

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 174 Week ending July 22, 1961  
Every Thursday, price 6d.

## INSIDE



### PRESLEY

actor  
v.  
singer  
page (7)

Jess Conrad  
page (4)

Tony Newley  
page (8)

Peggy Lee  
page (16)

'Kookie' Byrnes  
page (3)

Mel Torme  
page (11)

## Matt Monro still moving up in States

MATT MONRO has reached the top fifty in the American charts with his British hit, "My Kind Of Girl." It now stands at number 49. Lonnie Donegan's recent hit, "Have A Drink On Me" is showing up at number 96 in a version by Buddy Thomas.

## Granada confirm Mathis TV spot

GRANADA TV have finally confirmed that Johnny Mathis will be doing his own show for that network to be televised in September. Mathis taped an hour-long show last week, to be called "This Is Mathis," and his guests include a puppeteer, a comedian and a troupe of dancers.

Musical direction was handled by his own MD, Bill Griffiths, with the Peter Knight Orchestra. No definite screening date has been set, but it will be on a Wednesday night.

# BBC PLAN GIANT NEW TRAD JAZZ

## SHOW

### Barber stars in 2 3/4 hour programme

THE BBC, who three weeks ago cashed in on the boom in traditional jazz with their new TV series "Trad Fad," is to launch a mammoth two and three-quarter hour jazz show on the Light Programme from Saturday, September 23.

The programme will be called "Trad Tavern" and will run from 9.15 until midnight. It will be broadcast live from the Aeolian Hall, New Bond Street, the BBC radio pop music and variety headquarters, and there will be dancing and refreshment facilities for an audience of two hundred each week.

Resident each week will be Chris Barber and his jazz band with singer Ottile Patterson. Barber cancelled plans for overseas tours in order to accept the resident spot in the series.

Each programme will feature one other trad jazz band as well as guest appearances by leading jazz and pop artists.

### Live 'Pick'

The Light's top disc show, "Pick Of The Pops," presented by David Jacobs on Saturday evenings, will be incorporated in the "Trad Tavern" series.

A BBC spokesman said that it is intended to present "Pick Of The Pops" live from the Aeolian Hall studio with David Jacobs announcing and playing the discs each week to the audience attending the "Trad Tavern."

The idea for this series is a result of the recent visit to America by Jim Davidson, Assistant Head of Light Entertainment for BBC radio.

This development on sound radio follows BBC TV's new and successful series "Trad Fad" which is screened at 10.45 on Saturday evenings, featuring top British trad jazz groups. However, "Trad Fad" is scheduled to end its present run on August 12, so at present there is no likelihood of the two series clashing.

Eric Miller will produce "Trad Tavern," and Derek Chinnery from the BBC gramophone department production team will continue producing "Pick Of The Pops." A compere for the series is to be appointed, but no decision about his identity had been taken at presstime.



Stars look good for TOMMY STEELE. (DISC Pic).

## Chart comeback for Steele?

TOMMY STEELE is aiming to get back into the charts. And his latest record, "The Writing On The Wall," could well be the one to put him there.

His name has been missing from the hit parade since last summer, when "What A Mouth" became a big hit. Now he has chosen one of the top-selling numbers in the States in the hope that it will put him back in the limelight.

Tommy, who is a believer in Astrology, was considerably cheered this week when one of the world's foremost clairvoyants, Maurice Woodruff, prophesied on the Steele future. Woodruff, who recently had an LP issued in America by

Warner Bros. predicts that Tommy is on the way up.

"During the next two years," says Woodruff, "Tommy Steele will become a bigger star than ever. Well-starred according to his charts, and emerging from a difficult period during which he could have fallen away completely, Tommy is all set now to hit the target in a much more lasting way."

The writing on the wall for Tommy is obviously a happy message. DISC asked him what he thought of Woodruff's prediction.

The clackety-clack of Lionel Bart typing away at his new musical "Blitz" was heard over the telephone from the little 15th-century

cottage which Tommy and his wife Ann have rented for the summer outside Yarmouth — Tommy is doing a season at the Windmill Theatre there.

"Wonderful," shouted Tommy above the "blitz" being created by Bart. "If what Woodruff says is true, then I think I'll start doin' my pools again!"

Already Woodruff's prediction has got off to a good start. The "House Full" notices are out every night at the Windmill in Yarmouth. Also two starring films are in the offing for Tommy and it is rumoured that spring next year will see him starting in a West End musical show.

ole Nebuchadnezzar never saw  
**THE WRITING ON THE WALL**  
like **TOMMY STEELE**

45-F 11372

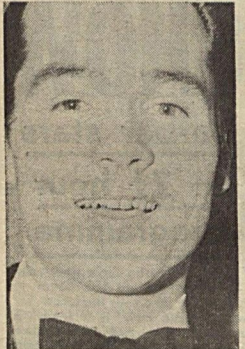


45 rpm record

The Decca Record Company Ltd  
Decca House  
Albert Embankment, London SE1

# Post Bag

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



RICKY VALANCE... because of "Laura" he's become known as a morbid singer.

## BAFFLED

I CANNOT understand why Brook Benton hasn't had a big hit here yet. His latest, "Bill Weevil Song," is one of the greatest pop records ever produced.

How about the record-buying public giving Brook the break he deserves? T. O'HAIR, 74, Castlewood Road, New Barnet, Herts.

## ATTACKS

AS a faithful Tony Newley fan, I was annoyed by the recent attack on him and Craig Douglas.

Tony and Craig are good, very good—that is why consistently they

# Real rock simply isn't wanted now

THROUGH reading "Post Bag" each week I conclude that there are now only a few true rock enthusiasts who are prepared to demand and support the real music.

The correct and original version of the beat music, as supplied by Jerry Lee Lewis, Little Richard, Bill Haley, etc., now fails to interest the new teenage rock public.

Only Jack Good and Jimmy Savile really know what rock 'n' roll music is, and I was surprised and shocked to read that Nigel Hunter believes that the early rock 'n' roll story should be forgotten.

If teenagers didn't follow DJs and journalists like sheep, maybe the larger section of the teenage population would not have such insipid taste.—JOHN REID, 167, Botchgate, Carlisle, Cumberland.

## PRIZE LETTER

have a record in the Top Twenty.

It seemed to me that the writer of the letter does not care very much for Tony and Craig. A pity, for they are extremely good artists.—(Miss) J. NEWELL, 44, Lees Terrace, Bradley, Bilston, Staffs.

## NOT JUST BEAT

THE opinion seems to be that we teenagers buy records only for jiving and not for listening to. It is ridiculous. I bought "On The Rebound" and was delighted with the flippide. Not with the beat, but the interpretation. Couplings like this are scarce today.

It is almost impossible to find a song with a "fast, moving beat" on any B side. "Mood Indigo" is a known composition that has already proved its lasting popularity. It will no doubt be played when sides like

"On The Rebound" have become hopelessly out of date.—MARISE M. CHAPMAN, 39, Railway Place, High Wycombe, Bucks.

## GREAT RELIEF

IT was with great relief that I heard Gene Vincent say that when he records for EMI in this country he will use his own backing group. I had horrible visions of Gene being backed by the normal British racket.

Few British records have had anything like the desirable record sound, as obtained by even the smallest U.S. recording company. As Jack Good says, "Three cheers for Britain, Home and mediocrity!!!"—ADRIAN JONES, 10, Rosewood Avenue, Queens Park, Wrexham, Denbs.

## GET HAPPY

MORBIDITY will get our record artists nowhere, for music is supposed to be entertaining, not gruesome.

If songs like Keith Kelly's "Cold, White And Beautiful" gain promi-

nence in our charts, then all I can say is we must be a bloodthirsty nation.

Because of "Laura," Ricky Valance has become known as a morbid singer, and is not in the limelight so much. Surely, if an artist wants to continue working, he must give us something worth buying. Let us have more happy-go-lucky songs.—RONNIE HOYLE, 75, East Ham Road, Littlehampton, Sussex.

## NO GIMMICKS

WHAT utter nonsense P. G. Bailey (DISC 8-7-61) writes. Looking through my record collection, I find no gimmicks at all. As for visual gimmicks, it is most unsond to judge a record by the appearance of the artist concerned. I am sure that a reader of P. G. Bailey's professed sophistication and intelligence must be aware of this.—PAUL N. LEWIS, 24, Desborough House, 2, Dickens Grove, Warstock, Birmingham, 14.

## POINTLESS

A LOT of people obviously write to "Post Bag" merely to say that such and such star is good. These letters are so pointless. Each person has a favourite star, and he does not wish to know who another, unknown, person likes.—PETER J. SMITH, 50, Mount Crescent, Thornes Road, Wakefield, Yorks.

## SLIPPED UP

I THINK Jack Good has slipped up in criticising Helen Shapiro's new disc.

"You Don't Know" is a fine record which shows that Helen's voice is suited to slow, romantic ballads. While Brenda Lee sounds unnatural

when singing ballads, Helen sings them with perfect ease and sincerity. Just one thing though, while this song is not suitable for Helen's age, it is suitable for her voice, and that's the point we must face.—JOHN CONNORS, 76, Springfield Avenue, Shirehampton, Bristol.

## GUILTY FEELING

WHY must new artists feel guilty if by design or accident, they copy others? Three such incidents come to mind. The Barons, who say they do not want to sound like Johnny and the Hurricanes. The Syncopators, who do not want to cash in on the Temperance Seven. Joe Henderson, who does not want to copy Russ Conway.

Giff was said to have copied Elvis, but he succeeded. Let the public decide who is copying—and may the best one win.—C. G. BILBERT, Tuites Verdes, 13, Adolton Grove, West Bridgford, Notts.

## He's not too old at 40!

WHAT did Percy Faith mean when he stated that Frankie Laine wasn't so popular when he reached 40? Frankie got a golden disc when he was 43 for "A Woman In Love" and a Silver Disc for "Rawhide".

He has proved himself this year in TV drama, his LPs for American Columbia, and now he is writing a book. I am sure that a reader of P. G. Bailey's professed sophistication and intelligence must be aware of this.—PAUL N. LEWIS, 24, Desborough House, 2, Dickens Grove, Warstock, Birmingham, 14.

## DIFFERENT

THERE is more behind "Pasadena" than meets the eye—or ear! The copy of this disc heard on such programmes as "Pick of the Pops," is different from the general release, particularly the ending.

Lower vocal groups as the Temperance Seven and The Syncopators, these days can be great for music as those in the twenties.—N. A. POWELL, Park Garage, Sevenoaks, Kent.

Having already recorded and released their first version of "Pasadena," the Temperance Seven, and A. & R. Math George Martin, decided they weren't satisfied with it, so they recorded the number again with changes. The first recordings were new releases, including the copies sent out to disc jockeys.

## SLAM IT?

WHY is it that some "death dirge" records are criticised more than others? "I See You" was given much adverse publicity. So was the early Brothers' "Ebony Eyes." The latest victim is "Bobby." Yet Pat Boone's "Moody River," now enjoying chart status in America, has not been condemned, despite its morbid lyric telling of a girl's suicide.

It seems unfair that this disc should escape being slammed when many others are being persecuted.—JILL WHATTY, Coach's Great House, Polperro, Cornwall.

## COMEBACKS

WHAT a great year for disc comebacks 1961 has been so far! Several disc stars who have had a lean time in 1960 have suddenly stormed the Top Twenty.

The classic example, of course, is Jerry Lee Lewis, back in the twenty with "What'd I Say." Ricky Nelson is there too; "Hello Mary Lou" is his first hit in over a year. Marty Wilde, Bobby Darin and Craig Douglas have all regained the Top Twenty this year after a lapse of many months.

