

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 175 Week ending July 29, 1961
Every Thursday, price 6d.

PEGGY LEE TV SHOW DATE FIXED

PEGGY LEE, currently scoring a big success in cabaret at the Pitalle Restaurant in London, is to telecord her Spectacular for ABC TV on Sunday next (July 30). It will be screened nationally on August 26, and will be called "The Best Of Peggy Lee."

Final details of the show will not be completed until the rehearsals are under way, but it will be set in a night club and there will be various sketches in addition to Peggy's songs.

Some of her guests have been settled. They will be Bob Hope, Dr. Crippen and Henry VIII; an ABC TV spokesman explained that all three were being borrowed from the waxworks of Madame Tussaud, and they would be playing non-speaking roles.

This is the first occasion for which wax effigies have been lent by Tussauds for a TV show.

Luxembourg will run Crosby series

RADIO Luxembourg are to present a 12-week series of Bing Crosby programmes entitled "The Bing Crosby Show." But although Bing will be here for the next three months filming, and the programmes commence on August 14, he will not take part in any of them.

The shows will be made up entirely from the five Bing Crosby Autobiography Albums, which were released some years ago on the Brunswick label, and on which he introduces each number.



PEGGY LEE—Telerecords on Sunday.

Robert Farnon is picked for new 'Road' film

CONDUCTOR - COMPOSER Robert Farnon has been signed as Musical Director for the forthcoming Bing Crosby film "Road To Hong Kong."

Farnon will be responsible for the backing on the five musical numbers in the film. These include the title song, plus "Warner Than A Whisper," "Let's Not Be Sensible" and "It's The Only Way To Travel."

Crosby will sing all the numbers, some on his own, and some with his co-stars Bob Hope and Joan Collins.

Mathis for Los Angeles

FOLLOWING his tour here, which he concludes on August 10, Johnny Mathis will open for a season at the Coconut Grove, Los Angeles, on September 21.

Craig Douglas is in the South of France for "an extended holiday."

Rydell The truth about his voice

WHAT is the truth about Bobby Rydell? Two weeks ago came the news of his fantastically successful debut at the Copacabana Club in New York resulting in the offer of a 20-year contract by the proprietor, Jules Podell. In the current issue of the American magazine "Modern Screen," Bobby is quoted as saying that his voice is beginning to give way under the strain of constant singing engagements.

In the magazine Rydell admitted that he was worried, and has been for more than a year. "I first noticed the hoarseness when I was recording my single 'Volare' at Capitol Studios," he says. Rydell and his manager, Frankie Daigh, went to see a doctor. But according to Rydell he only sprayed the throat and told him to cut out smoking for a few days.

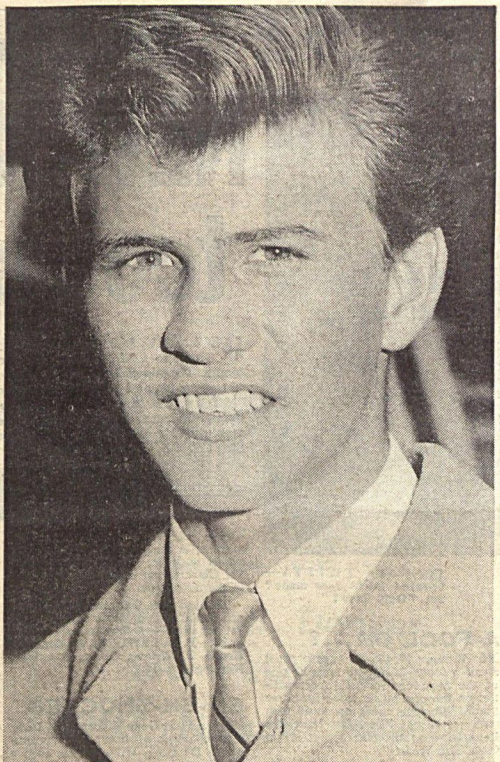
Strenuous

At that time Bobby was doing a series of strenuous one-night stands around the country. And his voice didn't improve. As soon as the one-night commitments were finished Daigh took Bobby to see a specialist in Philadelphia. He diagnosed an acute case of laryngitis and ordered Bobby to take a good rest.

The next date was a one-nighter in Pittsburgh.

"The show was great," says Bobby. "My voice was in top form. But the next night, in Virginia, the hoarseness returned. After my first song, I realised I couldn't sing the top notes."

"The doctor then ordered me to quit singing."



BOBBY RYDELL—"My voice felt funny when I was singing 'Volare'."

For several days Bobby, according to "Modern Screen," was pumped full of drugs and had treatment for his vocal chords. He was due for a two-week tour with Duane Eddy and Sam Cooke. They booked a 12 piece orchestra to back Bobby so that whenever his voice grew hoarse the boys at the back could come up louder and disguise the fault in Bobby's delivery.

"I felt exhausted after the tour," he says, "the doctor ordered me to stop talking for two weeks, I had to write everything I wanted to say down on pieces of paper."

Was there any danger of Bobby losing his voice?

The doctor wouldn't say. But Bobby had to be under his constant care.

For his act at the Copacabana Bobby combined his singing with dancing and comedy. The critics said the special material which most of the act was built around was on a highly intelligent level and promised a great night club future for Rydell.

Perhaps out of adversity another facet of the Rydell talent has been uncovered. If in order to rest his vocal chords, he had to pad his act with other entertainment then providing he can take care of his voice Bobby Rydell has extended himself. But he cannot pad out his records with dialogue. His latest, "The Fish" is proof that the Rydell voice is holding good.

INSIDE

CROSBY

I sing for money

NEWLEY

Hit show and disc

FURY

Probing profile

PLUS DISC

Calendar for August

You'll fall for this hook line and sinker!

THE FISH

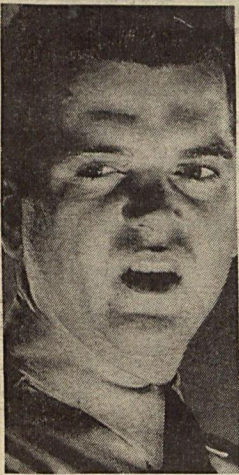
Bobby Rydell

45-DB4690

COLUMBIA RECORDS

POST BAG

NEWCOMERS—are there too many?



CONWAY TWITTY—Greatest tracks ever made? See "Only Two?"

RECENTLY, Jack Good and others have bemoaned the lack of British rivals to Cliff and Adam. The recording companies are mainly to blame. They launch too many new artists. Some are good, but some are not so good, and record-buyers find it difficult to sort them out.

This, combined with the high cost of records, and the poor, or negligible, reception of Radio Luxembourg in many areas, means that many artists—including good ones—remain unsuccessful.—PETER J. SMITH, 50, Mount Crescent, Thornes Road, Wakefield, Yorks.

PRIZE LETTER

Also significant in the last few months, is the failure of established artists such as Connie Francis and Pet Clark to get really high positions in the hit parade.

This indicates that records are being accepted for their basic sound value, rather than for the appeal of the artist.—P. N. LEWIS, 24, Desborough House, 2, Dickens Grove, Warstock, Birmingham, 14.

SH-SH-SHOCKED

AS a great Gene Vincent fan, I was shocked to hear that Luxembourg DJ Eric Williams has such a low opinion of Gene's fabulous singing.

On a recent "Saturday Requests," he said that "She-She-Little Sheila" was no pleasure to him and that he was only playing it as a request. He also added that he had vowed never to play any of Gene's records after meeting him in Australia.

Surely this is most unfair to listeners? — IAN WILSON, The Cairnies, Glenamond, Perthshire, Scotland.

IT'S A FARCE

I DO wish the general public wouldn't attach so much importance to the so called Top Twenty. Elvis Presley, as the classic example, reaches the heights of the hit parade simply because his records sell in larger amounts over a short, specified period.

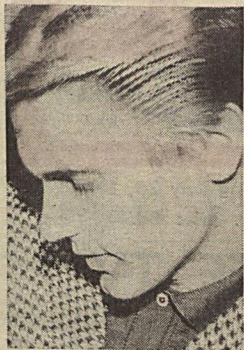
Bing Crosby records sell in larger amounts, but over a period of years. So he does not get the rather dubious honour of a "hit record."

The "Top Twenty" is an gross overstatement of fact. Don't be fooled by hit parade status. It is a farce.—PETER J. DEWEY, "San Remo," 57, King George's Avenue, Millbrook, Southampton.

LIKE SINATRA

WHAT interesting reading the interview with Matt Monro made in DISC (15/7/61), and many thanks to Matt and Russ for their radio programme.

I agree wholeheartedly with Matt when he says Russ sings very well (Mr. Newell, please note!), and I, too,



ADAM FAITH—Latest disc is a come-down. See "Mediocre." (DISC Pic).

think that Russ has the "Sinatra touch."

I have been looking forward to Russ singing his lovely ballad, "Jeannie," disc, but if the song had been offered to anyone else, I am certain that no one could make a better job of it than Matt.—VERA THACKER, 1, Crossbrook Avenue, North Wingfield, Chesterfield, Derbyshire.

MEDIOCRE

I MUST comment on Adam Faith's latest disc, "Don't You Know It." I was proud to be among Mr. Faith's most fervent admirers. His singing, with the inspired backings of John Barry, brought life to a screech-infested hit parade.

Now, although Adam could never be accused of screeching, with this disc he and John Barry have stooped to the same mediocre sound with

Each week an LP is awarded to the writer of the Prize Letter...and once a month there is a bonus prize of a Ranson lighter/ashtray set.

Bonus winner for July is the writer of this week's prize letter: Peter J. Smith of Wakefield, Yorks.

which most of today's rock singers burden us. Surely Mr. Barry could have put the high-powered musicianship of his group to better use?—DIETLAND BRICE, 4, Temple Row, Birmingham, 2.

ONLY TWO?

WHAT does Nigel Hunter think he is doing by giving Conway Twitty's latest EP, "The Rock 'n' Roll Story," only two stars? Surely he realises that the four tracks on this

Come complaint

WE think the BBC since the BBC put on his first show, and we have nearly all his records issued in this country.

We think the BBC are doing the wrong thing in dropping such a fabulous series as the *Come One*. He's one of the greatest artists in show business, and we hope that something can be done because, as you say, we cannot afford to lose such an artist as Perry Como.—TWELVE PERRY COMO FANS, c/o Clifton House, The Cross, Stroud, Gloucestershire.

All we can suggest to you and to the many other readers who have written similar letters is that you write to BBC TV and ask them to reconsider their decision.

A FOOL OR...?

IS Anthony Newley a superb artist or a fool? Surely he must be one of the most controversial personalities on the pop music scene for some time? Who else could get away with such records as "Yes, We Have No Bananas" and his current hit, "Pop Goes The Weasel"?

The measure of his success must be the fact that no one has tried to imitate him in any way.—B. W. HACKWELL, 17, Welbeck Court, Barnhill, Hayes, Middx.

SOUND FIRST

IT is interesting to note that recently, despite the consistent domination of the charts by Cliff and Elvis, several new artists have succeeded with their first attempts, even though some have failed with their second.

STAR TALK



by John Wells

JOHNNY BURNETTE can be as girl crazy as he likes he's still a carefree bachelor. But at 27 he must be one of pop music's most eligible men, and "Girls" looks set to add to his bank balance, too.

Nina and Frederic are hoping that they will not be separated from months old son Nicholas when they come to England in September. They're making special preparations to bring him over with them.

They certainly have fun dreaming up record titles... The *Krew Kats*' "Samovar," according to the dictionary, is a Russian tea urn. And the flip, "Jack's Good," can only echo the sentiments of DISC's readers. Wanted by Harold Hecht, director of the film "Taras Bulba"... a kobzas, a trembitas and a banduras. Now I'm very glad you asked, "What on earth are they?" Because I can tell you. They're musical instruments used by the Cossacks in the 15th and 16th centuries and Hecht is combing Europe to use them in his film. If you've got one in your attic, contact United Artists, please. Not me. This I'd like to see. Some of

Johnny Burnette . . . Jess Conrad . . . Frankie Vaughan . . . Bob Wallis

those stage door louts making a nuisance of themselves to Jimmie Rodgers. He's a close friend of heavyweight champion Floyd Patterson and has picked up one or two useful tricks.

He denies being superstitious. But on opening nights Johnnie Ray always carries a certain two-cent piece in his pocket. He also carries as many good luck telegrams as his pockets will comfortably hold.

JESS CONRAD recently saved the life of a baby strapped in a pram. It happened in Camberwell and it seems the pram rolled

off the pavement in the shopping centre right in front of Jess's car. Could have been very nasty but Jess leaped out of the car and returned the pram to the pavement.

Frankie Vaughan recently agreed to perform the opening ceremony at a TV store in Southampton providing the store presented six TV sets to old age peoples' homes in the town.

The King Brothers' sister, 14-year-old Moira, received a pro-

Mel Torne's daughter Tami and singer Steve Perry have struck up a strong friendship.

posal of marriage: the other day... from a 12-year-old Ghana boy. He'd written to the Brothers asking for the address of their sister saying that when the time was favourable he would send a suitable letter.

Ray Peterson discovered Curtis Lee, who sings "Pretty Little Angel Eyes," in Tucson. Ray took him to New York and organised the right introductions.

From America a new disc by Left Thornton... "What's Holding Up Her Bitsy" saga. This should be the first time the BBC bans a disc because of its title!

Bob Wallis' hand must be one of the unluckiest in the business. Since Christmas they've lost four banjos, one drum kit, a complete set of uniforms and now a clarinet. Total value of lost equipment is estimated to be in the region of £600. "It seems as if people just want to take things as souvenirs," says Bob.



MEL TORNE'S 14-year-old daughter Tami wants to know why dad can't settle permanently in England. Reason for the inquiry is young Steve Perry. With Mel's whole-hearted approval—"I think the lad will be one of the greatest"—Steve and Tami have struck up a strong friendship. Most evenings Steve could be found at Mel's flat while he was playing London and during the day-time the 16-year-old singer acted as guide on the family's sight-seeing trips.

disc are four of the greatest hits ever made? Mr. Hunter calls this disc: "A pretty gruesome story." But Jerry Lee Lewis might not be so keen on the charts by recording rock numbers.—D. EMMIS, 6, Bancroft Road, Smithills, Bolton, Lancs.

FULL MARKS

I AM sorry to disillusion you. I reviewed of "Trud Fad" (DISC 8/7/61). The statement that they aren't many teenagers at home at 10.45 on a Saturday night could be more wrong.

It is about this time that most teenagers are returning from the Saturday night out, so they don't miss this excellent programme. The BBC deserve full marks for using the common sense.—ROBIN T. BURTON, "A Hand Out," Simonsone Lane, Stimsonstone, Nr. Burnley, Lancs.

GOOD 'GIRLS'

WE felt that we just had to write about the latest record—Duanne Eddy's LP, "Girls, Girls, Girls," which have just received two advance U.S. copies.

We are sure Duanne's fans won't be disappointed. And he will probably gain new ones. His style ranges from Chet Atkins, through Scotty Moore, to his own individual "twang," which is plentiful throughout.

With his great talent, we ask "what price The Shadows?"—R. BAGULEY and K. SCANDRETT, 8, Lodge Close, East Grinstead, Sussex.

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

LYN CORNELL

ADIOS MY LOVE



45-F 11374 45 rpm record

AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending July 22).

Last This Week	This Week	Title	Artist
1	1	Tossin' And Turnin'	Bobby Lewis
2	2	Boll Weevil Song	Brook Benton
3	3	Quarter To Three	U.S. Bonds
4	4	Raindrops	Dee Clark
5	5	Yellow Bird	Arthur Lyman
6	6	Hats Off To Larry	Del Shannon
9	7	Every Beat Of My Heart	The Pips
11	8	San Antonio Rose	Floyd Cramer
14	9	I Like It Like That	Chris Kenner
13	10	Dum Dum	Brenda Lee
10	11	Dance On Little Girl	Paul Anka
7	12	Moody River	Pat Boone
5	13	The Writing On The Wall	Adam Wade

Last This Week	This Week	Title	Artist
20	14	Together	Connie Francis
15	15	Let's Twist Again	Chubby Checker
17	16	Please Stay	The Drifters
12	17	Travelin' Man	Ricky Nelson
18	18	Tell Me Why	The Belmonts
19	19	Never On Sunday	The Chordettes
15	20	Those Oldies But Goodies	Little Caesar and The Romans

ONES TO WATCH

Last Night	The Mar-keys
Pretty Little Angel Eyes	Curtis Lee
I'll Be There	Damitz Jo

TOMMY STEELE

THE WRITING ON THE WALL



45-F 11372 45 rpm record

BRUCE WELCH—THE SONGWRITING SHADOW WRITES FOR DISC

Cliff's songs are composed on tape

I HAVE just bought a tape-recorder equipped with all the gadgets.

I really got it as an experiment, just to see if I could compose music by playing my guitar on to the tape, playing back, cutting, etc. And it worked. Two numbers composed this way are being used in Cliff's new film "The Young Ones," "We Say Yeah" and a number I did with Hank "Funny Feeling."

A tape recorder is a great piece of equipment to have around the house—whether it is for experimental use in devising new sounds, and hearing the potential effect before one enters a studio, or alternatively, for pure kicks at a party.

Lately I have been indexing the records I have collected over the past few years.

One of my favourite jazz LPs at the moment is by Anita O'Day, called "Anita Sings The Most," backed by Oscar Peterson (piano) Herb Ellis (guitar) Ray Brown (bass) and Milt Holland (drums); this disc is really The Most.

