

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 128 Week ending September 3, 1960
Every Thursday, price 6d.



MARK WYNTER, the singer everyone thinks has a bright future, signs autographs for his fans, and prepares for his big tour with American star Jimmy Jones.

Frankie Vaughan answers the critics of 'Let's Make Love'

I'M STILL GLAD I MADE THAT FILM



FRANKIE VAUGHAN, co-star with Marilyn Monroe and Yves Montand in "Let's Make Love" which had its British premiere last week, is still glad he made the film in spite of the rough handling it has received from the critics over here.

"People can say what they like," he told DISC, "but I consider my visit to America for my first film there was well worthwhile, even though most of the scenes involving me did end up on the cutting-room floor!"

Brenda Lee wins Gold Disc

AMERICAN singer Brenda Lee, at present in the charts with "I'm Sorry," has been awarded a Golden Disc for the song. At 15 she thus becomes one of the youngest ever singers to receive this award.

Brenda Lee is currently on a tour of one-nighters, which will keep her busy until mid-September when she returns to school.

Her first album for American Decca, entitled simply "Brenda Lee," is already in the best sellers in the States, and plans are in hand for it to be released in Britain soon on the Brunswick label.

The singer first hit the top with her recording of "Sweet Nuthin's" earlier this year.

Most of the critics have virtually ignored Frankie's performance in spite of the fact that he is given star billing in all the publicity. Sample comments include:

"Frankie Vaughan is given no opportunity to steal anything except away into the night." (Sunday Pictorial).

"In 'Let's Make Love' Montand not only acts Marilyn off the screen—no mean feat—but Frankie Vaughan, Tony Randall and almost Wilfred Hyde White as well." (The People).

"Director George Cukor seems to have had doubts about his (Frankie Vaughan's) acting ability, for he gives him only about a dozen words to mutter, and they come out like splinters of wood." (Daily Mirror).

"One could only feel sorry for Frankie Vaughan, struggling to compete in a league far beyond the ken of a pop singer." (Daily Mail).

"Britain's Frankie Vaughan is also in the picture, but sadly, badly, painstakingly out of his class." (Sunday Observer).

Said Frankie: "I know the critics haven't raved over me, but don't (Continued on back page, col. 5)

Bart to write for Wynter

ACE songwriter Lionel Bart, who wrote Cliff Richard's first big hit, "Living Doll," and who has two musicals at present running in London, is to write a new number for up-and-coming singer Mark Wynter.

"I'm going to do it this week," Lionel Bart told DISC on Monday. "It will be a happy, rolling song, something like 'Living Doll.' This sort of number will suit Mark's personality and he will sing it with ease."

"I have seen him on stage and he is a happy performer, the kid-next-door type. He does not copy anybody, and that is a rare talent these days."

Another top-flight writer who may soon be doing a number for Mark is American Sid Shaw, who wrote "Heavenly" for Johnny Mathis.

Mark Wynter has just completed his summer season at Bournemouth, but no bookings have been made for September, as manager Ray Mackender intends to have him concentrate on dancing lessons and on his piano-playing.

Next big date for the 17-year-old singer is October 8, when he appears on the BBC's "Saturday Club" and joins the Jimmy Jones nationwide tour.

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TOMMY BRUCE

Change to straight ballads

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HEADING FOR THE TOP OF THE CHARTS

IMAGE OF A GIRL

Mark Wynter

DECCA

45-F 11263

The Decca Record Company Ltd Decca House Albert Embankment London SE11

Post Bag

Each week an LP is awarded to the writer of the Prize Letter ... and once a month there is a bonus prize of a Ronson lighter/ashtray set. The address: Post Bag, DISC, Charles Buchan's Publications Ltd., 161, Fleet Street, E.C.4.

Bonus winner for August is: C. Horrocks, 157 Laburnham Grove, North End, Portsmouth.

If it's beat you want, try modern jazz

IN most coffee bars the juke box features the latest pop and beat records and precious little else. It seems obvious from this that the customers like to listen to music with an accentuated beat, yet one hardly hears any modern jazz.

The modern jazzmen, Gerry Mulligan, Shelly Manne, Art Blakey and many other artists on a similar plane, play music which, on the majority of their discs, has a strong beat. Not only do they lay down a solid beat but they also manage to incorporate this with rich, melodic lines.

Why is it then, that the juke boxes are not full of modern jazz? Are the coffee-bar types too stubborn to shift off their cosy perches? —BARRY HEDGER, 5, Stratfield Road, Basingstoke, Hants.

STAY HOME

I AGREE with every word of your article about Yana, (DISC, 20.8.60) but I heartily condemn the announcement in DISC that EMI are looking for more Australian hits.

I can't blame them for wanting to have hits, but I am sure that if they took a little time and trouble to exploit people like Yana, and also the unknowns who are aching for a chance to get on, they would be far more appreciated.—DENNIS SMITH, 18, Pembroke Street, Mansfield, Notts.

I LIKE LAURA

AFTER reading the reviews of "Tell Laura I Love Her," I expected to hear a mournful dirge. Instead, I heard quite a beautiful ballad, and I am sure that if this song had been recorded by a Country and Western artist, such as Marty Robbins or Johnny Cash, there would

PRIZE LETTER

have been no controversy over the words.

Many C & W songs have words which are much more macabre—one has only to listen to Johnny Cash's "Give My Love To Rose" or even "El Paso" by Marty Robbins to see this.—PETER HILTON, 382, Staines Road, Hounslow, Middlesex.

BOUQUET

THE Shadows must be congratulated on recording the first instrumental disc ("Apache") to top the best sellers this year.

If they continue to record using this style, I feel they will become even more popular than Duane Eddy, Johnny and the Hurricanes and the John Barry Seven.—CLIFFORD W. STEVENSON, 14, Coral Road, Cheadle Hulme, Cheadle, Cheshire.

No straying

I AM in complete disagreement with reader Roger Gourd (DISC 20.8.60) when he says that Gene Vincent is straying from the path of rock 'n' roll.

I suggest he listens to Gene's latest LP, "Crazy Times"; almost all the tracks are solid rock.

Gene is one of the few stars who has not turned his back on the brand of music which made his name.—GLORIA TILBROOK, 110, Grecian Crescent, Upper Norwood, S.E.19.

OLD MOAN

I AM becoming more than tired of continually hearing people moan about the release of old LP tracks on the back of new hits. The only way of stopping the recording companies from continuing this practice is simply, don't buy. This will soon remedy the situation.—R. D. BROOKER, 46, Montholme Road, Wandsworth Common, London, S.W.11.

THE END?

THE trend in pop music, away from the small instrumental group to the full orchestra, is now becoming very noticeable indeed. The John Barry Seven is now an orchestra, and Duane Eddy, Ricky Nelson, Lonnie Donegan and Craig Douglas seem to have forsaken their small groups and turned to a big band backing.

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

Marty's right, his songs HAVE been wrong

I WAS pleased to read that Marty Wilde is planning a big disc comeback when his summer season ends at Bournemouth (DISC, 13.8.60).

Recently his recordings have not been up to the standard associated with the earlier Marty. I do not think his performance has slipped in any way—on the contrary, he improves vocally all the time—but his choice of material could be much better.—D. S. BRUCE, "C" Company, 1st Bn. Seaforth Highlanders, B.F.P.O. 17.

His summer season and the chance to relax on the beach with wife Joyce are nearly over for Marty Wilde. (DISC Pic)

This enables new sounds like high-pitched violins to be used, but it is also possible that this tendency may eventually rule out the thudding guitar beat.

Pop music is returning to the 1920s: to the days of the big bands and gimmicky songs. This might be the end of rock in pop music, and that would be a great pity.—S. H. M. GUTHRUM, 40 Ballards Way, South Croydon, Surrey.

EASIER

I FIND to my regret that the great majority of LPs are not cut up into EPs, even though the latter are easier to store and carry, can be mingled with singles and are cheaper.

I have been waiting for a considerable time for the release of EPs from "Especially For You" and "The Twang's The Thang."—W. SUTTON, 18 Ernest Street, Boldon Colliery, Co. Durham.

ALONG THE ALLEY

Pasquin takes over Lois music

MARK PASQUIN, of Bourne Music in the KPM group, is assuming management of that group's new catalogue, Lois Music, in addition to his Bourne duties. And he is taking over some potential hit material in the shape of two Hank Ballard discs from the States. One of them, "Finger-poppin' Time," has already been released here on Parlophone.

The second, entitled "The Twist," is released by the same label on Friday of this week.

Another forthcoming Lois Music item on Parlophone will be a disc by Bobby Freeman with the title "I Do The Shimmy Shimmy."

LIONEL CONWAY, of Leeds Music, has returned from holiday to a plug list that includes two promising numbers.

"Kookie Little Paradise" is one of them. Jo Ann Campbell did well with this in the States, and HMV have released her version here. She is likely to encounter some formidable British competi-

SAMMY DAVIS, with Frank Sinatra and Dean Martin in the film "Ocean's 11," sings "Ain't That A Kick In The Head" for HMV.



NEWS FROM THE STREET OF MUSIC

the Frank Sinatra waxing of "Nice 'n' Easy" being released by Capitol this Friday.

Lloyd-Logan Music in the Mellin outfit have a question on their minds as to which disc star is going to make it with "Question." Contenders are Emile Ford (Pye) and Lloyd Price (HMV).

HOPING for a hat-trick at Sheldon Music are Steve Martin and Roy Pitts. The object of their affectionate hopes is the new Jimmy Jones MGM disc "I Just Go For You." On the evidence of "Handy Man" and "Good Timin'" the British public is practically certain to go for this as well.

tion on the song in the shape of the Philips disc by Frankie Vaughan.

A new British beat group signed by Decca have recorded Leeds' oldie "I Didn't Know The Gun Was Loaded" for release this Friday. Their suitably ballistical name is The Cannons.

Len Black of the Mellin group has a livewire set of plugs also on his hands at the moment.

Barton Music have "Ee-O-Eleven" and "Ain't That A Kick In The Head" from the new Frank Sinatra — Sammy Davis — Dean Martin film "Ocean's Eleven." Singing the songs is Sammy Davis on HMV.

Another good bet for Barton is



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IMAGE OF A GIRL

MARK WYNTER

DECCA

45-F 11263 45 rpm

AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending August 27)

Last Week	This Week	Title	Artist
1	1	It's Now Or Never	Elvis Presley
2	2	Polkadot Bikini	Brian Hyland
5	3	Walk, Don't Run	The Ventures
8	4	The Twist	Chubby Checker
3	5	I'm Sorry	Brenda Lee
4	6	Only The Lonely	Roy Orbison
—	7	Volare	Bobby Rydell
7	8	Finger Poppin' Time	Hank Ballard
—	9	Mission Bell	Donnie Brooks
10	10	Image Of A Girl	The Safaris

ONES TO WATCH

Dreamin' - Johnny Burnette
Over The Rainbow - The Dimensions

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending August 27)

Last Week	This Week	Title	Artist
1	1	Apache	The Shadows
2	2	Please Don't Tease	Cliff Richard
3	3	A Mess Of Blues	Elvis Presley
5	4	Because They're Young	Duane Eddy
4	5	Shakin' All Over	Johnny Kidd
6	6	When Will I Be Loved	Everly Brothers
—	7	Tie Me Kangaroo Down, Sport	Rolf Harris
7	8	If She Should Come To You	Anthony Newley
8	9	Ain't Misbehavin'	Tommy Bruce
10	10	Polkadot Bikini	Brian Hyland

Published by courtesy of "The World's Fair"

TERESA BREWER

ANYMORE

CORAL

45-Q 72405 45 rpm

THIS 'EVENING' WAS A TRIUMPH FOR JUDY

JUDY GARLAND, the star who first hit the headlines for her singing of "Over The Rainbow" in "The Wizard of Oz" around 20 years ago, and who has since earned herself the title of Miss Show Business, scored yet another resounding success when she appeared in "An Evening With Judy Garland" at the London Palladium on Sunday.

Wonderfully supported by Norrie Paramor, she was on her own from start to finish of the two-hour show and there could have been no single

NIGEL HUNTER reviews

'An Evening With Judy Garland'



And she coaxed Dirk Bogarde out of the audience to sit at her feet for one romantic ballad, much to the delight of all the ladies present.

It is difficult to single out items for special mention in a programme given by an artist of Judy's calibre. But a highspot of the first half was undoubtedly her very moving tribute to the late Oscar Hammerstein II in the form of a beautiful performance of "You'll Never Walk Alone."

But, for most people, the climax of

the evening came when Judy sat at the front of the stage in a solitary spotlight to sing "Over The Rainbow."

This "Evening With Judy Garland" could have raised television entertainment in this country to a new pinnacle. One can only hope that there was someone in the enraptured audience who is in a position to present the unique personality of Miss Show Business to an infinitely greater audience through this medium.

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending August 27, 1960

Valance version of 'Laura' comes in at number 16

Last Week	This Week	Title	Artist	Label
1	1	Apache	The Shadows	Columbia
2	2	Please Don't Tease	Cliff Richard	Columbia
5	3	Because They're Young	Duane Eddy	London
3	4	A Mess Of Blues	Elvis Presley	RCA
4	5	When Will I Be Loved?	Everly Brothers	London
8	6	If She Should Come To You	Anthony Newley	Decca
6	7	Tie Me Kangaroo Down, Sport	Rolf Harris	Columbia
7	8	Shakin' All Over	Johnny Kidd	HMV
11	9	Love Is Like A Violin	Ken Dodd	Decca
9	10	I'm Sorry	Brenda Lee	Brunswick
16	11	Everybody's Somebody's Fool	Connie Francis	MGM
18	12	As Long As He Needs Me	Shirley Bassey	Columbia
17	13	Lorelei	Lonnie Donegan	Pye
14	14	Only The Lonely	Roy Orbison	London
12	15	Paper Roses	Kaye Sisters	Philips
—	16	Tell Laura I Love Her	Ricky Valance	Columbia
10	17	Polkadot Bikini	Brian Hyland	London
20	18	Image Of A Girl	Mark Wynter	Decca
13	19	Good Timin'	Jimmy Jones	MGM
—	20	Mule Skinner Blues	The Fendermen	Top Rank

ROBERT HORTON

"Wagon Train"

b/w

"SAIL HO"

ALFIE BASS

"Villikens and his Dinah"

b/w

"RAT CATCHER'S DAUGHTER"

DAVE KING

"Goody Goody"

b/w

"MANY A WONDERFUL MOMENT"

EDEN KANE

"Hot Chocolate Crazy"

b/w

"YOU MAKE LOVE SO WELL"

- 1. Makadopoulos
- 2. Janis Martin
- 3. Vince Taylor

THREE DISCS, THREE HITS?

New label gets away to a hit parade start

THAT old "wind of change" seems to blow, man, blow through the disc biz these days. Labels come and labels go. This is the result of fierce competition. And competition is a very good thing . . . it ensures that standards are not allowed to sag.

This week, a new label enters the fray—"Palette." And if the first three releases of this company show the shape of things to come, quite a bit of healthy competition may be expected from this direction. All three could well make the charts—provided, of course, they get the exploitation they deserve.

The most exciting of the three is by a gent who is lumbered with the name Makadopoulos, who together with his "Greek Serenaders," gives us what the blurb calls "the first of the Greek invasion of songs." Top side is "In The Streets Of Athens"—and we are told that this is an authentic Greek recording.

All this, seen in cold print, will strike a sudden chill of paralysing boredom in the breast of any self-respecting cat. "How square can you get?" he will muse. Forget the chatter and spin the platter. It has a Greek flavour, I agree, but this seems to go very well with a good rocking beat that we would never have believed possible from Greek Serenaders.

The tune is of the catchiest. The sound excellent. The record is a palpable hit—and my impression of Athens has been completely revised. It's a swinging city, dad.

Risky venture

From an authentic Greek recording, we pass on to a gen-oo-ine American waxing. It is a girl, which is risky for a new disc venture. She is an unknown, even riskier. But the record makes the risk worth taking. The name is Janis Martin—one to remember—and both sides are very good.

The company make "Here Today And Gone Tomorrow" the top, but I feel it could well be that the flip, "Hard Times Ahead," may be the big side. Janis Martin has a powerful voice and a punchy, country and western style. On both sides there is a beaty backing.

Finally, lo and behold who should turn up but our old friend Vince Taylor—he of the black leather and sideboards. His side is called "I'll Be Your Hero," and to be honest, it was a surprise to me. I feared that Vince was still using a style that is by now very dated.

And the flip, "Jet Black Machine," confirmed this impression. But "I'll Be Your Hero" finds Vince smack in the current idiom and he has never been in better form. I liked the backing—very simple and very effective. And that vocal group! Things are looking up.

All in all, you will gather that the advent of the Palette label has made my record week. You may not be so lucky—it could be a hard job to get to hear these discs. Do your best. It will be worth it.

'Shuffle' is a change

I WAS very glad to hear that ABC TV had asked Ben Churchill to extend his series of "Steamboat Shuffle." I have enjoyed watching the programme—it IS different, and that is such a pleasant change in television. But the extension has been a headache for Ben. His tight schedule of production meant that he had to telerecord four shows in five days. During this time Ben managed to

get about three hours sleep—total! I hope when he finished he was able to sleep for a week—though, if I know Ben, he would still be up until the wee, small hours stretching his lanky form in the corner of a jazz club, rolling his cigarettes in black liquorice paper, and, in general, looking like a sort of British Johnny Staccato.

I have always thought that ABC are missing out by not putting Ben in

front of the cameras. After all, John Cassavetes directs and performs—and Ben is an expert at rolling his own.

Michael 'jilts' Angela

THE news is spreading fast. Michael Cox has jilted Angela Jones. Such a pity—he didn't seem to be that sort of boy. The new girl's name is Carolyn, and we hear about her on Mike's new record "Along Came Carolyn," which is due for release in a week or so's time.

Mike had to travel from Bourne-mouth to London to make the record. The train arrived three-quarters-of-an-hour late. So the session had to be completed in about half the normal time. To make matters worse, Mike



VINCE TAYLOR—Right in the current idiom with "I'll Be Your Hero."

says JACK GOOD



had a terrible cold. The result, we understand, is an excellent record. Mike is more spontaneous than usual, and his voice has an interesting huskiness.

If the record is a success Mike is thinking of arriving late at every session, after spending an hour or two in a refrigerator.

Twenty acts to fit in

I AM very much looking forward to returning to a stage production, after a long absence. In fact, the last stage show I produced was "The Six-Five Special Stage Show"—and amongst those performing was one Adam Faith, making his first stage



appearance. He was backed by the John Barry Seven. And that's how the famous partnership started.

For the Larry Parnes rock show, which starts a tour of one-nighters in September, quite a few surprises are being cooked up. The biggest problem for me is how to fit everyone in. We have 20 acts to cover, including Billy Fury, Vince Eager, Tommy Bruce, Dave Samson, Dickie Pride and many more.

A new band of some fifteen top-line musicians is being formed especially for this tour, and all day, every day, rehearsals will be carried on for a fortnight before the show opens.

Reports — not yet finally confirmed—have it that Little Tony will be making a visit for a few weeks at the beginning of October. Maybe even before.

Some time ago a petition containing 2,000 names arrived at ABC TV requesting a showing of one of the films of Eddie Cochran performing in the "Boy Meets Girls" show. Unfortunately all these films have, as far as I know, been destroyed because of the high cost of storage. This is a tragedy, in my opinion. Eddie's performances would have been worth keeping at any price.

"Will you kindly turn down your record player—I'm trying to nag my husband."

These days a beat singer is 'something different'



EDÉN KANE

The new boy from the Cliff Richard country

INDIA may be a long way away, but it has had a considerable influence on our pop music in the past. Singer Tony Brent comes from there, and Britain's disc idol, Cliff Richard, was born there.

The latest lad from that country to try his luck here is 18-year-old Edén Kane. His first disc, "Hot Chocolate Crazy," has just been released by Pye.

"I want to be an all-round entertainer," said Edén. "I know every newcomer says that, but I really mean it. I DON'T want to be labelled as 'an up-and-coming rock

'n' roller.' I'm a beat singer, and these days that's something different."

Despite this distinction, Edén's favourite vocalist is Elvis Presley and his favourite British star is Cliff Richard. Where girls are concerned, his taste is for the sophisticated songstresses like Lena Horne, Doris Day and Judy Garland.

Edén came to Britain from India in 1953, and distinguished himself as an athlete at school here, his six-foot frame proving useful in pole-vaulting and high-jumping as well as in cricket and soccer.

When he left school, he tried a variety of jobs, including architecture, groceries, tailoring and textiles, but was unable to settle down in any of them.

Chelsea talent

He had been singing for some time to his own guitar accompaniment, and attracted the notice of Pye when he entered a Chelsea talent competition six months ago.

"They didn't rush me into a studio, record me right away, and launch me into one-nighters with a blare of publicity," said Edén. "Instead

I played in various coffee bars to get experience and then started on one-nighters with my name so near the bottom of the bill that it only just made it!"

The topside title of his debut disc is "Hot Chocolate Crazy," which he wrote in a coffee bar and which amuses him slightly in view of the fact that he was brought up on a tea plantation in India.

"This record and my being in show business in a serious way, are like a dream come true. I often used to imagine myself as an entertainer when I was singing and playing the guitar, but the idea seemed so remote. Now it's happened, and it's still hard to believe."

Apart from his keen desire to make himself an all-round entertainer with an international reputation, Edén wants to make money. Not for selfish reasons, either.

"My father died soon after we came here, and my mother had a hard time looking after me and my two brothers and sister. I intend to show how grateful I am to her just as soon as I can, and the money I hope to earn will enable me to buy her a nice house somewhere." N.H.

CABLE from

Edited by MAURICE CLARK

AMERICA

- ★ Now pop stars want class
- ★ Miss Lee has competition
- ★ Another Eddie Cochran disc

THE scarcity of new and good recording material seems to be the reason for so many revivals. The best selling charts this week include 16 revival tunes and 15 cover songs. Some people in the business believe this trend is a desire on the part of young disc stars to graduate from the rock and roll category and identify themselves with "class" material, such as Bobby Darin did with "Mack The Knife."

One of the most interesting aspects of the revival craze is that so many of the tunes were hits only a short time ago. Bobby Rydell's "Volare," No. 7 this week, was the number one song of the country in 1958.

The desire for young people to have better material was highlighted this month by Connie Francis' refusal to allow MGM to release her rock 'n' roll side "Robot Man," although it was a big hit in England.

Norman Kaye, one of the wonderful Mary Kaye Trio, is to branch out as a solo recording artist. He cuts his first sides for Verve Records this week, but he will not be leaving the trio.

For the past few weeks Duane Eddy has been trying to find a title for his latest album, a composite of hit tunes. Finally he thought of the number — "A Million Dollars Worth of Twang."

Columbia Records think they have found the answer to Decca's Brenda Lee. She is 14-year-old Jerri Lynn Frazer, who hails from Manchester, Conn. Jerri has

made her first disc and proves that she is not only a fine rock 'n' roll singer, but also a very nice ballad singer. By all reports this girl will go places.

A record the late Eddie Cochran made for Liberty Records before he died has been released this week and has received excellent reviews. Best side is a rock-a-billy type song called "Sweety Pie," which is backed by a rock ballad, "Lonely."

* * *

IN his spare time Bobby Rydell is learning to dance cha cha cha and the mambo. It has always been his ambition to dance and when Paul Whitman first discovered him Bobby told him that this was what he intended to do. Since his success as a singer Bobby hasn't had the time to study properly but he's trying now to catch up.



DAVID SEVILLE ... on TV.

When the Everly Brothers left Cadence Records to join the Warner label they left behind them several master tapes, including their big hit "When Will I Be Loved." To avoid both companies losing sales, Cadence have made a pact with Warners that they will not issue an Everly disc until six weeks after Warners do.

Nat "King" Cole's first Broadway show will be called "I'm With You" and will co-star Barbara McNair. Nat, together with Paul Gregory, will produce.

* * *

THERE seems to be no end of scope for David Seville's now famous Chipmunks. Plans are now going ahead to make TV stars out of them. They have already started filming and the series will be screened here early next year. It may be seen in England later.

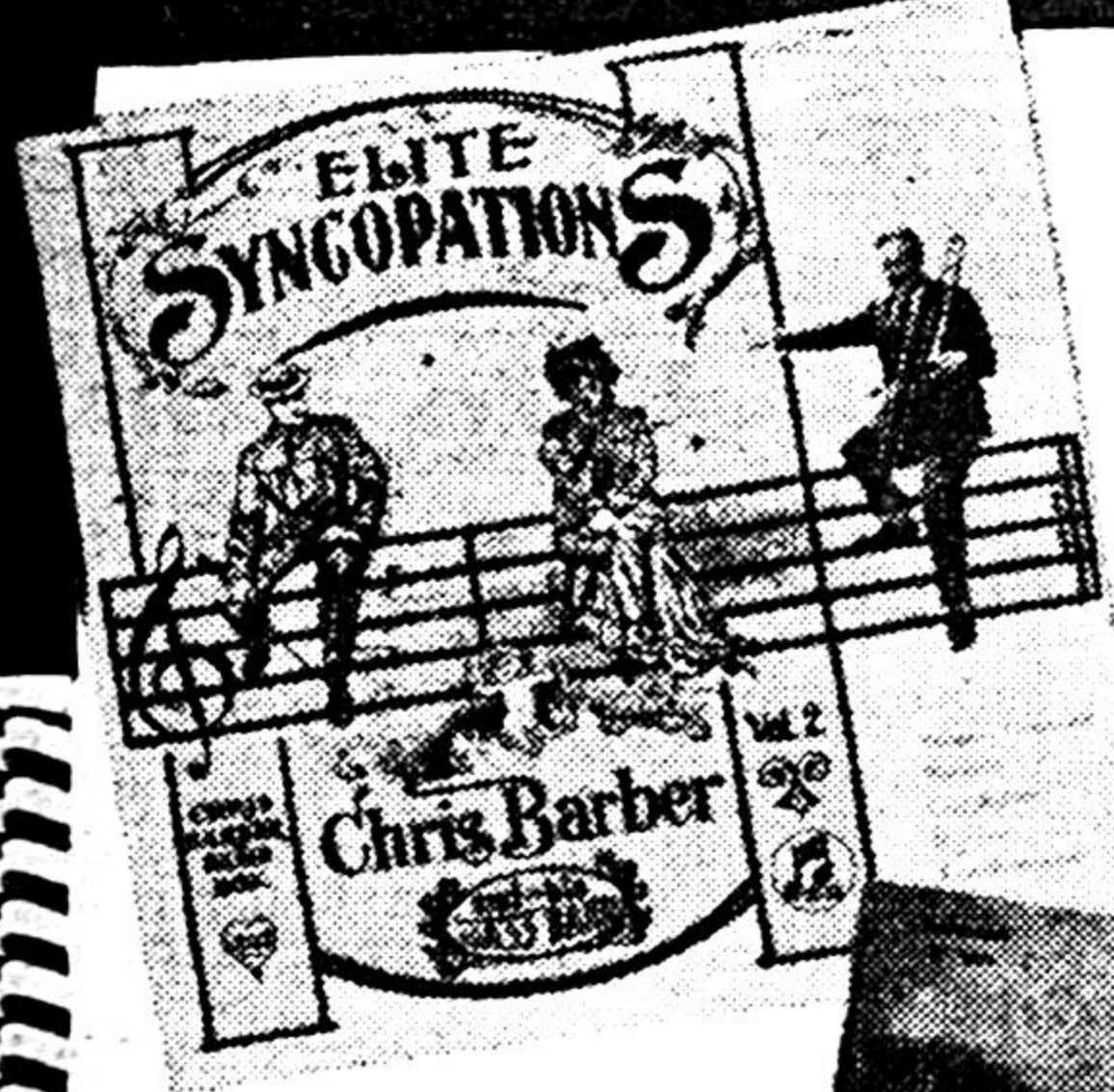
Connie Francis' version of "Malaguena" will make the 547th disc to be cut of this well loved standard since it was first written in 1931.

Pat Boone was nick-named "Pig-head" during his recent visit to Hawaii. Pat was very worried about this until he found out that this is the name given by the natives to people they admire.

Cab Calloway, the well-known bandleader-actor-singer, is back on wax. Coral Records have signed him to a long-term contract, under which he will cut singles and albums.

Palette Records are to issue an album called "Mr. Toastmaster General" with George Jessel as the toastmaster. It will also feature excerpts from testimonial dinner speeches by such famous people as Queen Elizabeth, Dean Martin, Jack Benny and Jessel himself.