This only goes to prove that real talent can last indefinitely. Who knows what other big names of the past may come back?—M. P. DOODY, 57, Wilman Road, Tunbridge Wells, Kent.

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

# ALONG THE ALLEY

## Film theme could be another 'Sunday' hit

NOEL ROGERS, of the Dominion Music Group, is looking forward to his next film theme. He scored tremendous success last year with the catchy "Never On Sunday" opus, and it looks as though the forthcoming film piece could be as big, although it's very different in character.

The film in question this time is to be called "Goodbye Again," and will be the screen version of the novel "Aimez-Vous Brahms?" by the young French authoress Françoise Sagan. It will star Anthony Perkins, Yves Montand and Ingrid Bergman.

Appropriately enough, the title tune from the film is based on a theme from Brahms' symphony in F. Noel described it as a very romantic type of number, and disclosed that there will be an HMV coverage on it forthcoming from Ferrante and Teicher, the piano duo who hit the charts with their "Exodus" disc.

My immediate reaction on hearing about the connection with the Brahms symphony was "BBC ban." However, there's no problem there in this case. "Goodbye Again" has already been vetted and passed as suitable for broadcasting by the BBC committee.

Other current or forthcoming Dominion group numbers include

"Stand By Me" by Ben E. King (London); "You're Gonna Need Magic" by Roy Hamilton (Fontana), and "Charlie Won't There" by Barbara Evans (Mercury).

BILL PHILLIPS of the Keith Prowse-Peter Maurice Music group is getting enthusiastic about a song which their outfit has obtained from Argentina. Its title is "La Novia," which means sweetheart. It has had enormous success in Argentina, where a version was issued by the Argentine branch of RCA and became the biggest hit enjoyed by that label for a long time.

Launching the song over here with English lyrics is being planned for later this year after the quiet summer period. Meanwhile the KPM crowd are watching the progress of "Once In Every Lifetime" recorded for Decca by toothy, spike-haired comedian Ken Dodd. The song is making steady progress in the sheet music sales charts, and the disc is selling steadily. In fact, it still has the makings of a sleeper hit.

Then there's "Pattalina," another gem from Italy which has been recorded by golden trumpet star Eddie Calvert for Columbia. He told me he thought it had the makings of another "Mandy" hit,

and Bill and the KPM crew are hoping he's right.

An interesting development has taken place following the release by Esquire on their Starlite pop label of the first EP taken from the American Tropica catalogue. The EP features vocalist Ray Vasquez, and initial reaction has been so favourable that Starlite have decided to put out a single from the EP.

KPM will have the topside in the form of one of their oldies entitled "Nothing Ever Changes My Love For You." It features Ray singing with a lush Latin accompaniment, and proving that he's one of the better ballad singers to happen on record in this country of late. Finally Bill Phillips whispered confidentially that there are plans afoot in the KPM camp concerning at

## with Nigel Hunter

sparkling Latin instrumental "Pajaro Campana" (The Bellbird) which is published by Essex Music here.

It seems I've jumped the gun with regard to my news last week about The Checkmates' recording of "The Minstrel Boy" for Piccadilly. The boys have indeed cut this number, but it's not likely to be released until next month. Until then it's checkmate if you want to buy it.

KEN DODD... "Once In Every Lifetime" selling steadily.

# NEWS from the street of MUSIC

least one and possibly two new stage musicals. But everything is still at the cloudy and dagger stage regarding details.

GLANCING briefly through the door of Latin American Music, we see Marjorie Murray with a Jersey sun tan and an equally colourful current plug in the shape of "Peipo" recorded by the hit Latin group of the Continent, Los Reguchimbos, for Decca. It has the Flippide is another version of that



# JOHNNY

AND THE  
**HURRICANES**  
HIGH VOLTAGE



45-HLX 9378 45 rpm record

## AMERICAN TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending July 15).

<p>Last This Week Week</p> <p>2 1 Tossin' And Turnin' - Bobby Lewis 3 2 Boll Weevil Song - Brook Benton 1 3 Quarter To Three - U.S. Bonds 4 4 Raindrops - D.E. Clark 5 5 The Writing On The Wall - Adam Wade 8 6 Every Beat Of My Heart - The Pips 6 7 Moody River - Pat Boone 10 8 Yellow Bird - Arthur Lyman 13 9 Hats Off To Larry - Del Shannon 12 10 Dance On Little Girl - Paul Anka 16 11 San Antonio Rose - Floyd Cramer 7 12 Travellin' Man - Ricky Nelson 20 13 Dum Dum - Brenda Lee</p>	<p>Last This Week Week</p> <p>14 1 I Like It Like That - Chris Kenner 9 15 Those Oldies But Goodies - Little Caesar and The Romans 11 16 Stand By Me - Ben E. King 17 17 Please Stay - The Drifters 19 18 Tell Me Why - The Belmonts 19 19 I'm Comin' Back To You - Jackie Wilson 20 20 Together - Connie Francis</p>
--	---

**ONES TO WATCH**

Let's Twist Again - Chubby Checker  
The Fish - Bobby Rydell  
Rainin' In My Heart - Slim Harpo

## THE EVERLY BROTHERS

### TEMPTATION

45-WB 42 45 rpm record

## ARRIVAL 1: Edd 'Kookie' Byrnes

### PROMOTION MEANS LESS KOOKIE TALK

YOU had to bend an ear all right to talk to Kookie, otherwise Edd Byrnes who plays the fast beat-talking fender bender (car park attendant) in ATV's 77 Sunset Strip, he talks so quietly.

He was dragging his anchor (late) in getting into London for his appearance on the Jo Stafford Show. He had missed his connection at New York, having flown the coop from Hollywood and lost his luggage and w-zippings (clothes) as well.

He dragged his heels (walked) into London Airport and all he wanted to do was to shuck out in the feathers (go to bed) and pile up the 'z's' (sleep). But first of all he got a grilling from the drum-beaters (reporters). He made with the teeth for the photographers and signed autographs for a crowd of pretty teenage girls.

"Wowsville," he said, and smiled at them. And that was about the only Kookie word he uttered. Not so surprisingly he talks normal American.



"I couldn't talk like that all the time," he said. "It wouldn't be natural."

How did the Kookie talk start?

"I played a small part in a picture called 'Duel On The Run' and used some beat phrases in that. I suppose that was when Kookie made his first appearance. It was then suggested that I speak that way in a TV series and I went into 'Sunset Strip'."

Now there will be less Kookie talk in "Sunset Strip." The present series that Edd is filming in Hollywood—he broke off for his five-day visit to Britain—gives him a new role. Kookie has been promoted.

"In the new series I play a detective. I am no longer a car lot attendant. There will be a little Kookie talk for me but nowhere near as much as before."

Edd not only talks quietly but says that he is a quiet person.

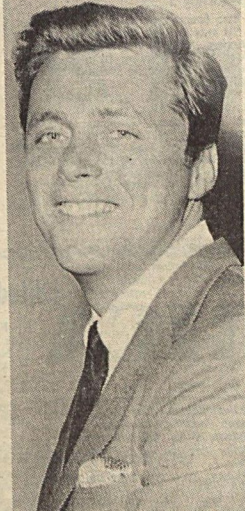
"I have only just arrived in London and have already collected a dozen or so offers to hit the town. Everyone seems to think that I like to raise hell."

A hot rod had been arranged for Edd by the publicity men if he wanted to drive it, but it was a Rolls that drove him from London Airport.

"I'm not really all that good a driver," he says. "I always seem to get hit by the other fellow."

Neither does Edd consider himself as a singer.

"I don't rate myself as a singer at



(DISC Pic)

all," he admits. "But I get along. I have just cut a new album. It's called 'The Greatest Miracle' and it's all about love."

Singer or not, Edd's records help to make him a well-heeled cat as Kookie would say, or maybe he would say "bringing in plenty of dineros," or maybe "making the long green," but Edd Byrnes, actor and record artist, merely says "I make money, and that's healthy."

With that he made for exitville. blew the gaff, blasted off the pad, decided to stir, flew the coop, well, anyway—he left.

P. H.

## ARRIVAL 2: Rosemary Clooney

It was quite a day for the pop music world at London Airport last Sunday, apart from Edd Byrnes. American singing star Rosemary Clooney also flew in to appear in three TV shows. She will co-star with Edd Byrnes when they guest in Jo Stafford's series currently being filmed by ATV. She will top Bernard Delfont's Sunday show, July 30, and presents "The Rosemary Clooney Show" on August 5.



## JOAN REGAN

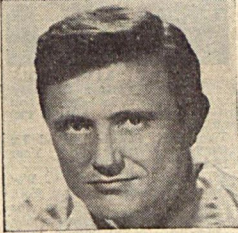
### "WE WHO ARE IN LOVE"



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

# TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending July 15, 1961

## Everlys at No. 1...

### Holly, Boone, Francis in

Last This Week Week	Title	Artist	Label
2	1	Temptation - - - -	Everly Brothers Warner Bros
1	2	A Girl Like You - - -	Cliff Richard Columbia
3	3	Runaway - - - - -	Del Shannon London
4	4	Well, I Ask You - - -	Eden Kane Decca
5	5	Pasadena - - - - -	Temperance Seven Parlophone
6	6	Halfway To Paradise	Billy Fury Decca
7	7	Hello, Mary Lou - - -	Ricky Nelson London
11	8	You Don't Know - - -	Helen Shapiro Columbia
14	9	You Always Hurt The One You Love	Clarence Henry Pye
13	10	Time - - - - -	Craig Douglas Top Rank
9	11	But I Do - - - - -	Clarence Henry Pye
8	12	Surrender - - - - -	Elvis Presley RCA
15	13	Weekend - - - - -	Eddie Cochran London
18	14	Romeo - - - - -	Petula Clark Pye
15	15	Baby I Don't Care - - -	Buddy Holly Coral
10	16	Pop Goes The Weasel - - - - -	Tony Newley Decca
16	17	Runnin' Scared - - -	Roy Orbison London
12	18	Frightened City - - -	The Shadows Columbia
19	19	Moody River - - - -	Pat Boone London
20	20	Breaking In A Brand New Broken Heart	Connie Francis MGM

#### ONES TO WATCH

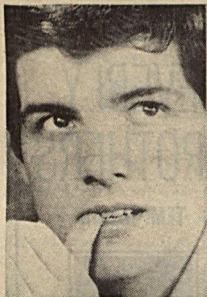
Don't You Know It - - - - Adam Faith  
Boll Weevil Song - - - - - Brook Benton

# LET'S DIG A LITTLE DEEPER...

Jess  
Conrad

Dick Tatham spotlights the stars  
as the public seldom sees them

# Modest, cultured, romantic



JESS CONRAD is tall, erect and clean-cut in everything except his hair, which permanently threatens to cover his ears. His teeth are so perfect, you feel he might be the only person in the world who visits his dentist more often than his barber. His speech and manner are so cultured, you wonder what on earth he is doing in the beat world. As we shall see, there have probably been times when he has wondered that himself.

Most of us, on occasions, have spotted him in screen and TV commercials, plugging everything from hair cream to soft drinks. How did he start them? And now that he is well-known as a performer, do they embarrass him?

I met him for lunch and he told me: "Ken Hume, now Shirley Bassey's husband, gave me my first commercial. I didn't know him, it was through an audition. We won a Cannes Award for our efforts."

"Commercials are much harder than you might think. In one I did for a soft drink, the whole sequence had to be put over almost entirely

by the expression in the eyes. I was the only person they found to do it right. I made many commercials.

"People were kind enough to say I had a flair, that I could have become the top-paid model in Britain. If you make a good job of something, why feel embarrassed?"

As we know, Jess' modelling gave way to a film career. Much has been written about his recent appearances. I wanted to know about his earliest ones. We had to go back to 1956. He made four in that year.

In "Joe MacBeth" (starring Paul Douglas) Jess provided a hand hold-

...AND, OF COURSE, TALENTED. HIS BIGGEST FAULT? "MY LACK OF DEEP THINKING."

ing up an umbrella. In "Cockleshell Heroes" (Trevor Howard) he was in a fight scene. In "The Extra Day" (Dennis Lotis) he had his first close-up—kissing a girl.

The fourth gave him his first lines. "It was in 'My Teenage Daughter,' starring Margaret and Julia Lockwood. I was jiving in a jazz club scene. The director wanted help on dialogue.

"Some RADA types on the set thought that in a jazz club people said things like, 'Gorbimey! Don't step on my plates of meat.' So I clipped in. I was made unofficial Dialogue Director of the scene—and gave myself some of the lines!"

DT: "Did you also jive for kicks?" Jess: "I was mad keen. Had the luck

to win a few contests. Was one of the first to introduce French jive to Britain. It's a graceful, rather formal, kind. You can even wear gloves.

"A few years ago, I did a summer season at Aberystwyth. Used to go straight from the theatre to the local dance hall. Gave an unpaid jive exhibition every night. Most times I drew a fair old crowd."

DT: "How come your jazz interest?"

"I'd haunted the London jazz clubs since I was 14. My favourites were Kenny Graham, Joe Harriott and Tubby Hayes—then 'the boy genius'."

"But my taste for jazz probably started with my father. He was a jazz singer and pianist. Ran a band called the Night Owls, in

South London, before the war.

"He also worked in a Covent Garden vegetable store. Used to get in the back of a car, brush off the mud and change into a dress suit on the way to the evening's gig. He packed the band up soon after he married."

"Don't blame him. Sometimes he got to bed at three—and had to be up at six. Now he's a self-made man. Owns a chain of flower shops."

Jess often says he doesn't rate his singing. He is not kidding. . .

"I'm asked to sing at a party. I get in a panic. If I have to, I usually oblige with a couple of dad's old Fats Waller favourites. Like 'Yer Feet's Too Big' or 'A-Tisket, A-Tasket.' But I couldn't be more embarrassed if I was asked to play the lead in Grand Opera."

"Mind you, on disc or on stage, I go all out to give a good performance. I owe that to Decca—and to the promoters."

Never seen  
a beat show

DT: "When you played your first TV role as a rock singer in 'Rock-a-Bye Barney,' how much did you know about beat?"

"Nothing. I'd never bought a rock disc or seen a beat show. Variety—that was different. As a boy, I'd often been to the old Brixton Empress. Used to dig Max Miller, Nat Jackley, people like that. When Frankie Vaughan got his variety break at the Grand Empire in 1950, I was in the audience, cheering like mad."

Not until 1959, when he had a big part in Cliff Richard's "Serious Charge," did Jess really get with the beat music. He recalls: "After a day's shooting, there'd be a party at Ray Mackender's flat in Chelsea. Cliff, Mark Wynter, Vince Eger, Gerry Dorsey and I would spin beat discs galore. One night, I went to watch Cliff's stage act at the Met. Edgware Road. First beat show I'd seen."

Sang over  
the phone

At 21, Jess has had much success. But what does he think is his main failure? He says:

"My lack of deep thinking. I can't talk about acting. But that is my profession. I know about the flower business. But that might have been my trade. Most successful people I know can discuss three or four subjects intelligently—apart from their work. I'd like to be able to do the same."

DT: "Are you as romantic as the fan magazines make out?"

Jess: "Don't think anyone could be that romantic. But I am fairly so. I like to give a girl flowers, to take her into the countryside, to park by the sea when the moon's on it."

"I even used to sing to girls over the phone. But not any longer. Now I'm on disc, they might get the impression I think I'm good."

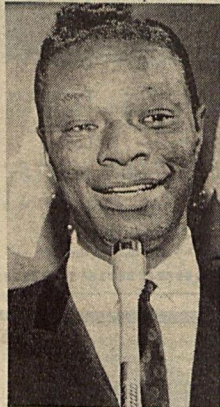
## Cable from

# AMERICA

Edited by Maurice Clark

## Mr. & Mrs. Sands both have debuts

TOMMY SANDS is to do his first stage play guesting in the Tenthous Theatre in Chicago in the farce "Remains To Be Seen." In the meanwhile, his wife, Nancy Sinatra, is to make her disc debut on her father's Reprise label.



NAT "KING" COLE still wants a Broadway musical in spell of that flop. (DISC Pic)

Titles are "Cuff Links And Tie Bar" and "Not Just Your Friend."

To coincide with the Civil War centenary, Tennessee Ernie Ford has recorded two albums for Capitol, from which you can take your choice of "Tennessee Ernie Sings Civil War Songs of the North" and "Tennessee Ernie Sings Civil War Songs of the South."

Bobby Rydell has made a tie-up merchandising with a big shoe company—a new shoe slanted at the teenagers, called Pho-Toes. A clear photograph of Bobby is displayed in the toe of the shoe, and if Bobby isn't one of the buyer's favourites, any other photograph can be inserted. An extensive publicity and advertising campaign is now going full blast.

Quincy Jones, well-known Mercury jazz artist, has been signed as MD for the label. He will be mainly responsible for composing, arranging and conducting all the main Mercury artists, as well as continuing to conduct and record his own band.

MOST widely used suffix in group names is the word "Tones." Latest are The Truetones, and already well established are The Timetones, Bosstones, Jivetones, Rocktones, Larktones, Temptones, Youngtones, Softones, Gletones. All these, believe it or not, are recording groups. Any minute we expect to find The Notones!

The Platters have turned out a very successful record with their new lead voice Sonny Turner, on Mercury. It is a revival of the oldie "I'll Never Smile Again," Decca, who record Brenda Lee, have found another similar discovery in 13-year-old Little Linda. Her first disc comes out in a week, a surprising recording of "Don't Take Your Love From Me."

Elvis Presley has been in Nashville to cut several new singles, for RCA Victor. His current LP is called "Something For Everybody" and contains just that.

Mr. and Mrs. Fess Parker have just become proud parents of an 8th boy. They are seriously considering christening the lad Davy Crockett.

Up and coming new girl singer

with the Freddie Martin Orchestra, is Marti Barris. Her father, Harry Barris, was a member of the Rhythm Boys with whom Bing Crosby got his start many years back.

Marcy Jo's new Dolton disc, which looks like being big. "Since Gary Went Into The Navy," is dedicated to Gary Troxel of The Fleetwoods, who is currently serving in the US Navy.

YOUNG Chase Webster has in the past few months moved from a local factory job to successful composer via his hit, "Moody River," which has won him a contract with Dot Records. Chase, who is currently spending a couple more months with the Air Force. Will, on his release, receive a screen test and a new record release.

Jamie Records have released Duane Eddy's LP "Tammy" from his successful LP "Girls Girls Girls" as a single.



Stage play for TOMMY SANDS, disc debut for his wife NANCY SINATRA.

NEXT WEEK  
BILLY  
FURY

THIS WEEK'S

EMI

HITS

EDDIE CALVERT

Lucy's Theme

(from the film 'Parrish')

COLUMBIA 45-DB4677

COLIN DAY

Angelique

PARLOPHONE 45-R4803

LAURIE LONDON

Down by the riverside

PARLOPHONE 45-R4801

KENNY LYNCH

The story behind my tears

H.M.V. 45-POP900

VERA LYNN

Adios, my love

(Song of Athens)

(from the film 'Dreamland of Desire')

45-MGM1134

ELKE SOMMER

Be not 'notty'

(from the film 'Don't Bother to Knock')

COLUMBIA 45-DB4688

RICKY VALANCE

Bobby

COLUMBIA 45-DB4680

ALEX WELSH

AND HIS BAND

Tansy

(from the film 'No, My Darling Daughter')

COLUMBIA Lansdowne Jazz Series 45-DB4686

JACK GOOD

SAYS



At last Adam sings just as he wants

WELL, here's a turn-up for the books. Adam Faith has changed his style. His new record is of a song written by Johnny Worth and backed by John Barry. So far all is according to routine. But what a change. This is a rhythm-and-bluesy number—something of the Marv Johnson type.

Here at last I detect the influence of Adam's own taste in pops coming through. He sings with a hard, punchy voice, and John Barry has done a very powerful, though un-Barryish arrangement, using a Del Shannon type organ, a Ray Charles type piano and a gong (at least, I think it's a gong).

Should be a hit. I hope it is. I'd like to see Adam push this kind of material ahead over here. It has been big in America for a long time now, and its British debut is long overdue. Title: "Don't You Know I?" And if you don't, you pretty soon will.

Same sound

Do all the BBC's radio beat shows sound the same to you? They do to me. Same old combinations, same tinny, telephony quality, same sax solos, same guitar twangs. It all seems a bit dated.

If the BBC can afford so much time for their version of beat, why can't they give us one—just one—half-hour of rock 'n' roll records a week? My reception of Luxembourg is so poor that it is just a tantalising torture. They are obviously playing a lot of discs I'd like to hear, but can't. BBC is as clear as crystal—they are playing a lot of beat music I can hear, but won't.

Square deal

My campaign for giving a square deal to rock 'n' roll records seems to have rung a bell with a lot of readers, to judge by the many letters I get complaining that they do not get to hear the titles I mention on the radio. And I am often asked to give them my selection for their next record-buy.

This is very flattering, and I am glad that so many of you share my tastes in rock 'n' roll. If, after U. S. Bonds' "Quarter To Three," you are ready for another drop of "the hard stuff," I've got just the thing for you. And you certainly won't hear this on the radio at all, because according to

What a glittering necklace of feminine talent!

All these records are very good indeed, and our own songstress can match the Americans any time. Playing through this selection, one record stood out from all the others—for me, at least. It was Vera Lynn's.

Being a comparative newcomer to the world of pop music, I tend to forget artists like Vera Lynn when I think about the challengers for the title of Top British Recording Star. Maybe this is because she has become something of an institution.

At any rate hearing her performance of "Adios My Love" (music by Hadjidakis — of "Never on Sunday" fame—lyrics by Norman Newell—of "Portrait of My Love," among countless others) I was quite thrilled, and I might as well confess, moved, all over again.

Yes, we are right not to enter Vera Lynn into the lists of contestants for comparative honours. She is beyond compare. She is of absolute top world class—and to my ear, has never been singing better than now.

Voice of Britain

It is given to very few people to have a voice that symbolises a whole nation. Vera Lynn sang for England. During the war she and Winston Churchill did more with their voices for British morale than any other two people. And Vera Lynn still is the voice of Britain, just as Edith Piaf is the voice of France.

The two have quite a lot in common. They sing with complete conviction. They have heart, Piaf's voice conveys the bitter-sweet nostalgia of Paris in the rain. Vera Lynn's voice is rich, compulsive, vulgar in the finest sense of the word, and vibrant with British courage.

Whatever may be levelled against pop music today, while Vera Lynn is singing, we need no other justification. The other Lynn—Lyn Cornell—sings the same song with today's sound and I have no doubt that for the teenage market, hers will be the chosen version.

The silver-haired cookie seems to be finding more confidence with every record—but we must, I feel, wait for the first Cornell LP to discover finally the real Lynn. I reckon we are all in for a few surprises. The fair filly is a bit of a dark horse.

H.M.V. it isn't even the A side of the record.

This is very strange, because in America, the side I go for is the one that is the hit. In fact, it has been jumping up 20 places at a time for the last three weeks.

It is called "You Can't Sit Down" (part 2), and is an instrumental by a group that is new to me, The Philip Lpchurch Combo. No, I won't go into my usual rave routine. You can take it as read, I am far too busy playing the record, to the distraction of my neighbours.

But I promise you the title is dead right.

Ladies' week

This week is Ladies' Week. The new releases include the latest recordings of Kay Starr, Frances Faye and Shirley Bassey. And the two Lyns—Cornell and Vera—simultaneously present their versions of the same song—Adios, My Love.



TWO LYN(S) . . . Vera (left) and Cornell, and two versions of the same song, "Adios, My Love"—see "Ladies' Week."

\*

THIS WEEK'S STAR SINGLE

U.S. BONDS

Quarter to three

TOP RANK JAR575



EMI Records Ltd. E.M.I. House 20 Manchester Square London W.1



Clark



Shapiro



Scott



Francis



Shelton

# THE GIRLS ARE COMING BACK

## As 'quality' returns to the charts, so do the girls

### STAR TALK



by John Wells

Yana . . DANNY RIVERS . . Brenda Lee . . DUANE EDDY . . Ricky Nelson . . JOHNNIE RAY . . Mel Torme . . SAMMY DAVIS . . Flee-Rekkers

LAST week lush songstress Yana was pestered by people in Blackpool wanting to know if she was entertaining Russian spaceman Yuri Gagarin. The answer was "no" but the inquiries started when a Mercedes carrying number plate YG 1 was seen in Blackpool with Yana at the wheel. This is the same registration number, fitted

accidentally, to the Rolls-Royce used by the spaceman on his visit here. You shouldn't believe everything the fair sex tells you. A girl recently presented Danny Rivers with a hand-carved oak cut with his profile cut in the centre. But I'm told it was the girl's boy friend, an expert in this field of work, who carved it thinking it was being entered for a wood-carving competition.

The French inspired rumour that Brenda Lee was a 32-year-old midget, mentioned in this column months ago, has at last reached the ears of Brenda herself. Her comment: "I don't mind the midget part so much—I think it's kind of funny. It's the 32-year-old part. Think of my boy friends—and my mother!"

So you think it was hot a couple of weeks back? Duane Eddy would have changed places with you. He was filming "Thunder Of Drums" in a 108 degrees of Arizona heat.

\* \* \*

WHICH singer would you think has appeared on American TV the most during the last twelve months? It's Mel Torme, who has made sixty-two appearances.

George Greelev once played piano in Tommy Dorsey's orchestra.

Congratulations, Sammy Davis and May Britt on the recent birth of your daughter Tracy.

Pleasant surprise the other day for Gene Pitney. Over his car radio he heard Ricky Nelson's latest release "Hello Mary Lou." Sounds familiar thought Gene so he checked and discovered that he wrote it. He's writing so much material these days that this was one he'd forgotten all about.

Peter Flee-Rekkers is hoping to have band jackets designed, made of pure antelope skin. Cost, about £50 a jacket.

After writing recently that Johnnie Ray never wears cuff links during a performance because he always breaks them a reader asked: "Well, just what does he use?"

Answer: "Paper clips."

The girls are coming back says Nigel Hunter, and he's right, it is a nice trend . . . especially if they come in the shape of Elke Sommer (left). Elke has just made her British screen debut in the film "Don't Bother To Knock" and also her disc debut with "Be Not Notty," a song inspired by the character she plays in the film. Elke tells me her voice is "very low down" and the song is a sexy cha-cha.



## ... and the music business couldn't be more pleased

LAST week, to everyone's pleasure and some people's surprise, a girl crashed into our charts at number 11. Her name: Helen Shapiro. Pet Clark also slid gracefully in with "Romeo." And Shirley Bassey who was lingering at 17 looks set to get yet another disc, "Reach For The Stars," into the parade.

What's happening in the business? The trend that is bringing quality discs back is also opening up the charts to the girls. Look at the list who have had hits since the beginning of the year, when Matt Monro had his break with the ballad "Portrait Of My Love."

Apart from those I've already mentioned there was Connie Francis with a rock-a-ballad ("Many Tears Ago"), Brenda Lee, Anne Shelton and Linda Scott.

Last year? Apart from Francis and Lee nothing to write home about. But that's not the end to it. The cabaret and TV scene has also had a touch of girl craziness. Instead of visiting rock stars we've had Patti Page, Edie Gorme; Rosemary Clooney is currently here. Jo Stafford is filming a TV series, the great Ella has called.

### End at last?

The long domination of males seems to be coming to an end. And you know, I can't say I'm sorry. And even more important, the business generally is pleased.

But to look into it a little closer I spoke first of all to Pye A and R man Alan Freeman.

He told me, "It all depends on the songs themselves where girl singers' chances are concerned. They had a rough time in the days of wild rock, because that type of thing just doesn't suit girls."

Now that wild rock has died and more melodious songs are appearing, the girls are benefiting. Songwriters are also beginning to write songs especially for girls again, which is another good thing. For instance, Pet Clark's two hits, "Sailor" and "Romeo," are very much feminine ballads which no man could have sung into the hit parade."

John Schroeder, responsible for Shapiro's two hits, had foreseen the trend long ago. "I'd been looking for a young girl who was really commercial for a long time," he told me.

"Someone who was really teen conscious as well as being a teenager, and who could sing with a beat the sort of songs which teenagers these days like and with which they can

associate themselves and their own feelings.

"Helen does all these things admirably. She's very individual in vocal style, and has a tremendous personality. I'm especially pleased at the swift success of her second disc because this is always so vital after a hit debut."

John agrees with the theory that girls predominate amongst the teen buyers of pop singles.

That's why artists like Cliff and Adam do so well. But there's room for girls, too, providing they get through sympathetically to the record fans. Cliff creates the impression that he's singing to each girl individually. "Helen singing a plea not to be treated like a child or to a boy she loves but who doesn't seem to know of her feelings for him also appeals to girls because these are real-life situations in which they can picture themselves."

As well as the meaning of the songs, it's also the sound of the record itself which can influence pop fans into buying. John Schroeder cited the case of Anita Scott's "I Told Every Little Star."

"That was a good oldie brought right up to date and given a really distinctive sound which put it across."

### Terrific impact

And over to the publishing side: Jimmy Herney of Chappells Music, publishers of Shirley Bassey's current hit parader "You'll Never Know," supported this view on the Scott disc.

"Shirley, of course, is a law unto herself. Her voice is a great selling commodity with terrific impact both on record and on stage. That's why she went right through the rock era unscathed."

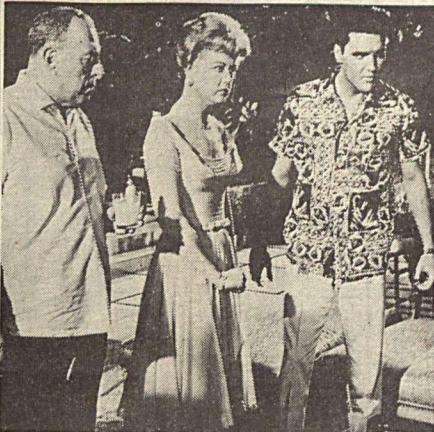
"The backings on the girls' discs are very important as well as the songs themselves. A good backing can show off a good song and a good voice to the best advantage, and ensure a hit."

Everyone agrees that the fortunes of our girl disc stars will rise in tempo with the return of better quality songs to the pop scene. Altogether it's a very pleasant prospect.

### Nigel Hunter

## Adventures with the 'lovelies'

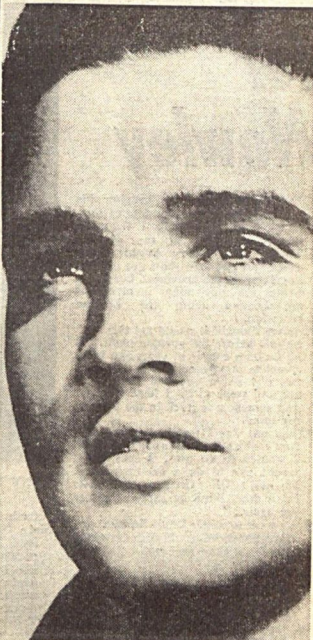
THIS is the theme of Elvis' latest film "Blue Hawaii." The "lovelies"—they come in all ages—are visitors to Hawaii and Elvis is the guide who shows them over the islands. Romance apart, music is an important item in the film and many special numbers have been written for Elvis. Co-starring with Presley is Joan Blackman, one of the lovelies with whom Elvis becomes even more deeply involved.



✱ Trouble in the camp . . . in the shape of Elvis' wealthy parents played by Roland Winters and Angela Lansbury. They strongly object to their son's romantic and business ventures.



✱ Leimond Buchanan is one of the many girls in the film with Elvis. . . she's "Miss Kauai of 1961," local beauty queen on one of the islands on which some of the film was shot.



Right: The G.I. who returns to the island on demob. Below: The lady who wins, Joan Blackman.

# Spotlight on PRESLEY

## FILMS by Donald Clive

# Rough edges—but a natural

EVER since Elvis Presley made his first picture—"G.I. Blues"—on completing his Army service Hollywood people have debated: Can the pop king ever make the grade as a top-line actor?

Presley's faithful followers—show-business insiders as well as fans—have said that with hard work he undoubtedly could. But there have been others—some of them fair, if shrewd, critics, who have doubted it.

Presley's fans have not, of course, been convinced. Neither have I.

Into London last week came director Philip Dunne—and he did much to confirm my views that Presley can—in time—prove himself as a straight dramatic actor.

Dunne—here directing "The Inspector" (which, incidentally, stars Dolores Hart who co-starred with Presley in two of his early pictures)—was the man who worked with Presley on his most dramatic part to date in "Wild In The Country."

And he told me: "Presley is no fool—you can take it from me. I was most impressed with his technique when I directed him in Wild In The Country. I am sure he will soon emerge as a very fine actor indeed."

Continued Dunne: "The role in the film was intended for a James Dean type character—and, believe me, you don't give that kind of a part to a man who doesn't know what he's doing. Sure Presley has some rough edges—but they can and will be knocked off. I'd like to try another film with him."

Dunne said that like most actors Presley is inclined to let the director lead the way.

"I am the sort of director who really likes to work as a team with the actors," he said. "Of course I have ideas how a scene should go but I like my actors to give their views too. If I don't like them I'll say so—but often an actor can come up with a great idea. When we started work on 'Wild

In "The Country" Presley came to me and said, "What do you want me to do?" I rather surprised him by saying,

"Well, you tell me what you want to do." I told him, too, that I expected my artists to come up with ideas for the film. And he did—which proved he's a thinking actor."

by John Summers

WELL, what do you think? Is the ballad-singing Elvis Presley as formidable a disc proposition as the rocking EI was in the old days? Or is the aura of growing song respectability starting the American phenomenon on that slippery downward slope?

The question has been posed once again by the current Presley single "Surrender." I'm not suggesting by any means that this disc has been a flop. How could it when advance orders neared the half-million mark?

But the staying power of Elvis in the hit parade has definitely waned since he went on the ballad kick. Time was when any Presley single, apart from chalking up huge advance orders, was a dead cert for two months solid at the top of the charts. Back in the rock days, that is. Not in the case of "Surrender."

While I talked to Dunne he cleared up one point that has puzzled me: Why were these musical numbers thrown into "Wild In The Country"—a film that certainly did not need them? It has been suggested that they were put in because Presley insisted. Was that true?

"Definitely not," said Dunne. "I was one hundred per cent against the musical numbers in the show—and so was Presley. He certainly didn't want them because, like me, he didn't think them necessary. I was certain he had the quality to carry the film without them and he fought against them. But there were important people who thought it better for them to go in so that was that."

Dunne told me that Presley is keen to make films in which he will not be asked to sing.

"Although he loves singing," he explained, "he does want to prove himself as an actor—an actor who can stand alone without having to rely on any singing gimmick."

Will Presley get that chance? "I see no reason why not," said Dunne. "The boy's got personality, charm—and talent. He's a natural."

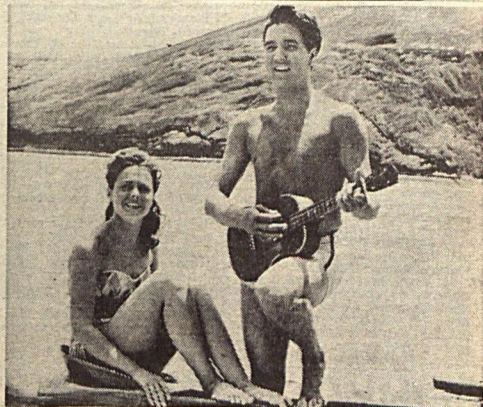
## DISCS

# It must be asked: Is he losing ground?

however. It zoomed into the No. 1 slot from nowhere during the week ending May 29, but three short weeks later it had been toppled from the top spot by a completely new artist with a beatty number—"Runaway" by Del Shannon.

Since the "Surrender" has surrendered places slowly but surely, and this week stands at No. 12. Now possibly this short reign on top is the penalty paid for scoring such fabulously high advance orders. In other words, when the disc actually reaches the counters, it has already achieved the bulk of its sales, and subsequent customers are not sufficient to keep it in the No. 1 spot for very long.

But the doubt still persists that if Elvis was rocking things up on disc like he used to, the advance orders would still rocket and the discs would top the lot in the charts for months instead of weeks on end. True, times have changed in pop



# GONE ARE THE DAYS WHEN HE COULD TOP THE CHARTS FOR MONTHS ON END

music. The hard, earthy rock has given way to the more melodic type of beat ballad with lyrics which are both audible and understandable. But it's also true that Elvis has been in the forefront of the change. If he had decided to stick with the rockers it's certain that the pop scene today would be considerably different. What the Pres does today, countless scores of songwriters and artists all over the world imitate tomorrow.

Personally, I'm glad that Elvis has developed as he has. He's winning increasing respect and admiration as an actor, and it follows logically that he doesn't want to make time as a recording artist by

staying in the rock region permanently. He's surprised a lot of people by his hitherto unsuspected vocal ability in the ballad field, and my ears much prefer the straight, full-voiced singing in "Surrender" to the grunting incoherence of the early Presley discs.

The day when Elvis fails to cut a disc which will sell 500,000 of thousands all over the world is certainly nowhere in sight—either he sings rock, ballad or grand opera.

But would he be selling a few more million discs now than he actually is if he were still riding a thoroughbred rocking horse on disc? What do you think?

# Musical a big test for Newley



TONY NEWLEY with the girl star of his new musical which opens in London this week, ANNA QUAYLE.

TONY NEWLEY is keeping his fingers crossed, for tonight (Thursday) "Stop The World, I Want To Get Off" opens at the Queen's Theatre, Shaftesbury Avenue, London. This one-man show got off to a good start in the provinces, but Tony, being the one man involved, is apprehensive about the London reception.

"I never thought it would get this far," he said before the opening night. "It all began a couple of years ago when someone mentioned that it would be fun if I did a one-man show. Just me and some girls. I liked the idea and somehow it stuck in the back of my mind.

"Then one day I was in Bernard De-fon's office and he asked me what I wanted to do next. I said that I would like to do a one-man show. He said: 'OK, Go away and write it.' I don't think he expected to see me again."

Tony went to write Leslie Briscuse and asked him if he would collaborate on a one-man show that could make the West End.

Briscuse was leaving for the States to write a show for Beatrice Lillie. Bea had offered Briscuse her apartment in New York while she was away.

"If you can find the fare," Briscuse said, "then come with me and we'll write it there."

**Four weeks**  
"It was an incongruous place to go to write," says Newley, "but I decided that I would knockle down. In four weeks we had finished the show.

"There is no particular significance in the title. People are always asking me if it means that I am disenchanted or something. But it doesn't mean anything, we had a long list of titles and that one seemed to fit, that's all."

"It's a musical, I'm on the stage for two hours solid. In fact, I think I walk off for only two seconds. It is very grueling. Everybody, all the girls that are, are youngsters. I am the youngest teenager in the show—at 29.

"Many people have asked me if the show is an extension of Gurney Slade. It is not, I don't know quite how to describe it. Maybe it's better if I don't attempt to describe it. Too many people are too keen to label things. I think that this show is

fresh. I must not say more than that." Since Newley bought out his contract from Warwick Films, he hasn't been seen on celluloid. He paid a price for his freedom and things like Gurney Slade and "Stop The World" are the result. But as yet, he hasn't been able to set up a film part.

"I'd like to see scripts," he says, "but they don't come my way. Not the ones that I want to do, that is. I have even written a film script. It's called 'Boy On A Wall,' and is a modern interpretation of Pilgrim's Progress. It isn't as dull as it sounds." America is interested in "Stop The World."

"Already," says Tony, "a lot of odd gentlemen have visited us. I can't confirm anything. I don't know anything." Already Decca have recorded a Newley single from the show—"What Kind Of A Fool Am I"—and "Once In A Lifetime"—and a cast album has already been cut.

Beatrice Lillie has also recorded a number from the show called "Typically English," which is due for release on July 28. P.H.

**Adam Faith for Gt. Yarmouth**  
ADAM FAITH, currently touring with his own summer show, will appear at the Wellington Pier, Great Yarmouth on Sunday, July 30.

## CONWAY TV SERIES STARTS IN AUGUST

RUSS CONWAY'S new BBC TV series, for which he has already tele-recorded all the shows, is to start on August 4. The series, to be called "The Russ Conway Show" will run for six weeks, each programme lasting 30 minutes. It will take over from the current Mantovani series.

In each programme Russ will repeat one of his disc successes, and play his own interpretation of the best known standards. He will also play a medley of favourites in which he will invite the audience to join.

His closing theme each week will be his own recently recorded composition "Singing Bells."

Russ will be accompanied by the Reg Wain, Four and Norman Percival on piano. Percival will also act as his musical adviser.

Among the guests lined up to appear in the series are Helen Shapiro, Petula Clark, Sammi, Ronnie Hilton and Shirley Ezzamel.

**Luxembourg DJ leaves**  
RADIO Luxembourg station announcer Eric Williams is to leave Luxembourg next week to take up a post in his home country of Australia.

His place will be taken by 29-year-old Brook Denning, also an Australian, who won a scholarship here to the Royal School of Dramatic Art in 1956.

**Forsyth's wife cuts a disc**  
PENNY FORSYTH, wife of comedian Bruce Forsyth, makes her disc debut this week on Pye with "Who Does He Think He Is?" a beatty ballad.

Penny, an ex-Windmill girl who married Bruce in 1953, is currently appearing with her husband for the summer season at Great Yarmouth.

## Shapiro makes her concert debut

HELEN SHAPIRO, currently standing at number 8 in our Top Twenty with "You Don't Know," makes her debut concert appearance on Monday next, July 24, at the Adelphi, Slough, on a bill headed by the Temperance Seven.

Other artists on the bill include Joe Brown, Bert Weedon and the Wolf Todd Trio.

## Lewis picked

JERRY LEE LEWIS has been chosen "Pick of the Week" by the American music trade paper "Cash Box" for his follow-up disc to "What'd I Say."

Title of the new record is "It Won't Happen With Me," a ballad with a beat, backed with the old Hank Williams classic, "Cold, Cold Heart."

It is expected that the disc will be released here very soon on the London label.

**Connie Stevens' visit?**  
WARNER BROTHERS' singing star Connie Stevens, who is also featured in the "Hawaiian Eye" TV series now being shown in some ITV areas, is expected in London on or about August 24 on her way to the Berlin Radio Show.

The Warner label want to organise an LP session for her while she is visiting Europe, and there is a possibility it may be cut in Britain. If this does happen, Frank Chacksfield is a strong favourite as MD for the session.

**New Darin LP out in U.S.**  
BOBBY DARIN has a new LP release out in the States this week. Title is "Bobby Darin—Love Swings," and included are such standards as "Lone Ago And Far Away," "I Had To Be You," and "Skyjark."

Arranger-conductor for this Alco album was Torrie Zito.

# Union trouble Peggy Lee?

AL BURNETT, the proprietor of the Pigalle Restaurant in London, who Peggy Lee is appearing, was, state reports reaching DISC, involved in an incident with the Musicians' Union during rehearsals last Friday.

## Conrad—US film talks?

JESS CONRAD opened this week in a straight play, "Boomerang," at the Palace, Manchester. Subsequent dates for the play are Stockton (July 24 week), Coventry (31), Oxford (August 7), Bristol (14), with a final week at the Theatre Royal, Nottingham, on August 21.

Negotiations are in hand for Jess to fly out to Hollywood for film talks. Should these work out, he will leave as soon as possible.

His latest film, "The Queen's Guard," is now expected to have a London premiere in the autumn.

## Julie Rayne goes solo

SINGER Julie Rayne, for the past eight months resident with the Denny Boyce Orchestra at the Locarno, Streatham, is to leave the band this week to concentrate on a solo career.

Dates already lined up for Julie include the BBC's "Cool Spot" tomorrow (Friday), and again the following week.

On August 19 Julie will guest on "Saturday Club."

## Slade writes rock song

JULIAN SLADE, composer of "Salad Days," one of London's most successful musicals (it ran for more than five years), has composed a rock song as the title number of his new show, which opens in London on August 3.

The show, called "Wildest Dreams," and written with his "Salad Days" partner Dorothy Reynolds, will have 17 other numbers in the show.

## Alex Welsh is on 'Trad Fad'

GUESTS lined up for "Trad Fad" on BBC TV, July 29, are Alex Welsh and his Dixielanders, and the Bob Wallis Storyville Jazz Band.

On the same day Lita Roza will guest in the Charlie Chester Show, which will be televised direct from the Royal Marine Barracks, Eastney, Portsmouth.

## Danny Rivers Norway bound

DANNY RIVERS has been booked for a two-day engagement at Harstad, Norway, on August 24 and 25. He will head an all Scandinavian bill and has an option of a further three days there.

Reports from eye-witnesses state that Burnett personally escorted Alex Mitchell, the London organiser of the Union, off the premises following an exchange in which the latter was accused of trespassing.

The reason for his visit was connected with the four musicians, including British-born Victor Feldman, who came over from America to accompany Peggy Lee at the Pigalle.

Al Burnett was not available at press time, and a spokesman for the Pigalle denied knowledge of the incident.

DISC contacted Alex Mitchell just before he left his London office for the Musicians' Union annual conference at Cranfield.

"I went down to the Pigalle to see that everything was all right and in order," he stated. "People must understand that four musicians just can't travel from one country to another and sit down and play just like that."

## Routine check

"Mr. Burnett saw me at the Pigalle, and apparently jumped to the wrong conclusion about the reason for my visit, which was merely a routine one checking on the number and identities of the musicians involved."

Another version of the affair, as yet unconfirmed, suggested that the MU were objecting to the presence of the American musicians at the rehearsal and maintaining that British musicians should be used for the rehearsal.

Ministry of Labour permits had been granted to Peggy Lee's quartet before their arrival, and no Union troubles had been anticipated. Earlier, Miss Lee told a DISC reporter that she normally worked with a five or six-piece group.

"But I thought I would be as fair as I could with regard to the opinions of the British union by cutting down to an absolute minimum of four for the Pigalle date. All four are absolutely essential to my act."

The last act at the Pigalle, Steve Lawrence and Eydie Gorme, refused to appear for a time owing to MU restrictions.

## Torme stays

FOLLOWING his success at the top of his topping of the bill in Bergen from the Prince of Wales Theatre, additional British dates before his return.

He completes his Room At The Sweden for an eight-day season at the end of the month.

Torme returns to Britain for a second time on August 6. On August 7 he opens his last British date before returning to Hall, Bridlington, on August 13.

**NEW RELEASES**

Johnny Burnette Girls  
45-HLG 9388 London

Bobby Vee How many tears  
45-HLG 9389 London

Jess Conrad I see you  
45-F 11375 Decca

Te-Ta-Te-Ta-Ta Ernie K-Doe  
45-HLU 9390 London

I fall to pieces Patsy Cline  
45-0565 Brunswick

You can't sit down Bill Doggett  
45-WB 44 Warner Bros.

**DUANE EDDY**  
RING OF FIRE  
45-HLW 9370 London

**ONE BOY**  
JOANIE SOMMERS  
45-WB 44 Warner Bros.

**DECCA**



# over

## TRIBUTE TO EL

LUXEMBOURG'S tribute to the stars, "This Is Their Life," is to present a two-part feature on Elvis Presley. Part one will be broadcast on Thursday, August 10, with the second part following a week later.

In the first of the two programmes there will be a competition, with Presley LPs and photographs awarded as prizes.

## Duffy's contract

DUFFY POWER, once under the Larry Parnes management, has signed a new long-term contract with Fontana Records. His original contract, signed in June, 1959, was for two years only.

Under the new deal he will receive increased royalties, and A and R manager Jack Baverstock plans to widen his scope on record. His first release under the new deal is planned for September.

Duffy and his newly formed group, The Dreamers, appear at the New County Ballroom, Hereford, on July 29.

## Sunday dates for Joe

JOE HENDERSON, headlining the summer season at the Pier, Bournemouth, now has a full Sunday concert schedule lined up, taking him through to September.

This coming Sunday (July 23), Joe appears at the Leas Cliff Hall, Folkestone, followed by Knightstone, Weston-Super-Mare (30), Summer Theatre, Brighton (August 6), Wellington Pier, Great Yarmouth (27), and the Drake's Cinema, Plymouth, on September 17. On August 20 and September 10, Joe will probably fly to two concerts in the north.

## 'Parrish' release date fixed

THE Warner Brothers' film, "Parrish," which stars young singer Connie Stevens in her first straight role, will go out on general release on August 21.

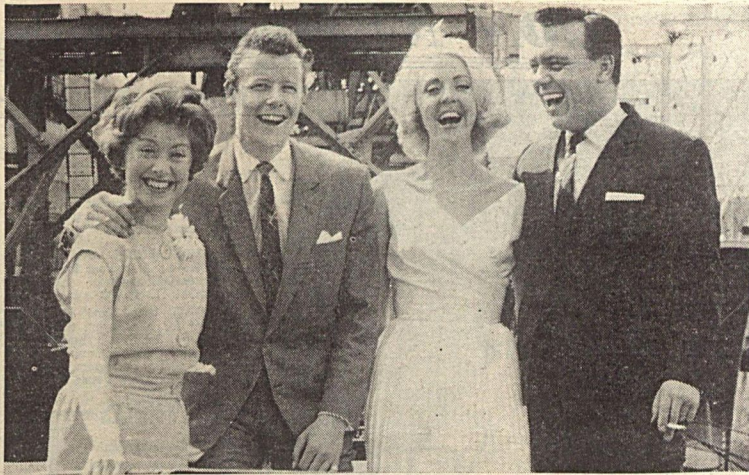
Music for the film was scored by Max Steiner, who composed the hit theme from "A Summer Place."

## for more dates

night club Room At The Top and Delfont's ATV "Sunday Show" week, Mel Torme has signed for to the States.

reason this Saturday, and then flies to the Theatre, Stockholm.

at the Wellington Pier, Yarmouth, and the Coventry Theatre, and his week at the Spa Royal will be a concert at the Spa Royal



PATRICIA LAMBERT, CRAIG DOUGLAS, LYN CORNELL and MATT MONRO are just four of the stars you can see tonight (Thursday) on A-R TV's "Summersong."

# Beaulieu Jazz Festival may be filmed

PART of this year's Beaulieu Jazz Festival may be filmed for inclusion in a full-length Eastman colour production being planned by Rietty Productions with a boy-meets-girl-at-a-jazz-festival theme.

## JONES JOINS MERCURY

COMPOSER, arranger and band-leader Quincy Jones, best known over here for his jazz album work, has joined Mercury Records in the States as a Musical Director.

In addition to working in the jazz field, Jones will also work on pop material with such artists as Dinah Washington, Patti Page and Billy Eckstine.

## Grant guests for Anne

CY GRANT and the Beryl Stott singers will be Anne Shelton's guests in "Ask Anne," on BBC Television, Sunday, July 23.

The following day, the BBC will televise an excerpt from the prize-winning "Black and White Minstrel Show," which is now playing a summer season at Scarborough.

## Shirley Abicair—new series

SHIRLEY ABICAIR starts a series of six 30-minute programmes for the Home Service on Thursday, August 10, to be called "I'll Sing You A Song."

She will be accompanied by Alex Korner and Davy Graham, and she will present songs from around the world.

The Polka Dots, Colin Day, Janice Peters, Russ Sainy, Terry Lightfoot and the Karl Denver Trio are in "Saturday Club" on July 29.

## Bing here to film

BING CROSBY, who is to make the seventh "Road" picture with Bob Hope in this country during the next few weeks, was due to arrive at London Airport on Wednesday morning.

Shooting for the film, "The Road To Hong Kong," will take 14 weeks and starts on July 31 at Shepperton Studios, Middlesex. There are five songs in the film. Some are sung by Crosby alone, others with his co-stars Bob Hope, who arrives by boat at Plymouth tomorrow (Friday), and Joan Collins, who replaces Dorothy Lamour.

The film will star a leading German film actress, Conny Froboese, and the inclusion of the Beaulieu scenes will be the result of an idea of jazz band manager Don Reed.

Other arrangements are also being made in connection with this year's Beaulieu festival, which will take place on July 29 and 30.

On July 27 the Light Programme's "Jazz Club" will present a preview starring Vic Ash, Kenny Ball, Chris Barber, Sandy Brown, Dick Charlesworth, Johnny Dankworth, Al Fairweather, Allan Ganley, Tubby Hayes, Joe Harriott, Harry Klein, Terry Lightfoot, Mick Mulligan, Bruce Turner, Bob Wallis and Hans Koller.

Singing with Chris Barber's group at the Festival will be Jimmy Cotton, American blues singer from Chicago.

## New feature

A new feature of the Festival will be an open-air church service on the morning of July 30 conducted by Father William, a Franciscan monk, who will be supported by a small jazz group playing Father William's arrangements of hymns.

Lord Montagu has concluded detailed arrangements with the Hampshire police regarding crowd supervision, security and traffic control following the hooliganism which took place last year and put the whole future of the Festival in jeopardy.

## Duke, Count join forces

DUKE ELLINGTON and Count Basie are to unite on an LP—their first together—for American Columbia. It will be released here on Philips.

Both bands are currently working on sessions in New York, under the supervision of top jazz A and R man Ted Mazerco. Both musicians will feature four of their own numbers.

## Gorme, Lawrence on Jury

EYDIE GORME and Steve Lawrence, who concluded a highly successful cabaret season at the Pigalle last week, will be two of the panellists of "Juke Box Jury" this coming Saturday, July 22.

The other two members will be Catherine Boyle and agent Bunny Lewis.

## Johnny Cash and manager part

PHILIPS recording star Johnny Cash has parted with his manager, Slew Carnall, after an association of 18 months. At the present time Cash has no plans for signing with anyone else.

# RECORD RETAILERS HIT AT CUT-PRICE DISCS

NORTHERN record retailers have started a revolt aimed at "the price-cutting activities of people outside the trade"—an action which may have repercussions all over the country.

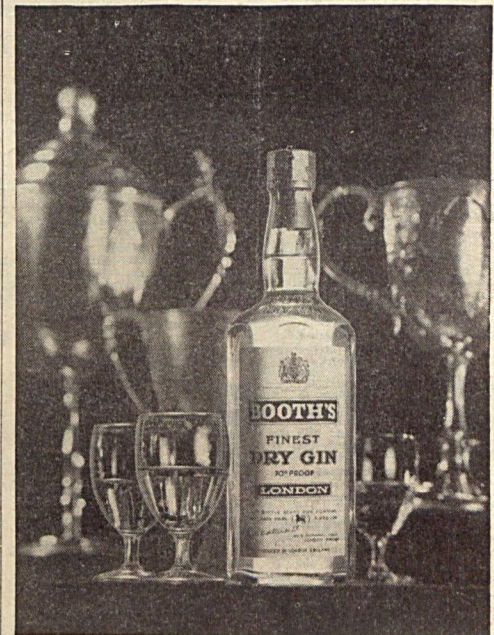
About 20 leading retailers from Manchester and surrounding towns got together for an emergency meeting last week. Mr. Jack Austin, vice-president of the Gramophone Record Retailers' Association, travelled specially from London to address the meeting and help to form on-the-spot a Manchester branch of the Association.

It was revealed that pop singles which the legitimate retailers had to sell at 6s. 4d., could be bought in Manchester for 3s. 6d. and under only two or three weeks after the official release date.

One of the discs mentioned was Elvis Presley's "Wooden Heart." A demand was made for an urgent probe into how these discs "escaped."

Mr. Noah Ancill, a Manchester retailer for 42 years and the man who called the meeting, told DISC afterwards: "A similar meeting to this is planned in Liverpool. And a little later we shall call a mass meeting of retailers in the north."

"This price-cutting affair is an extremely serious matter."



"That's better—that's BOOTH'S"

A hint of gold for the great occasion  
Heritage of the quiet mellowing in  
cask that makes this gin so smooth.

# BOOTH'S

Standard sizes, also half and quarter flasks for the pocket • Booth's Distilleries Ltd.

<p><b>LAWRENCE WELK</b> YELLOW BIRD 45-F 13076 London</p>	<p><b>KEN DODD</b> ONCE IN EVERY LIFETIME 45-F 13055 Decca</p>	<p><b>BRENDA LEE</b> DUM DUM 45-0854 Brunswick</p>
<p>YOU'VE GOT TO PICK A POCKET OR TWO <b>RON MOODY</b> 45-F 13071 Decca</p>	<p><b>PEPITA</b> LOS MACHUCAMBOS 45-F 13068 Decca</p>	

45 rpm records  
The Decca Record Company Ltd  
Decca House, Albert Embankment, London S E1

**SIX PAGES OF RECORD REVIEWS**

Singles—pages 10, 11

LPs—pages 12, 13

Classics—page 12

EPs—page 13

Mod Jazz—page 14

Trad Jazz—page 15

**Both sides could make it**



SHIRLEY BASSEY, seen here in the recording studio with MD Geoff Love, has another winner in "Reach For The Stars." (DISC Pic)

**ADAM FAITH**  
Don't You Know It? : My Last Wish (Parlophone R 4807)

**D N T**  
The Faith—Worth—Barry combination is still riding the hit trail—so much is unmistakable from the latest coupling by the boy.

"Don't You Know It?" is a neat filler, utilising an intriguing sliding background noise. This one, written by Johnny Worth, should see Adam safely into the charts again. Johnny Worth and John Barry co-authored "My Last Wish," and Barry once more supplies a good gimmicky background noise while Adam lives up to his fans' hopes.

**BOBBY VEE**  
How Many Tears : Baby Face (London HLG 9389)

**D N T**  
Another winner, I'd say, for Bobby Vee who comes up with a neatly contrived coupling here. "How Many Tears" is a catchy little Bobby double-track effortlessly. A girl group with plenty of gay strings work

behind him. The revival of "Baby Face" is good enough to turn the record over and become the main sales attraction. Vee husks and grows it out with a fast modern beat. Very infectious, and that tune is still a smash.

**HELMUT ZACHARIAS**  
Lolita : Daval-Daval (Polydor NH 66648)\*\*\*\*

**O**RCHESTRA leader, Zacharias, has composed this particular Lolita for his carefree and rather lush interpretation. A happy melody which is put across via plenty of strings and trombone work.

Cute girl voice la-la-las in playful fashion much of the way. A very good production and one which could sleep. Daval-Daval is a steady, chiming swinger—again with good studio noise helping considerably.

**THE ALTECS**  
Easy : Recess (London HLU 9387)\*\*\*\*

**A**N instrumental group with a change of noise from everlasting sax and guitars. The Altecs have a fat trombone noise riding above drums and country piano. Easy is just that. A relaxing melody which meanders comfortably and catchily.

Recess rocks a little quicker, but not much. Tune is driven with an eye on the jukes, but it lacks the appeal of the upper side.

**HAROLD DORMAN**  
There They Go : I'll Stick By You (London HLS 9386)\*\*\*\*

**M**R. DORMAN lopes rhythmically along as he sings There They Go (speaking of his old girl friend and best friend). Sad but tuneful and easy enough to hold.

Quicker Latinish beat for I'll Stick By You, which is offered on the reverse. Like the top deck, it has a firm clear sound, and Dorman makes sure we get all the words.

**CHRIS AND THE STUDENTS**  
Lass Of Richmond Hill : Ducks Away From My Fishin' (Parlophone R 4806)\*\*\*\*

**T**HE familiar, pretty, old melody Lass Of Richmond Hill, slipped over with a touch of trad by Chris and The Students. Actually, this is not traditional jazz music. It's somewhere between that and modern instrumental novelty noise. Interesting.

Norrie Paramor wrote both numbers, for the latest record by ALEX WELSH (DISC Pic)



**DON NICHOLL looks at all**

**TIPPED FOR THE CHARTS**

Shirley Bassey, Adam Faith, Bobby Vee

**FRANCES FAYE**  
Frenesi : Miserlou (HMV POP 898)\*\*\*\*

**VERA LYNN**  
Adios, My Love : May Your Heart Stay Young (MGM 1134)\*\*\*\*

**A** STRONG ballad and ideal material for Miss Lynn, that's Adios, My Love. She sings it strongly against a sunny Italian atmosphere set by the Geoff Love orchestra.

May Your Heart Stay Young is a

sentimental ballad full of romantic good wishes. Sung straight with better aim at the request programmes. Better than a postcard.

**THE PHILIP UPCHURCH COMBO**  
You Can't Sit Down (Paris I and II) (HMV POP 899)\*\*\*\*

**F**ROM the United Artists series, HMV gets this recording by the Philip Upchurch Combo. A furious, beating instrumental team with good rhythm, sax and organ sound in it.

You Can't Sit Down is an infectious young item whipped across with plenty of hand-clapping and background whooping by the musicians. The sound is varied and constantly car-catching, never pallid despite the fact that the tune's carried over both halves.

Should be a handsome sleeper.

**THE BELMONTS**  
Tell Me Why : Smoke From Your Cigarette (Pye International N 25094)\*\*

**T**HE Belmonts vocal team—now minus their leader Dion—rock steadily with the beat ballad Tell Me Why. A competent production and fairly slick performance. It's doing well in the States.

Smoke From Your Cigarette is a dragging, mournful ballad about the girl who's gone to somebody else. I don't honestly blame her!

**JANIE GRANT**  
Triangle : She's Going Steady With You (Pye International N 25093)\*\*

**J**ANIE GRANT sings a melodious little romantic ballad, Triangle, with a rock beat in it. The girl has a rather subdued husky voice and also boasts some composing talent. She wrote both Triangle and the turn-over tune, She's Going Steady With You.

The latter is cursed with a banal lyric. Janie sobs it out in Country style.

**GEORGE GREELEY**  
Lucy's Theme : Allison's Theme (Warner Bros WB 45)\*\*\*\*

**T**HE composer, Max Steiner, is on record as saying that Greeley's treatment of his Lucy's Theme (from the picture "Parrish") is the best he has heard. I am not surprised. It is very good indeed. The pianist-arranger gives it a very lush keyboard and orchestra treatment which ought to weave a sales spell.

Allison's Theme, also from the film, again shows that Greeley is a master of the sound-track material. He should be. He has played piano for the tracks of over 250 pictures.

**MONTY SUNSHINE'S JAZZ BAND**  
Creole Love Call : South (Columbia DB 4681)\*\*\*\*

**T**WO oldies featured by the Monty Sunshine team in this coupling from the Lansdowne stables. Clarinet leads, of course, on the warm drag of Creole Love Call. Very attractive sound in duet. Mr. S. should do well with this release.

South also brings forth a vocal which is barely adequate and which, personally, I could have done without. The band noise is oomph Dixie.

**PATRICK OHAGAN**  
The Irish Patrol : Queen Of County Clare (Beltona BE 2740)\*\*\*\*

**T**HIS if you'll pardon the mixed nationalities, could become the Irish "Scottish Soldier." I'm speaking of The Irish Patrol, a modern lament based on the real life experiences of Irish soldiers in the recent Belgian Congo troubles.

Good, infectious rumber by Tommy Connor, Dickie O'Donovan

**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).

FROM SEPT. 5th

You've Never Heard It So Good!!

With NINA SIMONE and KENNY BALL

# the latest pop singles

and Fred O'Donovan. O'Hagan is a fine tenor in the best Irish traditions. If you're Irish...  
**Breezy Queen Of County Clare** is a happy second side.

**PETE FOUNTAIN**  
 Allison's Theme From "Parish"; Oh Didn't He Ramble  
 (Coral Q 72433)\*\*\*\*\*

**ONE-TIME** disciple of Benny Goodman, Pete Fountain is now a leading clarinet man in the States. He has made some good discs, but none has really registered on this side of the water.  
 His performance on the sound-track tune, Allison's Theme, should help his British sales considerably. Slow, warm and very pleasing.

The orchestral assist is by Bud Dant, but for Oh, Didn't He Ramble, Pete chooses a simple rhythm group backing for his solo. Easy-going, relaxing jazz.

**JESS CONRAD**  
 I See You Oh You Beautiful Doll  
 (Decca F 11375)\*\*\*\*\*

**I SEE YOU** is a cute and bouncy offering with a merry little melody that's simplicity itself. Conrad slips it across smoothly to a skippy accompaniment directed by Charles Blackwell.

It will sell sweetly.  
 On the turnover Jess revives the old music hall favourite Oh You Beautiful Doll with a relaxed modern lit.

Some vocal group work and a slick Blackwell backing helps to make it a traveller.

**JOAN REGAN**  
 We Who Are In Love; My Foolish Heart  
 (Pye N 15367)\*\*\*\*

**"NOUS LES AMOUREUX"** Love and makes sturdy, almost martial, ballad for Joan Regan. She sings it strongly to a dramatic Tony Hatch orchestral background, but I could have done with more vocal power.

The studio may be at fault here, but the ballad is itching to be belted as it grows.

The Victor Young-Ned Washington standard My Foolish Heart is given a straight reading.

**KENNY LYNCH**  
 The Story Behind My Tears; Steady Kind  
 (HMV POP 900)\*\*\*\*

**KENNY LYNCH** with a mournful with romance. The Story Behind My Tears, that's taken at a steady clip. Competent performance and an accompaniment which includes a Floyd Cramerish piano.  
 Strings dance the opening of Steady Kind, an intriguing beater. Mr. Lynch handles it well.

**ANNE SHELTON**  
 Don't Forget; Adios My Love  
 (Philips PB 1165)\*\*\*\*

**A LIONEL BART** ballad Don't Forget is Anne's choice for the top side here. A warm, slow song with wistful lyrics, sung sincerely by the star. Very pleasant. Wally Stott supplies the understanding accompaniment.

Anne's version of Adios My Love has a straightforward appeal. She sings it firmly to a subdued string backing.

**PATSY CLINE**  
 I Fall To Pieces; Lovin' In Vain  
 (Brunswick O 5855)\*\*\*\*

**PATSY CLINE** is one of the most popular C and W vocalists in America, though without big sales here yet. She could make some mark with I Fall To Pieces, a sad little country number. It's going great guns in America.

Lovin' In Vain, with Western fiddles backing, is familiar fare from this sector.

**ERNE K. DOE**  
 Te-Ta-Te-Ta-Ta; Real Man  
 (London HLU 9390)\*\*\*\*

**NOVELTY** rock 'n' roll man Doe whoops out another fairly amusing beater with Te-Ta-Te-Ta-Ta. Lyric's supposed to be about his

sweetheart's crazy language when they're dancing. I found it growing monotonous before the close.

Real Man quickens things up and the instrumental accompaniment is taut... better than the vocal.

**JOHNNY BURNETTE**  
 Girls; I've Got A Lot Of Things To Do  
 (London HLG 9388)\*\*\*\*

**JOHNNY** could slip into the charts once more with the steady tune-fun Girls. Idea is not particularly new—with Johnny listing lyrically all the girls names—but the side is well made and will have you going along with it from the start.

Country toe-tapper I've Got A Lot Of Things To Do has a happy enough tune but a lyric about the situation now the girl friend has said "we're through."

**ROY CASTLE**  
 A Matter Of Who; A Lonesome Cup Of Coffee  
 (Philips PB 1162)\*\*\*\*

**A FILM** title song A Matter Of Who makes a gentle swinging finger-snapper for Roy Castle. The aptly named performer sings it well and affably to a big band accompaniment under Wally Stott's direction.  
 Might take its time but should sell all right.

On the reverse, A Lonesome Cup Of Coffee is a slow bluesy tale of ships, or rather, lonely folk, who pass in the night.

**LOS MACHUCAMBOS**  
 Pepito; Pajaro Campana  
 (Decca F 11369)\*\*\*\*

**TWO** boys and a girl who play instrumental accompaniment to their own singing, the Los Machucambos, are selling like Latin American hot cakes on the continent. Pepito is going great guns in several countries and should rise over here. Pity they can't get here in person to boost this catchy recording.

Pajaro Campana is full of South of the Border sunshine and colour. Purely instrumental. Captivating all the way.

# 'Room at the Top' date was wonderful

says

## MEL TORME



**MEL TORME**, the American singer of "good" songs who hates rock 'n' roll and is by no means slow in letting you know it, finishes his two-week engagement at the new Room at the Top night club in Ilford this Saturday.

The Room is a suburban club several miles from the bright lights of London's West End, and although Diana Dors has played there and Adam Faith is booked for September, many people thought that Torme would find it disappointing. But he didn't. Far from it.

"I can honestly say that my appearance there has been a great success. I have had the best reception since the one I had at the Gaumont Stage, Kilburn, in London in 1957. It has been really fantastic and I have enjoyed every minute of it. I mean that sincerely, otherwise I would keep my mouth shut.

### THINGS HAVE CHANGED

"I knew the Room at the Top was out of town. But I'd heard it was a plushy place, they wanted me, the money they offered—about £1,200 a week, I never work for less—was my sort of money, so I accepted. And I'm glad I did." The last time Mel was here things were not so good. In 1957, rock was at its height and musician's singers like Mel were definitely "square." "I can't stand that sort of music," said Mel, as if it were Public Enemy Number One.

"Now things have changed, however. My last TV show here was a success and I notice that the British public is beginning to appreciate better music again.  
 "But I don't like to think of myself as a musician's singer," he went on. "It doesn't buy a lot of doughnuts, you know.  
 "I do too much of an entertaining act to be labelled a jazz singer, but at the same time, I like to know that there is a hard core of people who appreciate me and like good music. I need them. But I also need the others."

### A SENSITIVE ARTIST

The others buy the doughnuts, of course.  
 "Fortunately, I not only sell a lot of records, but I sell steadily." Mel is a prolific collector of classical records. His favourite is Delius. "He was a master orchestrator," he says, "and all the good film music writers have stolen from him."  
 But Mel admits to having no form of musical training himself. "I know—my limitations, I am not a trained musician, but I know good music and try to keep up a high standard."  
 Mel Torme is one of the most sensitive artists I have met. He obviously worries about himself and his face

TORME — He still hates rock, and says so. (DISC Pic)

doesn't hide it. Torme may knock the rock, but I am sure that if anyone ever knocked Torme, he wouldn't sleep for a week.  
 When his show at Room at the Top finishes, he flies to Sweden on July 27 for a series of appearances. "There the money is also good," he says. "And I am always ready to go where the money is."  
 Good music and good fees are the driving forces behind Mel Torme. He is giving one and getting the other, which strikes me as being a very fair arrangement.

John Warwick

# NEW TO YOU

A hit in France, now they turn to Britain  
**LOS MACHUCAMBOS**  
 'Pepito'

WITH a number one pop disc in France, the all instrumental trio calling themselves Los Machucambos, turn up with the same disc in Britain. It is "Pepito," released on Decca, and the group, two boys and a girl, are set to appear with both Mantovani and Ted Heath in Berlin, at the forthcoming Radio and TV exhibition.

They 1959. Los Machucambos made a disc called "La Bomba," which took the Continent by storm and established them as a hit. They made personal appearances all over France and in North Africa, scored a personal success on television with their good looks and good material. The group is Guiti Cortes, granddaughter of a former President of Costa Rica. She was born in the presidential palace in San Jose, and was cut out for a diplomatic career until in Paris, in 1958, she met Raphael Cayoso and Romano Zanotti, and they formed Los Machucambos.

Their current disc, "Pepito," is an American song which they play and sing in Spanish. It was released on the continent and in Canada two months ago.

C & W star in hospital  
**PATSY CLINE**  
 'I Fall To Pieces'

THE title of her current disc hit in the States and her debut record over here, is perhaps a trifle unfor-

# Russians dig Gery

**GERY SCOTT**  
 'The Dum De Dum Song'

TWO HUNDRED MILLION Russians can't be wrong! They all dig the vocal style of Gery Scott, and they have signified their approval by buying her earlier discs for a Czech label into what would be their hit parade if they had one—to the tune of four million sales.

Now Bombay-born Gery is back in Britain, and making her bow on Parlophone with her eyes set on the British market which didn't go particularly mad about her before her first east.

But the Russian connection remains even now. The two songs which Gery has recorded for her debut are both the work of top Russian songwriter Ludmilla Ladova.  
 Top side is "The Dum De Dum Song," which is hardly Russian, and the flip is "This Is Life," which suggests a realism which is certainly Russian. Gery is accompanied in both by an orchestra under the direction of her husband-arranger Igo Fischer.

LOS MACHUCAMBOS already have a big hit on the Continent.



PICCADILLY

## "WHO DOES HE THINK HE IS?"

ASKS

# PENNY

45 RPM 7IN 35009

LPS

reviewed

by

EPs

Nigel

Hunter

# A bargain for Rodgers followers

## STANLEY BLACK

### Richard Rodgers Showcase

People Will Say I'm In Love; There's A Small Hotel; Falling In Love With Love; It Might As Well Be Spring; The Lady Is A Tramp; Where Or Where Shall We Dance; June Is Busin' Out All Over; Bewitched, Lover; March Of The Siamese Children; The Blue Room; The Surrey With The Fringe On Top; With A Song In My Heart.

(Decca Ace Of Clubs ACL 1067)

A MELODIC gem at a bargain price. This re-issue is bound to delight anyone with a liking for the distinctive music of that pop composing genius, Richard Rodgers.

Koland Shaw has orchestrated these lovely tunes into a rich tapestry of music beautifully interpreted by Stanley Black and his orchestra.

The exceptionally high standard of musicianship displayed by Stanley and his instrumentalists in this LP can beat anything that other countries have to offer in this sphere of music.

A lush, impeccable cast which will enrapture the most jaded ears.

Again, the result is a stilled set of mediocrities, instead of the aural excitement and contrasts which can be obtained from Latin percussion instruments

## TERRY SNYDER

### Persuasive Percussion

I'm In The Mood For Love; Whatever Lola Wants; Mistlral; I Surrender, Dear; Orchids In The Moonlight; I Love Paris; My Heart Belongs To Daddy; Tabu; The Breeze And I; Aloha Oe; Japanese Sandman; Love Is A Many Splendored Thing.

(London HAZ 2357)

IT hasn't persuaded me. Drummer Terry Snyder and his small group of sessioneers (including that busy bongoist, Willie Rodriguez) work through a selection of singular drabness.

It is the old story. Everyone is



STANLEY BLACK can beat anything that other countries have to offer.

## THE COMMAND ALL STARS

### Provocative Percussion

You're The Top; Somebody Loves Me; Blues In The Night; Perhaps, Perhaps, Perhaps; Love For Sale; Fascinating Rhythm; S'Wonderful; Mood Indigo; Ain't Misbehavin'; The Man I Love; Song Of India; Mad About The Boy.

(London HA-Z 2358)

A NOTHER rather ordinary exercise in percussion-dominated sound gimmickery from the American Command label, involving the usual New York sessioneers.

The musical content and playing seem to have taken second place to the stereo sound effect requirements.

## CLASSICAL CORNER

### WILHELM BACKHAUS

#### Carnegie Hall Echoes

Schubert: Inromptiu in A flat major; Impromptu in B flat major; Schumann: Warum? Vogel Als Prophet; Schubert-Liszt: Soiree de Vienne No. 6 in A major; Brahms: Intermezzo in C major; Chopin: Etude No. 14 in F Minor; Mozart: Turkish March.

(Decca mono BR 3097)\*\*\*\*

I THOROUGHLY enjoyed this recording, which is marked by extremely natural presentation. You actually get the spontaneous applause from the audience, and the pianist warming up before he starts to play each piece.

Backhaus's playing is relaxed and very easy to listen to. There are no frills in his playing. It is simple, human and wonderfully effective.

His fingering and phrasing are a

joy to listen to and I cannot but help pick out the Schubert-Liszt "Soiree de Vienne" as being one of the best bits of piano-playing I've heard on a record for a very long time.

## LISZT COMPETITION

Benjamin Kaplan  
The Earl King (Schubert, transcribed by Liszt); Piano Piece in F Sharp Major,  
David Wilde

Devotion (Schumann, transcribed by Liszt); Fuite Oubliee, No. 1,  
(Pye CEM 3602)\*\*\*\*

THE Franz Liszt Piano Competition organised under the auspices of the Liszt Society to commemorate the 150th anniversary of the composer's birth in 1811 brought to the notice of the musical world many promising newcomers.



STAN KENTON (left) is not the force he was, judging by his "Tropicana" LP.

intent on playing the right note at the right pitch with the right amount of power to achieve the prescribed effect for the stereo sound.

Result is a mechanical, colourless LP lacking all the lively, fiery ingredients necessary.

Let us face it. After showing off your stereo equipment to your pals with just one of this type of album, you then want to sit down and listen to some entertaining music and percussion. You won't hear any in this set.

## PERCUSSION, INC.

### My Fair Lady On Fire

On The Street Where You Live; Wouldn't It Be Lovely?; I Could Have Danced All Night; Show Me; Ascot Gavotte; With A Little Bit Of Luck; You Did It; Just You Wait; Get Me To The Church On Time; Without You; The Rain In Spain; Eye Grown Accustomed To Her Face.

(London HA-R 2351)

A PERCUSSIONISTIC gimmick album which, for a change, comes off. Main reason is that a lot of care and attention has been paid to the music and the arrangements of it.

The percussion is there all the way through, but it is used moderately and intelligently within the general framework of the tunes. Here, everything is not brought to a standstill every few bars for a variety of clicks, bumps and scratchings.

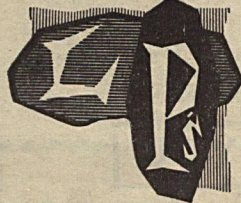
Two of the prize winners, Benjamin Kaplan and David Wilde, (two men with great futures before them) have recorded on this disc some of the music that they performed in the competition.

Kaplan performs The Earl King and the Piano Piece in the true "Lisztarian" manner, although I thought he could have been a little more lyrical and mysterious in the former. His fingering is good and his pedalling wonderful.

David Wilde plays Liszt as I imagine Chopin would have read his works, and he probably gets more poetry into his performance than Liszt did himself.

I think this is a first-rate little disc, and I have played it through many times since I received it.

Alan Elliott



## STAN KENTON

### At The Las Vegas Tropicana

Artistry In Rhythm; Bernie's Tune; Tuxedo Junction; Street Scene; Puck's Blues; I Concentrate On You; The End Of A Love Affair; You And I And George; Sentimental Riff; Random Riff; Closing Theme.

(Capitol T 1460)\*\*\*\*

STAN's opening announcement is tinged with puzzled sadness and frustration, although he tries to conceal it by bagging to the audience at the Tropicana, in Las Vegas.

He mentions the "desperate circumstances" in which he and the orchestra find themselves in an effort to cut "an album that will sell."

He more or less appeals to the audience to applaud as much as they can as it might help the LP's chances.

One understands his predicament. Not so many years ago, the Kenton crew blazed the progressive jazz trail at concerts and on disc, and others followed in their highly successful footsteps.

Nowadays, the Kenton star has waned, and this LP shows why.

There is nothing new, despite the efforts to give Artistry In Rhythm another arranging face-lift. The orchestra includes the customary star line-up of West Coast jazz talent, but nothing happens.

Reasonable solos, offset by typical ear-numbing ensemble work.

The measure of Stan's desperation can be judged by his permitting bassist Red Kelly to indulge in a terrible, but mercifully short, burlesque vocal called You And I And George.

One for the older Kenton fans, perhaps, with memories of the old golden days. But not "an album that will sell."

## SHEB WOOLEY

Songs From The Days Of Rawhide; Rawhide; Mirage; The Goodnight Loving Trail; Shifting, Whispering Sands; Indian Maiden; The Story Of Billy Bardell; Enchantment On The Prairie; The Lonely Man; The Wayward Wind; Bars Across The Windows; Cattle Call; Searching; Rawhide.

(MGM C 859)\*\*\*\*

A DISTINGUISHED set of western songs. It is from the composer and recorder of the smash hit Purple People Eater novelty, which is now even more famous via his role of the scout Pete Nolan, in "Rawhide."

The album includes a high proportion of Sheb's own compositions. As he comes from Oklahoma, near

The scores are jazz-tinged, ranging from modern to rousing Dixieland. These Lady tunes are wonderful material for anybody, and the anonymous session men in this set put them over with inspiring drive and swing.

Beware of your pick-up head if you buy this LP. My review copy turned out to be a monaural record inside a stereo sleeve!

## CHEAT ATKINS

### Chef Atkins' Workshop

Lambeth Walk; Theme From "A Summer Place"; Whispering; In A Little Spanish Town; Suez; