to cast me in "Never Let Go." Singing had nothing to do with it.

In a way I'm very glad about this, because it had not been nearly so satisfying to me to know that I was getting the part because of my two hits, "What Do You Want?" and "Poor Me."

Since I've had the good fortune to become known in show business I must say it has been very flattering to hear people suggest that I might become a second James Dean. But, really, it is not what I want. I have never styled myself on anyone. Not Elvis Presley, Tommy Steele—or James Dean.

I don't want to be a second anyone. I want to be the first Adam Faith. Someone who has helped me more than anyone to become just that is, of course, John Barry. He did the musical score for my first film, "Beat Girl," and he's doing it for this new picture, "Never Let Go."

I was asked the other day if, in the future, I would like to make a record without John providing the backing.

Well, to begin with, I don't think of John Barry as a backing to me. He is more than that.

When we do a recording we get together and he decides the mood of the song and what sort of sound to put to it. His arrangement is in sympathy with the song and the singer.

Jazz news from America

THE news on DISC's entire pages last week that the Art Farmer-Benny Golson co-led Jazztet has signed for the Chicago-based Argo record company is a triumph for A and R manager, Jack Tracey.

There has been considerable behind-the-scenes bidding for the group and their manager, former United Artist's Vice-President, Kay Norton, has been boxing very cleverly. The Jazztet has already established itself as a crowd-drawing attraction and she has obviously negotiated a good deal.

The group's personnel is completed by Curtis Fuller (trombone); McCoy Tyner (piano); Addison Farmer (bass), and Lex Humphries (drums).

THE British Jazz Trio has been playing all the cocktail parties for a club called The Cliff Dwellers, which meets at a different New York hotel every week. Led by drummer Kenny Harris, the Trio uses John Drew

or Peter Ind on bass and Johnny Weed has taken over on piano from Derek Smith.

... and the latest releases

AS you know, it's so much easier now to obtain new American records without having to wait for their British release. To judge by the queries I receive, jazz fans are particularly impatient. So here's a brief break-down on some recent Stateside issues...

● **HORACE SILVER QUINTET/TRIO—Blowin' The Blues Away** (Blue Note 4017): By far the best Silver since his "Sello Blues" set. The tunes are stronger, the performance more spirited. All the titles are Silver originals. Junior Cook (tenor) and Blue Mitchell (trumpet) take adequate solos, but Horace himself hasn't sounded so swinging in ages. He's at his fervent best throughout.

● **HAROLD LAND QUINTET—The Fox** (Hi-Fi J612): An exciting, scintillating session by five coloured modernists currently in California—the soulful Land (tenor); ex-New Yorker, Elmo Hope (piano); new young bassist Herbie Lewis; drummer Frank Butler; and a "mystery" trumpeter of considerable potential, Dapone Bolton. It's his debut disc date and he's very much a Clifford Brown boy stylistically.

The tunes (by Hope and Land) are all of above average interest. All the solos are rewarding and intensely sincere. Butler confirms my suspicions that he is one of the most outstanding drummers in jazz just now. A West Coast date with New York spirit.

● **JOHN COLTRANE—Giant Steps** (Atlantic 1311): Trane's first LP under his Atlantic contract comprises seven uncompromising originals by the tenorist. The rhythm sections supporting him have Tommy Flanagan or Wynton Kelly (piano), Paul Chambers (bass) and Art Taylor or Jimmy Cobb (drums).

This album has some of the most advanced tenor-playing I've ever heard and is further evidence that Coltrane is working in an entirely different direction from that chosen by Rollins.

Trane, incidentally, has rejoined Miles' group so that he can make the European trip in May. Think goodness!

● **BENNY GOLSON QUINTET—Groovin' With Golson** (New Jazz 8220): This is strictly a blowing date and spotlights Benny's tenor talents more than his ability as a writer. Golson still

HALL MARKS

BY TONY HALL

shows a strong Coltrane influence, but here appears to imitate less.

Curtis Fuller on trombone has a very good day and the rhythm section of Ray Bryant (piano), Paul Chambers and Art Blakey is ideal for this free-wheeling sort of session.

● **JIMMY SMITH—The Sermon** (Blue Note 4011): This is probably the great modern jazz organist's grooviest session so far. The title tune is a 19-minute blues, which occupies an entire side of the LP and swings mightily.

Great blowers include Lee Morgan (trumpet), a scintillating new tenorist named Tina Brooks, Lou Donaldson (alto), Kenny Burrell (guitar) and Art Blakey.

● **JON HENDRICKS—A Good Git-Together** (World Pacific WP-1283): A happy, hand-clapping, stomping, scintillating session by Hendricks (of Lambert, Hendricks and Ross fame) supported by a wonderful west coast altoist named Pony Poindexter, the Montgomery Brothers, Gildo Mahones (piano), with Cannonball and Nat Adderley filling out the ensembles.

Perfectly suited

It is because of this that I would like to go on making records with John. I don't want to look any further. We are perfectly suited.

Until a little while ago if anyone had told me that I had any male followers I would have thought they were joking.

But recently I have found that I have quite a few male fans—and older people, too, enjoy my records.

The other day a bunch of Teddy Boys came up to me and I thought there was going to be some leg-pulling. Instead they were very polite—and even asked me for my autograph! Another incident also opened my eyes recently.

After a show an old lady—she was eighty—came up to me. She said she followed my career and meeting me was the thrill of her life.

I can tell you I got pretty choked-up about that.

Sometimes it is difficult to believe that all this has happened and I think that any minute I'm going to wake up from a long dream.

One thing is certain, anyway, show business will never change me as a person.



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NEXT

Alma Cogan

WEEK



SHIRLEY BASSEY flew in from Milan last week with her lucky duck mascot. She begins a six-week season at Coventry on April 18.

THIS WEEK'S TOP RANK TEN

1. JACK SCOTT
What In The World's
Come Over You
45-JAR 280

2. FREDDY CANNON
Way Down Yonder
In New Orleans
45-JAR 247

3. CRAIG DOUGLAS
Pretty Blue Eyes
45-JAR 268

4. FREDDY CANNON
California Here
I Come
45-JAR 309

5. DAVID HUGHES
Mi Amor
45-JAR 310

6. BERT WEEDON
Big Beat Boogie
45-JAR 300

7. AL MARTINO
Summertime
45-JAR 312

8. JANET RICHMOND
You Got What It Takes
45-JAR 288

9. GARRY MILLS
Running / Teen
Bear / Angel
45-JAR 301

10. THE FLEETWOODS
Outside My / Magic
Window / Star
45-JAR 294

AT YOUR RECORD SHOP AND
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Bassey all set for Las Vegas

SHIRLEY BASSEY, back from a highly successful month's booking in Milan and at present resting before playing the New Theatre, Coventry, is all set for her trip to Las Vegas later this year.

"The trip is definitely on our side," she said. "I've agreed and said 'Yes, I'd like to do it,' so now it's just a question of finalising arrangements."

"The trip will last from September to November and so I'll be back in London for Christmas."

"I'd love to go to Australia again, but it will probably have to wait until next year because this year I'm completely booked up."

Shirley was very enthusiastic about her Italian trip. "I was the opening act at a theatre in Milan which had been turned into a night club, rather like 'Talk of the Town' in London," she said. "I had a three-hour show with supporting acts. The sets and the costumes were fabulous."

'I love touring'

"The audiences out there applaud whether or not they understand the language. They show how much they like you by keeping silent through the numbers. I was quite startled by the way they kept so wonderfully quiet through my act. But they're very enthusiastic in their applause."

"I love touring," she added. "And, of course, it helps my record sales. In Yugoslavia last year my recording of 'Kiss Me, Honey Honey, Kiss Me' was number one. I was amazed when I heard about it."

"That record also did very well in Belgium, Sweden and Malaya."

Jackie Wilson in cabaret

American singing star Jackie Wilson, who has recently recorded his latest single "Night," for Brunswick in New York, has been signed to star in cabaret at the Fontainebleu Hotel in Miami, commencing April 12.

CABLE FROM

by
Maurice Clark

AMERICA

'WILDCAT' MUSICAL

WORD from the stage world has it that a new musical, destined for Broadway, and later London, is to star LUCILLE BALL. It is titled "Wildcat," and set in the Mid-Western oil lands.

The songs are by Jimmy Van Heusen and Sammy Cahn, book by Richard Nash. With this combination we can't fail.

Jane Morgan has just been awarded a gold wrist-watch by the Mothers' Club of Chicago because she has never recorded a rock 'n' roll song. Looks as if June Valli will get a hit disc, after so many years as a recording artist with her "Applegreen" on Mercury.

Arthur Tracy, whom some of the older readers may remember, has been persuaded to come out of retirement after many years, to cut an album called "The Street Singer."

Capitol Records will be releasing the sound-track LP of "Can-Can," starring Frank Sinatra, Maurice Chevalier, Nelson Riddle has cut a disc of the score, which is just a knock-out. This is also for Capitol.

FIRST DISC—AT 70!

IT'S never too late to become a recording artist, at least, it's taken Walter Brennan, the well-known actor, almost seventy years to cut his first disc. It's on the Dot label and is called "Dutchman's Gold."

Many A. and R. men here are trying to get the late Hank Williams' son to take up where his famous father left off. I hear Hank, Jr. has inherited a lot of his father's great talent. At the moment Junior is only 15 years old, so we should be hearing from him later on.

Fuzzy Lee gave a fantastic performance in a TV play here this week called "So Deadly, So Evil." She didn't sing a note and really got a chance to show off her acting ability.

Dinah Washington is going great guns with her latest disc, a revival of "It Could Happen To You." This will make her fourth hit in a row.

"Suddenly," a song written by English songwriter Michael Pratt a year or so ago, didn't quite make it



Star of TV and film, LUCILLE BALL, is rumoured for a leading part in a musical to be presented on Broadway.

in England, but it looks as if it might here. New singer Nicky De Matteo has just cut "Suddenly," and already it is showing up in our charts.

COMING YOUR WAY

Had a drink with Johnny and The Hurricanes before they departed on a tour of Australia and Hawaii. This will be the first time the boys have been out of America. They will be coming your way in early June they tell me, and are greatly looking forward to it. They have really become a big name here, and it is only a year this month since they got together to cut the first hit disc, "Crossfire."

Their manager, Louis Mack, is also looking after a Scottish discovery he has found who cut his first record this week. He is Mike Drummond and I think this boy will be just great.

Ray Anthony has had his first go at singing on his new record "Tica Chic."

Barbara Ann Scott, the former ice skating champion of the world, is now a lady disc jockey, or as she is called here, a Dee Jax.

'EVERGREEN' AGAIN?

THE next big musical show to be revived here may be Rodgers and Hart's hit of the '30s "Evergreen." After hearing the score today, I must say that's just what it is.

Kitty Kallen looks as if she will make a big comeback with her new album which is selling very well called "Got A Date With An Angel."

Mercer Ellington has got equal credit on the album he has just written and recorded with his father, Duke, nicely called "Stepping Into Swing Society."

English songsmith visiting America at the moment, Rod Arden, is very thrilled with the progress of the



Film actor JEFF CHANDLER is to wax for Dot Records.

record of his song I mentioned last week, the revival on Capitol by Joanie Johnson and Hal, of "When You Lose The One You Love."

Jeff Chandler has just been signed by Dot Records here to record both as a singer and narrator on their label. Louis Prima will supervise all his sessions. Crazy names for two new singers here are Mason Dixon and Joe Love. You may never hear them again.

Country and Western artist Hank Snow, who has recorded now for 23 years with RCA Victor, has recently signed a contract for a further 10 years, and has just cut an album of the late Jimmie Rodgers' songs including six of the railroad man's blues.

FUNNY AND TRUE

WATCH out for young Dodie Stevens' new one "Amigos Guitar." It's very cute. New novel all about the music business called "Girl Singer" was written by Debbie Gibson, who is Columbia Records' co-ordinator for special services. It is based loosely on the career of a well-known singer and her well-known manager. It's very funny and true and, after all, Debbie ought to know.

Looks like "Les Compagnons De La Chanson" may be in the charts again soon with their version in French of "Down By The Riverside," on Capitol.

Gary Crosby is soon to open a cafe in Hollywood, two doors away from the one owned by Frank Sinatra and Peter Lawford, and almost facing "Dino's," which is owned, of course, by Dean Martin.

EDDIE JOY needed a song for Jamie Horton's follow-up to "My Little Marine," but just could not come up with the right idea. Arranger Joe Sherman walked into Eddie's office, when he was going over some songs, and told him of an unfinished song that Paul Anka was writing. It sounded just the thing, so Eddie got on the next plane to Washington, where Paul was appearing, worked with him all night to get the number finished, and arrived back a few hours before the session. The result is Jamie's next release, "Where's My Love?"

LATEST sater act to enter the business here is the Peretti Sisters. They really are sisters, all very young and pretty. First disc is "Look, But Do Not Touch, Cha Cha." Already they are appearing on many TV shows.

The late Jesse Belvin's last album "Mr Easy" will be released this month by RCA Victor. Royalties from this disc will go to the surviving children, Jesse, Jr., aged four and Jonathan, one. Jesse was one of RCA's most promising new finds.

The Belafonte Folk Singers are really proving their worth in the world of folk. Consisting of 12 highly talented voices, they can vary their material from blues, marches, sea shanties, spirituals, and so on. Lonnie Donegan, on his recent visit here, saw them work, and thought they were the greatest.

International songstress Josephine Baker has just recorded an album for RCA called "The Fabulous," mainly to help support her seven adopted children, all of whom are of different races and creeds.