Anita actually arrived in this country last Tuesday (July 25) to appear with Johnny Dankworth at Lord Montagu's Jazz Festival. While she is here she will also appear on BBC TV and do a concert tour.

Anita entered show business in a unique way. She and her partner entered a Walkathon, a contest to see who could stay on his feet the longest. They came in second.

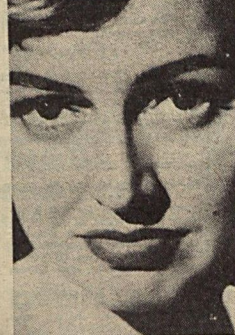
To make extra cash they sang and danced so that the crowd would throw them coins. The Master of Ceremonies at this Chicago indoor walkathon track would introduce them

during a lull, and to the accompaniment of the piano they'd sing a couple of songs.

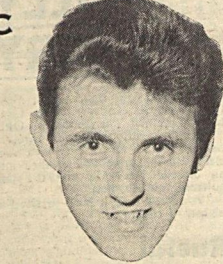
Her partner was Frankie Laïne, the MC Red Skelton and the pianist Fats Waller!

NEARLY everyone has heard of the Hollywood Clan. Well, Britain has its own show business society, it's called the Posse and is composed of lads like Tony Newley, Pete Murray, Tommy Lynch, Harry Fowler and Kenny Lynch. Having come from Newcastle, I'm not really eligible for membership, I think one of the first rules is that you have to have a slight cockney accent.

Kenny Lynch, by the way, is writing a book about London's East End. He is well qualified to do so because he has one of the largest cockney rhyming slang vocabularies of anyone born



ANITA O'DAY... unique way of getting into show business.



within the sound of Bow Bells.

He said to me the other day, "I've always wanted to be a la-di-da on the greengage or ave a button and bow on the George Mell." Translation: "I've always wanted to be a star on the stage or give a show on the telly."

Here's wishing Kenny with his new HMV disc "The James Booth Behind My Boots And Cheers." Translation: "The Truth Behind My Tears."

HAVE you wondered what sort of a guy is "Whispering" Paul McDowell, vocalist with the Temperance Seven? I met him the other day at EMI.

And to use the expression of the same era as their music, "What a character!"

Paul is tall and lean with a Julius Caesar haircut and an expression which looks as if it originated during the Wall Street Stock Market crash.

He had us all in fits of laughter with stories of his life before he became a number one "vocal refrainer." He earned his living as an artist, and his favourite spot for painting was St. Tropez, the South of France resort made famous as the water place of Brigitte Bardot.

He was also a keen underwater swimmer, often transferring his impressions of the depths on to canvas. One day he saw an advertisement for ball point pens which would write under water, so he decided to paint underwater.

Paul told us, "I bought one of each colour of these pens and some paper, donned my mask and flippers and descended. But the paper disintegrated when I started to draw."

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending July 22, 1961

IN Faith, Denver and Peggy Lee OUT Nelson, Newley, and Connie Francis

Last This Week	This Week	Title	Artist	Label
4	1	Well, I Ask You	Eden Kane	Decca
1	2	Temptation	Everly Brothers	Warner Bros
8	3	You Don't Know	Helen Shapiro	Columbia
6	4	Halfway To Paradise	Billy Fury	Decca
2	5	A Girl Like You	Cliff Richard	Columbia
5	6	Pasadena	Temperance Seven	Parlophone
3	7	Runaway	Del Shannon	London
14	8	Romeo	Petula Clark	Pye
9	9	You Always Hurt The One You Love	Clarence Henry	Pye
10	10	Time	Craig Douglas	Top Rank
11	11	Don't You Know It	Adam Faith	Parlophone
11	12	But I Do	Clarence Henry	Pye
15	13	Baby I Don't Care	Buddy Holly	Coral
13	14	Weekend	Eddie Cochran	London
19	15	Moody River	Pat Boone	London
12	16	Surrender	Elvis Presley	RCA
17	17	Marcheta	Karl Denver	Decca
18	18	Dum Dum	Brenda Lee	Brunswick
18	19	Frightened City	The Shadows	Columbia
17	20	Runnin' Scared	Roy Orbison	London

ONES TO WATCH

Quite A Party	The Fireballs
That's My Home	Acker Bilk



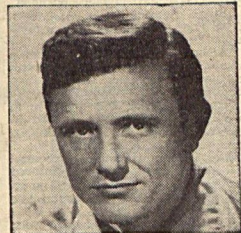
JOAN REGAN "WE WHO ARE IN LOVE"

B/W "MY FOOLISH HEART"
45 RPM 7N 15367



GARY MILLER "THE STORY BEHIND MY TEARS"

B/W "SOME ENCHANTED EVENING"
45 RPM 7N 15368



LET'S DIG A LITTLE DEEPER...

Dick Tatham spotlights the stars as the public seldom sees them

A faraway look as he dwells in life

BILLY FURY has fair hair, a snub nose, and blue eyes which carry a faraway expression—as if he is forever wondering what this world is all about. When I met him he was wearing a purple jacket, bright red tie, grey trousers and black shoes pointed like the prow of a destroyer.

With him was Hal Carter—once his schoolmate, now his road manager. Hal is also the Fury Memory Man—since memory is what Billy ain't got. Left on his own, he is apparently quite capable of being booked for a beat show in Blackpool—and turning up in "Twinkle" on Worthing Pier.

Said Billy: "I forget meal times. Dates with girls. The names of streets round my home in Liverpool. Where I've left the car. Which town I'm supposed to be playing in."

"When I get the town right, I forget which theatre. When I trace the theatre through the showbills, I find, late the same night, that I've forgotten which hotel I've booked into, if Hal weren't around, I'd be in dead trouble all the time."

"Once, I'd just reached the north end of the M1—heading for London—when I had a puncture. My case was in the boot. It had in it two dozen French shirts, a new electric razor, all Ray Charles' LPs, and 5,000

pictures of me. I changed the wheel. "I was practically into the West End of London before I realised that, to get at the spare. I'd taken the case out and left it on the roadside. I drove back 50 miles—but someone had nicked it."

"The trouble," Hal Carter explained, "is that Billy thinks a lot."

"At that moment Mr. Fury stuck the top joint of his left thumb into his mouth, spread the fingers crabwise over his face, and went into a light trance."

"There!" said Hal. "He always does that when he's thinking."

"What?" asked Billy, "do you think about?"

"Death," said he. "What happens in the after-life—if there is an after life. I'm fascinated by the idea of reincarnation. By stories of people who have left their bodies and returned to them. By the question of whether anyone who's died can come back and haunt you."

"Do you try supernatural experiments?"

"Did once. I met a jazz guitarist in the provinces. One night, in the half-dark we sat at a table with letters round the edges."

"We up-ended a glass, concentrated on it, pointed our fingers at it—and it started to move. At first I thought he was pushing it. But he wasn't. The glass was moving itself towards the different letters."

"First time it spelt out a story about some bloke in Manchester who killed his girl—and swung for it. That

session took four hours. Next night, the glass spelt out two words. Can't tell you the first. The second was OFF."

"Third night, the glass carted madly around for a bit—then shot clean off the table and crashed into an electric fire. Me and the jazz guitarist ran like hell."

"You must find it hard to sleep at nights," I suggested.

Rueful

Billy looked rueful. "Sure do," he admitted. "Apart from all these things I've mentioned here on my mind. I hate being alone. Sometimes, when it's around three in the morning and I still haven't got to sleep, I phone up some of my friends—or jump in the car and go round to see them."

"How do they feel about it?"

"Guess they've got used to me by now. Tell you something else... I can't sleep in the dark. I've had the light on all night ever since I can remember—even when there's been someone else sleeping in the room."

"What other things do you think about?"

"The stars—and what lies beyond them. Then girls, of course. Then there's my songs."

I said: "I know you came into the business when you took one of your songs backstage to Larry Parnes in Liverpool, your home town. What did you show him?"

"Just the words—jotted in an exercise book. I can't write music. I've four exercise books now. About



BILLY FURY . . . his road manager is also his Full-Time Memory Man. (DISC Pic)

60 songs in them. The words, that is. "The music? In my head. Pick any song you like in my books—I'll play the tune. Guess this is one department where my memory doesn't let me down."

My eyes wandered to Billy's shoes. I asked: "How about the cowboy boots you used to wear?"

"Gave 'em all away. Got fed up with 'em. Keep getting crazes. Apart from the boots there was collecting antique guns. Then swords. Then beer mats. Now I'm on ties. Got only five—but I never used to wear 'em at all. Two months ago I didn't even know how to make a knot."

"Were your parents in show business?"

"Not really. Mum sings a bit at socials. And she's really with beat music. Dad isn't so much. But he's the most at his trade—making and repairing shoes."

"What did he think of those cowboy boots?"

"They horrified him."

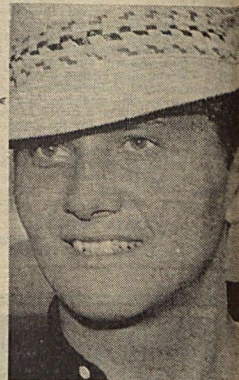
"Despite that, did he repair them for you?"

"He did. Made a wonderful job. Guess it was . . . a case of blood being thicker than leather?" I suggested.

"Exactly," said Billy. He stuck the top joint of his left thumb in his mouth, spread the fingers crabwise over his face—and went into a light trance. Mr. Fury was thinking.

NEXT WEEK

Bert Weedon



PAT BOONE . . . "Moody River" proved to be an exception.

ELVIS IS PLUGGED TOO MUCH

says 208 DJ

HIS name is Brook Denning. He is the new disc jockey at Radio Luxembourg. And like the man he replaces this week, Ernie Williams, he could find himself in trouble with the fans before he has even put needles to disc, for when I spoke to him a few days ago he confessed to the belief that the one and only Elvis gets too much plugging!

"I like what he does," he hastened to add, "but I do think he is a little over-exploited."

As his job allows him to choose his own records, does this mean no Elvis on his shows?

"I shouldn't think so," said Brook. "I admit my own personal taste swings towards big band stuff, but I also like good ballads, rhythm and blues and good rock."

"I'm just going to try my best to please everybody—if that's possible!"

Brook Denning is an Australian, from Perth and he has been in radio since he left school at 15.

Among his many Luxembourg duties will be the compering of several request programmes and station announcing.

However, Brook will not have to work quite so hard as he did in Australia, where he had an all-day, non-stop music programme.

"Back home in Australia, of course, the music scene is strongly influenced by America, but I don't intend to go all-American on Luxembourg. I like British stuff."

"I think it's a great pity your fingers don't do too well down under, but without chart backing, it is very difficult to publicise them. With the exception of Lonnie Donegan, and Cliff's 'Livin' Doll', British hits are very rare."

J.H.

ALONG THE ALLEY

Cyril Shane breaks a summer tradition

THE summer is traditionally the quiet season for the Alleys, comparatively speaking. Efforts in placing new songs with artists, and record companies slow down to a minimum because most of the artists are beyond reach of the Alley lurching circuit for weeks on end in their summer coastal scene.

The disc outfits also slow down to a walk as their factories close for their annual holiday, and anyway most of their immediate autumn disc plans are already cut and dried unless the new song happens to be sensational.

Cyril Shane of the Shapiro-Bernstein Music office is not a traditionalist, however. He's got a rich crop of current plugs which should coax a lot of customers off the beach into the disc shops and add to the solid foundations being laid by the infant S-B outfit in this country.

First, there's a hit parade showing at last for the controversial "Moody River" recorded by Pat Boone (London). Pat's discs have been in

the doldrums over here for some time now, and a lot of people decided that "Moody River" would be no exception to the depressing rule. The song's quality, Pat's performance of it, and some lively plugging by Cyril and Peter Lane have proved them wrong.

Mrs. Bruce Forsyth—labelled on the record simply as Penny—has cut "Who Does He Think He Is?" for Picaadilly, and the disc was released last week. Then there's "The Story Behind My Tears" recorded by Kenny Lynch for HMV and Gary Miller for Pye. Cyril describes it as "a 1961-type Hoagy Carmichael song," but hastened to add that it was written by Hal David, who penned "Catch A Falling Star," Bacharach, who is a Martine Dietrich, and another S-B lyric job completed by the same Hal David is the English-word version of a big Italian ballad called "Cerasella." The English version is called "Something In The Air," and Shani Wallis has done the disc honours for it on Philips.

Still moving strongly for S-B is the Duane Eddy styling of the "Ring Of Fire" film theme on London, and there's another promising song in the shape of "Sea Of Heartbreaks" recorded by Don Gibson for RCA.

And Cyril wants all you country and western artists to know that Shapiro-Bernstein have now

NEWS from the street of MUSIC

acquired the British rights to no less than four top American C & W catalogues.

NEXT month is moving date for Syd Coleman and the rest of the Ardmore and Beechwood Music team. They're shifting from Old Compton Street to an office suite in EMI's Oxford Street showrooms. Plugs moving with them are "Quarter To Three" by U. S. Bonds on Top Rank; "Angelique" sung by Rabin Rock unit vocalist Colin Day for Parlophone, and "With You In Mind," which is Alma Cogan's current single for Columbia. It was written by Norman Newell and Cyril Ormsdell with her in mind.

BILL PHILLIPS of the Keith Prowse-Peter Maurice Music group announces that Peter Phillips, son of managing director Jimmy Phillips, has been appointed manager of Bourne Music within the group.

Another KPM appointment with effect from August 4 names Ernest Ponticelli as professional manager of the Peter Maurice Music company. Ponticelli joins the KPM team from the staff of Chappells. N.H.

THIS WEEK'S



FRANKIE AVALON

Voyage to the bottom of the sea

(from film of same name)
H.M.V. 45-POP903

CHUBBY CHECKER

Let's twist again

COLUMBIA 45-DB4691

CHRIS AND THE STUDENTS

Lass of Richmond Hill

PARLOPHONE 45-R4006

ALMA COGAN

With you in mind

COLUMBIA 45-DB4679

THE CLEFTONES

Heart and soul

COLUMBIA 45-DB4678

ADAM FAITH

Don't you know it?

PARLOPHONE 45-R4807

HERR LENNIE HASTINGS

Auf wiedersehen, my dear

COLUMBIA 45-DB4675

KAY STARR

I'll never be free

CAPITOL 45-CL15213

* STAR SINGLE



EYDIE GORMÉ

Yours tonight

H.M.V. 45-POP901



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

The man whose views



you cannot ignore

JACK

GOOD

Sheer rock—and no apologies!

PYE'S YOUNGSTERS TAKE OVER BIG BEAT CROWN



TONY HATCH—Expert at getting a commercial sound.

FOR the past month or so I have been intrigued and impressed by the output of Pye International and the new Pye subsidiary home label, Piccadilly. Suddenly, these two organisations have become the nerve centre of everything that is hip in the record business.

The amazing thing is that it has all happened in a twinkling... Pye International have got the jumping beans in their jeans. Up shoots the new Frogman title "You Always Hurt The One You Love" and, watch out. The Fireballs will be there in no time with "Quite A Party." Then there's "Daddy's Home," "Rama Lama Ding Dong," "Tell Me Why" ... etc., etc., etc.—all of it hit potential, all obviously being pushed like crazy.

American tapes he went out and bought were "Blue Moon" and "But I Do."

Ralfini is an enthusiast. He even went as far as designing the very striking black and red Piccadilly label himself. But he emphasises that he is strictly a part of a team.

Rock 'n' Roll with no apologies. Not one square record has escaped from Pye International for weeks.

That had me puzzled. I could conceive that one young enthusiast given a free hand could bring about this torrent of teenage material. But a team? Didn't the older members dampen his ardour, bring up that nauseating word "compromise" wag their heads and counsel caution? "What older members?" inquired Ian.

It seemed a curious coincidence that at the same time the Piccadilly label should start moving with British made discs that sounded too good to be true—rich, vibrant powerful beat, not the amplified telephone recordings that some of our major labels still issue with unshakable consistency.

A wizard

Hold on to your hats, kids. Ian is the oldest member of the Pye International and Piccadilly team, Presiding genius of record production for Piccadilly is Tony Hatch, who was 22 a matter of days ago.

My report

What on earth was going on? Could it conceivably be that some mad fool had at last caught on to the fact that if you want to sell records to a young public you ought to get young people to make them and push them? I decided to investigate. And here is my report.

Tony is a wizard at the business of getting a commercial sound-balance. And how he makes the musical direction so perfectly complementary would be a complete mystery if it weren't for the fact that in most cases Tony supervises the musical side himself, being an ace arranger in his own right.

Both Pye International and the Piccadilly label are managed by a 24-year-old beat fan, Ian Ralfini. When Ian took over Pye International, it was square as a box. The first two

Ian's right-hand men are Peter Prince (Piccadilly Exploitation), also

24, and Chester King (Pye International), 18. Keith Grant, their engineer, is 23.

Piccadilly deals in young artists, too. Their latest releases are by Joe Brown, Davy Jones and Emile Ford. Emile Ford's record, "After You've Gone" in particular, has a rich guitar and bass sound that I haven't heard before from this country. Adrian Kerridge was the engineer on this particular job—an olderster of 25.

Then listen to the very punchy, crisp piano noise on Davy Jones' "Baby, Baby." Once again, here is a sound that we have heard on American discs, but which has never before quite made it over here.

If all adds up, doesn't it? No wonder things are swinging on that Pye pad. But how on earth did Ian Ralfini, Tony Hatch and the boys manage to get it swinging in the first place?