EDDIE COCHRAN ... a new rock disc. *

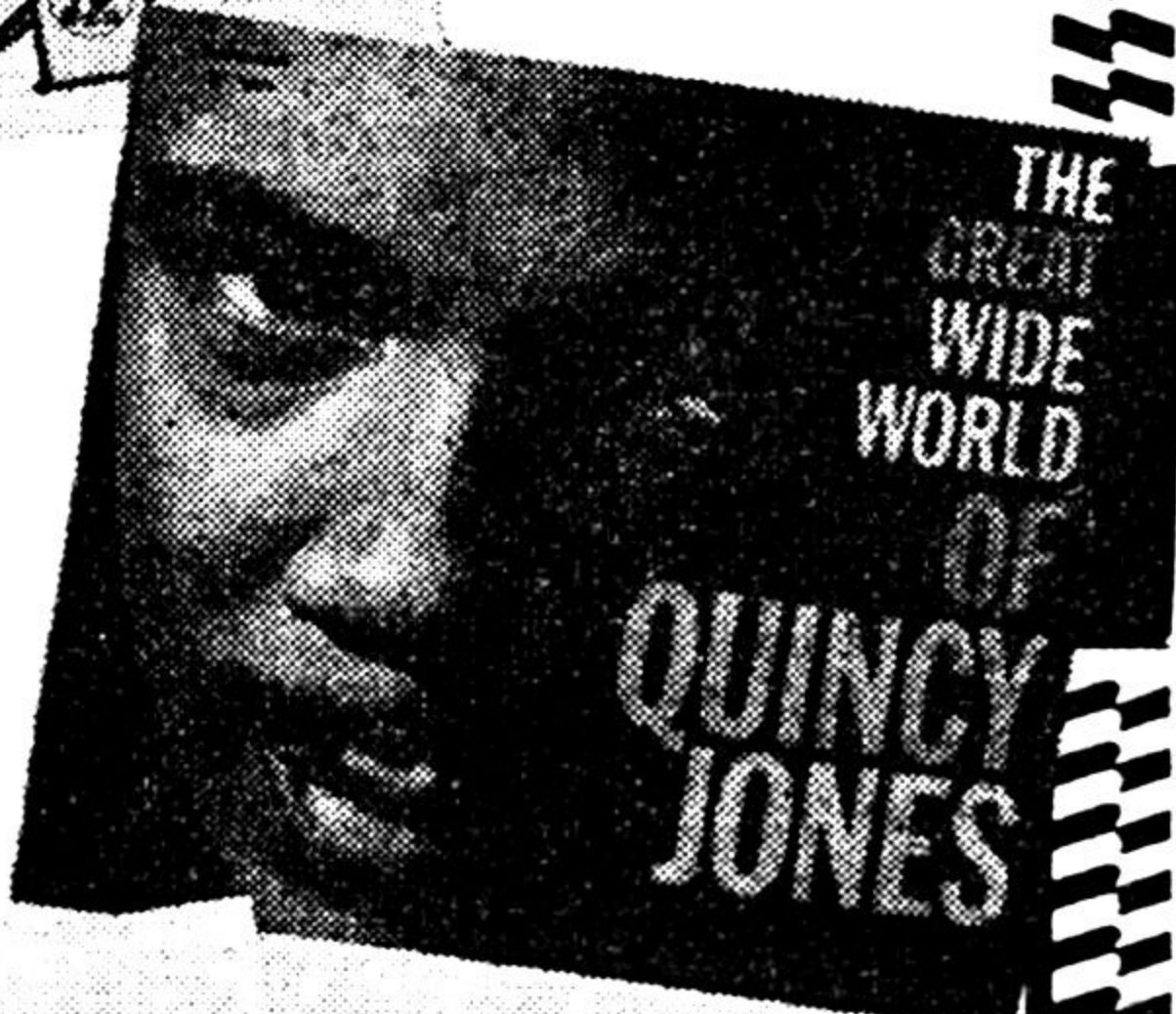


CHRIS BARBER & HIS JAZZ BAND

(Chris Barber Bandbox No. 2)
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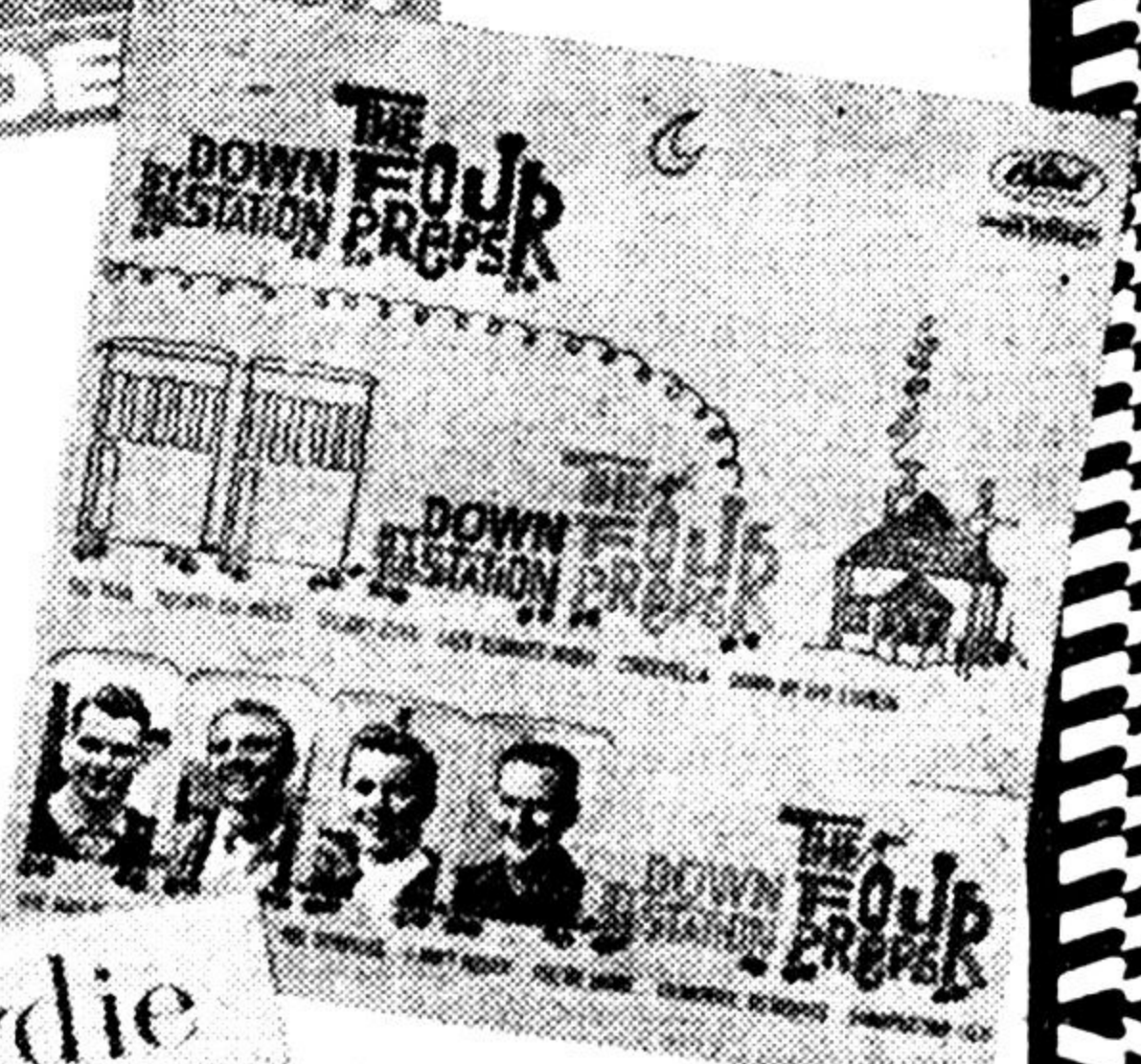
THE GREAT WIDE WORLD OF QUINCY JONES

Mercury
MMC14046 (Mono)
CMS18031 (Stereo)



THE PLATTERS

'Reflections'
Mercury
MMC14045 (Mono)



THE FOUR PREPS

'Down by the Station'
Capitol
T1291 (Mono)



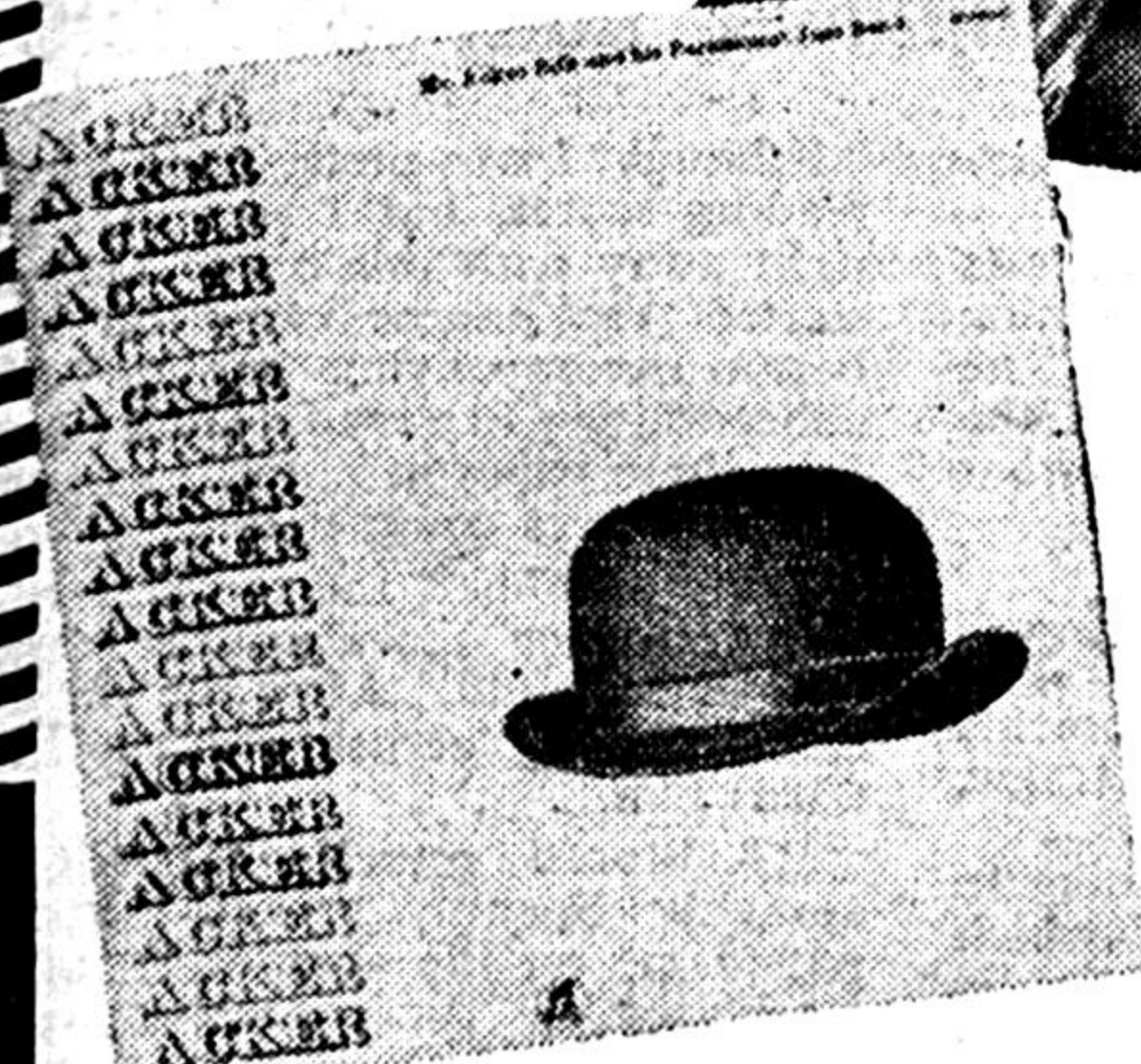
STEVE LAWRENCE and EYDIE GORME

'We Got Us'
H.M.V.
CLP1372 (Mono)
CSD1310 (Stereo)



THE GEORGE SHEARING QUINTET

WITH BRASS CHOIR
'Satin Brass'
Capitol
T1326 (Mono)
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**TED
HEATH**

**'Disc' questions
our foremost
bandleader**

Are the big bands really back?

BANDLEADER Ted Heath regards himself as an optimist—but he is far from optimistic about the prospects for a new big band in today's pop music.

"It needs a modern Glenn Miller with a lot of ideas, patience, talent

and a whole lot of money to launch a new band these days," he declared. "He would have to be prepared to wait at least five years before he got any return for his financial outlay, and he would have to face the chance of the whole project collapsing at any time during those five years."

'You need first-class men for a successful band and nowadays they can make a good living on session work. They don't need to tour.'

But it is not the public who are primarily responsible for this high rate of risk.

"People are still interested in and responsive to big band music. Our dates are going very well, and I have noticed a growing number of youngsters around the stand listening to the music.

"The trouble is the heavy overhead costs and the attitude of the musicians themselves.

MUTUAL BENEFIT

"You need first-class men for a successful band, and nowadays they can make a very good living on session work in London without the need of gruelling one-night stands all over the country.

"BUT A NEW BAND MUST TOUR TO ESTABLISH ITSELF."

Nevertheless, there has been a discernible trend back to big bands in recent months with regard to pop record accompaniments. Ted himself has recorded with Max Bygraves, and

The TED HEATH orchestra, started in 1945 . . . It took five years to make money. "I must have been mad in those days," says Ted. *

he foresees a possibility of more busked for the entertainment of West End theatre queues, but Ted Heath has no thoughts of retirement.

"I consider it sometimes when things are quiet here in the office, but I would not know what to do with myself apart from losing money on horses or losing golf balls on the course."

The Heath orchestra started in 1945, and it took ten years for it to achieve a sound financial position. Red figures dotted its bank statements for the first five years of its existence.

"I think I must have been quite mad in those days when I look back on them," grinned Ted. "It was touch-and-go all the time."

His group is perennially popular in America, both on its visits and on records. There have been 39 Heath LPs released there—two more than Ted's nearest contender, Duke Ellington.

BACK TO AMERICA

"This does not necessarily prove we are fabulous, but it does prove that our discs sell," he pointed out. "Recording and broadcasting are the things I enjoy most these days."

On his desk was a cable from American agent Willard Alexander proposing tentative dates for an autumn tour of American colleges.

"These campus concerts and dances are very good propositions and about the only market for big bands over there. But because of the high overheads, we would need to go for at least a month to make it worthwhile, and the boys are not keen on being away that long.

"And there is the problem of fixing an exchange. It is too soon to bring Basie or Ellington over here again, and there is no one else who will mean anything much to British audiences."

MILLER HAD EVERYTHING

During his long musical career, Ted has met and heard many great artists. He has no hesitation in naming his favourite.

"Glenn Miller. He had just about everything. If he had lived, he would be permanently on top of international pop music. In fact, today's pop music would probably be a lot different because of him. He was worth at least nine of the rest of us."

Nigel Hunter

similar sessions with singers which will be of mutual benefit.

"Max's name on the label helped us in this country," he said. "And our name on the label probably helped Max in the States. There is talk of our doing some more with other people, including Anthony Newley."

His personal preference in this kind of work is for singers like Nat "King" Cole, Sarah Vaughan and June Christy—all of whom the Heath band has accompanied during its American visits.

"There is a chance of our doing an album with Della Reese when she comes here next year. That is something I really would enjoy."

It is well over thirty years now since a young trombonist from Wandsworth

EDDIE FISHER IS NOT ON THE WAY OUT

IS Eddie Fisher, due to arrive in this country yesterday (Wednesday) with his film star wife, Elizabeth Taylor, on the way out as a recording star? Not according to Eddy Samuels, American pianist, composer and MD, the man who is to be the singing comper of ABC TV's proposed new musical series in the autumn.

Eddy Samuels, who is now living and working in Britain, was accompanist to Eddie Fisher for four years and had some decided views on the things that a number of critics have been saying about the star.

"Eddie did an hour TV spectacular every week for six years continuously in addition to recordings and cabaret dates at Vegas and elsewhere," he said. "When he married Elizabeth Taylor, he decided to let up on his activities and take things easy. But no one can do a weekly TV show successfully for six years non-stop and be described as being on the way out!"

Since he started work as piano accompanist at MGM's vocal department in Hollywood at the age of fifteen, Eddy, has met and worked

EDDIE FISHER and Elizabeth Taylor . . . since they married Eddie has cut down his work. *

by a regular airline route. When we got to New York, we heard the other plane had crashed and Mike was dead. That was a terrible shock."

The other bad moment took place when Eddy was directing the accompaniment for an American TV show. On the bill was a very fiery Spanish dancer, who gave her music to Eddy an hour before the programme was due to start.

"There must have been at least four million notes in it," he grinned.

says his ex-accompanist Eddy Samuels

with an imposing array of internationally-known stars.

"I worked on two big concerts with Judy Garland without coming across any trace of temperament," he said. "She was wonderful all the way, and very appreciative of what the musicians were doing."

Bad moments

He's had two really bad moments in his career so far. One was tragic, the other humorous.

"Eddie Fisher and I were going to work at a New York dinner which Mike Todd was attending. Originally we were all going to fly from Hollywood together. But I couldn't face the prospect of three thousand miles in a small plane, so Eddie and I went

"I thought I was pretty good at sight-reading scores, but I was in trouble right away with this one. The show started, the dancer came on and I began accompanying her on piano, concentrating like mad. Then I turned over three pages at once in my eagerness, and was completely lost."

Eddy ad-libbed for the rest of the act, following the dancer's steps as well as he could. After the show she came rushing across the studio towards him.

"I braced myself, expecting an almighty Spanish rocket. But she patted me on the shoulder, and congratulated me for accompanying her so well!"

John Summers



Jazz giants join battle

Arguments rage over the Bobby Timmons' tune, 'This Here'



by top jazz critic **TONY HALL**

Tony Hall (right) with NAT ADDERLEY, who entered the "fight" on behalf of his brother, Cannonball. (DISC Pic)

BATTLE is being waged between modern jazz giants, alto-saxist Julian "Cannonball" Adderley and bassist Charlie Mingus. So far, it is restricted to words in the pages of "Down Beat" magazine. But it could easily end in blows . . . or in the courts of law.

Bitter words are being bandied about, Scoffs Mingus: "Cannonball don't know nothing—may I say this right now—and he's a rock 'n' roll musician, No. 1." The less-outspoken Cannon is content to call Charlie a "Surrealist."

Main cause of this argument? The Bobby Timmons tune, which Cannonball recorded, "This Here."

Mingus maintains that "This Here" is nothing more than a copy of his own tune, "Better Git In Your Soul" from his own big-selling American Columbia (Philips here) album, "Mingus Ah Um."

A copy?

According to Charlie, Cannonball and his brother Nat approached him one Monday night at Birdland about recording "Better Git It." He told them he had cut it for Columbia and would they wait until it came out.

He feels that Adderley had Bobby Timmons write "This Here" as a copy. Mingus told "Down Beat" interviewer, Ira Gitler: "I don't think it could be sincere. He did it because it was the thing and the time to do it, he thought, I'm not going to do it anymore because of that. It's wrong. It's wrong for that reason."

"I was doing it at the Bohemia years ago and hadn't even recorded it."

The Adderleys didn't take this lying down. In the following issue of the magazine, pint-sized trumpeter Nat Adderley rises to defend his big brother.

We played it

Says Nat: "Any musician who thinks that all tunes that happen to be in 3/4 time and manage to have a good gospel feeling are one and the same simply isn't thinking clearly."

"The truth of the matter is that Bobby wrote that tune himself, not by Cannonball's request and brought it into rehearsal at San Francisco. And after we rehearsed it, he didn't like it and didn't want us to play it. But everybody else in the band dug it. So we played it anyway."

At this point, I should remind readers of a recent item in this column to the effect that Bobby Timmons quit Cannonball's band, reportedly because he had been given a raw deal over the royalties of "This Here."

But back to Nat for some final fighting words: "It's like the blues. How could you steal a blues? If Mingus thinks the tune is really stolen and he's not just blowing off, then let him sue for plagiarism!"

It's not for me to take sides. All I can do is report the facts as they appear to be. But I believe that all three men concerned are extremely sincere.

But I will say this. In my DISC review of "Mingus Ah Um," I commented upon the striking similarity between "Better" and "This Here." Anyway, soon you can judge for yourselves. Because I hear that it is highly possible that Cannonball's Riverside records will be available here before long, with the "This Here" album a top priority release.

• Jazztet

THE personnel of The Jazztet (due here in November) is still uncertain. Since the brilliant young Curtis Fuller cut out a couple of months ago, three or four trombonists have been in and out of the ranks. The most recent replacement is one Tom McIntosh.

Now comes news of two further changes. This time, in the rhythm section. Only co-leader Art Farmer's bassist brother, Addison remains.

OUT go pianist Duke Pearson (who had only recently replaced McCoy Tyner) and former Dizzy Gillespie drummer, Lex Humphries.

IN come two members of the Jay Jay Johnson Quintet, which has just disbanded—pianist Cedar Walton (best known for his work over the years with trumpeter Kenny Dorham) and drummer Al Heath (brother of MJQ bassist Percy and tenorist Jimmy).

With Art and Benny Golson out front, this then may be the band we'll hear in Britain. But further changes are well on the cards.

• just out

JUST released in the States: the reportedly sensational new Miles Davis-Gil Evans collaboration for Columbia, "Sketches of Spain." It'll be out here any day now on Fontana.

Other interesting new issues include "Out Of My Head" by the fabulous "sick humorist" writer in "Down Beat," George Crater (Riverside) and, on the same company's Jazzland label, an album by the Joe Alexander Quintet.

To the best of my knowledge, this is tenorist Joe's first appearance on record since his debut on the excellent Tadd Dameron "Fontainebleu" Prestige-Esquire LP in 1956. His hard-driving, searing sound made a big impression on all who heard Dameron's disc.

* * *
THE British band to tour with Miles Davis? The Vic Ash-Harry Klein Jazz Five. This is the "plum" job of 1960. And, from what I hear, they will also go to the States. My congratulations to all the guys.



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PRO DEBUT BY SOHO GROUP

THE JACK O'DIAMONDS, the Wakefield group who won DISC'S recent Soho Fair Vocal Group Contest, are to make their professional debut on Sunday, September 4, at the Winter Gardens, Morecambe, the theatre where last year's winners of this star-making competition, Emile Ford and The Checkmates, are top of the bill!

Later in the month, when they come to London, they will be given the recording test which they won as a prize in the contest. It will be for EMI.

Ahead of them on this score are the runners-up in the contest, The Wise Boys, from Glamorgan. As a direct result of the competition they have cut their first disc for Parlophone, with the backing by Tony Osborne.

The titles are "Why, Why, Why," backed with "My Fortune," two slow rocking numbers, and the boys were brought up from Wales last week to do the session.

The disc is due for release on September 16.

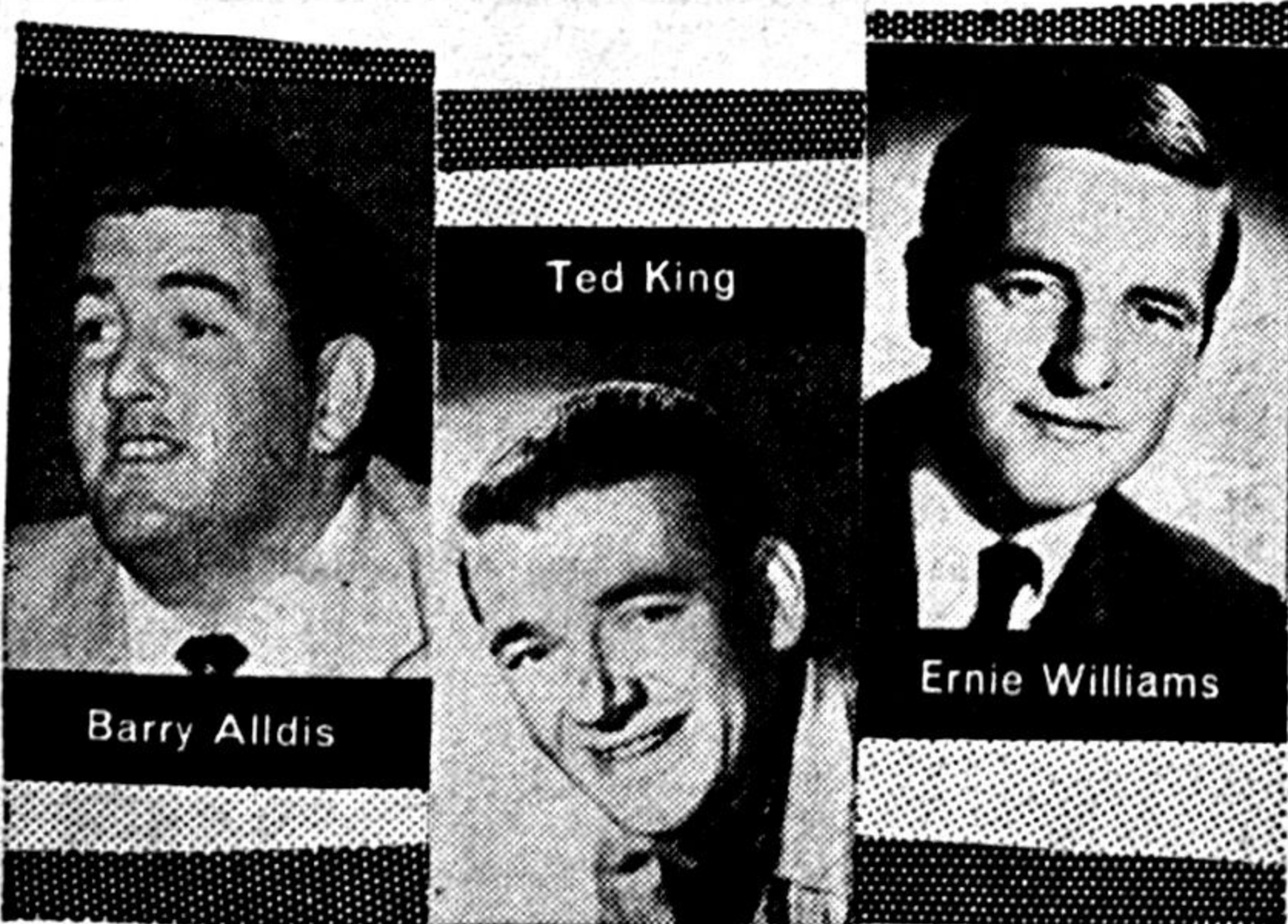
Date set at last for Nat Cole TV Spectacular

AFTER nearly four months, ATV will be screening the Nat "King" Cole Spectacular on Saturday, September 17. The show was taped during Nat's visit in May for the Royal Variety Show.

The Spectacular also features comedian Dave King and the Marino Marini Quartet, who flew in from Portugal especially to make an appearance. It is set against a background of Paris, London and Rome.

Johnny Kidd's hit disc of "Shakin' All Over" has been released in America on the Apt label.

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RECORD OF THE WEEK

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Stars, stars, stars

Not only has this year's Radio Show produced a record entry from the manufacturers, it has also produced a record attendance from the disc stars. Among the many who put in an appearance during the opening few days were (from left to right), CLIFF RICHARD and three girls from the "Beat The Clock" quiz programme, ANTHONY NEWLEY (DISC Pic), ROSEMARY SQUIRES and RUSS CONWAY (DISC Pic) and JIMMY LLOYD, LORIE MANN and HUMPHREY LYTTIELTON (DISC Pic).



Pye release Annette disc

PYE INTERNATIONAL are to release Annette's next disc, "Pineapple Princess," to tie in with her current visit to Britain to film for Walt Disney.

Annette will be appearing in "Juke Box Jury," on Saturday, September 10, and in October she will make a personal appearance, during the teenage promotion fortnight at Barker's, the Kensington store.

BRUM MAN ON RECORD

PHILIPS this week release the first disc by Birmingham songwriter John Scott. Titles are "They Say" and "How About That," his own composition.

Scott has arranged to have seven of his numbers published, and Frankie Vaughan is shortly to record another.

Brighton book it

THE highly acclaimed film "Jazz On A Summer's Day," which stars Louis Armstrong, Anita O'Day, Gerry Mulligan, Dinah Washington and many other top stars, and which has still to be shown in London, is to have a week's run at the Regent Cinema, Queens Road, Brighton, from next Thursday, September 8.

Not those Viscounts

OUT this week on the Top Rank label—issued through EMI—is a version of "Night Train," backed with "Summertime," by the American instrumental group, The Viscounts.

This group should not be confused with The Viscounts singing team, who record for Pye and whose latest disc release is "Shortnin' Bread," backed with "Fi, Fi, Fo Fum."

Shadows win Silver and make history

RECORD history was made this week when EMI announced that British sales of The Shadows' recording of "Apache" had reached the quarter million mark, thus gaining them the first Silver Disc awarded by this paper to an accompanying group.

Two weeks ago the group achieved the unique position of having ousted their leader, Cliff Richard, from the number one position in the Top Twenty, and this week they are still in the top spot.

Formerly known as The Drifters, the group have been with Cliff since he entered show business, and although they have won this honour fairly and squarely on their own, Cliff has not been left out of the picture entirely, for at the recording session he sat in on drums.

"Apache," written by Jerry Lordan, is The Shadows' second instrumental. The first was "Lonesome Fella."

Secombe for Australia

HARRY SECOMBE, currently completing a summer season in Blackpool, is to make a three-week visit to Australia in November. This will be his first trip "down under," and he will appear in two spectaculars on Australian television.

He plans to have Australian guests in the shows, and there is a possibility he may include any visiting British artists.

In addition to his spectaculars, Harry Secombe will also appear in a charity concert for handicapped children.

On his return to Britain, he will begin rehearsals for his title role in "Humpty Dumpty" at the Palace Theatre, Manchester.

New jazz label formed

ARCHIE BLEYER, well-known American recording MD and President of Cadence Records, is to start a new company to specialise in jazz recordings.

Jazz expert Nat Hentoff will act as A and R adviser.

Valance makes TV debut

RICKY VALANCE, who entered the DISC Top Twenty for the first time this week with "Tell Laura I Love Her," makes his television debut in a new series over the East Anglia network on September 24.

All this week Ricky has been appearing at the Radio Show. Next week he is in variety at the Arcadia, Skegness

Liberace on Granada TV

GRANADA are to televise a complete Liberace show in place of their usual Variety Show on Wednesday, September 14. Telefilmed during Liberace's recent visit to Britain, the show will run for an hour, and feature Janet Medlin, the Ballet Trianas and The Granadiers as guests.

For their next variety show, on October 26, Granada TV have booked Larry Adler, with young American singer Edie Adams.

Negotiations are now complete for The Kirby Stone Four to star in a Granada variety show. They will appear on Wednesday, November 16.

Pye take over Rank spot

PYE Records take over the Top Rank midnight show on Luxembourg on September 11. Their new weekly half-hour programme is called "Monday Morning Show."

QUICKER BY PLANE

AMERICAN singer Jackie Wilson, who has just bought himself a twin-engined plane for his one-nighter tours, has won his third Golden Disc—for "Night."

The song was not released in Britain owing to copyright difficulties—it was based on an operatic aria from "Samson and Delilah."

Jackie Wilson is still scheduled to visit Britain this month, but plans have not yet been completed. In the meantime, however, Coral have released his latest disc "You Were Made For" All My Love," backed with "A Woman, A Lover And A Friend," both sides being in the American best sellers.

'Rendezvous'—No 200

RECORD RENDEZVOUS," one of the longest-running disc programmes on Radio Luxembourg, celebrates its 200th performance on September 18. Compere is David Gell.

JACKIE WILSON

ALL MY LOVE; A WOMAN, A LOVER, A FRIEND

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Stars at the Radio Show...



Disc Bobby Darin plays piano on single

THE new Bobby Darin single, "Beachcomber"/"Autumn Blues," just out in America, features Bobby in a new role—as a pianist. This is the first time he has recorded a single in this capacity.

Bobby still sings on the disc, and he also wrote both numbers.

You should soon be able to hear Bobby Darin as a vibes player on disc when his new LP, "Darin at The Copa," is released.

NO CHANGE FOR RANKS IN AMERICA

RANK Records of America will not be affected by the take-over of Top Rank in this country, and Top Rank artists in Britain whose services EMI retain will have their discs released in America on the Rank label. Records by American Rank artists will be released here by EMI on the Top Rank label.

Billy Cotton returns

THE Billy Cotton Band Show, one of BBC Television's most popular music programmes, will be returning to the screens on Saturday, September 17, for viewing once a month. First guest will be singer Vanessa Lee.

Lionel Bart fixes venue for 'Blitz'

ALTHOUGH Lionel Bart's fourth big musical, "Blitz" (its setting will be the underground shelters in the East End, during the last war) has not got beyond the planning stage, a West End theatre has already been fixed in London and Lionel expects the show to open late next year.

In the meantime, Lionel is working on "a point number" for Shirley Bassey, when she starts a month's stint at the Pigalle next Monday. "This will open the show," he said.

He has also written a number for Marty Wilde, called "Happiness," which Marty will be recording for Philips later this month. This will be the first number he has written for the singer since "Wild Cat," the flipside of Marty's first disc.

Sands invite

WHEN "Two's A Crowd" finishes its run tomorrow (Friday), it will be followed by a musical show called "You're Invited." This stars American pianist Evelyn Tyner and singer Sylvia Sands and will be televised on September 9.

Trad Jazz News

THINGS are really looking up in the Trad world. Bookings on an average of one a day are now commonplace, but Terry Lightfoot's remarkable achievement of seven dates in three days is going to be hard to beat...if not impossible.

But it is true. From Friday evening until Sunday night this weekend Terry will have done just that. The mad rush starts at Hornchurch on Friday for the weekly jazz club session. Then on to Chelmsford to join Bob Wallis in an all-night affair. Within minutes of getting back, you

will hear him on "Saturday Club" in the morning.

The afternoon of the same day finds Terry and some of the boys making a personal appearance at the Radio Show. In the evening, he plays a dance at St. Bernadette's Church Hall in aid of the All Saints Catholic Youth.

Sunday afternoon sees the band performing at Jazzshows newly-started matinee club meeting and the same night it is Chingford Jazz Club. Count them up and you will see that it makes...seven dates in three days!!

leader is Derek Gracie and they have broadcast several times in the Midlands region and also played dates at most top jazz clubs.

* * *

TOMORROW (Friday) Bob Wallis and his Band will play the Manor House Jazz Club. They follow this immediately with an all-night session at Chelmsford for Claude Spurin, who organises the Hornchurch Jazz Club. On Sunday Bob and the boys share a concert at the Pavilion, Bournemouth, with the Ken Colyer Band.

The next night, the Wallis band are on their own at the Leas Cliff Hall, Folkestone. Johnny Silvo, normally with the Mike Peters Band, will be featured.

From Folkestone Bob travels to Tunbridge Wells for the opening on September 6 of a new jazz club catering exclusively for "name" bands. Venue is the Essoldo Ballroom and following Bob the bands of the Clyde Valley Stompers, Cy Laurie and Terry Lightfoot will appear.

Owen Bryce

THE ZENITH SIX pay their fifth visit to London this coming week when they play the Bracknell (Berks) Jazz Club on September 8, Windsor Ex-Servicemen's Club on September 9 and Wood Green Fishmonger's Arms, on September 10. Their visit was originally planned for five days, but negotiations with two of the bookers fell through at the last minute.

The band is a six-piece "raving" New Orleans group, very popular around the Manchester area. Their

Larry Parnes' mammoth beat package will open at Slough

ONE of the biggest beat shows ever to undertake a tour of one-nighters in this country—the Larry Parnes package which is to be produced on the stage by DISC columnist and TV producer Jack Good—is to open a mammoth run, which should take it up to the end of the year, at the Slough Adelphi, on September 24.

Practically the entire team of Parnes stars are taking part in this tour—in the line-up are Billy Fury, Vince Eager, Joe Brown, Tommy Bruce, Duffy Power, Dickie Pride, Davy Jones, Nelson Keene, Peter Wynne, Johnny Gentle, Dave Sampson, Georgie Fame, Johnny Goode, The Viscounts vocal group and Jimmy Nicol's Lucky Thirteen Band.

This will be the first time a large band has been featured in its own right in a Parnes show or used as accompaniment to the beat singers.

The first three weeks will be taken up by shows at Granada circuit theatres, followed by appearances at Rank cinemas and ending with a week's dates at independent theatres.

The Granada dates are: Woolwich (September 25); Maidstone (27); Bedford (28); Kettering (29); Grantham (30); Mansfield (October 1); Rugby (2); Aylesbury (4); Dartford (5); Harrow (6); Free Trade Hall, Manchester (7); Tooting (8); Walthamstow (9), and Kingston (11).

Nelson Keene is due to make his TV debut in "Cool For Cats" on September 15, when he will perform his disc version of "Image Of A Girl."

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OUR ARTISTS CAN LEAD THE WORLD

IF 1. We stop copying the Americans
2. Give the stars a bigger say in choosing their discs

says US

A and R man

Ben Selvin

BEN SELVIN, A and R manager of the RCA Camden label, left England last Friday predicting that London could become the recording capital of the world . . . the Hollywood of the disc industry, and that our artists could become international stars dominating the Top Ten charts — including the American ones.

Pipe dreams? Ben Selvin is himself an American. His life, since 1919, has been spent in records, either as a band leader ("I once ran nine different bands and recorded for nine different labels") or as an A and R manager.

"Your studios are marvellous," he said. "You have first-class musicians and the best engineers . . . there is no reason why in two years' time you cannot be leading the world."

It is because we are on a par with American techniques and technicians but can produce records cheaper that Selvin thinks we can challenge America.

"There is a very pro-British feeling in America which I think would help as well. The kids want to see British boys in the charts."

There are, however, some ifs and buts. Selvin is convinced that London will be the centre of recording, but if British artists were going to compete with their American counterparts there would have to be some changes.

Our arrangers must stop trying to copy America, even on cover jobs. Your arrangers over here are as capable of turning out backings as good as the original . . . but they copy too much. Perhaps it is not the fault of the arrangers, they are probably instructed to copy . . . but it's a mistake to waste the talent you have.

"I can't recall this sort of thing happening in America . . . and it makes a big difference."

Selvin has been in Europe recording material in Rome, Vienna, Paris and London for release in America. Many of the albums will be released through a mail order service run by a national magazine.

Others will be distributed through Selvin's RCA Camden label, and a great number of them will be issued by Muzak, a firm which provides continuous music for offices and factories. "Our aim," said Selvin, "is a selection of 10,000 tunes so that even with continuous playing we only have to repeat a number once every nine days."

These tapes are made here and on the continent because it is cheaper. "This is one of the main reasons why London can be so important for recording in the future."

Selvin is sufficiently confident in his opinions that he is planning to come back to England permanently when he retires in two years time. "My company enforces retirement at the

age of 65 and I don't feel like resting yet awhile . . . there's a lot for me to do.

He will be returning to London in November to cut more LPs. These albums and tapes are made in England solely for issue in America. Cost is the main factor again, but the tapes sound exactly as if they were recorded in America, which is just what Selvin wants them to sound like.

They are issued in America without any credits on the label and they feature well-known British orchestras and groups. The Michael Sammes Singers have recorded with Selvin, so have the Rita Williams Singers, and they have all been taught an American accent by Selvin.

No one knows

"When the record is released in the States, we don't exactly say it's American and we don't exactly publicise the fact that it's British, we just don't say anything more about it than we have to."

But the fact is that they are completely British or Continental albums sold to the Americans because they are good. The Sammes and Williams Singers are taught to pronounce words with an American accent and no one is the wiser.

When Selvin's two years with RCA Camden are up he'll be back . . . permanently. "By that time I think your companies will have studios which were designed as such, and not use converted houses and halls."

A habit, the end of which Selvin half jokingly said would help the record business, was our traditional tea break. "Back home we give the boys five minutes for a smoke and not a minute longer. Over here it seems to take about a quarter of an hour to brew tea . . . and it always seems to come just when everybody is tensed up and ready to take."

"Then somebody calls out for a tea break . . . it ruins the concentrations of the technicians and engineers." In two years time, when Selvin prophesies we'll be the centre of the recording industry, we'll still be drinking tea . . . we don't follow the Americans that much.

"But I guess that's about the only drawback," says Selvin. "Anyway I'll be back."

Richard Adams

Great songs, but . . .

This was one of the reasons why British records fell behind the American's on the international market. Another was the marriage between singer and song.


"You seem to get great songs but waste them by giving them to the wrong artist. Your A and R men have too much say as to who records what."

"In America, and this is where I think we score over you and is one of the reasons why we dominate the charts, the artist is given more say in the type of number he is to record."

"A great song and a great singer don't necessarily make a hit record. It has to be the right song and the right singer."

Friendship between publishers, A and R men and managers could also be frowned upon. "There's no room for the old pals act in the record business."


* **RITA WILLIAMS —**
Makes albums here for issue in the States, with an American accent!
(DISC Pic)

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Everybody's! somebody's fool
45-MGM1086




GARRY MILLS
Top teen baby
TOP RANK 45-JAR500




EMI Records Ltd. EMI House
20 Manchester Square London W 1

THE PILTDOWN MEN
McDonald's cave
CAPITOL 45-CL15149



5 PAGES

of pop, jazz
and LP reviews

your weekly

DISC DATE

with **DON NICHOLL**

Brash item by Paul Anka

But it should still see him in the Twenty

PAUL ANKA
I Love You In The Same Old Way;
Hello Young Lovers
(Columbia DB4504)

D N T
A NOTHER of his own compositions for Paul Anka to sing as he shuffles engagingly through "I Love You In The Same Old Way." A brash item this, which differs from much of his previous material, but it has the feel of a seller about it for all that.

Anka romps through the number to a vocal chorus backing with Sid Feller's band thumping out the beat. Tune's easy to hold.



"Hello Young Lovers" is a title which sits oddly on this release. It is, of course, the Rodgers-Hammerstein ballad from "The King And I." But it was never like this in the show.

Anka gives it a choppy, swing treatment, punching out his lines to a hefty Feller accompaniment. It'll appeal to plenty of custom.

ELLA FITZGERALD
How High The Moon (Parts I and II)
(HMV POP782)

D N T
A NOTHER actual recorded by Ella Fitzgerald. Backed with terrific understanding by the Paul Smith Quartet she covers both sides of this disc with her superb version of "How High The Moon."

If you're one of those who complain that we seem to get less "scat" from Ella nowadays, then this is the disc for you. Ella scats magnificently for the major portion of the disc. And at full speed, too. Ad-libs are sprinkled like stardust with "Tisket-Tasket," "Stormy Weather" making inconsequential appearances.

Coming up to the finish Ella rolls with drums alone into a vocal-instrumental stint which outdoes much of even her best.

I've just got to tip this for the Top Twenty . . . and hope. With Ella you can never be certain of sales. But this is a must.

AL SAXON
I've Heard That Song Before;
Someone Like You
(Fontana H261)***

A L SAXON singing the Sammy Cahn—Jule Styne standard, I've Heard That Song Before, and moving into it with an infectious manner. Al's sense of humour shows through to good effect and do not be surprised when you think you are hearing Mr. Davis issuing forth. Likeable all the way, with a good backing by Ken Jones.

Shuffling mood for Someone Like You, which Al belts amiably on the other half. Again, a polished backing from Ken Jones as Saxon sings.

TOMMY BRUCE
Broken Doll: I'm On Fire
(Columbia DB4498)***

T H E incredible voice of Tommy Bruce scratches through another oldie . . . Broken Doll. At the very least, it is good for a laugh. At the most, it is good for the Top Twenty—and it is possible Tommy's novelty has not worn off yet. Sure to be a solidly commercial follow-up to his initial hit.

I'm On Fire is a Pomus—Shuman song; a steady rocker going ahead from a telephone gimmick start. Bruce croaks like a Cockney frog to useful instrumental accompaniment. Explosive sound effects are brought in to bolster the side.

THE PILTDOWN MEN
McDonald's Cave; Brontosaurus Stomp
(Capitol CL15149)***

C A P I T O L say it without even blushing . . . "The most exciting instrumental of the year." That is what they call McDonald's Cave by

PAUL ANKA sings another of his own numbers, and also a Rodgers and Hammerstein ballad!

No more comedy gimmicks for Tommy

T O M M Y BRUCE, the singer who croaked his way to success with "Ain't Misbehavin'" and looks like doing the same with his new release, "Broken Doll" (reviewed on this page), is to change his style to a straight ballad number on his next disc. The comedy gimmick will be OUT. And so will be the oldies.

Columbia A and R manager Norrie Paramor had to dig back more than forty years for "Broken Doll," but he doesn't intend to keep it that way.

Surprised

Says Barry Mason, Bruce's young manager: "Tommy's voice is suited to ballads as well as novelties. People will be very surprised indeed when they hear his next one. It's without gimmicks, but it's still a happy side . . . because Tommy's is essentially a happy voice. And he can do things with it."

And if new songs don't suit the new star . . . then he can always try writing some for himself. And the first of his own compositions to be heard is "Give Me Some More" which Tommy penned, in collaboration with Mason. He'll

the Piltdown Men. Well, I think it is good—and it should sell happily, but I doubt that it is the most exciting of the year. Not by quite a way.

The rock musicians roar through this version of the old tune "McDonald's Farm" with plenty of sax.

The cave man theme is repeated for the reverse title, Brontosaurus Stomp, which drives well and which uses tymps as well as the sax and rhythm.

ANITA BRYANT
In My Little Corner Of The World;
Just In Time
(London HL9171)****

M I S S BRYANT, who made a very good recording of "Paper Roses," should have better sales luck on this side of the water with her excellent treatment of the ballad In My Little Corner Of The World. Unfortunately, it has been delayed on British release because the coupling had to be changed. I think this is the best version of a very fine crop of



be singing it in "Saturday Club" this week-end.

Tommy Bruce, the young, husky Covent Garden market worker first appeared on the disc scene in May this year. Since when his odd Cockney croak has taken him into the Top Ten and a few more sales should see him collecting a Silver Disc for his debut recording!

"Ain't Misbehavin'" has also been released on Capitol in the States.

In May Tommy Bruce was earning ten guineas a week in Covent Garden. Now his average salary has leaped to £250 a week! It will probably rise higher than that before long.

On some of his one-night stands he's now pulling in £100 a night! And Tommy begins a ten-week tour of one-nighters on September 24.

Just back from his very first stage season, in Blackpool, Tommy was delighted with the way those six-weeks went. "It was fun as well as experience" is the Bruce summing-up. And things have got to be fun before Tommy's pleased.

"There's no sense in taking life too seriously," he declares. "You've

got to enjoy it all . . . right now I'm enjoying it. The only thing I refuse to do is get my hair cut. Barry and the others have been on to me about it . . . but it's going to stay long. That's the way the girls like it."

Reaction to his stage appearances in Blackpool varied from a m a z e m e n t to astonishment. Tommy—on the best of authorities—did everything wrong. But so far as his audiences were concerned it was all right.

Not in the book

"He does lots of things that aren't in the book" admits manager Mason. "Turns his back on the audience when they're applauding . . . has to be dragged back to take a bow, things like that."

But Bruce gets away with it all, because it's natural. And Tommy's a "natural" in the real show business meaning.

The extra cash so far hasn't made much difference to him. Most of it goes into a special deposit account. He hasn't even lashed out on a new car—he still runs a four-year-old Vauxhall.

D.N.

Another Riot!

WHITE CLIFFS OF DOVER

by

Mr. ACKER BILK

and his Paramount Jazz Band
COLUMBIA DB 4492

published by

B. FELDMAN & Co.

64, Dean Street, London, W.1.



(Continued on page 12)



Second disc for EMI from The Dale Sisters, who have changed their name from The England Sisters. With them is Tony Osborne, who directs the backings. (DISC Pic)

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(Continued from previous page)

recordings on this song. Anita sings warmly to strings and chorus accompaniment. **Just In Time** is the show song from "Bells Are Ringing." Anita sings it with a quiet, swinging action to good rhythm accompaniment.

BOB LUMAN
Let's Think About Living;
You've Got Everything
(Warner Bros WB18)***

A **WONDERFUL** reminder from Bob Luman, who takes a grand, humorous punch at the recent trend for dismal lyrics about death and shooting. Adapting the Country and Western technique, he mourns Marty Robbins and The Everlys. If things go on like this, he points out, all the singers and their subjects will be dead... and Bob will be the only one left to buy.

His **Let's Think About Living** is certainly worth buying. Well performed and smooth to listen to, even if you do not care about the point he is making so neatly. **You've Got Everything** is a smart Country beater which Luman sings effectively.

CATERINA VILLALBA
Quando La Luna; Amore Fantastico
(Ember EMB S104)***

CATERINA VILLALBA gave up a promising singing career six years ago in Italy after the birth of her baby. Now she returns to the scene and I would say her chances of success are greater than before. Caterina has a warm, attractive voice, with plenty of strength in it, too. A strength which suits the wide open appeal of the ballad **Quando La Luna**. **Amore Fantastico** is gentler in pace and approach with strings behind the girl as she drifts through the romancer.

ROCK-OLGA
Red Sails In The Sunset;
My Dixieland Doll
(Ember EMB S105)**

ROCK-OLGA is a pretty hideous name. It is the commercial, gimmicky title of a Swedish girl, 20-years-old Birgit Jacobsson. **Rock-Olga** has a sturdy, almost male voice and she strides through **Red Sails In The Sunset** to rhythm and sax accompaniment. Seems to be more life in **My Dixieland Doll**, which she rocks to a Dixie-type backing. On the whole, however, I find the coupling rather dull.

JANIS MARTIN
Here Today And Gone Tomorrow
Love; Hard Times Ahead
(Palette PG9000)***

THE Palette Label has been in operation for some time, though not under its own colours in this country. Here its productions have appeared (like "Manhattan Spiritual") under the cloak of Pye-International. Now Pye are giving Palette its own label—and the first releases are available this week.

Janis Martin makes a good start for Palette. She sings firmly through a quick-moving number **Here Today And Gone Tomorrow Love**. Country

It's the best side yet from Jimmy Lloyd

JIMMY LLOYD
I Double Dare You; Just For A Thrill
(Philips PB1055)***

PROBABLY the best side which Jimmy Lloyd has yet made... and that's saying a lot. But such is my feeling about the swinging approach to "I Double Dare You." Jimmy glides along on the easiest of rhythm rafts as he sings this one. And much of the appeal must be laid at Ivor Raymond's door for his good direction of the backing. "Just For A Thrill" opens with girl chorus before Mr. Lloyd steps into a sad love ballad. Slow and rather old-fashioned, but with a performance that carries it well.

flavour is noticeable as Miss Martin performs this one. She will make a lot of British friends.

Hard Times Ahead also rides a Country beat and Janis sings it well, with a male group for company.

VINCE TAYLOR
I'll Be Your Hero; Jet Black Machine
(Palette PG9001)**

CLICKING gimmick and soft guitar lead Vince Taylor into the beater **I'll Be Your Hero**. From this deceptive start, Taylor explodes sporadically into furious rock. This could catch on via the jukes.

Seems to be some doubt about the actual title of the number on the reverse. The label calls it **Jet Black Machine**, but the accompanying release note calls it "Red Hot Machine."

Jet Black or **Red Hot**—it is, as you might gather, a rocker about a motor bike on which Taylor takes his girl friend. Fast mover.

MAKADOPOULOS
In The Streets Of Athens;
Festival A La Greca
(Palette PG9002)**

TWO sides from Greece by Mr. Makadopoulos and his Greek Serenaders. For folk who holiday thataway or who just enjoy the noise of Greek music anyway.

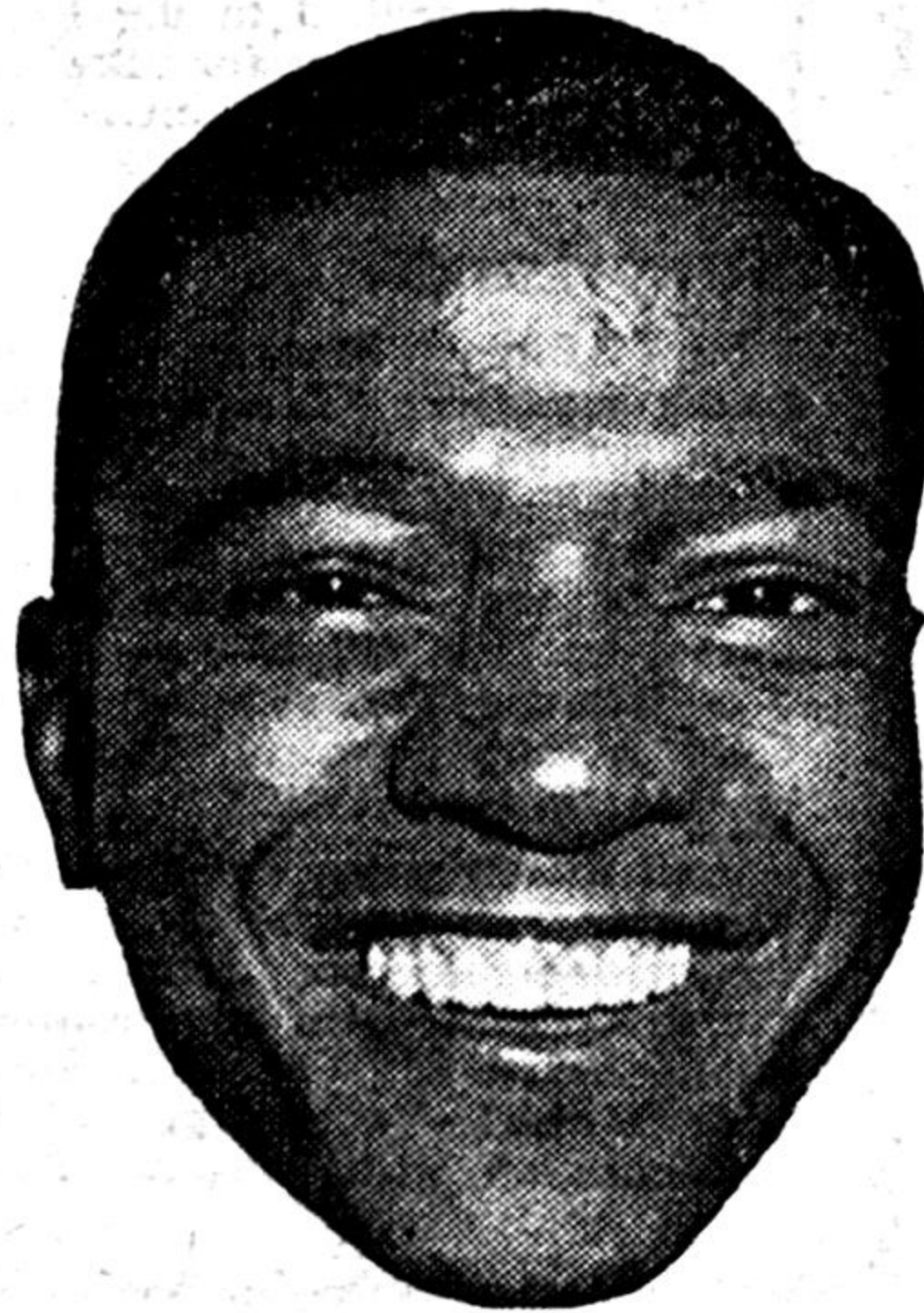
Pleasant melodies played in strumming style and la-la-la-ed by chorus. I preferred **Festival A La Greca**, which is more lively, to the upper deck.

THE DALE SISTERS
The Kiss; Billy Boy, Billy Boy
(HMV POP781)***

THE DALE SISTERS first appeared on the scene last year as The England Sisters. As The Dales, the three girls make their second disc for EMI.

The Kiss is a warm lilter for them to put across and they handle it smoothly. In fact, it marks a big improvement on their first release.

Billy Boy, Billy Boy is a quicker item with a snappy beat to it. But it is not so successful for the girls, who



* High-pitched, familiar voice from **CLYDE McPHATTER**.

slip back into something like a Beverly Sisters noise. Tony Osborne directs the backings.

FRANKIE LYMON
Little Bitty Pretty One; Creation Of Love
(Columbia DB4499)**

ERSTWHILE teenager Frankie Lymon drives into **Little Bitty Pretty One** in company with the Rudy Traylor orchestra. There is plenty of vocal noise on this one, but Master Lymon rarely climbs above the average.

Creation Of Love slows things down considerably for a tinkling, romantic ballad. Vocal group and rippling piano are behind the boy as he sings as soulfully as he can.

THE DELICATES
The Kiss; Too Young To Date
(London HL9176)***

A **VERY** good sound from this girl group and the strings sweeping behind them as the song **The Kiss** is

Golden Guinea

KEN GRAHAM reviews the latest issue of this Pye cheap series

PRIDE OF THE '48
Salute To The Men Of The Ma] The Life Guards; The Royal Horse Guards; The British Grenadiers; Highland Laddie; Men Of Harlech; St. Patrick's Day; Milanollo; Rule Britannia; Life On The Ocean Wave; Cock Of The North; Soldiers Of The Queen; RAF March Past; Prince Albert; Pomp And Circumstance March No. 1; God Save The Queen. (Pye Golden Guinea GGL0050) ***

THE chimes of Big Ben, and the jingle and clatter of the Household Cavalry as they canter down The Mall followed by the stentorian voice of ex-RSM Brittain shouting the commands to start the parade, open up this interesting album.

I sincerely hope that the sleeve is a joke, otherwise the Guardsman pictured thereon is liable for quite a few years glasshouse duties from the state of his bearskin alone!

However, the music, and RSM Brittain's tonsils evoke a wonderful atmosphere which should stir the heart of every true Briton.

THE NEW WORLD THEATRE ORCHESTRA
Let's Dance To Hits Of The 30s and 40s.

Dancing In The Dark; Cheek To Cheek; I've Got My Love To Keep Me Warm; Stars Fell On Alabama; The Waltz You Saved For Me; Dream; Paper Doll; You'll Never Know; June Is Busting Out All Over; Takin' A Chance On Love.

(Pye Golden Guinea GGL0026) ***

A **QUIETLY** smooth dance set of hits from a couple of decades ago. While it makes fairly enjoyable listening the aim of the set is for dancing and the emphasis is on the music and tempo.

Cheek To Cheek fades rather abruptly, but otherwise I found it a more than fair collection.

I've Got My Love To Keep Me Warm, seems to be the famous Les Brown arrangement taken at a slower pace.

THE PARIS THEATRE ORCHESTRA
Honeymoon In Paris

Le Seine; Montmartre Polka; Alouette And Frere Jacques; Autumn Leaves; Sur Le Pont De Paris; Mademoiselle De Paris; Pavement Of Pigalle; I Love Paris; Champs Elysee Cafe; La Mer (Beyond The Sea); Under Paris Skies And Can-Can Medley.

(Pye Golden Guinea GGL0051) ****

THERE is something about a honeymoon in Paris which is much more romantic than a couple of weeks at Blackpool or Brighton. The Paris Theatre Orchestra you would naturally expect to provide the authentic atmosphere, and it does.

There are the usual accordions, but augmented by full string lineup.

So whether you want to stroll by the Seine, or wander into a

sent over sweetly. Tune is simple, but the treatment gives it an appreciable quality. This one could move.

Too Young To Date trots quickly all the way, but has little which is new about it. The idea is old hat now—and the song itself seems to have been heard many times before.

CLYDE McPHATTER
I Ain't Givin' Up Nothin': Ta Ta
(Mercury AMT 1108)***

THE Otis-Benton composition **I Ain't Givin' Up Nothin'** is a steady beater for McPhatter to sing in his own peculiar way. The high-pitched voice clips through the lyrics in familiar fashion, and there's a good noise from the orchestra directed by an unnamed conductor.

Montmartre cafe, or quietly admire the view from one of the famous bridges under a gentle Paris sky, this is the album for you.

101 STRINGS
East Of Suez
Baghdad; In A Persian Market; East Of Suez; Theme From "Scheherazade"; Kashmiri Song; Song Of India; Temple Dancers; Moonlight On The Taj Mahal; Arab Dance; Theme From "Prince Igor." (Pye Golden Guinea GGL0055) ****

WITH a bountiful display of feminine charms on the cover and the mystic title "East Of Suez," this album is sure to catch the eye when it is displayed. It should also attract the ear when it is heard.

All the items performed are popular eastern and pseudo-eastern tunes which have stood the test of time.

The full sound of the 101 Strings brings added pleasure and I wouldn't be surprised if they had sneaked in 102 to bring that luscious sound to the record.

THE HAMBURG PHILHARMONIA ORCHESTRA
Symphony For Tommy

I'm Getting Sentimental Over You; There Are Such Things; Polka Dots And Moonbeams; This Love Of Mine; Sleepy Lagoon; I'll Never Smile Again, Until I Smile At You; Everything Happens To Me; Colores; Street Of Dreams; Violets For Your Furs.

(Pye Golden Guinea GGL0056) ****

THE wonderful sounds which came from the trombone and orchestra of that late, great "Sentimental Gentleman," Tommy Dorsey, are faithfully reconstructed in this LP which forms a tribute to his music.

The orchestra have previously picked out Glenn Miller for similar treatment and this I also enjoyed.

This is the Dorsey of the romantic ballroom touch as opposed to the crisply swinging band which we also know. A most enjoyable set which well deserves a wide success.

101 STRINGS
Sugar And Spice

Some Day; L'Amour Toujours L'Amour; Workout For Strings; Loveliest Of The Lovely; Rose Marie; The Donkey Serenade; Puppets On Parade; Giannina Mia; Cackling Chickens.

(Pye Golden Guinea GGL0057) ***

NICE tracks of popular sweet melodies form this latest album by the 101 Strings. This orchestra, if one can judge by the number of LPs released by them, seems to be about the most popular thing on the Golden Guinea series.

The sound they produce certainly makes for some easy and pleasant listening. This one is nice and simple.

Strings, rhythm and vocal group all well used.

Ta Ta leans even more heavily on the string section as Clyde chants this rocker which he helped to write.

FRANK SINATRA
Nice 'n' Easy; This Was My Love
(Capitol CL 15150)****

NICE 'N' EASY gives you the tempo in its title... a relaxed romancer which Sinatra sings with the manner of a master. He's accompanied here by A Nelson Riddle orchestra and opens out towards the close with some finger-snapping swing. Melody's good and the idea of the lyric works out well.

This Was My Love is a slow ballad which calls for a very tender, sincere

(Continued on facing page)

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approach. As far as I'm concerned it's not the best kind of material for Sinatra to sing. But there's no denying that he can put it over professionally.

CHUBBY CHECKER
The Twist; Toot
(Columbia DB 4503)***

CHUBBY CHECKER is a holler-ing performer who seems to be standing way back at the rear of the studio as he chants *The Twist*. Vocal group and instrumental team provide a zuzzing rock backing. *Toot* is a steady rocker with a honking gimmick supplying the title clue. The "toot" comes from Chubby's sweetheart's motor scooter.

DAVE KING
Goody Goody; Many A Wonderful Moment
(Pye N15283)***

DAVE KING digs up the standard *Goody Goody* and takes it for a swinging trip. Opening up with rhythm section only behind him, King makes a very good job of this. The rest of Johnny Keating's musicians gradually creep in behind the star until they're all present for a rousing finish. The comic in Dave shows its head for a sign-off. Lush contrast for the ballad *Many A Wonderful Moment*, on the turn-over. Here strings and a feminine chorus supply the frame for Dave. Melody is pretty.

BROOK BENTON
Kiddeo; The Same One
(Mercury AMT1109)***

BROOK BENTON sings here with a tempo and style that might find him a big young market. *Kiddeo* is an easy little love number and Benton treats it slowly without dragging. A relaxed, loping performance set against a good modern backing. *The Same One* is more conventional in its mixture of lilt and beat. Benton again is in good ballad form.

CHRIS BARBER
Bohemia Rag; Swanee River
(Columbia DB4501)***

THEY tell me that *Bohemia Rag* has been a request from Barber's fans who wanted it in disc form. Well—they get it with this coupling. And, to me, it sounds like one of those traditional jazz sides that stand more than a slight chance of entering the hit parade. Happy movement to it with the whole band coming close to a military march. Barber's new arrangement of the old *Swanee River* is said to be the second half of the release... but this is the side for which I would buy the disc. The sound is great and the Barber band will get hold of more than just jazz ears with this one.

THE CANNONS
I Didn't Know The Gun Was Loaded; My Guy's Come Back
(Decca F11269)***

THE CANNONS are five British boys who've set out to capture an American beat noise... and they've succeeded. At first I thought this was going to be just a Duane Eddy copy—but sax comes in with the three guitars to eke out a pretty good noise. For a first disc *I Didn't Know The Gun Was Loaded* is extremely commercial. *My Guy's Come Back*, another oldie, changes the sound for a smoother effect and comes as a good contrast. Beat's there and whips up plenty of excitement.

A superb tribute to the great Oscar Hammerstein

CYRIL ORNADEL'S
STARLIGHT SYMPHONY
The Musical World Of Rodgers And Hammerstein II

Some Enchanted Evening; Oh What A Beautiful Morning; The Surrey With The Fringe On Top; People Will Say We're In Love; A Wonderful Guy; There Is Nothing Like A Dame; Younger Than Springtime; Soliloquy; If I Loved You; June Is Bustin' Out All Over; Something Wonderful; I Whistle A Happy Tune; Hello Young Lovers; Bali Hai; You Are Beautiful; Love Look Away; You'll Never Walk Alone.

(MGM-C817)*****

THIS was a very sad record for me indeed as when I received it I had just heard of the death of the great Oscar Hammerstein II whose lyrics, together with Richard Rodgers' tunes, have brought me countless hours of pleasure.

The album now becomes a very fine tribute to a great team and although the lyrics are not heard they are known by practically everyone who has ever heard the songs.

Cyril Orndel, one of the most talented young conductors on the scene today, leads his Starlight Symphony sweeping proudly into a magnificently recorded selection of this team's songs.

I give praise to all concerned with this album—it is a superb job well done.

ITALIAN HOLIDAY SOUVENIR

Tu Non Sai (Marino Marini Quartet); *Addio Maria* (Radar Quartet); *La Canzone Di Orleo* (Mario Pezzotta); *Jack, Bill And Joe* (Edoardo Lucchina); *Cha Cha Cha De Las Segretarias* (Gastone Parigi); *Love In Portofino* (Guidone); *Cha Cha Cha Si Senor* (Bruno Quirinetta); *Micheline* (Radar Quartet); *Sei Bella* (Marino Marini Quartet); *No Llores Corazon* (Edoardo Lucchina); *Arrivederci* (Gastone Parigi); *Blue Song* (Mario Pezzotta); *Noche De Ronda Cha Cha Cha* (Gastone Parigi); *Carnavalito De Amor* (Bruno Quirinetta).

(Durium TLU97027)***

THIS is a typical collection of Italian pop songs which will be appreciated by those who usually go for this type of music. It is difficult to pick out the best tracks, as they are all much of a standard, but no doubt the popular Marino Marini Quartet will be the one to appeal to most readers of this page.

If you were lucky enough to have an Italian holiday this year, then this should make a fairly good souvenir for you.

I would say that this had a limited appeal. There are many far superior albums of the same nature on the market.

JOSE GRECO
Noche De Flamenco

La Virgen De La Angustia; Porque Te Quiero; Sale La Aurora; La Golandrina; La Flores; Doce Cascabales; Luna Gitana; Echale Guinda Al Pavo; La Emperadora; La Mora; La Paloma Blanca.

(MGM-C816)*****

FLAMENCO and Jose Greco are synonymous. And here, with an excellent fiery album, he proves just why this is so.

I don't know how you feel about the matter, but I love everything that's good in Flamenco. The wonderful guitarists, the thudding heels of



the dancers, the somewhat mystic-sounding voices of the singers, and above all, the exciting atmosphere which always permeates the room when playing such a record.

Jose Greco has become world famous in this field and, therefore, this album should be widely acclaimed by his devoted public. Most entertaining and an album to treasure.

OSCAR HAMMERSTEIN (left) ... he gave millions countless hours of pleasure. In the picture with him are two of the people he worked with in London on "South Pacific," George Skouras and Joshua Logan. (DISC Pic)

excellent idea to revive songs which were big during all previous Olympic Games years.

rockers just for good measure. I have no doubts whatever about the success of this particular album.

DION AND THE BELMONTS
Toppermost

When You Wish Upon A Star; In The Still Of The Night; My Private Joy; My Day Begins With You; Swinging On A Star; All The Things You Are; It's Only A Paper Moon; In Other Words; I'm Through With Love; When The Red, Red Robin; September Song.
(Top Rank 25/027)***

ONE of the countless vocal teams to emerge during the rock age are Dion and The Belmonts. They have proved very successful on singles, topping the million with "Teenager In Love" and having several other chart entries.

I am not certain, however, of their potential LP strength but this album is certainly easy to listen to and should appeal to a slightly wider audience than the strict rock fans.

The boys sing their way through a collection of favourites old and new and do a really fine job.

JACK SCOTT

What In The World's Come Over You; What In The World's Come Over You; Oh Little One; Am I The One; I'm Satisfied With You; My King; It's My Way Of Loving You; Burning Bridges; Baby, Baby; So Used To Loving You; Cruel World; Good Deal Lucille; Window Shopping.
(Top Rank 25/024)***

HERE'S an album from the lad who has really set the hit parade jumping with his repeated entries into the charts. Jack Scott kicks off the set with his latest smash, and also uses it to give the LP its title. He then carries on through a very strong selection with a lot of sales potential.

If I remember rightly most of his hit singles were of the slower ballad style; he features plenty of these on this album, but he also throws in a few medium pace and swinging

JERRY MURAD'S
HARMONICATS

Peg O' My Heart; Perfidia; Blues Cha Cha; Cocktails For Two Cha Cha; Honeymoon In Puerto Rico; The Cha-Cha King; Petite Fleur; Carolina In The Morning; Frenesi; Poinciana; The House of Bamboo; Chattanooga Cho Choo

(Mercury MMC 14044)*****

OUCH!—that punning record title! But I suppose it had to happen, everything else has had "cha-cha" tagged on to it, so why not an instrument?

Now let's get down to the review-cha-cha! Jerry Murad's Harmonicats are much the same as the other famous groups of harmonica players which have entertained for quite a few decades now.

The song selection is good and the instrumental sound excellent.

MARIACHI MIGUEL DIAS
Fiesta En Mexico

La Bamba; La Calandria; Viva Mi Desgracia; Jarabe Tapatio; Las Mananitas; Guadalupe; Ay Jalisco No Te Rajas; Serenata Huasteca; Jesusita En Chihuahua; El Rancho Grande; Cielito Lindo; La Negra.
(Audio Fidelity AFLP 1816)

IT is over a year since I last reviewed an Audio Fidelity album and I missed their superb recorded sound, so it was with great pleasure that I opened up a parcel from them this week. I wasn't disappointed in the slightest when I listened to the contents.

This one takes us on a trip to Mexico and it isn't the Mexico of the popular songwriters. This is the real thing. All the stimulating, pulsating and gay music of this country has been faithfully reproduced on the album.



KURT EDELHAGEN
ORCHESTRA

Songs of the Olympic Years
Olympic Celebrations; Je Cherche Apres Tiine; Give My Regards To Broadway; Oh, Oh, Antonio; The Swedish Sailor; Coucou; Mon Homme; When The Sun Shines; In A Shanty In Old Shanty Town; Sag Beim Abschied Leise Servus; A Tree In The Meadow; Grandpa's Straw Hat; My Prayer; Theme From A Summer Place.

(Polydor LPHM 46 339)*****

A VERY fine album indeed from Germany's number one dance band. Strings have been added to the line-up for this album and it is somewhat different from what the fans would hear the band do on one-night stands, but it is still musically highly entertaining.

Kurt Edelhagen is to the Continent what Ted Heath is to us here and he is equally polished and pleasing.

I'd like to award a little praise for the original idea for an album title. The Olympics being topical it is an

DON FOX
IT AIN'T WHAT YOU DO
OUT THERE (RGM 1022)

REX AND THE MINORS
CHICKEN SAX / SNAKE EYES
(RGM 1023)
A new sensational Rock instrumental group directed by REX MORRIS, one of Britain's top tenor sax men.



RICKY DEAR DADDY
PAT READER (RGM 1024)

Three new **Triumph** hits release date September 1. Triumph Records, 231 Balls Pond Rd., London, N.1. Tel. CAN 6991.

Gillespie is simply tremendous

DIZZY GILLESPIE QUINTET Mellow Sounds

Constantinople; Willow, Weep for Me.
(7in. HMV 7EG 8574)★★★★

PERSONNEL: Dizzy Gillespie (trumpet); Les Spann (flute, guitar); Junior Mance (piano); Sam Jones (bass); Lex Humphries (drums).

IF you bought Dizzy's wonderful "Have Trumpet, Will Excite" LP and dug it the way I hope you did, then rush out to your record store

for this new EP! It's by the same first-class Quintet. And, if anything, it seems even more relaxed than the LP, if that's possible!

Constantinople is a funky, down-tempo 12-bar. The solo statements are simple and sincere. With Dizzy (muted) stealing the honours.

Willow may possibly be even funkier, in its own quiet way. It features the satisfying, soulful piano of Junior Mance. Here's living proof of a ballad becoming a blues. Dig that superb second chorus and the climaxes of the third. What an after-hours atmosphere! And Junior's funk is so uncontrived. Modern piano-playing at its greatest.

Don't miss this record. It's tremendous!

JIMMY ROWLES SEPTET Weather In A Jazz Vein

When The Sun Comes Out; Throwin' Stones At The Sun; Heat Wave; Let It Snow.

(7in. HMV 7EG 8570)★★

PERSONNEL: Jimmy Rowles (piano); Bill Holman (tenor); Herb Geller (baritone); Lee Katzman (trumpet); Bob Enevoldson (trombone); Monty Budwig (bass); Mel Lewis (drums).

I AGREE entirely with Shelly Manne's liner-note eulogy about the very underrated Rowles. His time is unquestionable. He is subtle, swinging (in the quietest possible way) and a master of understatement.

But something seems wrong with this whole date from the word go.



* DIZZY GILLESPIE (left) here with Jimmy Rushing and Buck Clayton (right) is in wonderful form on his new EP. It is not to be missed, says reviewer Tony Hall.

Though it's hard to put one's finger on exactly what *Sun Comes Out* has Ellingtonian colours and nice piano. *Stones* gets a bluesy feeling.

Bill Holman scored the remaining two titles. They are loose and flexible, though not particularly outstanding. And the way in which they are interpreted lacks conviction.

In fact, the whole date lacks conviction. There's a disinterested air about almost everyone's playing. Such a pity, because Jimmy Rowles is such a superlative player and deserves so much better than this.

BENNY CARTER QUARTET Swingin' The '20s

Thou Swell; My Blue Heaven; Just Imagine; If I Could Be With You; Sweet Lorraine; Who's Sorry Now; Laugh, Clown, Laugh; All Alone; Mary Lou; In A Little Spanish Town; Someone To Watch Over Me; A Monday Date.

(12in Contemporary LAC12225)

PERSONNEL: Benny Carter (alto, trumpet); Earl Hines (piano); Leroy Vinnegar (bass); Shelly Manne (drums).

VETERANS Carter and Hines are, of course, legendary figures in the history of jazz. Though some of today's younger fans may not know it, both have been influential in the style and sound-shaping of many well-known modernists. Not to the same extent as Dizzy and Bird, naturally.

Nevertheless, most of the present day pianists owe something to the irrepressible Hines. Amongst the altoists, who go back to Carter, are Cannonball Adderley and, I think, our own Alan Branscombe.

Their first get-together on records turns out to be a most relaxed, enjoyable and rewarding—if not always wildly exciting affair. Benny's sound is not quite so beautifully pure as I remember it. Almost as though he was deliberately trying to play in a more modern way than usual. But what a musician! His lesser-known, Armstrong-influenced trumpet gives a nice contrast on three tracks.

Hines is consistently good, but has several flashes of particular brilliance. Lorraine, for example. Vinnegar is good in section and solo. Manne keeps time religiously.

This is a very good record by very good musicians. Hence the rating. But there are some dull passages and... well, it's either "you" or it isn't.

THE BEST IN
MODERN JAZZ
BY TONY HALL

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WHO WHERE WHEN

For week beginning Sunday, September 4.

Town Hall:	BIRMINGHAM Chris Barber (Fri.).
Central Pier: Hippodrome:	BLACKPOOL Clinton Ford and his Rhythm Group (Season). Adam Faith, Emile Ford and The Checkmates, John Barry Seven, Morton Fraser Harmonica Gang, Lana Sisters (Season). Bruce Forsyth, Teddy Johnson and Pearl Carr, Three Monarchs, Pinky and Perky (Season). Tommy Steele, Alma Cogan, Eddie Calvert, Sid Millward's Nitwits (Season). Harry Secombe, Ruby Murray (Season). George Formby, Toni Dalli, Yana (Season).
North Pier:	BOURNEMOUTH
Opera House:	Jimmy Lloyd (Sun.).
Palace Theatre: Queens Theatre:	Marty Wilde (Season). BRIGHTON Chris Barber Band (Mon.). Frankie Vaughan, King Brothers, Roy Castle (Season).
Majestic Hotel Ballroom:	BRIDLINGTON Ronnie Hilton, The Honeys, Norman Vaughan (Season).
Pavilion Theatre:	BURSLEM Humphrey Lyttelton Band (Sat.).
Dome: Hippodrome Theatre:	COVENTRY Johnny Dankworth Orchestra (Sat.). GREAT YARMOUTH Kaye Sisters (Season). Lonnie Donegan, Dallas Boys, Miki and Griff (Season). Charlie Drake, Mudlarks (Season). Marion Ryan, Andy Cole, Dave Allen (Sun.).
Grand Pavilion:	GRIMSBY Humphrey Lyttelton Band (Thurs.).
Queens Hall:	JERSEY Ken Earle and Malcolm Vaughan (Season).
Matrix Ballroom:	LEICESTER Chris Barber Band (Thurs.).
Britannia Pier: Regal Cinema:	LONDON
Wellington Pier: Wellington Pier:	Chris Barber Band (Sun.). Joe Brown, Duffy Power (Mon.). Champion Jack Dupree (Wed.). Johnny Dankworth Orchestra (Sun.). Chris Barber Band (Wed.). Cliff Richard, Russ Conway, Joan Regan, Edmund Hockridge, Des O'Connor, Billy Dainty (Season). Judy Garland with Norrie Paramor Orchestra (Sun.). Shirley Bassey (Season begins Mon.). Eartha Kitt (Season begins Wed.).
Central Hall:	LOUTH Humphrey Lyttelton Band (Fri.).
Watersplash:	MORECAMBE Robert Earl (Season). John Hanson (Season). Emile Ford and The Checkmates, The Jack O'Diamonds (Sun.).
De Montfort Hall:	NEWCASTLE Chris Barber Band (Sat.).
Hammersmith Gaumont Cinema:	PAIGNTON Ronnie Carroll (Sun.).
Hammersmith Palais: Jazzshows Jazz Club: Marquee Jazz Club: Marquee Jazz Club: Palladium:	SCARBOROUGH Dickie Valentine, Joe "Piano" Henderson (Season).
Palladium:	SOUTHSEA Beverley Sisters (Season). Humphrey Lyttelton Band (Sun.).
Pigalle: Talk Of The Town: Uxbridge Burton's Ballroom: Victoria Palace:	TORQUAY Ken Dodd, Raindrops, Janie Marden (Season).
Football Pavilion:	WEYMOUTH
Alhambra Theatre: Winter Gardens: Winter Gardens:	Anne Shelton, Kingpins (Season). David Hughes, Tommy Reilly (Sun.). Cyril Stapleton Showband, Janet Richmond (Wk.).
City Hall:	
Summer Pavilion:	
Floral Hall:	
South Parade Pier: South Parade Pier:	
Pavilion:	
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Some of it's poor, some of it's tasteless

But I liked it— SO DID THOSE 'TRADDIES'!

COLEMAN HAWKINS SEXTET
Hawk Eyes

Through For The Night; La Rosita;
Hawk Eyes; C'mon In; Stealing The
Bean.

(Esquire 32-102)★★★★

ON first hearing there are a lot of vulgarisms apparent. Some of the melodies on the riff tracks are overdone and Charlie Shavers, a great favourite of mine, can in addition be awfully vulgar at times. His "quotes" are not always in the best of taste and he quite obviously delights in shocking his audiences and possibly even his co-musicians.

Some of the "written" middle eights are indeed poor material.

However, most of all this is beside the point. It should be recognised that a riff melody is not meant to be musical. It's merely a get-off point for the boys to limber up on. And Hawk and Shavers get going very well indeed on most of the tracks.

Hawk does his ballad stuff on *La Rosita*, sandwiched in between a couple of medium swingers mainly as relief. Tiny Grimes brings his guitar out into the front line and swings in his solid, bluesy manner.

I liked it. More than that, the record was sent to me when I was out of town for a week. I immediately played it before a group of a dozen or so "traddies." They liked it... and that should be good enough.

MARCHING ALONG WITH THE DUKES OF DIXIELAND

Tromboneum; Lassus Trombone; My Home Town; Scobey Strut; Dukes Of Dixieland March; McDonough Let The Trombones Blow; Bourbon Street Parade; When Johnny Reb Comes Marching Home; Eyes Of Texas; Glory To Old Georgia; With A Pack On My Back; Just A Closer Walk With Thee.

(Audio Fidelity AFLP1851)★★

AMERICAN Revival Bands have at practically no time made any pretence at playing jazz. When our own bands go over there the Yanks are amazed at the purity of the sound. Practically all the bands of this type in the States feature the banjo extensively, take tunes from the early days of ragtime (making sure they are the corniest of the known numbers), and play in a style more reminiscent of early Paul Whiteman than either New Orleans or white Dixieland.

The Dukes of Dixieland are about as bad a bunch of corn-circuit-tourers as you're likely to find anywhere in the world, let alone the States. They are, of course, the most competent of musicians and quite often achieve excellent swing, particularly when the clarinet solos above the rhythm section. Harold Cooper is a very good player, but he is more often than not bogged down by utterly ridiculous arrangements.

Three of the tracks include the word trombone in the title. This is because the banjo player takes over the trombone to duet with Fred Assunto, the group's regular horn man. At such time the over-powering tuba and drum/piano section sounds exceptionally empty. More than that, it sounds stupid. And that frankly just about sums up the whole thing.

I hate panning records and cannot help feeling that it's a crying shame that Audio Fidelity, with their remarkable quality, should concentrate in their jazz issues on groups such as Al Hirt and the Dukes.

BRUCE TURNER'S JUMP BAND

My Guy's Come Back; Nuages.

(Melodisc 45/1551)★★★★

I HATE saying this but I don't go for Bruce Turner's Band. I ought to because it's good, and because, in



✱ THE HAWK gets going on most of the tracks

the main, the musicians are first-class. Yet somehow or other it doesn't seem to get together. I don't know why this should be. Maybe it reflects the personality of the band leader, maybe the tones of the three front line guys don't blend well.

It's not because it doesn't swing... it does. My Guy's Come Back swings like mad. Not exciting, mind you, but in an easy, lilting manner. Bruce himself is marvellous on both sides.

This one, by the way, has Bill Bramwell added on guitar. Now Bill is a great guitarist, but Django is not his meat. His is the guitar of Teddy Bunn. The man for Django's style is Diz Disley and I would like to have seen Diz on this one.

I don't know whom this record is aimed at. The slow side won't appeal much to jazz fans unless they're Bruce fans as well. The faster one caters for the Miller fans of the war years. I know this cataloguing of styles is bad but I can just see the jazz club followers hearing this and saying... "I've heard this sort of thing on 'Music While You Work.'" They haven't, of course, but a lot of them won't be able to tell the difference.

Bruce's older fans, from the Humph days, will be glad to hear him back on the clarinet for My Guy's Come Back. He's got a lot more jazz in him on this instrument than even the critics give him credit for.



ERIC SILK with his singer Patti Clark

Spotlight on the Trad men

Insurance by day, jazz by night

ERIK SILK

I THINK it was George Bernard Shaw who remarked to the effect that a boaster was a person who thought himself good, but an egoist was one who KNEW he was good. Shaw was an egoist, and so am I.

And that makes three, for Eric Silk certainly is: "I forget what size in hats I take," says Eric. "But no artist can be completely unaware of his abilities. I have the artistic temperament, I collect books about Indian sculpture, Chinese carvings and that sort of thing. All about art of one sort or the other."

Strange that a man with such an outlook should continue through life as an insurance clerk. Most artists give up all else for art. Not Eric Silk. "I found I couldn't break the habit of eating."

ONE OF THE OLDEST

Married five years and with his wife and two children, a boy and a girl, he thinks he has done the right thing in combining an uninteresting but "safe" living with the uncertainties of his band venture.

Not that his band venture has been a bad one. Together with Humph and Mike Daniels, Eric (joined by his father and mother, who have an active hand in managing his affairs) can justly lay claim to being one of Britain's oldest bands. "We were the first to play LCC parks. That was Victoria Park, Hackney. Two thousand people turned up. Then other bands got on to it and we don't do it anymore."

He was also the first to go into a Mecca ballroom on a Trad kick. "Humph formed his band in 1948 and I formed mine in 1949. Before that I'd played with Johnny Hains... so many of us did... you remember he died just before he was twenty. I was with him for 18 months. It certainly was a jazz world then."

HIS GUIDING LIGHT

Eric is quick to point out that if you want any dates or details you'll have to ask his father. Dad Silk has been his boy's guiding light since a banjo was first in Eric's hands.

I've known Eric since the days he asked to sit in with the George Webb Dixielanders. His father was always right behind him even then. Together they evolved the band's policy.

"Our policy has been to get as near to pure jazz as possible. By pure

I mean the early Armstrongs and Mortons and Oliver's. But in reality I want to play like Eric Silk."

And why not, when you KNOW you're good?

Eric was born in 1926 on May 19. School? "Afraid so... Cranbrook College... and some others. Then Art School for three years with ideas on qualifying as a teacher of oil painting."

Then came the desire to eat. So this quite striking figure... permanently attached to a banjo case... became "something in the City." "Sometimes I earn more in the band than in the insurance. Sometimes it's the other way around. I never found out what a professional musician is. Not so long ago we were working six and seven nights a week. We voluntarily cut it down to about four."

His musical ambitions are quite impossible and he knows it: "To have seven musicians in one band with the same ideas."

Domestically, he's like most other fathers. "I want to bring complete

happiness to my wife and children. I have a house and a car and want nothing else materially. We're expecting another baby and fully expect one sex or the other to match up with the existing two."

His main hobby is collecting music. Music of every sort. Indian, classical, jazz. In jazz it is mainly Morton and Sidney Bechet (his favourite individual) with plenty of Hot Fives and Hot Sevens. Nothing really modern. At one time he studied Indian Temple Dancing under the famed Ram Gopal.

DEVOTED TO THIS HOBBY

His second hobby is "eating and collecting antiques." I didn't see the connection between the two. Personally I would have put his band as his number one hobby. He is devoted to it. So are the musicians in the band and his singer.

And so, too, are the many fans who at Eric's Club in Leytonstone in East London.

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Teddy Johnson

STAR OF STAGE, TV AND RADIO WRITES FOR YOU

Now Liza may follow in the Garland footsteps

THERE may be another star on the way with the famous name of Garland, that is the impression I got after talking with Judy Garland this week. Judy told me that her 14-year-old daughter Liza has "a truly beautiful voice—and she is a wonderful dancer."

Young Liza will be coming to England soon to start school now that Miss Show Business has decided to make London her home base.

Are we likely to be hearing Liza on disc—or in films I pondered?

Judy answered this in a roundabout fashion by discussing the trials and tribulations of being a child star.

"I wouldn't like Liza to go straight into show business now, not unless she has an all-consuming desire. Being a teenager, being young, is a wonderful thing. I missed so much of the thrill of this period of my life by being in films . . . scrappy education, watching my weight from the age of 14—MGM weighed me every morning, and kept me on a diet.

"I want Liza, and Lorna and Joe, all to have a good education. That is why I have come to Europe—the standards here are so much higher than back in America."

Then Judy told me about the LP she made here recently with Norrie Paramor.

"It is, I think, my best recorded work to date . . . and I thoroughly enjoyed being with Norrie and his musicians on the sessions.

"NO, it isn't going to be issued just yet—it is designed to tie up with my book. I'm three-quarters of the way through it. My friend, Dirk Bogarde,

gave me the title, 'Pin Spot.' That's the small white spotlight I use in my act."

And what else has Judy lined up? A provincial tour will follow this coming Sunday's show at the London Palladium. Then, perhaps, a film. And a European tour, too, is envisaged.

★ ★ ★

PADDY ROBERTS got the biggest kick of his songwriting life this week. He received a letter from one of America's great composers of "quality" pops—Alec Wilder.

Out of the blue came this letter: "Thank you for writing such witty, warm, intelligent, totally satisfying lyrics—and tasty music to go with them. I had forgotten what a nourishing experience a good song could be. I wish you very well and admire your courageous persistence."

Wilder ends this unexpected letter with the wish that he could write a song with Paddy sometime.

Now who says that British songwriters are not in world class?

What triggered off Wilder's letter? He heard an advance pressing in the New York office of Howard Richmond of Paddy's new LP "Paddy Roberts Tries Again" (Decca).

Michael Holliday on 'Saturday Club'

MICHAEL HOLLIDAY, Al Saxon, The Zodiacs, Chris Wayne and the Echoes, The Bert Weedon Quartet, The Red Price Quintet, "The Jazz Cellar" and Kenny Ball's Jazzmen have all been booked to appear on the September 10 edition of "Saturday Club."

The following week, the programme will feature Acker Bilk's Paramount Jazz Band, Valerie Masters, Keith Kelly, Matt Monro, The Southlanders, Dorita y Pepe, The Bert Weedon Quartet and the Ronnie Price Quintet.

On September 24, Marty Wilde and the Wildcats will guest, with Rosemary Squires, The Viscounts, The Brooks Brothers, The Ted Taylor Four, The Ken Jones Five, "The Jazz Cellar," and Mick Mulligan and his Band with George Melly.

New issue in EMI 'Junior' series

ANOTHER batch of EPs in EMI's Junior Record Club series, is to be released on the HMV label tomorrow (Friday). There are six discs—"The Tale Of The Flopsy Bunnies," "The Tale Of Johnny Town Mouse," "The Tale Of Jemima Puddle-Duck," "Swan Lake" (the story of the ballet, with music by Sinfonia of London), "Ali Baba" and "Thumbelina."

As before, the series will be produced by Fiona Bentley.

Honeys want a pianist

THE HONEYS, TV and stage singing trio, currently appearing at Bridlington for the summer season, are looking for a new male pianist. The girls, all 21 years old, have stipulated that he must be "a handsome young man, between 20 and 30."



FRANKIE VAUGHAN

(Continued from front page)

Fox offer seven-year contract

forget that the part I have now doesn't suggest top billing in any way. I have a small part and in no shape or form does it make me look as if I am one of the co-stars.

"I think the reviewers realised that I hadn't been allowed to do much and most of them decided to wait for my next American picture. I would say that on the whole, with one or two exceptions, the critics were sympathetic towards me.

"I realise that my fans will be disappointed when they see the film, but I hope that they will realise that this was my first stepping-stone in the American film world. Perhaps if they remember that my first British film part was in something called 'Ramsbottom Rides Again' they will not be so unhappy.

"America is like another world and one has to establish oneself first.

"Although it seems that I spent a long time there—six months—for a very small part I learnt a great deal and it's going to help a lot in the future. I don't regret the time one little bit."

International star

Although British critics have not gone overboard for Frankie, the Americans obviously think they have a worthwhile property on their hands, for 20th Century Fox have offered him a seven-year contract to make two films a year for them.

"It's a wonderful contract," said Frankie. "And the studios are certain that it will mean international stardom for me."

The American critics as well as the producers have been sympathetic towards the British star.

"Most of them looked at me through different eyes as I was new to them. Several were really kind and said that the film studios had a discovery on their hands. One of the top New York writers even went so far as to write that I was one of the hottest bits of property found for a long time!

"My next film is to be a version of the successful Broadway play 'The Live Wire' and will really give me a chance to star. I will have ample opportunity to act and will also get the chance to do a little singing. One of the stars in it with me will be Gary Crosby. Shooting should start early in November.

Long spell away

"I have a 'Sunday Night at the London Palladium' television show on September 11 and then have to go back to America for a six-week season of night club work in Las Vegas at the Dunes Hotel. The film follows that.

"I know all this means another long spell away from Britain and I only hope my fans will bear with me and realise I'm trying to improve myself and maybe find international stardom. I want those who have followed and supported me to be proud of me and I hope to justify their faith.

"One thing you can be certain of is the fact that I always miss England when I'm away and I get awfully homesick.

"I hope to be back just before Christmas and what I really want to do then is a London season and a tour of the North, because I have neglected that part of the country badly and I have some really ardent fans there."

As far as recordings are concerned, Frankie has nothing definite planned to follow "Kookie Little Paradise," "but I hope that a couple of numbers from 'Let's Make Love' will soon be released. On one I sing a duet with Marilyn Monroe and that could be the A side. Other recordings are still in the air."

Neville Nisse



WONDERFUL THINGS

Frankie was a success as the Gibraltar fisherman in love with Pepita (Jackie Lane) . . . in "Wonderful Things" . . .



THE LADY IS A SQUARE

. . . and as the young singer who, with Janette Scott, made his way right to the top in "The Lady Is A Square" . . .



LET'S MAKE LOVE

. . . but not, apparently, as the drunk, with Marilyn Monroe, in "Let's Make Love"