Thanks are largely due, I was told, to Mr. Louis Benjamin, the Joint General Manager of Pye... who is, let's face it, no longer in his twenties. He gave these boys the tools, and told them to get on with the job.

I really boobed over Marty

I ALWAYS seems to be shooting my mouth off about people I have discovered, or have introduced to television. I tend to keep deadly quiet about the fact that I turned down Marty Wilde at the first audition that I gave him—when he was operating under the name of Reg Patterson.

whether I shall next see his name printed in DISC—top of the hit parade.

Mart has since proved what a boob that was—and I feel his latest disc, "Hide 'n' Seek" will rub it in. A fine performance—and don't miss hearing the flip, "Crazy Dreams," which you will like just as well.

So if you ever have the misfortune to do an audition... spare a thought for the poor bloke who is holding it. He has a heck of a responsibility. Picking out potential hit paraders is rather like the job the panel have in ATV's "Tell The Truth"—you know, the show where they have three people all claiming to be Joe Bloggs, and the judges have to discover which is the real one by interrogation. Only with auditions you have about three hundred claiming to be next year's sensation.

But that's not the end of my list of mistakes. Eden Kane I auditioned on about four different occasions... how was I to know he was to line himself up with two of the smartest managers in the business?... well, I ask you?

So you might think that to be on the panel of "Tell The Truth"—as I am, for the next couple of weeks, must be a cinch.

No excuses though. I was wrong... and not, I dare say, for the last time. This sort of thing is the reason why I dread auditions even more than the artists who are auditioning. When I turn an artist down, I often wonder

Not on your nelly. It's the most gruelling experience I have had. Now I know what torture I inflicted on all the first-timers in "Six-Five," "Oh Boys," and "Wham." Divine retribution.

BANNING

the BBC replies

HOW IS THE BBC COMMITTEE WHICH JUDGES THE SUITABILITY OF RECORDS FOR BROADCASTING COMPOSED?

Answer: The Committee is composed of persons who have had many years of experience in the record industry, light entertainment and musical worlds, as well as in the BBC.

WHY IS THERE APPARENT INCONSISTENCY IN THE BANNING OF SOME POPULARISATIONS OF CLASSICAL THEMES AND NOT OTHERS?

Answer: In judgments on adaptations from the classics it is very difficult to avoid an appearance of inconsistency. The point is taken into account in the attached working instruction to the committee which sets out clearly the BBC policy on this subject.

(Briefly, the "attached working instruction" states that many adaptations of the classics do not debase the originals and are quite acceptable.

Objective

The BBC policy is to place restrictions only on those adaptations which could give reasonable offence to reasonable people. The degree of variation must not falsify the original music to the point of debasement or travesty; the words added to a melody must not be vulgar or totally out of keeping with the spirit of the original music.

No previous decision is regarded as setting a precedent and each adaptation is considered objectively on its merits.

IS IT NOT A FACT THAT A RECORD WHICH IS "RESTRICTED" IS ACTUALLY BANNED IN EFFECT BECAUSE THE RESTRICTION INHIBITS PRODUCERS AND COMPOSERS FROM PROGRAMMING IT?

Answer: What is sometimes called a ban on a record is simply an

DISC said

Two weeks ago the BBC's disc banning "policy" came under fire from DISC. We accused them of inconsistency, of being narrow-minded and demanded to know by what right the BBC set themselves up as the arbiters of good or bad taste.

We told the readers of DISC, many of whom have been annoyed by the bans, that we were sending a questionnaire to the BBC and hoped to publish their answers. The replies are printed below.

editorial decision on the part of the BBC not to broadcast it. In making its editorial decisions, the BBC has to take account of all those factors which are familiar to any editor or publisher as well as some that are peculiar to broadcasting, including in particular the prohibition on advertising contained in the licence from the Postmaster General. In most cases an adverse decision excludes a record from all programmes, but it does occasionally happen that a record may properly be broadcast in some contexts without being suitable for general use.

Such records are only used after further reference to the Head of Gramophone Department or the Head of Light Entertainment Department, and the term "restricted" has been applied to these.

DOES THE COMMITTEE ENDEAVOUR TO PRESERVE A CERTAIN STANDARD OF TASTE IN ITS DECISIONS OR DOES IT DEAL WITH THIS ASPECT BY UTILISING THE "RESTRICTION" CATEGORY?

Answer: There is, of course, no absolute standard of taste, but the BBC tries to base its judgments on what it believes to be acceptable to the majority of sensible people. The distinction between records that are not broadcast at all and those on which a restriction has been placed is not really relevant to the question of taste. Some records, after all, are more suitable for a sophisticated programme like "Monday Night at Home" rather than "Children's Favourites."

WOULD THE ADVENT OF COMMERCIAL RADIO IN

BRITAIN RELAX THE RIGID REGULATIONS CONCERNING RECORDS WHICH ARE BANNED FOR MENTIONING "COKE," ETC.?

Answer: The results of the introduction of commercial radio can only be a matter of speculation. As far as the BBC is concerned it will continue to conform with any obligations laid upon it by Parliament or the licensing authority.

In his covering letter, Douglas Lawrence, assistant head of gramophone programmes points out that if discs are being banned almost at the rate of one a month, as our article stated, this amounts to about half a dozen records out of over four thousand issued so far this year. He hopes the whole subject of record banning will be seen in true perspective.

Not 'Bobby'

He also remarks that the song "Bobby" referred to in our article as "restricted" is not restricted in any way, and "Moonlight And Roses" is a popular version of Lemar's "Andantino In D Flat"—not a piece by Chopin as quoted in our article. Furthermore, only certain versions of it are passed for broadcasting.

All the points are adequately answered, but we still feel that a "psychological ban" can happen in the case of a disc about which the committee are tepid in their approval and enthusiasm. Although no official ban or restriction may be placed on it, it is doubtful whether it would be aired if the programme staff were aware of the committee's lack of enthusiasm.

Is it just a waste of time to buy these EPs?

"EPs? They are just a waste of money—nothing but old numbers that have been issued either as singles or on an LP."

How many times have you heard that said, or said it yourself? Judging by the letters we receive at DISC this complaint is quite a strong one held by a very large number of fans.

Many of you seem to consider that to ask up to 12s. 6d. for this sort of material is not fair. What's wrong, you ask, with putting original material on to EPs? Surely the record companies could do this? Well, can they, and is there the demand there if they can? DISC checked with all the companies, and they all had much the same comment to make.

"Firstly, we do issue original material on EP from time to time," said the Decca spokesman. "But breaking down LPs into EP form is definitely a popular principle. It enables people who can't afford the price of an LP to obtain the album in stages at a price they CAN afford. As far as the single question is concerned, we find that many people are prepared to buy EP collections of hit singles by various artists, but

they wouldn't dream of buying the singles themselves."

Then there is the difficulty of finding suitable material specifically for EP recording.

"If a good song comes along, artists naturally want to record it as a single to achieve maximum sales instead of tucking it away with three others in an EP."

Sometimes an original EP is released containing a song which becomes so popular that it is eventually reissued as a single. Paddy Roberts' "The Ballad Of Bethnal Green" is a case in point, but instances like that are few and far between.

Pye's spokesman supported the Decca opinions, and went on to say that, in their experience, there are many people who are prepared to buy EP collections of hit singles by artists like Lonnie Donegan and Petula Clark even though they might already possess the original singles.

Show songs

He believed that the compactness of the EP, presenting four hits on one record, was the reason for its popularity. "It offers a considerable amount of original recording for EPs. For instance, there are our EP selections of hit songs from new shows like 'The Music Man' and 'Bye Bye Birdie'.

The trends in the American market undoubtedly influence policies here in the case of the EP, as in everything else. In the States, the EP is virtually extinct, having been superseded by the cheap LP which offers more entertainment at very little extra cost.

The EP market here is apparently healthy enough at present, and there are no signs yet that we are going to follow the American example. And there IS a reasonable amount of original material available on EP if you look far enough.

The Decca spokesman had the last word by making the record industry's constant complaint.

"If purchase tax on records were reduced or eliminated, it might make the recording of original EPs a different and much better proposition."

John Summers



A Girl Like You



Ian Freeman WRITES DIRECT FROM NEW YORK

I'm with it, even to eating college educated hamburgers

I DON'T really know where to begin this week. By now I'm really "with it" and once you get this feeling things happen at such a terrific speed that you can't remember them all.

I have an even bigger problem than most—things can happen at the slowest time ever, and I still can't remember them!

The temperature's gone down a little—it's something like 73 degrees, but the humidity is the killer in New York. You can walk on the pavement with a temperature of 73 degrees and very little sun at all, but humidity will be some 90 per cent.

After walking a block or two, you're looking for somewhere to drop. I usually look for the nearest BAR!

The other day I was strolling along Lexington Avenue with thoughts of a London Wimpy hamburger, when I was confronted with the sign "Prexy's, The Hamburger With A College Education."

This was a bit much I thought, but perhaps a college educated hamburger might be very good for me—food for thought, sort of thing. (All right, so it was a lousy gag!) I ambled in—I'm past the WHOOOSHING stage—and a young, all-American college student from behind the counter walked up and said "Yes?" So, in my best British accent, I answered, "A hamburger, please."

He blushed at this strange sound and said, "Large or small?" I blushed even deeper and said, "Large." As I sat and waited, the waiter surveyed me with a look that indicated "I think this guy's

a bit of a nut." Then he got very bold, walked over to me, and said, "Say, you're English, aren't you?"

I tell you, these Americans just don't miss a thing!

Yesterday, I was ushered into a big white automobile, but what a big disappointment—not a button could I find to press. . . . not anywhere! Still, I was more than compensated, because Freeman was about to visit Coney Island. Off we set, driving along the Hudson river waterfront, past the gigantic skyscrapers of Wall Street, through one of the largest motorway tunnels in the world, and after about 25 minutes, Coney Island.

The first landmark is a huge parachute jump which was transferred from the 1939 New York World Fair. All very nice I thought for those who like that sort of thing! And the party I was with

had decided I like that sort of thing!

A very savage attendant strapped me and my companion in the seat, took off my shoes and pushed the lever. Up and up and up and up we went, and my companion just looked at me and smiled rather sadistically. And as I popped two air-sickness tablets into my mouth he said, "Fun, isn't it? Here I am, sitting on a seat with my legs dangling into space some 600 feet from the ground and he talks about "fun"!

When you get to the top just before you drop into space and the parachute opens, you are allowed to pause for a moment and survey the scene. That's if you're game to open your eyes!

I had definitely had enough "fun" going up and wanted to get off there and then but that attendant at the bottom had different ideas. He was insistent that I got my full 75 cents' worth.

Down we came (it was WHOOOSH day all over again) and the whole of Coney Island was entranced by a Britisher, on a parachute whose voice could be heard screaming, "I demand to speak to the British Embassy!"

I walked some 40 blocks in a temperature of 89 degrees the other day (I'm funny that way, you

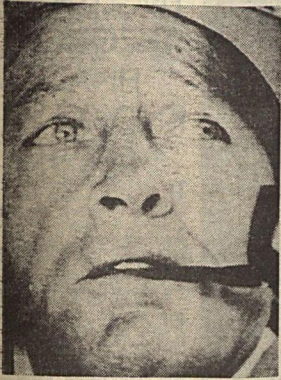
know) and found myself at the foot of the Empire State Building.

You get your ticket on the ground floor of the Empire State, and then you go to an elevator and when you're all packed in the elevator attendant smiles at you and announces, "The next stop is the 80th floor."

I'm happy to relate we WHOOOSHED 80 floors in 63 seconds flat! Quite honestly, as I stepped out of the elevator on the 80th floor my head was spinning. What did I do? I raced to the nearest bar, had a grapefruit juice and . . . a hamburger! When I stepped out on the observation platform the view made me gasp.

This was really an unforgettable experience and to my mind, the thing you can't believe is that huge skyscrapers you've had to be near your neck to see from the ground become rather small and insignificant as you gaze down on them.

You can buy souvenirs, have photos taken, eat and drink. Almost every facility you could need is there for you. There's no doubt about it, as a cab driver said to me last week, "if you have the money there's nothing in New York you can't get at any time of the day or night." Daddy, if I only had money! They just won't accept my London food vouchers anywhere in this joint.



Caught with his trousers down (but hat on) BING CROSBY admits I sing for money, but I also enjoy myself

By Peter Hammond

I CAUGHT the Old Groaner with his pants down—literally! It is not often that you interview someone without his trousers, but who insists on wearing a hat! Yet that was how I found Bing Crosby at his suite in the Savoy Hotel. He was surrounded by twelve dressers—I counted them—all busily pinning costumes on him for his role with his old golfing and joking partner, Bob Hope, in another "Road" film. This time they are off on the "Road To Hong Kong," their seventh journey in the series which began twenty-one years ago.

The dressers made the Savoy suite look like Selfridges at sale time. But Bing wasn't too perturbed. "Never have there been so many dressers for so few," he groaned as he climbed into yet another pair of trousers, or, rather, chinese pants. He kept his hat on because the photographers were around.

Bing doesn't mind being photographed without his trousers, but he does mind being photographed without a hat. It is not vanity that makes him hide his lack of hair, just respect for his fans and his job as a film star.

White Bing was being pinned up

he hummed, then broke off to draw!

"I sing all the time. I sing around the house. I sing in the bath. I try to sing a little every day. It keeps the vocal chords in trim."

At 57, Bing's vocal chords are still capable of the old booma-dee-booms. In the latest "Road" film, which started shooting this week, he sings five numbers, some alone, others with co-stars Hope and Joan Collins.

They are "Warmer Than A Whisper," "Let's Not Be Sensible," "It's The Only Way To Travel,"

"Team Work," and "The Road To Hong Kong."

"The voice is bearing up," he said. "I never had any training, but I did at one time think that I might take a few lessons. That was when I was at High School. I didn't do it, so my range is limited."

"I never thought that I would become a professional singer. I originally studied for the law—and I'm still interested."

What makes a performer want to get up in front of an audience and entertain them?

"That ever-loving . . . money. Although some actors and performers I know do it because they need to find an outlet. Something happened to them in their childhood, like they were ignored, and now they need to find some kind of release. But for most of them it is the money. In my case it is the money. But I do enjoy myself." What else—apart from money—

has Crosby's perennial success brought him?

"Well, I've been able to do things for people that I wouldn't have been able to do if I hadn't been a success. People like my family and my acting friends. Also, if you are a success you get good rooms in hotels and good tables in restaurants."

Anything disconcerting about being famous?

You're polite, they're fans

"Autograph hunters, mostly. When you're in a hurry, like trying to get into a football match or a baseball game, they hold you up. But you are polite because they are your fans—and you need them."

"The worst fan of all is the drunk

at the other end of the bar. You know the one, he yells across the room at you, 'Hi, Bing, come over here! C'mon over an' have a drink.' You don't know him, and you don't want to know him. Roland Young—you remember him, an English actor?—was accosted in that way once."

"C'mon over here, Roland; the drunk called. Roland replied: 'I don't want to come over there and don't you dare come over here.' That stopped him all right."

"I once had a friend who kept a record on what autograph hunters said when they approached him. They nearly always said: 'Hello, you're a big fan of mine, can I have your autograph?' What they meant, of course, was that they were a big fan of yours. And you don't even know them!"

"Other opening gambits are: 'It's for my daughter.' Or, 'It's for my niece.' It's never for them. They don't like to admit that they want your autograph."

Bing likes rock. "But it has to be good. Some of it can be very bad. Some of the lyrics can be offensive. Sometimes it is only a bad variation on the blues."

"I am beginning to like Elvis. At one time I thought he never would get out of the 'Hound Dog' stage, but he is singing well now. Bobby Darin is another, although you wouldn't really call him a rock singer. I like his 'My Funny Valentine'. That's good. I think he is very talented."

Will Bing ever retire?

"On the whole, rock hasn't been bad for music."

Will Bing ever retire?

"If I'd retired about ten years ago I would have spent my time traveling the world and playing golf. But now my game is not good enough for that, and so I don't know what I'd do with myself if I retired. "I'm keeping my foot in the door and I enjoy singing. I don't work too hard. They say I'm relaxed, but I think I'm just lazy. I always have been."

While Bing is here, filming his fourteen-week schedule at Shepperton Studios in "The Road To Hong Kong," he hopes to find time to recall an album.

"I shall do it through my own company, Project, and then push it out through one of the other companies like Victor or Columbia. It will be a Christmas album, made up of songs I haven't sung before. Why is Bing going to record an album here?"

"Your musicians are good. It is a chance to get some freshness into the backings. I particularly like British strings."

Bing, who does a radio show with Rosemary Clooney in the States, has agreed to do a walk-on spot in her show for ATV which goes out on August 5. There is also a possibility that he and Hope will appear on one of the Jo Stafford shows now being taped here.

It was time for me to go. The dozen dressers, pins in mouths, crooked round again. Bing climbed into another pair of trousers.

"Don't you wish you had interviewed Marilyn Monroe today?" he asked.

FROGMAN HENRY IS NOW BIG BUSINESS

CLARENCE "FROGMAN" HENRY is spending the next two weeks in Chicago cutting as many discs as time will permit before heading for a solid four month tour. Since his two smash hit records, Clarence has become one of the most sought after performers in the U.S. His stage performance is said to be fantastic. Cadence Records has just released the old Everly Brothers hit, "All I Have To Do Is Dream." There has been a rush of new orders since the DJs have started spinning this track from the recently released Cadence LP, "The Everlys' Best." The disc is backed with another hit, "Bird Dog."

Diahann Carroll has been given the lead in the first Richard Rodgers musical since the death of long time partner Oscar Hammerstein. As yet untitled it will have a book by Samuel Taylor, author of "Sabrina Fair" with both music and lyrics by Rodgers. Show is set for a Broadway opening in February.

Capitol have just rushed out a new Frank Sinatra-Billy May album called "Come Swing With Me." This is one of the first under the new Sinatra-Capitol contract since Frank formed his own Reprise label.

HARRY BELAFONTE
... he beats a record held by Sinatra.

Cable from AMERICA

Edited by Maurice Clark

It is estimated that Bing Crosby still gets as much fan mail as he did 20 years ago. He still employs three secretaries to cope with this. Every time the Old Groaner makes a new film or a rare TV appearance, his mail nearly doubles.

Elvis Presley's new film, "Pioneer Go Home," is now to be called "What a Wonderful Life" because the original title didn't lend itself to a good song title.

Since your Russ Conway's discs have begun to get radio plays in the States, many people have been congratulating an actor with the same name on his "fine piano playing."

PATHE Records, a subsidiary of Pathe News, is the latest label in the disc market. The new company is to concentrate mainly on LP releases, later developing their newly signed artists into



single sellers. Anyway it's a new twist.

MGM/Verve Records are trying a new promotional experiment with special releases, hoping to catch the eye of disc jockeys, programme planners and producers. The idea is to send out gold vinyl copies of certain discs. First one to be Elia Fitzgerald's new version of "Mr. Paganini."

Della Reese, RCA Victor recording star, is being set for a concert tour next year covering the entire USA. To be called "Portrait of Della Reese," it will feature Della's original hot gospel sinners from Detroit, The Meditation Singers, plus the Mercer Ellington orchestra. It will be a two-hour show featuring the gospel transition to the blues and the free style jazz. The concert will be recorded for release on RCA by Hugo and Luigi.

Singer-pianist Nina Simone is now well on the way to recovery after her severe virus attack that doctors first thought might be Ph.D. The singer is expected to remain in the Philadelphia hospital until the end of this month, but it is still hoped she will be able to make her film debut in "Notorious Landlady" which starts on August 9.

BOBBY VEE has been signed by producer Robert Lippert to make his film debut in "Swingin' Along" for 20th Century Fox. The film, which was originally a comedy, is now to become a musical-comedy to suit Bobby's talents.

Singer Don Cherry has been released from his Steel Pier, Atlantic City, booking so that he can play in a golf tournament in England. Ricky Nelson has been signed to replace him.



BOBBY VEE . . . for his film debut they changed the script to suit his talents.

Duane Eddy's latest bid for the hit charts is a double-sided version of the old Duke Ellington favourite, "Caravan" . . . it's again Duane at his best.

Tickets for the Candianan concert appearance of Harry Belafonte have been sold out six weeks in advance. As this will be Belafonte's third appearance in Vancouver this great demand was not expected; it even beats the record held so far by Frank Sinatra.

"My Fair Lady" is now to make its debut in Spanish. It opens its Latin American tour on August 6 in Buenos Aires.

Newcomer on the Liberty label, Timi Yuro, is creating quite a stir with her first issue. Main title is "Hurt" backed with revival of "I Apologise." Everybody at Liberty thinks Timi will become a household name within the year.



ANTHONY NEWLEY: "I still intend to go on recording." (DISC Pic)

Tony Newley fulfils his big ambition

WILL "Stop The World—Want To Get Off" change Tony Newley? It seems likely for at last he has succeeded in doing something that he has always wanted to do. Behind the cockney wit and pop song talent lies a highbrow. "Stop The World" is new and original but it is a long way from the Newley that his fans know. Those who were tuned into Gurney Slade will also find themselves on this wavelenght, but those who admire "Why" Newley will be disappointed, if not confused.

Certainly "Stop The World" has its songs, some of which will be hit numbers even if they don't find chart placings. "Gonna Build A Mountain" is a Negro spiritual and Newley's rendering could carry it a long way. "What Kind Of Fool Am I" is tailor-made for the hit parade.

High comedy

But the show itself is a satire, a reflection of life that could have been written by a psychiatrist.

"There is pathos in the show," says Newley, "but there is also a lot of high comedy."

The critics have loved Newley and said so. The highbrow critics have loved him too. They expected a Norman Wisdom-style revue from the boy they are happy to label a pop singer, but he surprised them and gave them something intelligent to get their teeth into.

It is not difficult to predict that this success will change Newley. As I reported last week, he has already written a film script called "Boy On A Wall," a modern "Pilgrim's Progress."

"A small boy wanders through the fairground of life," says Newley. "His name is Chris Pilgrim."

"I have been unable to get film companies interested in it yet, but if "Stop The World" is a success, then I might get a few bites."

Newley has always been a trier. He has been in the business for 16 years but people keep discovering him. He has conquered the worlds of discs, films and television and now, it

would seem, he has won his first victory on the stage.

"Of course I shall go on recording," he says. "I like to find new things to do but that doesn't mean that I shall give up singing popular songs."

What does Newley want to do next? "I would like to play romantic leads," he says. "I don't want to get pear-shaped about it, but I could do the romantic stuff."

Now that "Stop The World" looks like being a hit it is almost certain that Newley and co-author Leslie Bricusse will continue as a team. Bricusse also partnered Newley in the writing of "Boy On A Wall."

"We've got quite a few plans for more shows," says Leslie, "but our future as a team depends on 'Stop The World.' If it is successful then we will certainly carry on together."

"We write without a piano, throwing ideas at each other across the room. Working with Tony is a revelation. Being the artist that he is, he can demonstrate how the song will be performed while we're writing it. This gives me a much better idea of how things are going and gives me a great advantage over other writers." P.H.

DISC presents the stars

ONE of the biggest attractions at the Boys and Girls Exhibition, which is to be held this year at Olympia from August 8 to 19, will once again be the DISC stand.

We will be presenting the latest in pop records and there will be many personal appearances by leading pop artists.

Record comedienne to visit

AMERICAN comedienne Bobbie Baker, who records for the Tiffany label in the States and whose first album was "I'll Do Anything For Money," arrives in Britain on August 17 for two weeks in cabaret at the Astor Club, London.



SAMMY DAVIS'S wife MAI BRITT visited her husband and PETER LAWford on the set of their film "Soldiers Three" in Hollywood last week. It was her first day out since her daughter was born on July 5.

Shapiro's 'You Don't Know' sells 40,000 in one day

THE sensational success story of schoolgirl singer Helen Shapiro was given an additional boost last week when EMI announced that more than 40,000 copies of her second single for Columbia "You Don't Know" were sold in one day—a remarkable achievement for the summer months, which are inevitably quiet where record sales are concerned.

"This figure is one of the biggest ever scored for this time of the year," an EMI spokesman told DISC.

"You Don't Know" stands at No. 3 in the DISC Top Twenty this week.

IN SHORT

THERE is a strong possibility that Sammy Davis will star in a week's variety at the Palace Theatre, Manchester, in October, following his season at London's Prince of Wales Theatre which commences on August 21.

THE Temperance Seven make a return appearance on BBC TV's "Trad Fad" on August 5. Also guesting in the same edition will be Ian McKenzie and The Clyde Valley Stompers.

THE Spectacular which Eddie Gorme and Steve Lawrence tele-recorded for ATV will be screened on August 19. It also features the Irving Davies Dancers.

GUESTS in BBC TV's "Russ Conway Show" on August 11 will be Helen Shapiro, Geoff Love, who will sing and play trombone, and BBC TV designer Cephas Howard, who also plays cornet with The Temperance Seven.

LORIE MANN plays a Sunday concert at Skegness this week-end, and stars in the Light Programme's "Easy Beat" on August 6.

"JAZZ CLUB" on August 10 has Kenny Ball's Jazzmen and the Cab Kaye Quartet, Kenny Ball and The Jazzmen can also be heard in "Band Box" on August 28.

DICKIE HENDERSON's guests in his nationally networked ABC TV spectacular "Big Night Out" this Saturday will be Eve Boswell, Adele Leigh, The Clark Brothers and Freddie Mills. Also taking part will be The Barney Gilbrath Singers, The Savoy Dancers and Bob Sharples and his orchestra.

BBC TV are screening an excerpt from "Fun And Fancy Free" at the Queen's Theatre, Blackpool, on August 11. It will star comedian Al Read and songstress Yana.

ENGLISH TEAM THROUGH TO FINAL OF KNOKKE SONG CONTEST

ENGLAND is through to the final of the European Singing Contest which is being held this week at the Casino in the Belgian holiday resort of Knokke-le-Zoute. They have beaten both the other teams in their section—Holland by 357 points to 251 and Belgium by the narrowest of margins—there (325 to 324).

There are six countries in the contest—England, Belgium, Holland, France, Italy and Germany—and the final will be decided tonight (Thursday) between the two teams with the most points. Because of the number of points they have received, England are now certain of a place in the final, with Belgium as the most likely opponent.

The English team consists of Ken Kirkham, Tino Valdi, Kathy Kirby, Carmita and Vic Francis, and if they win they will carry off prize money of more than £100 and a large trophy. In the other section France has so far beaten Germany and Italy.

Torme will return

MEL TORME has been booked for a return engagement at the Liverpool night spot Room at the Top, which March. He will appear there for a month.

Mel, currently in Paris, flies to Sweden tomorrow (Friday) for engagements and will return to London on August 5. On the following night he will appear at the Wellington Pier, Yarmouth, followed by a week at variety at the Coventry Theatre.

He will finish the LP which he is doing with Norman Newell on August 14, and return to the States the following day.

Johnnie Ray for variety

AMERICAN singer Johnnie Ray, who recently completed a season at London's "Talk of the Town," is to play three weeks in variety in the provinces.

He opens for a week at the Liverpool pool Empire on August 28, followed by the Palace, Manchester, (September 4), and the Newcastle Empire on September 11.

Finnish disc star here

EXPECTED in London this week is top Finnish singer and film star Viola Talvi. She is coming to look around British show business, and hopes to stay here if the opportunity arises.

She visited London last year in the BBC TV series "Tempo 60."

Faith tops big 'Club' line-up

DAM FAITH heads a big line-up for "Saturday Club" on August 12. With him will be Helen Shapiro, John Barry Seven, Keith Kelly, Geoff Love, Alan, Tommy Sanderson and the Sand Men and the Bob Wallis' Streetwise Jazz Men.

ELVIS PRESLEY

JERRY WALD production

WILD IN THE COUNTRY

LONELY MAN... LOVING MAN... SINGING MAN... GIVING HIS HEART TO...

HOPE TURBURY MILLIE LANGE-WELD-PERKINS

Starring RAFFER JOHNSON-JOHN IRELAND
Directed by PHILIP DOHNE—Story by SILVERFORD COETS

CINEMASCOPE
RELEASED BY UNITED ARTISTS

JULY 30 & WEEK, N.W. LONDON
AUGUST 6 & Week: N.E. LONDON • AUGUST 13 & Week: S. LONDON

NEW RELEASES

<p>Anthony Newley What kind of fool am I 45-F 11370 Decca</p> <p>Sacred The Castells 45-HLN 6392 London</p> <p>Gene McDaniels A tear 45-HLK 6396 London</p> <p>Pretty little angel eyes Curtis Lee 45-HLX 6397 London</p> <p>Heart and soul Jan and Dean 45-HLH 6398 London</p> <p>Steady kind Mickey Denton 45-HLH 6398 London</p> <p>The String-A-Longs Should I 45-HLU 6394 London</p>	<h2 style="text-align: center;">ROBB STORME</h2> <p style="text-align: center;">NEAR YOU</p> <p>45-F 11384 Decca</p> <p>No. 1 in U.S.A.</p> <h2 style="text-align: center;">PAT BOONE</h2> <p style="text-align: center;">MOODY RIVER</p> <p>45-HLH 6390 London</p> <p style="text-align: center;">DECCA</p> <p style="text-align: center;">THE DECCA RECORD COMPANY</p>
--	---

The Shadows' first LP issue in September

Spence is in 'Summersong'

THE Johnnie Spence Band, June Marlow and Michael Cole have been added to the artists taking part in A.R. TV's second and last musical "Summersong". The programme will be transmitted on August 3.

As previously announced, the other artists taking part will be Matt Monro, Craig Douglas, Johnny Dankworth and Cleo Laine, Lynn Cornell, Dennis Lotis, Patricia Lambert and Dudley Moore.

Among the settings for this show will be a railway station, a school swimming pool, a farm, Cowes, and a garden in Windsor.

McDaniels' LP out soon

GENE McDANIELS, whose latest disc, "A Tear," on London, is released this week, will have his first LP release over here in the autumn.

Title of the album is "Gene McDaniels," and songs include "Cry," "I'll There Was You" and "Portrait Of My Love," which scored heavily in the U.S.



Capitol rush out Sinatra LP

CAPITOL Records in the States have rushed released a new Frank Sinatra album, "Come Swing With Me," on which the singer is once again teamed with Billy May.

BRITAIN'S top instrumental group, The Shadows, have completed their first LP. It is called "The Shadows" and will be issued on Columbia in September. Half the numbers on the album will be compositions by members of the group.

VALANCE DATES

RICKY VALANCE, recently the subject of controversy with his latest disc "Bobby" guests at the Corn Hall, Cirencester, on August 3, in a show which will be compered by Sammy Samwell.

Other dates include Hoylake (8), Wallasey (9), Wellington (11), Midsummer, Norton (12), Flamingo, Redruth (16), Civic Hall, Exeter (17), Weston-super-Mare (18), Swansea (21), Port Talbot (22), Llanelly (23), and a spot at the Radio Show on August 29. Linda Doll will accompany him on all dates except the first.

Hughes in Chester series

DAVID HUGHES and the Hedley Ward Trio will guest in the August 5 edition of Charlie Chester's "On Laughter Service" on BBC TV. The show was telecorded at the RAF station, St. Athan, in Wales, before David Hughes suffered his recent heart attack.

He has now left the Torbay hospital, and is convalescing.

208 DJs on Radio Show

ALAN FREEMAN and Don Moss are two star disc jockeys appearing at the Radio Show at Earls Court next month.

Don Moss will act as interviewer on BBC TV's celebrity stage, and Alan Freeman will fulfil the same capacity on BBC radio's Gramslam. He will also comper some "Housewives' Choice" programmes from the exhibition.

Capitol rush out Sinatra LP

CAPITOL Records in the States have rushed released a new Frank Sinatra album, "Come Swing With Me," on which the singer is once again teamed with Billy May.

LEE, RIDDLE IN EMI SHOW?

PEGGY LEE, currently appearing in cabaret at the Pigalle, London, and Nelson Riddle, over here to score the music for the forthcoming film "Lolita," may both appear as special guests in EMI's "Monday Spectacular" series on Radio Luxembourg.

THE Shadows, have completed their first LP. It is called "The Shadows" and will be issued on Columbia in September. Half the numbers on the album will be compositions by members of the group.

The next single by The Shadows will be released some time in August. Top side will be "Kon Tiki," written by ace songwriter Michael "South Of The Border" Carr, and the reverse will be "36-24-36," composed by The Shadows themselves.

They all want Jess Conrad

JESS CONRAD's latest Decca single, "Oh, You Beautiful Doll," is being played "at least once every 20 minutes" at the Locarno Ballroom, Leeds, where disc jockey Jimmy Savile is host.

"Deafening applause greeted the first spin of the record," Jimmy told DISC. "After that, the kids weren't satisfied unless they heard it at least once every 20 minutes."

Boone-'Moody' album

FOLLOWING the success of his single "Moody River," there's a new Pat Boone album, with the same name, released in the States this week.

Titles include "Will You Love Me Tomorrow," "Corinne, Corrina" and "Love Makes The World Go Round."

Another album released in the States this week is Ben E. King's "Spanish Harlem," a Latin American LP, and the original sound-track version of "The Guns Of Navarone."

Fortune package dates

THERE are more dates in hand for the Lance Fortune Band Show, which introduces the singer as a promoter.

Tonight (Thursday) the Band Show, with special guest Dickie Pride, will appear at the Queen's Hall, Barnsley, followed by Cirencester (29), Hoylake (30), Wallasey (1), Wellington (4), Midsummer Norton (5), Port Talbot (8) and Llanelly (9).

On August 28 Lance will be appearing on the BBC stand at the Radio Show.

Tentative dates for them are Miss Lee on August 14, and Nelson Riddle the following week. EMI are hoping to confirm these within the next few days.

Other guests lined up for the series are Gene Vincent and 16-year-old pianist Zack Lawrence (July 31), with Norrie Paramor and Laurie London the following week.

The Shadows on 'Parade'

THE SHADOWS have two dates on BBC during the first week in August. They appear on "Parade of the Pops" on August 2 and again on "Easy Beat" August 6.

With them on "Easy Beat" is Russ Saintry, Lorie Mann, Alex Welsh and his Band with Clinton Ford, and Bert Weedon and the Easy Beats.

"Easy Beat," August 13, has The Shadows again and Johnny Wade. The following week Helen Shapiro appears with Eden Kane, Jimmie MacGregor and Robin Hall.

Kenny Baker for 'Song' show

KENNY BAKER will appear in "Commonwealth Of Song" on August 28 as the United Kingdom representative for the programme. Also in the show are Rolly Daniels from India, The Billy Van Four from Canada, the Ivor Raymonde Singers and the B.B.C. Variety Orchestra.

LP for Billy May scores new Sinatra film

BBC turn on the blues

THE Third Programme of the BBC is to broadcast two programmes under the title "Conversation With The Blues." The first, "Blues Is A Feeling," will go out on August 4.

The programmes have been devised by Paul Oliver, a well-known artist and designer of record sleeves, a jazz critic and an expert on American Negro blues singing.

Last year Oliver spent four months touring the States interviewing many Negro blues singers and recording their songs. The first programme will consist of some of these songs and listeners will hear the singers explaining what the institution of the blues means to them.

The second programme, "Walk-a-while, Ride-a-while," will be heard on August 10.

KELLER SIGNED

JERRY KELLER, best remembered in this country for his hit "Here Comes Summer," for which he won one of our Silver Discs, has signed a new long-term contract with Capitol Records in America.

His first side—the flip has not yet been decided—will be his own composition "My Year Of Love." It will be released in the States on September 1 and will be issued here later.

Radio spots for Springfields

THE Springfields will sing their latest Philips release, "Breakaway," when they appear on BBC Television to-night (Thursday).

On August 4 and 11, the Springfields will again be featured on radio, this time in "Cool Spot," and on August 21 they commence a seven-week tour with the Charlie Drake Show.

Billy May scores new Sinatra film

BILLY MAY, one of America's most famous Musical Directors and the man who has worked with Sinatra on numerous LPs and singles, is to compose, arrange and conduct the music for the new Frank Sinatra film now in production, "Soldiers Three."

He will begin work on the score in mid-September, following the final editing of the film which stars Sinatra, Dean Martin, Sammy Davis Jr., Peter Lawford and comedian Joey Bishop.

Leyton plugs himself

ACTOR and Top Rank recording star John Leyton benefited from an unusual plug on Monday of this week. His latest single, "Johnny, Remember Me," was played in ATV's "Harpers West One," a series about life and events in a fictitious West End street.

John played the part of Johnny St. Cvr, a young singer who visited Harpers to open the record department. It is estimated that 10,000,000 viewers saw him and heard his record.

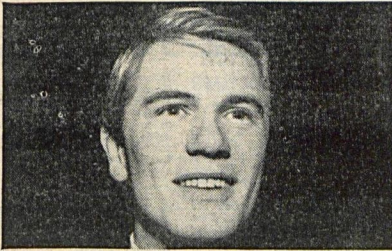
A and R man leaves Roulette

LESS than six months after he joined the label as an A and R executive, Bob Thiele has left Roulette Records.

Thiele, who has been in the disc business for more than 21 years, announced last week that he has left because he feels he needs a rest.

He recently did the A and R work on the Duke Ellington-Count Basie LP which is due for release during the summer.

don't you know it?



will be a hit by

ADAM FAITH

45-R4807

PARLOPHONE RECORDS

E.M.I. RECORDS LTD., E.M.I. House, 20 Manchester Square, London, W.1

American cabaret singer and disc star FRANCES FAYE arrived in Britain last week for a season at the Talk of the Town in London. Her latest single is reviewed on page 11.

ERNIE K-DOE TA-TE-TA-TA 45-LU 9390 London	JACKIE WILSON I'M COMIN' ON BACK TO YOU 45-Q 72434 Coral	KARL DENVER MARCHETA 45-F 11360 Decca
GEORGE GREELEY THEY'S THEME from 'Parish' 45-Warner Bros.	THREE HEARTS IN A TANGLE ROY DRUSKY 45-65856 Brunswick	BOBBY VEE HOW MANY TEARS 45-HLG 9380 London
LONDON	Brunswick	CORAL

45 rpm records

EMI LTD. DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

**SIX
PAGES
OF
REVIEWS**

- Singles pages 10-11
- LPs pages 12, 13
- Classics page 12
- EPs page 13
- Mod Jazz page 14
- Trad Jazz page 15

RATINGS

- *****—Excellent.
- ****—Very good.
- ***—Good.
- **—Ordinary.
- *—Poor.

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

DON NICHOLL reviews the

Jan, Dean: This will rock them to the charts

JAN AND DEAN
Heart And Soul; Midsummer Night's Dream

D N T
(London HLH9395)
MALE duo Jan and Dean have been out here before with some sides that didn't quite live up to their initial promise. This time, however, I think they've got the winner with this steady rocking vocal of "Heart And Soul" which is hampered out very commercially indeed. The boys chant slowly for "Midsummer Night's Dream" on the second side. Not so potent but a simple tune and a good backing noise.

**TIPPED FOR THE
CHARTS: Jan**

and Dean,
Anthony Newley

ANTHONY NEWLEY
What Kind Of Fool Am I; Once In A Lifetime
(Decca F11376)

D N T
"WHAT Kind Of Fool Am I" is sung by Tony for the closing moments of his new show at the Queen's Theatre, "Stop The World I Want To Get Off." I don't think it's the best number in the show, but as made here for the pop market it's a hit-to-be. Newley keeps switching the moods and styles in his discs—this one is a strong, distinctive ballad. "Once In A Lifetime" is also from the show... and it's a show I urge you to visit if you can... a star-reaching number which Newley puts across in front of chorus and orchestra directed skillfully by Ian Fraser.

JOHNNIE RAY
How Many Nights, How Many Days; I'll Bring Along My Banjo
(HMV POP 902)***

JOHNNIE RAY, taken from the United Artists series, rides hard against a rather shaky big band back-

JAN and DEAN...
in the charts?

ing on How Many Nights, How Many Days. Chorus comes in around the half-way mark.
Plunkety-plonker on the reverse... I'll Bring Along My Banjo, Kind of thing that Guy Mitchell may have done better than Johnnie, Competent.

PETER ELLIOTT
Three Little Peggies;
The Devil's Workshop
(Fontana H 325)***
SMART filter, Three Little Peggies is an adaptation of the old nursery rhyme. Comes out as Peter's wondering which of the three Peggies he ought to date. Sing well with coy girl group assistance. The Devil's Workshop has a rhythm on the "Fever" pattern as Peter sings a romantic fantasy.

CLINTON FORD
Too Many Beautiful Girls;
Everybody's Doing It
(Orlone CB 1623)****

CLINTON FORD should sell like mad with his bouncy jazz item, Too Many Beautiful Girls, which he slips over expertly on this release. He's accompanied in the right idiom by the Charlie Galbraith jazz band. Amusing and snappy stuff.
Revival of Irving Berlin's Everybody's Doing It should find favour, too. Comedy jazz performance to get those feet moving and beads twirling. A disc which hits the mark as a blend of the fad for trad and trend for Twenties.

CURTIS LEE
Pretty Little Angel Eyes; Gee How I Wish You Were Here
(London HLX 9397)***

FAIRLY ordinary belter. Pretty Little Angel Eyes is charmed attractively by Lee with a good vocal



PETER ELLIOTT... a smart adaptation of an old nursery rhyme.

group accompaniment. Has plenty of the modern gimmicks in vocal arrangement and could sell comfortably.

On the other half the pace slows to a dragging beat for Gee How I Wish You Were Here with the group weaving moodily around the star.

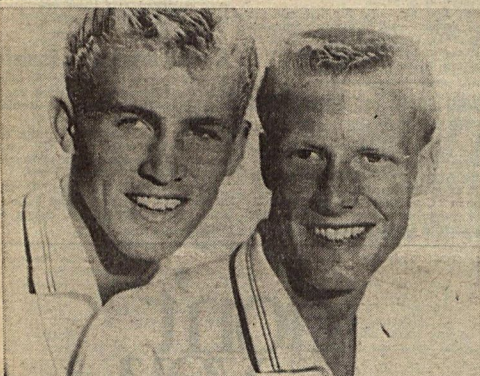
GARY MILLER
The Story Behind My Tears; Some Enchanted Evening
(Pye N 15368)***

GARY MILLER's version of the sad The Story Behind My Tears is sung to a steady countrified Tony Hatch accompaniment. Miller really weeps it out soulfully. The "South Pacific" song Some Enchanted Evening is taken softly and carefully by Gary on the other half. An intimate reading which has plenty of appeal, though personally I like to feel that there's strength behind this song.

THE DON SHIRLEY TRIO
Water Boy; Freedom; I'm On My Way
(London HLA 9391)****

MR. SHIRLEY'S quite a pianist if you didn't know already. Here, with his rhythm boys, he produces two lovely performances. There is a simple, clean approach to the

JOHNNIE RAY...
"How Many Nights, How Many Days."



NEW TO YOU

She's got more than a 36-22-36 figure

ELKE SOMMER
"Be Not Noity"

BRIGHTENING THE DISC editorial desks and male faces over the past two weeks have been some very eye-arresting photographs of a gorgeous German blonde called Elke Sommer.

Elke is not just a pretty face and shape, however. She stars in films as an interpreter in the diplomatic service. She studied languages to this end at school, and speaks good English, Italian, Swedish, Spanish and Greek in addition to her native German.

But later her ambitions changed, and she decided acting was what she wanted to do. She came over to England to study the art, paying her own way during the course by earning £3 a week as a mother's help. But a beauty contest back in Germany gave her the first opportunity to establish herself by means of a successful film test. Elke has decided to turn professional. Her first engagement was at the Inverness Empire, and this was followed by a

following her Associated British Picture Corporation contract, a production to be called "Tammie."

Elke is determined to prove herself as a good actress without relying solely on her stunning good looks and useful measurements of 36-22-36. Her first disc shows another promising angle of her talents.

SCOTTISH PAIR
THE SCOTT BROTHERS
"Susie Black"

IT seems that all our good folk singers hail from Scotland. First we had Robin Hall and Jimmie MacGregor, and now we have another Scottish pair. The Scott Brothers, who turn up this week with their first Fontana single, "Susie Black," backed with "Travellin' Home."
The Scotts, who are not real brothers, are Jimmy Kelly and Tommy Kilpatrick, both born in Glasgow. Neither received musical education, and both left school at 15 to work in a Glasgow shipyard.
It was in the shipyards where they met, and decided they had a common interest in music.
And then, a year ago, the boys decided to turn professional. Their first engagement was at the Inverness Empire, and this was followed by a

tour of French and German air bases, cabaret and one-nighters, a summer season and two Scottish TV programmes.

Following their tremendous success north of the border, the boys came down south, auditioned with Jack Baverstock, and signed a recording contract with Fontana.

Their first disc, released last month, was an EP of folk songs, entitled "The Road To Dundee." Such was its success that Jimmy and Tommy were hauled back into the studio to cut a single.

From pen to pops

CLIVE PETERSEN
"If No One Tells You"

IF Clive Petersen had realised his ambition to become a top author, we wouldn't be introducing you to him through the columns of DISC 1. Instead, after having spent several hours re-creating his naval experiences, which were never published, Clive decided to try for a singing career.

Twenty-three-year-old Clive was born Freddie Seales in Tottenham, London. He was evacuated to Leeds during the war, and on his return to London won a scholarship to study building and architecture at a technical college.

"This was fun," he recalls, "until I learned that the instructors wanted me to turn my knowledge towards plumbing, so I quit school and joined the Merchant Navy."
In the Navy for a year, Clive travelled, as a galley boy, throughout

the world, visiting America, Cuba, South Africa and Europe during his trips. It was on his return that he decided to write about his experiences. "I realised after a while that I had to be successful at something, so I decided to be a singer," he said. "I couldn't afford lessons at first, so I gained experience singing at local jazz clubs."

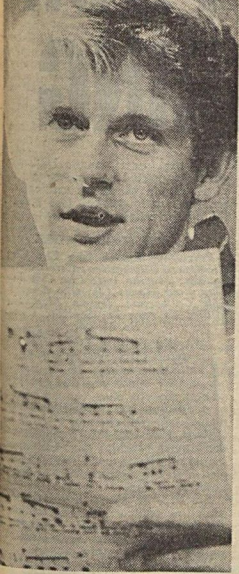
Clive also took to writing lyrics, and made a demonstration disc of "Where And When," which was submitted to A & R man Norrie Paramor, who contracted the singer to Columbia.
Clive's first disc is "If No One Tells You," backed with "For Every Boy."



latest pop singles

melodies and Don might well have a deeper as a result.
My personal preference is for **Freedom, In On My Way** which gets right inside the old spiritual-work-song mood in a way that is rarely achieved on an instrumental.

ELKE SOMMER
Be Not Notty; The Faithful Hussar (Columbia DB 4688) ***
ELKE SOMMER stars in the film "Don't Bother To Knock" and here whispers her admonition **Be Not Notty** (naughty) in a husky little accent. Sexy novelty chucker which has some reminders in style of the way **Sophia Loren** was brought to



JOHN LEYTON . . .
on his latest he sounds like a youthful **Frankie Laine**.

disc. **Harry Robinson** accompaniment.
So much breath blown over the microphone it's a wonder it didn't get chill.
Miss Sommer whisper-talks the familiar **The Faithful Hussar** on the other deck. Male group way off in the background.

JOHN LEYTON
Johnny Remember Me;
There Must Be
(Top Rank JAR 377) ***
JOHN LEYTON comes galloping across on a dramatic ballad, **Johnny Remember Me**, like a youthful **Frankie Laine**. Good studio noise on this one, with strumming guitar and leading girl team way back. **Leyton** does well and ought to sell well, too. **There Must Be** lacks the professionalism of the upper half but it'll have young fans no doubt. A slow wailing plaint.

JUDD PROCTOR
Nola; Palamino
(Parlophone R4809) ***
THE OLD PALM COURT tune **Nola** never expected it would be an instrumental choice for today's crooner. I bet. Here guitarist **Judd Proctor** waxes it up with a crisp and extremely enjoyable performance. Loves sweetly with a slick rhythm group behind the soloist.

Proctor's own composition **Palamino** is to it with just the right hint of **Leicana**.
Again a first-class guitar performance.

CHUBBY CHECKER
Let's Twist Again;
Everything's Gonna Be All Right (Columbia DB 4691) ***
CHECKER'S "twisted" his way into the U.S. charts again with this. **Let's Twist Again** is a heavy slow-up to the original. **Chubby** wants it with other men assisting

vocally while the sax honks and the rhythm pounds.
Steadier beat offering on the flip with some girls accompanying **Chubby** this time.

THE STREAMLINERS WITH JOANNE
Frankfurter Sandwiches; Pachalafaka (Columbia DB 4689) ***
If you're on the Twenties kick then this is another grouping to add to your collection. The **Streamliners** play with the old-recording sound while the girl **Joanne** sings in the vein. Of its kind, very good, with an authenticity better than the **Temperance Seven**.

FRANCES FAYE
I Wish I Could Shimmy Like My Sister Kate; Night And Day (Vogue POP V 9186) ***
Just as I've reviewed her EMI release of "Frenesi" and remarked that we don't hear enough of her, out comes this release by **Frances Faye**. Night club performance noise as she whips into a jazzy version of **I Wish I Could Shimmy Like My Sister Kate** but it's **Night And Day** which will really get under your skin and give you some inkling of the talent the woman possesses.
Husky, compulsive reading to Latin rhythm.

ARTHUR LYMAN GROUP
Yellow Bird; Havah Nagilah (Vogue POP 9183) ***
THIS is the revival of **Yellow Bird** which has been cleaning up in the States. Vibraphone and guitar noises blend delightfully to make an enchanting instrumental production. Very smooth and simple, and with undeniable appeal. No vocal. So soothing it could also ease its way into our charts.
Lyman's arrangement of the traditional **Havah Nagilah** is right in keeping with the origins, whipping up into spasmodic dancing fervour.

STEVIE RACE GROUP
Crosstrap; Stop-Look-Listen (Parlophone R 4808) ***
CROSSTRAP is a motion picture title theme composed by **Stevie Race** and played here by a rocking group under his direction. Saxophone leads in honking style above the rhythm with a tune that could branch out from the jukes. **Stevie** himself steps in with a piano moment, but briefly.

I kept thinking the melody was going to be "Lucky Be A Lady Tonight", but it never got that far.
Stop-Look-Listen is a TV theme, cute and good enough to move your hips.

PENNY
Who Does He Think He Is; Sparks (Piccadilly N 35009) ***
GIRL singer swishing through a bright modern lilt, **Who Does He Think He Is**, **Tony Hatch**, backing is frothy in character as she complains about the possessive boy-friend. Bouncy romancer for the flip. Male group accompany the happy-sounding girl on this side while **Hatch** sets the fiddles dancing.

SHANI WALLIS
Something In The Air; Let Me Go Lover (Philips PB 1160) ***
SHANI'S **Something In The Air** is a continental song with English lyrics by **Hal David**. A bright, dancing song full of that good old dancing on clovers romantic spirit. **Let Me Go Lover** is revved fairly dramatically by the star to a pounding orchestra-and-group accompaniment under **Ivor Raymonde's** direction.

CLIVE PETERSEN
If No One Tells You; For Every Boy (Columbia DB 4687) ***
ATTRACTIONAL ballad, **If No One Tells You**, written by **Jim Dale** and sung by **Clive Petersen** with warmth to a rippling accompaniment. Chirping girl group have echoing moments but they're not really necessary to the production.
Light romantic song **For Every Boy** is filled comfortably by the singer on the reverse. Similar kind of accompaniment under **Frank Barber's** direction.

BILL DOGGETT
You Can't Sit Down (Parts I and II) (Warner Bros. DB 46) ***
ANOTHER double-decker performance of the instrumental **You Can't Sit Down**, this time by the **Bill Doggett Combo**. **Doggett** often turns

up with something well worth spinning—and does so here.
Organ, guitar and sax work, with good drumming added, should send the jukes a-rocking all over the place.

THE OLYMPICS/CAPPY LEWIS
Little Pedro Bull Fight (Vogue POP V 9184) ***
THE OLYMPICS vocal team seem to have fallen into the background of late. Here they beat out a Latin novelty, **Little Pedro**. Competent but it lacks excitement, and I could have switched it off any time without pain.
Cappy Lewis on the second side trumpets through a steady atmosphere piece. **Bull Fight**, with one or two Mexican histrionics.

BOBBY RYDELL
The Fish; The Third House (Columbia DB 4690) ***
THE FISH has a more intriguing title than a lyric. Turns out to be a fairly routine beater for **Ryde** and doesn't, for me, measure up to some of his previous decks. Girl group accompany him, but the sound generally is muzzy to little effect.
The Third House (in from the right) is a party song with everyone welcome. **Ryde** chants it happily with hand-clapping and girl chorus help.

THE SCOTT BROTHERS
Travella Home; Susie Black (Fontana H 317) ***
THE Scottish air, **Travella Home**, opens well with guitar and whistler setting the scene. Then the **Scott Brothers** harmonise cleanly as they sing the ballad sincerely.
On the turnover, they chant with **Scottish** accents an amusing, folksy tale to slick guitar backing. **Susie's** not the kind of girl to have around it seems.



COLIN DAY
Angelique; Brazil

ELKE SOMMER . . .
she breathes in a husky little accent.

COLIN DAY sings strongly and with great warmth for the uplifting romantic ballad **Angelique**. A solid performance which ought to bring him quite a quota of followers. Lush accompaniment with a hint of

Latin is directed by **Tony Osborne**. The standard **Brazil** brings out the **Latin** to the full, of course. Difficult to make a new impression with this offering but **Day** handles it confidently.

Make your holiday movies sparkle by reading CINE CAMERA



ALL IN THE AUGUST ISSUE—OUT NOW

HOW TO FILM SEVEN HOLIDAY SITUATIONS—pictures that help make your holiday films memorable.

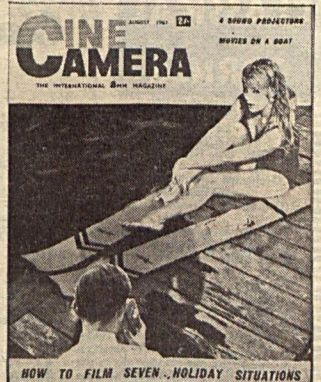
THREE GIRLS IN A BOAT—the editor and staff made a holiday film in the ideal setting of the Norfolk Broads.

WHAT'S NEW—all the latest 8 mm cameras, projectors and other useful equipment.

TESTING SOUND-ON-FILM—the most comprehensive assessment of 8 mm sound projectors yet published.

PLUS—lots more features, technical hints, story ideas and useful information.

AUGUST OUT NOW CINE CAMERA 2/-



CHARLES BUCHAN PUBLICATIONS LTD., 161-166, FLEET STREET, LONDON, E.C.4.

JULY'S TOP DISCS

LP Johnny Mercer Bobby Darin teaming was a great idea



BOBBY DARIN

BOBBY DARIN AND JOHNNY MERCER Two Of A Kind

Two Of A Kind; Indiana; Bob White; Ace In The Hole; East Of The Rockies; If I Had My Druthers; I Ain't Gonna Give Nobody None Of My Jellyroll; Lonesome Polca; My Coney's Due At Two-To-Two Today; Pauline! Madeleine Home; Row Row Row; Who Takes Care Of The Caretaker's Daughter?; Mississippi Mud; Two Of A Kind.

(London HA-K 2363 stereo SAH-K 6164)*****

THIS is a great idea in all respects, and congratulations to J. Steven Blauner and Marshall Robbins for thinking of it. Teaming current pop vocal rage Bobby Darin with that ace songwriting veteran entertainer Johnny Mercer has proved to be a particularly happy inspiration.

They certainly are two of a kind—well-matched vocally, relaxed and free-and-easy in style, and both blessed with a similar sense of humour which registers admirably in this set.

They've also done some worthwhile rooting around in Tin Pan Alley to come up with some great songs which have been overlooked and forgotten in recent years. Added to these are some typical Mercer compositions like "Lonesome Polca" and "Bob White," and the title song written by Johnny and Bobby together.

There's especially interesting in the duetting. He's been accused more than once of aping Sinatra vocally, but in this set he resembles Crosby frequently with almost uncanny precision. Maybe this is his subconscious working on his voice by recalling the highly successful disc duetting which went on between Bing and Johnny years ago.

Anyway, it's a great album, chock-full of fine songs, amusing asides from both singers, and lively, forceful arrangements and backings from Billy May with the accent on Dixie.

EP High grade pop music at its best



RAY CONNIFF

RAY CONNIFF

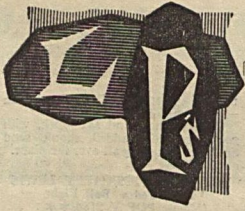
Blowing Kisses At Broadway

Begin The Beguine; Easy To Love; You Do Something To Me; In The Still Of The Night.

(Philips BBE 12440)*****

THE Conniff brand of musical magic scores top marks once again in this superb quartet of Cole Porter standards. The style which Ray has pioneered with such widespread success is an ideal dual-purpose one. You can put on this record at low volume for first-rate background music at a party or similar social occasion, or you can play it at full volume and concentrate on it for listening pleasure. Either way it's the most.

The wordless Conniff chorus and the brassy, bouncing Conniff orchestra with its solid beat combine in perfect proportion to produce high grade pop music at its best.



GEORGE SHEARING

On The Sunny Side Of The Strip; Jordis; As I Love You; Confirmation; The Nearness Of You; Mambo Inn; Bernie's Tune; Some Other Spring; Joy Spring; Drume Negrita.
(Capitol T 1416)****

RECORDED during the Shearing Quintet's stint at the Crescendo on Hollywood's Sunset Strip.

The Battersea-born pianist and his quintet's sounds—unison piano, guitar and vibes—are still as pleasant and fresh to listen to as ever.

A solid, swinging beat and clean, logically developed solos characterise the group. George's piano work, especially his lovely styling of *As I Love You*, leaves nothing to be desired.

He introduces the numbers with a touch of quiet humour ("It's been a great financial pleasure playing for you"), and the quintet's permanent sixth man, conga drummer Armando Perazza, joins in for Mambo Inn and *Drume Negrita*.

In the latter, he contributes one of the most intelligent and best controlled percussion solos yet captured on record.

To sum up, a first-class jazzing debut album with a very wide appeal.

TED HEATH

George Gershwin Hits

The Man I Love; Love Walked In; Nice Work If You Can Get It; Love Is Here To Stay; Clap Yo' Hands; I Got Rhythm; But Not For Me; Someone To Watch Over Me; That Certain Feeling; Embraceable You; Changing My Tune; Soon.
(Decca Ace of Clubs ACL 1071)****

ANOTHER worthwhile re-issue on Decca's cut-price series, featuring the Heath outfit in another of their LP tributes to a great American pop composer.

Although this set bears all the usual Heath polish and musicianship, I don't rate it as highly as their Richard Rodgers set.

The band tends to overdo the frantic, overpowering ensemble blasting too much a bit too often.

But, if you have an ear for powerful playing, and tolerant, and/or deaf neighbours, you can't go wrong.

THE STRATFORD STRINGS

The Sound Of Music

The Sound Of Music; Maria; My Favourite Things; Sixteen Going On Seventeen; My Girl; The Lonely Goatherd; How Can Love Survive; So Long, Farewell; Edelweiss; No Way To Stop It; An Ordinary Couple; Climb Every Mountain.
(Pye Golden Guinea GGL 0080)****

PICK-UP orchestras for recording sessions in this country are certainly working through the place names for their identities.

We have had the Knightsbridge

reviewed

by A SWINGING BEAT FROM SHEARING



there the most fanatical "sound" enthusiasts are beginning to get sick of albums in which the musical content and variety takes last place in the considerations?

RENE HERNANDEZ

Percussive Latino Cha Cha Cha; Nicolaosa; El Bodeguero; Cero Codogari; Patricia; Mambo Inn; Cha Cha Renti; Clap Your Hands Cha Cha Cha; Cha Cha Castanetas; Oye Mañan; Mi Musica Es Para Ti; Sambia; Corazon De Melon.

(Audio Fidelity DFM 3003, stereo DFS 7003)****

THANK goodness for a cha cha cha LP which contains a majority of real cha cha chas, instead of a lot of souped-up pops which were never intended for the rhythm.

Rene Hernandez was pianist with the famous Machito Afro-Cuban jazz orchestra which wowed modern music circles with its experiments about ten years or so ago.

But here he directs a good line-up of fellow compatriots from south of the border in a simple, straightforward cha set founded on an authentically solidly rocked rhythm section.

Well packaged, well recorded and well played. A lively Latin set with potentially wide appeal.

MICHEL LEGRAND

I Love Paris

*I Love Paris; Mademoiselle De Paris; Paris; Les Feuilles Mortes; Sous Les Ponts De Paris; La Seine; Paris In The Spring; April In Paris; A Paris; La Vie En Paris; Ciel De Paris; Paris, Je T'Aime; Moulin Rouge; Last Time I Saw Paris; I Love Paris (Plus Plus BBL 7481, stereo SBBL 6250)*****

A SET which explains itself with its titles. But don't write it off as another background album with a Parisian theme.

Michel Legrand is an individualist in his arrangements, and he lives up to the reputation he has by choosing unusual keys and settings for very familiar material.

His orchestra performs his scores well, and, of course, there is plenty of the inevitable Paris musette accentuation. An above-average mood music set.

JULIE LONDON

Send For Me

Evenin'; What You're My Morning Glory; Get On The Right Side; Baby, I Must Have That Man; T' Ain't What You Do; Baby, Come Home; Everyday; The Sound Of Music; Ain't I Good To You; Cheatin' On Me; Trav'lin' Light; Send For Me.
(London HA-G 2353 stereo SAHG 6154)****

THE luscious Miss London in an interesting, blues-tinged set of well-chosen and unbacked songs.

Julie growls and gives out with all the true lack of inhibition of the blues. She gets top-notch support from a group under the direction of Jimmy Rowles.

A very creditable effort, and another demonstration of Julie's sympathy and ability for good jazz.

TOMMY KINSMAN

Dance To "The Sound Of Music," And To The "Other Sound Of Music" by Richard Rodgers.

Quickstep; The Sound Of Music; The Lonely Goatherd; Do Re Mi; How Can Love Survive; An Ordinary Couple; Foxglove; Climb, Indeed; Gee, Baby, Ain't I Good To You; Mountain Maria; Sixteen, Going On Seventeen.

JULIE LONDON sings the blues with no inhibitions.

Strings, The Cambridge Strings, and now we have the Stratford Strings. Any day now, I am expecting a set from the Ball Pond Brass.

Reg Owen directs this group in an attractive selection from "The Sound Of Music." There is woodwind and brass in addition to the strings, and they all give a competent account without reaching any particular height of inspiration or virtuosity.

THE FLINTSTONES

The Snorkosaurus; The Big Bank Robbery.
(Pye Golden Guinea GGL 0092)

THE Americans and ourselves are a strange lot. "The Flintstones," the pre-historic cartoon characters of the TV series, are widely popular on both sides of the Atlantic, with viewers of practically all ages.

Fred Flintstone, the leading character so to speak, is stupid, arrogant, smug, selfish, inconsiderate, and inclined to be downright dishonest. But we lap up everything he does and says. Peculiar, isn't it?

Anyway, here are two typical Flintstone adventures on the low-price Golden Guinea label, brimful of Fred's failings, and the patient, long-suffering support of his wife Wilma, and Barney and Betty Rubble.

Quite entertaining and amusing in a rather obvious way, with the hunting expedition for "The Snorkosaurus" slightly the better side.

LEW DAVIES

Two Pianos And Twenty Voices; Check To Check; I'll Never Smile Again; These Foolish Things; Sleepy Lagoon; April In Paris; Tea For Two; Let's Put Out The Lights; Paradise; Embraceable You; Adios Querido; Let's Do It; How Deep Is The Ocean?
(London HA-Z 2360, stereo SAH-Z 6160)****

THE album title gives the line-up for this set, and the sleeve goes into the usual intricate detail about what should ping where on your stereo equipment.

Again, it is a technical bore. An EPs-voiced of two pianos and twenty voices aahing and mooring with them, might have been acceptable, but twelve tracks of it had me yawning long before the end.

The States offer a much larger market than Britain, but surely even

CLASSICAL CORNER

Golden Guinea's finest yet

BY ALAN ELLIOTT

RIMSKY-KORSAKOV
1. Coo D'or
MOUSSORGSKY
A Night On The Bare Mountain
The London Philharmonic
Orchestra conducted by Hugo
Rignold
(Pye Golden Guinea GGL 0077)

THIS latest classic disc from the Golden Guinea series is one of the best so far. *Le Coo D'or* is a very colourful piece of orchestration full of Oriental mysticism, but it needs careful playing to build up the climax of the fourth movement.

The London Philharmonic under Hugo Rignold give a very satisfactory performance as they do in the second work *A Night On The Bare Mountain* which is one of the most descriptive pieces ever written.

The engineering qualities of the recording are very good indeed, and it can be said that these Golden Guinea classical recordings compare very favourably with their dearer counterparts.

POMP AND CIRCUMSTANCE
Elgar: *Pomp and Circumstance Marches No. 1 and 4; Imperial March; Wallon; March Orb and Sceptre; Coronation March.* Bax: *Coronation March 1953.*
London Symphony Orchestra conducted by Sir Malcolm Sargent
(Decca Ace of Clubs ACL 137) *****

IF you are a lover of State occasions and all the pomp and circumstance that goes with them then you will enjoy this disc.

That ideal combination. The London Symphony Orchestra and Sir Malcolm Sargent get the best out of this typically English music, and are in great form on this recording.

I think the Elgar side is the better of the two, mainly because the music is of a higher standard. The Walton is quite good vintage but the Bax march amounts to very little despite Sir Malcolm's efforts.

Nevertheless it is a very inspiring disc and just the thing to get rid of the blues, and give one that patriotic feeling.

Without any doubt this is another success for the Ace of Clubs label.



Nigel

Hunter

Easy on the ear quartet from MIKE PRESTON, including his song contest winner, "Marry Me" (ABC TV picture).



Tropicana get off to fine start

RAY VASQUEZ
In *The Still Of The Night*, *Fandango*; *Nothing Ever Changes My Love For You*; *Easy To Love*; *In The Still Of The Night*.
(Starline STEP 17)***

THE first EP to be released here from the American Tropicana catalogue, following its deal with Esquire.

It is a good start. Ray Vasquez began in show business by playing trombone with American name bands such as those of Charlie Barnet and Benny Shriverwood.

He then moved into television acting and leading his own vocal group, followed by solo vocal spots in the States and Puerto Rico.

He has a light, melodic ballad voice, with crystal clear diction and accurate pitching. The Latin-lush accompaniments directed by George Hernandez in these four standards, are a trifle busy in places, but Ray rides them well.

A nice set from a vocalist who can teach some much bigger names a thing or two about putting across good songs.

MICHAEL O'DUFFY
A Touch Of The Irish
Sweet Marie; *Leprechaun Lullaby*; *Tobermory Bay*; *Dying Stockman*.
(Pye NEP 24143)***

THE pleasant, blarney-laden voice of Michael O'Duffy in a set of four songs accompanied by Bill Shepherd's orchestra and chorus.

The disc's title is Irish enough and so is Side 1, but I can't quite make out what the songs on Side 2 are doing in a selection like this.

Tobermory Bay is as exclusively Scottish as a haggis, and **Dying Stockman** is as Australian as a kangaroo. The Scots and Aussies may not appreciate Mike's take-over bid for two of their songs.

Otherwise an agreeable disc for those liking a touch of Irish in their entertainment.

THE MARY KAYE TRIO

Jackpot 1
Besame Mucho; *Wonder Why*; *Day In - Day Out*; *Please Do It Again*.
(Warner Bros. WEP 6030, stereo WSEP 2030)***

I REMEMBER a B feature film I called "Cha Cha Cha Boom" which I saw at least four years ago. It starred the Perez Prado orchestra and the Mary Kaye Trio. The trio's performance of **Get Happy**, with the Prado rhythm section, was a knock-out.

Compared with it, these four numbers seem pretty tame. Mary and

the trio are backed well by Don Rakke and his group, and put across the set competently. But there isn't very much in this particular jackpot.

IVOR CUTLER

Get Away From The Wall
Stick Out Your Chest; *Turkish Bath Play*; *There's A Turtle In My Soup*; *Gruts For Tea*; *Get Away From The Wall*; *The Tureen*.
(Decca DFE 6677)***

I JUST don't get this at all. I've listened several times, wondering if there was some hidden humour which was escaping me, but each listening only strengthened the conviction that there wasn't.

Ivor Cutler talks through his arrant, unfunny nonsense with a Scottish accent, and apparently regards himself as "the obliquest musical philosopher" on his own personal imaginary island of "Y'huip."

Apparently, also, his peculiar idea of humour has been used on BBC radio's "Monday Night At Home."

Like the scriptwriters of "The Archers," he seems to use fifty words where five would do. As all fifty are

invariably devoid of anything resembling wit, you're left wondering what on earth has possessed Mr. Cutler and Decca in making and issuing such a disc.

MIKE PRESTON

Marry Me
Am I Wasting My Time?; *Where Is Love?*; *An Ordinary Couple*; *Marry Me*.
(Decca DFE 6679)***

THE pleasant tones of the pugilistic Mr. Preston in a nice quartet of songs, including his hit parading **Marry Me**, the ITV song contest winner.

Mike sounds a bit apprehensive in **Lionel Bart's Where Is Love?** from the show **Oliver!** and well he might be in view of some very uneasy notes which he produces.

Otherwise the EP is extremely easy

on the ear, with good melodic backings from Harry Robinson and Johnny Douglas.

MAHALIA JACKSON

The Holy City
The Holy City; *The Lord Is My Light*; *Nearer, My God, To Thee*.
(Philips BBE 12446, stereo SBBE 9046)***

A SET of religious material put across with Mahalia Jackson's customary fervour, well supported by appropriate orchestral and choral settings directed by Percy Faith.

Her heartfelt sincerity about what she sings is obvious, and her voice is most distinctive. I admire her sincerity without admiring her particular vocal style, and I think her most ardent fans would agree that a Victorian-type religio like **The Holy City** is hardly suitable for Mahalia.

Jazz for popsters...Ray Martin gimmick...mellow Damone

LPs

Contd. from previous page

An Ordinary Couple: The Sound Of Music, *Quicksteps*; *No Way To Stop It*; *Climb Ev'ry Mountain*; *Edelweiss*; *The Sound Of Music*; *Honey Bun*; *Bali Hai*; *Hello, Young Lovers*; *Younger Than Springtime*; *The Girl Friend*; *Shall We Dance?*; *With A Song In My Heart*; *Ten Cents A Dance*; *The March Of The Siamese Children*; *Take A Bustle*; *Out All Over*; *I Whistle A Happy Tune*; *Footloose*; *Some Enchanted Evening*; *I Miss You As Well Be Spring*; *Getting To Know You*.
(Fontana TFL 5139, stereo STFL 560) ****

FONTANA'S strict tempo dance maestro provides another tangle of standards written by Richard Rodgers, including "The Sound Of Music" numbers.

To mention Kinsman's trombones, saxes, accordion, piano and rhythm line-up work smoothly through the set in a way that will delight those who like to dance to good tunes presented musically, in strict tempo.

ERSKINE HAWKINS
The Hawk Blows At Midnight; *Tangled Junction*; *Love Is Here To Stay*; *Someone's Rocking My Dream*; *Heart*; *Midnight Stroll*; *Blue Embers*; *Things Ain't What They Used To Be*; *Cherry*; *The Bird*; *Of The Blues*; *Lippin' In*; *If I Could Be With You*; *Deep Purple*; *Hawkin' Around*.
(Brunswick LAT 8374, stereo STA 3042)***

I SUPPOSE this record mightly belongs in the jazz review columns. I am glad it came my way, however.

Trumpeter Erskine Hawkins, a veteran of the swing era, leads his quintet through a scintillating selection of standards with which he has become associated.

He blows a beautiful trumpet, open and muted, ably supported by Bobby Smith (alto-sax), Ernest Hayes (piano), Leroy Kirkland (guitar), Lloyd Trotman (bass) and Shep Shepherd (drums).

The mood ranges from hot

swingsters to rhapsodic work-outs via medium-tempo blues.

A middle-of-the-road offering which should appeal to the ancient and modern schools of jazz—and to a lot of popsters with a taste for musically beaty instruments.

RAY MARTIN

Dynamica
The Flight Of The Bumble Bee; *Mood Indigo*; *Bye Bye Blues*; *Hamboreque*; *Sisny Weather*; *Pagan Love Song*; *Shadrack*; *Indian Summer*; *Malaguena*; *The Moon Was Yellow*; *Lullaby Of The Leaves*; *Cry Me A River*.
(RAC SF-5097 stereo record)***

THIS is a gimmick stereo set, but it's extremely well done and very entertaining.

Ray Martin made a big disc

reputation in this country with Columbia, before going to the States. Here he has arranged a selection which shows off the stereo recording possibilities.

The sections of the orchestra pour forth from one speaker at the beginning of phrases and then dart across the room to come out of the other before the phrases are completed.

It's quite remarkable to listen to and conjures up amusing pictures of the orchestra trying to reproduce these effects at a live concert by galloping wildly from one side to the other of the stage while playing.

The tunes are well chosen and presented, and are good entertainment in themselves.

FRANKIE VAUGHAN

Let Me Sing—And I'm Happy
Let Me Sing—And I'm Happy; *Cecilia*; *On Mother Kelly's Doorstep*; *Roamin' In The Gloamin'*; *Ohio*; *Last Night On The Back Porch*; *Tip, Toe Through The Tulips*; *Leavin' On A Lomp-Post*; *Broken Doll*; *Teasin' Oh, You Beautiful Doll*; *I Will Come Back*.
(Philips BBL 7482, stereo SBBL 629)***

A SET of oldies, with a definite music hall flavour, from the personable Frankie Vaughan.

The music hall and variety, in its original form, are dead beyond recall, and there seems little point in trying to breathe life into the corpse.

But, if anyone can successfully translate the old music hall-type songs in terms of modern pop music, it is definitely Frankie Vaughan.

He works through this set with fine style, helped by driving arrangements and accompaniments from Basil Tai.

JOHNNY DOUGLAS

Starlight
Polka Dots And Moonbeams; *A Handful Of Stars*; *Like Someone In Love*; *It Happened In Monterey*; *Sunrise Serenade*; *A Cottage For Sale*; *Lullaby Of Birdland*; *You Are Too Beautiful*; *How High The Moon*; *Flamingo*; *I'll Be Around*; *Begin The Beguine*.
(Decca Ace Of Clubs ACL 1074)***

SMOOTH, melodic background music from Johnny Douglas and his orchestra in another selection of oldies. It proves again that we aren't writing great songs like this any more.

The Douglas musical trademark for much of this set is a rich-toned solo trombone playing against a lush string-woven tapestry. Very effective, and very easy and pleasant on the ear.

VIC DAMONE

On The Swingin' Side
Falling In Love With Love; *It's All Right With Me*; *When My Sugar Walks Down The Street*; *Cry Me A River*; *Home*; *Swingin' Down The Lane*; *I Cried For You*; *Speak Low*; *It's A Wonderful World*; *Girl Of My Dreams*;

Deep Purple; *Toot, Toot, Tootsie*.
(Philips SBBL 623 stereo)

THE warm and mellow Damone voice in a smooth and polished vocal set enhanced by high quality stereo sound and effects.

The songs are all first-rate evergreens. Their presentation has been brought right up to date by high-class arranging and accompaniments from Jack Marshall.

Vic puts over the numbers with all the pleasing skill of the top-line vocal artist. Which he is.

Perry Como was right when he advised the New York lift-boy to shed his uniform and sing for good.



FRANKIE VAUGHAN
Breathes life into songs from the old music hall.

FROM SEPT. 5th

You've never Heard It So Good!!

With

NINA SIMONE
KENNY BALL
and
AHMAD JAMAL

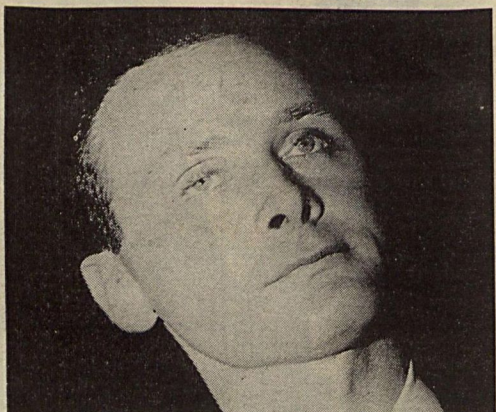
MODERN

reviews and comments by

JAZZ

Tony Hall

Stan Getz fans will love these albums



STAN GETZ QUARTET
Stan Getz At Large (Vol. 1)
 Night And Day; Pammy's Tune; Ah-Moore; I Like To Recognise The Tune; When The Sun Comes Out; Just A Child; Folks Who Live On The Hill.
 (12in. HMV CLP 1447)****

Stan Getz At Large (Vol. 2)
*Café Montmartre Blues; He Was Too Good To Me; Younger Than Spring-
 **

STAN GETZ—He can create real melody as well as swing. (DISC Pic)

time: Goodbye, Land's End; In Your Own Sweet Way; The Nightjar
 (12in. HMV CLP 1448)****

PERSONNEL: Stan Getz (tenor) with unidentified European rhythm section.

AFTER all the hard-toned tenors around these days, it's a nice change to listen to Getz. These two albums were made in Copenhagen with the rhythm section he'd been touring with whilst making his home in Denmark.

The tasteful pianist may well be Jan Johansson and the drummer (whose awkward open cymbal beat throughout both LPs irritates me beyond measure), William Schloepke. The bassist could be Dan Jordan.

Stan sounds less of a stomper than in, say, 1958-9. He approaches many of these tastefully chosen tunes with a warm, yet introspective, sensitive and exploratory attitude. Stan has his own kind of "soul" music. It doesn't hit you between the eyes. But it's probably of greater depth than that of many of the so-called "gospel preachers" in jazz today.

He is a simply superb saxophonist. He has the ability to create real melody as well as to swing. A giant of jazz.

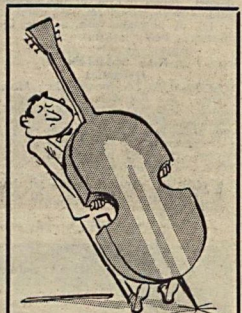
The rhythm section, especially the drummer, isn't up to par. The ratings are for Getz. His fans will love both albums.

JAZZ AT THE FLAMINGO

All-Star Special; Wait And See; Red Pine; Moveable; 12 By 5; Interpol Chase; Let's Call The Whole Thing Off; Fishin' The Blues; Just Play; The Serenade

(12in. Ember EMB 3321)****

PERSONNEL: (track 1) Tony Crombie (drums); Tommy Whittle, Don Rendell (tenors); Benny Green (baritone); Jimmy Deuchar (trumpet); Billie Sage (piano); Sammy Stokes (bass); (2, 9) Alan Brancombe (alto); Tubby Hayes (vibes);



The leader is an "unknown" coloured tenorist, "Rocky" Boyd. Before this album, his only claim to fame was a stint at New York's Five Spot with the late Billie Holiday as pianist. Mal Waldron's Trio and a spell of "subbing" for Stanley Turrentine with Max Roach's Quintet.

He has a most promising future. His style incidentally, is somewhere along the Rollins-Coltrane line—maybe a little like Booker Ervin.

Most unusual tune on the album is "Samba d'Orpheus" from the movie, "Black Orpheus". Great Dorban on this track.

Pianist Bishop (who has recently replaced Britain's Vic Feldman with the Cannonball Adderley Quintet) has been given his own Trio album on Jazztime.

Backed by bassist Jimmy Garrison and drummer G. T. Hogan, Bish displays a style which incorporates the best of most modern jazz piano-playing from Bud Powell through to Bobby Timmons.

Album No. 3 is led by former Gerry Mulligan drummer, Dave Bailey. Eric uses a tenor-guitar front line. Guest is Grant Green of whom I wrote a week or two ago. On tenor is a San Francisco named Frank Haynes. His sound is softer than that of Rocky Boyd.

Backing Bailey, in another superb rhythm team, is bassist Ben Tucker (a first-class player), and piano discovery Billy Gardner, who came to prominence recently via a Charlie Rouse record for Epic called "Yeah!"

Following my write-up a month or so back about Jazztime's album programme, I had a call from Carlo Krahmer, boss of Esquire Records.

As a result, Krahmer contacted Norsworthy. And the way things are going, Esquire could soon be distributing Jazztime in Britain.

For your sake—and his—I hope so. Their packaging, by the way, is also in excellent taste.

Blue Note's Frank Wolf said to me: "The top guys like Miles and Coltrane don't need an A and R man. They record themselves. The proof of a good A and R man is when he can take a lesser-known musician, make him a leader and get a good album."

As none of Fred's leaders is well-known—Rocky Boyd, in particular—it speaks well of him to say that he has produced three generally excellent albums. Plenty of power to his elbow.

NEW LABEL MAY BE ON SALE SOON

A FEW days ago, a parcel arrived for me from the States. The label read: Jazztime Records, Ontario, Canada. The contents, the label's first three album releases, A and R'd by young British emigrant, London-born Fred Norsworthy.

After a brief initial sampling, I would say that these three are among the most enjoyable jazz LPs I have heard for some time. And, as I hear

most of the more important new American jazz LPs, that is saying something.

The artists and tunes have been carefully chosen. Let us give credit to Fred. On this showing, he could develop into one of North America's most sympathetic supervisors.

One LP is particularly outstanding. The rate for insertion in these columns is 1s. per word. Words in CAPITALS 11.6d. after initial word. Semi-display £2 per s. inc. inch. Copy must arrive at DISC, 101-106, Fleet Street London E.C.4 not later than first post Monday for insertion in issue of the same week. Advertisements must be prepaid.

CLASSIFIED ADVERTISEMENTS

BOOKS & PUBLICATIONS

100,000 American records listed in the monthly "Schwann catalogue. Jazz, Classics, Pops, Folk, Film Soundtracks, Theatre Productions, etc. Single copies 4s. Postage inclusive. Yearly subscription 37s. 6d. American records also supplied. Sole distributors—Zodiac Record Organisation, Ltd., 19, Gerrard Street, W.1. REGENT 3030.

FAN CLUBS

THE KESTRELS FAN-CLUB: Write: Judy and Margaret, 23, Ollerton Road, Ordsall, Redford, Notts. Annual membership 5s.

MUSICAL SERVICES

NEW authors' songs revised.—Hoyle, 40, Isherwood Street, Preston.

PERSONAL

ATTENTION All Club Secretaries! Add to funds by selling your members Pressport Pens made in the colours of your club and with the club's name inscribed on them. Please write for full details of this grand offer to DISC, 101-106, Fleet Street, E.C.4.

BRITAIN'S biggest Pen-Club for over 17s. Membership invited. Send signed addressed envelope to: Laura Leigh, 48, Chaselde, London, N.14.

FIND FRIENDS everywhere. Age 17 upwards. Opposite sex. Details free.—Mary Blair, 147/21, Holborn, London, E.C.1.

FRENCH Pen Friends, all ages. S.a.e. for details.—Anglo-French Correspondence Club, Falcon House, Burnley

PEN FRIENDS at home and abroad. Stamped envelope for details.—European Friendship Society, Olney, Bucks.

PEN FRIENDS everywhere, opposite sex age 17 upwards. Only 15s. a year. Details and sample introductions free.—S.C.C., 333/37, Gray's Inn Road, W.C.1.

RECORDING Studios available. All facilities. Reasonable charges. Also tape to disc services, mono and stereo.—Zodiac Sound Studios, 19, Gerrard Street, W.1. REGENT 3030.

DO YOU WANT A CAREER IN SHOW BUSINESS BUT DO NOT KNOW HOW TO BEGIN?
 Write NOW to "Footlight" C.R.S., Robert Mansions, Kenton Street, London, W.C.1.

PERSONAL

TEENAGERS! Pen friends anywhere! S.a.e. gives details.—Teenage Club, Falcon House, Burnley.

WEST RIDING INTRODUCTION CLUB, 44, Stainburn Road, Leeds. Friendship—Introductions everywhere.

THE NATIONAL FRIENDSHIP EXCHANGE. A reputable and personal service for the promotion of Friendships. S.A.E. for particulars (postal business only).—Administrator, N.F.E., 1, Pages Close, Stowmarket, Suffolk.

PHOTOGRAPHS

YOUR FAVOURITE Stars, 2/9 large, 1/9 medium. Cliff or Presley 2/9 per set. Send P.O.—St. 4, 10, Wentworth, London, E.1.

RECORDS

ALL AMERICAN LPs supplied. Send 4s. for current Schwann Catalogue with extended listings for this month's releases and our price list. Price list only 6d. No extra charge for postage. Postal business only.—Imported Records, 9, Warwick Street, Piccadilly, London, W.1.

RECENT Ex-Top 20 records, etc. 2/6 and 3/6 each. S.a.e. for lists.—Wilcock, 5, Queen Street, Manchester, 2.

RECORD BAZAAR, 50,000 from 1/6. Also cheap LPs. EPs. Write for lists.—1142/1146, Argyle Street, Glasgow.

RECORDS FROM AMERICA Sinatra's "Ring-a-Ding Ding" now in stock. All other labels supplied including Presley, Eddy, etc.

Catalogues 4/6 post free. Write stating interests to: L. Green, 7, Westfield Road, Acocks Green, Birmingham, 27.

RECORDS WANTED

RECORDS BOUGHT. Every kind. Paid to us. Cash by return.—Silverdals, 1142-6, Argyle Street, Glasgow.

TAPE RECORDERS, Etc.

TAPES POUNDING. Exchange tape recorded messages home/overseas.—Details Ewart, 87, Terrace, Torquay.

TUITION

DO YOU want to sing like Cliff Richard or Helen Shapiro? The Maurice Burnham School of Modern Pop Singing. Beginners encouraged.—137, Bickenhall Mansions Baker Street, W.1. HUNTER 2667.

LEARN TO JIVE with Bill Oakes, British Rock 'n' Roll Champion. Easy step-by-step home course 10/- P.O.—Mill Street Studio, Crewe, Cheshire.

Radio Luxembourg

Pick of the Programmes
 Week beginning July 30

SUNDAY—7.0 Jack Box, 7.45 Mel Tormé, 8.0 Sheila Southern, 8.15 Favourites Old and New, 8.30 Perry, 8.45 Pete Murray, 9.0 Top Ten, 9.15 For a Song, 9.30 Time, 9.30 Sunday's Requests, 10.30 Monday Special, 10.45 Man's World, 11.0 Top Twenty, 12.0 Top Of The Show.

MONDAY—7.0 Non-Stop Pops, 7.45 Latin-American Time, 8.0 Monday Spectacular, 9.0 Honey Hit Parade, 9.15 Hits And Misses, 9.45

TUESDAY—7.0 Non-Stop Pops, 8.0 The Elvis Presley Parade, 8.15 Honey Hit Parade, 8.30 Tuesday's Requests, 9.0 Ronnie Carroll, 9.15 Spin Around, 9.30 The Top Ten, 9.45 Warner A Record Crop, 10.30 Warner Bros. Record Show, 11.0 Payola Player, 12.0 Midnight on Luxembourg.

WEDNESDAY—7.0 Non-Stop Pops, 7.45 New Songs For Old, 8.0 Honey Hit Parade, 8.15 In The Groove, 8.30 Wednesday's Requests, 9.0 Internationalists, 9.30 Stop Presses, 10.0 Teen Murray's Disc Club, 10.30 Pete Murray's Record Show, 11.0 Request a Golden Guinea, 11.15 Hits For Six, 12.0 Midnight on Luxembourg.

THURSDAY—7.0 Non-Stop Pops, 7.45 This Week's Top Ten, 8.0 Honey Hit Parade, 8.15 Saturday's Requests, 8.30 Thursday's Requests, 8.45 Fanfare, 9.0 The David Jacobs Show, 9.30 This Is Their Music, 9.45 Cliff Richard, 10.0 It's Record Time, 10.30 Thursday Special, 11.0 Rising Stars, 12.0 Midnight on Luxembourg.

FRIDAY—7.0 Non-Stop Pops, 7.45 Comic-Franco Songs, 8.0 Honey Hit Parade, 8.15 Disc Dice, 8.30 Friday's Requests, 9.0 Juke Box Favorites, 9.15 The Dickie Valentine Show, 9.30 America's Hot Ten, 9.45 Friday Spin, 10.0 Weekend Choice, 10.30 Record Hop, 11.0 Kent Walton Show, 12.0 Midnight on Luxembourg.

SATURDAY—7.0 Non-Stop Pops, 8.0 Saturday Jazz Time, 8.30 Saturday's Requests, 9.00 Eddy Gorm and Steve Lawrence, 9.45 Request, 9.30 10.15 Big Time Bands, 10.30 Honey Hit Parade, 10.45 Keith Fordyce, 11.00 Top Record Round-Up, 12.0 The Late Late Show.

STILL BOOMING!

Readership now tops
120,000!

DON'T MISS OUT ON

No. 8

Of this great NEW SERIES
Now on sale EVERYWHERE!

AUGUST'S

ELVIS
MONTHLY

MAGAZINE

1/-

(Printed on glossy paper throughout)

**100%
ELVIS**

Wonderful Elvis Photos!
Up-to-Date Elvis News!

THIS MONTH, THE

**10 PAGE
PHOTO
SECTION**

FEATURES

**MORE
NEW
ELVIS
PHOTOS**

- DOUBLE-PAGE PIC
- RECORD REVIEW
- ELVIS TOP-20
- AMERICAN REPORT

AN ELVIS SHOW - HIT
(complete lyrics)
EVERY ISSUE

MR. NEWSAGENT:
Please get me a copy of No. 8
ELVIS MONTHLY (August).
Price 1s. from your usual supplier.

Name
(Block Letters)

Address

Sole Distributors to the Trade:

ERNEST JOYCE & Co. Ltd. (Dept. DI,
145a, St. Ann's Well Road, Nottingham
Tel. Nottingham 55293.

(In case of difficulty, forward a 1s. 2d.
Postal Order to the above address)

New Henry Brown sound is captured

HUMPHREY LYTTTELTON AND HIS BAND

Humph Returns To The Conway
All Of Me; Solitude; Concerto For Tortoiseshell Piano; Never Mind, Eht; I Can't Give You Anything But Love; Joshua; Ti-Ri-Lee; Billy's Bounce; Biggie Call Roe; The Song Is Ended.
Columbia 335X 1329)*****

THE freedom of the new six-piece Lyttelton band has been captured to the full on this LP taken from the Humph Conway Hall Concert on January 25, 1961. Reason for the title is simply that some three years ago or so Humph did an excellent LP "At The Conway". The two, side by side, or better still, one after the other, should make an interesting comparison. Humph is an enlightened musician, continually developing in the natural

I don't know who did the arrangements for these numbers. Not that there's much, but what there is so good and fitting that it deserves mention. The performance is typical of today's better bands, Duke Ellington, originals, pop standards, mainstream versions of Dixie tunes. The material is so much more interesting than the conventional modern or traditional bands allow, Humph is even heard singing... or more truthfully, vocalising. He is no singer... but don't let it worry you,

HENRY BROWN

Blues
Henry Brown Blues; Got It And Can't Quit It; Bottled In Bond; Blues For Charlie O'Brien; Deep Morgan; Is Delmar Now; Henry Brown Boogie; O'Fallon Blues; My Blues Is In The Bottle; Papa Slick Head; Handyman Blues; Scootin' Boogie.
(Seventy Seven LA 12-5)*****

HENRY BROWN is yet another legendary pianist who has recently been recorded by enthusiasts in search of the really genuine material. As long ago as 1929, he had made two sides for Paramount, **Deep Morgan** and the **Henry Brown Blues**.

He has lived in St. Louis since the age of 12, though born in Troy, Tennessee in 1906. In common with so many artists of this type, he has only worked off and on as a musician for many years, seeking employment in a variety of jobs around town and spending four years in the army between 1941 and 1945.

Henry Brown has all the feelings of the blues performers of the deep south. His technique is rusty enough on the faster numbers to lose him a star in the current rating system. Not that this detracts one iota from the enjoyment of the record.

The first track, **Henry Brown Blues**, was recorded on a beauty parlour in St.

Louis, and faithfully captured are the voices in the background. Brown's playing has that boogie quality found in all good blues men, though he is at his weakest in **Henry Brown Boogie**.

He frequently interpolates with half-spoken, half-shouted, and half-sung comments. He is capable of playing heavy, moving bass parts as witness the intro to **Blues For Charlie O'Brien**.

REVEREND GATEMOUTH MOORE AND HIS GOSPEL SINGERS
Revival!

Jesus On The Main Line; Higher Ground; Leaning On The Everlasting Arms; Glory, Glory, Blessed Quietness; Down By The Riverside; In The Morning; Take The Lord Along With You; Lord, I've Started; By And By.
(Audio Fidelity ALP 1921)*****

NOT so many years ago, this would have been hailed as something of a world beater. Gospel music was still a new experience for the great majority of collectors and still sufficiently rare for each and every issue to be treasured purely for its study value.

Things are different now. There's a lot of this material around. All of it interesting but much of it poor in musical values. This particular issue falls somewhere between the two stools. It is by no means a world beater. On the other hand, the Reverend Gatemouth Moore is enough of an artist to ensure a performance of merit.

The story of Dwight Gatemouth Moore is interesting. He was, in fact, a road-travelling singer for ten years before taking work as a night club attraction, getting nowhere fast until he began writing his own songs based on personal experiences.

One night in August, 1948, during the middle of a number, flashily dressed as usual, and shouting his blues type vocals, he "saw the light," rushed out into the street, and decided there and then to crusade for the Christian religion.

The result is reflected in this rather fast and hectic LP of hymns and spiritual arrangements by Gatemouth Moore. Too fast, too hectic, and, I feel, too much whipping up of fervour.



HUMPHREY LYTTTELTON

—He even sings on the "Conway" album. (ABC TV picture)

manner. Not for him any forced going back or leaping forward. Every step in his musical career has been a logical one, and there have been good reasons for each move. When he found it impossible to find the right trombone player for a Dixieland front line... he simply gave up Dixieland and moved on to something of his own invention. By chance it happened to be not unlike the John Kirby small band sound of the late thirties. This was n't deliberate. Merely logical extension.

From there to the three sax front line was once again logical. A couple of years of experiment convinced Humph of the need to move on to something more free and easy-blowing. His decision was a wise one. He is too much of an individualist to have himself saddled with too much arrangement. Now he can blow... and so, too, can his musicians. And they do! Sometimes contriving to get a loose Dixieland ensemble sound.

**Where
When**

Week beginning
Sunday, July 30

BEAULIEU

Beaulieu Jazz Festival: Chris Barber, Johnny Dankworth, Kenny Ball, Terry Lightfoot, Bob Wallis, Dick Charlesworth, Mick Mulligan, Bruce Turner, Fairweather-Vaughan (Season). Hippodrome: David Harriott, Alan Ganley—Keith Christy Jazzmakers, Vic Ash—Harry Klein Five, Anita O'Day (Sun.).

BLACKPOOL

North Pier: Michael Holliday, The Allisons (Season), South Pier: The Mullarks, Robert Earl (Season), Winter Gardens: Lonnie Donegan, Dallas Boys, Mike and Goff (Season), Opera House: Shirley Bassey (Season), Palace: Frank Wright (Season). Hippodrome: David Whitfield ("Rose Marie" Season), North Pier: Matt Moore (Sun.). Palace: Mark Wynter, Bob Miller and The Millerans (Sun.). Queens: Dickie Valentine, Brook Brothers (Sun.).

Bournemouth

Pavilion: Alma Cogan (Season), Winter Gardens: Beverly Sigers (Season), Pier Theatre: All Stars, Tabby Hayes Quartet, Joe Loss (Tue.).

Bridlington

Grand Pavilion: The Avons (Season), Spa: Joe Loss (Thurs.).

Bristol

Hippodrome: Russ Conway, Brook Brothers (Season).
Hippodrome: "West Side Story"

GLASGOW

Empire: Andy Stewart (Season).
GREAT YARMOUTH
Aquarium: Emile Ford and The Checkmates (Sunday Lord (Season), Windmill: Tommy Steele (Season), Wellington: Gary Miller, Bruce Forsyth (Sun.), Wellington: Adam Faith, The Honeyes (Sun.), Britanna Pier: Billy Fury, Joe Brown, Nelson Keene, Tommy Bruce, Dickie Leader, George Fame (Sun.).

ILFORD

Room at the Top: Hutch (Wk.).
JERSEY
Swanson's Hotel: Frank Ifield (Season), Water: Splash: Malcolm Vaughan (Season).

LONDON

Pigalle: Percy Lee (Season), Talk of the Town: Frances Faye (Season), Her Majesty's: Chita Rivera, Marty Wilde ("Bye, Bye Birdie" in Palace), Jean Bayless, Roger Dana ("The Sound of Music"), London Palladium: Henry Secombe, Roy Castle, Marlene Dietrich, Brothers, Eddie Calvert ("Let Yourself Go"), Johnnie Johnston, Patrick Lambert ("Music Man"), Hammer-smith Palace: Cyril Stapleton (Season), Marquee: Humphrey Lyttelton (Wed.), Conservative Hall, North Finchley: Humphrey Lyttelton (Sun.).

Manchester

Southern Sporting and Palace Theatre Club: Richard A. Johnson (Wk.), Cabaret Club circuit: The Southlanders (Wk.).

MORECAMBE

Winter Gardens: Lonnie Donegan (Sun.).
SCARBOROUGH
Floral Hall: Joe Loss (Wed.), Floral Hall: Malcolm Mitchell, Don Arrol (Sun.).

SOUTHEND

Odeon: Adam Faith Show (Wk.).
SOUTHSEA
Pavilion: The Cotton Band, Mark Wynter (Season).

SWINDON

Mellory's Ballroom: Humphrey Lyttelton (Thurs.).
TORQUAY
Pavilion: Kaye Stiles (Season), Prings Theatre: Jon Regan, Edmund Huckerley (Season).

Weymouth

Pavilion: Pearl Carr and Teddy Johnson (Season), Alexandra Gardens: Ruby Murray, Peter Wayne (Season).

WORTHING

Plaza: The Shadows, David Macebath, Sheila Southern (Sun.).

by OWEN BRYCE

ROAD-UP

Radio goes trad mad

THE news that the BBC will devote two and three-quarter hours each Saturday to traditional jazz prompted me to look through the "Radio Times" and what a shock I got. A pleasant one, but nevertheless a shock.

The recent week had Monty Sunshine and Beryl Bryden on "Saturday Club," Jimmy Giuffrè, Ellington, Basie, and Monk at the Newport Jazz Festival, and Johnny Dankworth on "Hector Stewart's Spotlight Programme." TV's "Trad Fad" with Mick Mulligan, Fred Astaire, and the Temperance Seven; Duke Ellington on the Light; the Lightfoot Band and singer Clinton Field on "Easy Beat"; Acker Bilk, Robin Hall and Jimmie Lettregor on "Band Box"; Charles Fox with his new jazz records; George Chisholm and the "Jazz Club" with Lightfoot and Clinton Field sharing the programme and Dick Jones; finally, "Go Man Go" gave us Kenny Baker going out the jazz.

Thank you BBC. Please keep it up! By contrast, that "other" channel could only offer two jazz spots. Dick Charlesworth on "Sunday Break" and the Johnny Dankworth Orchestra on Thursday evening in "Summersong," it is possible for them to devise a setting for the trad that doesn't involve appearing at Wembley Stadium in maverick's clothes! And I think Dudley Moore's excellent entertainment without having to play on the back of a lorry, surely the Dankworth orchestra warrant more serious presentation?

More singles

The George Melly single "Monkey And The Baboon" ("Funny Feathers") has revived interest in the Mick Mulligan Band. Other singles include Acker Bilk's "That's My Home" and Colver's "Happy Wanderer." "Maryland My Maryland" on Columbia and "Tansy" on Parlophone. Norrie Paramor's Alex Welsh for "Tansy" ("No My Darling Daughter" on Columbia). The Dick Williams Band, a mainstream group, recently heavily featured on ITV's "Sunday Break" have "Starkers" ("One More Crime" on Parlophone).

Plane trouble

OWING to mechanical trouble Terry Lightfoot's plane arrived in Manchester three hours late. His much anticipated date at a quadrante was missed and three hundred members of Nedra Maclean's charity party had to content themselves with a local flamenco group. However, Terry and the boys brought their Wood Green jazz date on July 16.

No fishing

THE Clyde Valley Stompers, who started an eight-week summer season on the Isle of Arran at the beginning of this month, left record "Trad Fad" on July 31, but find they are unable to reach the regular steamer on time. Undaunted, the lads have chartered a boat. The boys then mount a fish lorry in order to get to Glasgow in time for the plane to London. The lorry has no connection with the fact that their record of "Fish Man" is all set for release in Germany. I'm told that if sales this week match last week it will definitely be planned for spring 1962. A tour is being planned for the top ten clubs on the Clyde Valley. The Stompers finish their top ten parade in that country, various northern and mixed clubs on the way down and finally arriving in London on the August 27 of the National Jazz Festival at Richmond.

DISC 1961 CALENDAR

Craig Douglas



BORN August 13, 1941. Craig Douglas survived the "real rock" era, and is now helping to put ballads back into the charts. He first hit the big time with "Teenager In Love," but it was "Only Sixteen" that really established him. This number became a hit in many countries, and won him one of our Silver Discs.

Craig, born Terence Perkins at Newport, Isle of Wight, comes from a large family—there were three sets of twins, one of whom is Craig's brother. His first job on the island was delivering milk. He sang in his spare time, and entered a local competition. He won, and collected a £5 prize. He was then offered a spot in a show at a cinema in Ryde, headed by The Mudlarks. It was here that he met Bunny Lewis, who is now his manager.

He appeared on the old "Six-Five Special," but it was not until he was offered variety dates as well that he gave up his milk round. He topped the bill for the first time at the Theatre Royal, Chester, in 1959.

Craig is an enthusiastic golfer, enjoys flying, and hopes one day to go back to a farm of his own. He still takes singing and elocution lessons, and has recently started dramatic training because he hopes to appear in films.

His most recent hits have been the controversial "One Hundred Pounds Of Clay" and "Time."

August

DATES TO WATCH

Sammy Davis opens for a season at the Prince of Wales, London, on August 21.

Russ Conway commences a series of six shows for BBC TV on August 4.

Mel Torme returns to Britain for a week in variety at the Coventry Theatre, commencing August 7.

Johnny Mathis completes his British tour with a concert at the Blackpool Hippodrome on August 13.

Anita O'Day begins a short tour with Johnny Dankworth.

Cliff Richard opens for a summer season at the Opera House, Blackpool, following Shirley Bassey, on August 28.

Paul Anka expected here on August 21 to tape a TV Spectacular for Granada.

The Rosemary Clooney Show for ATV, with guest star Dave King, will be transmitted on August 5.

Guests lined up for "Calling Dickie Valentine" during August include Ray Ellington, Felicia Sanders, Ronnie Carroll, Sheila Buxton, Cleo Laine and Kenny Baker.

BIRTHDAYS

Tony Bennett (3); Johnny de Little (4); Edmund Hockridge (9); Eddie Fisher (10); Shirley, of the Kaye Sisters (15); Ronnie Carroll (18); Jim Reeves (20); Tony Brent (26); Janet Richmond (27).

Sun	Mon	Tues	Wed	Thur	Fri	Sat
♦	♦	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	♦	♦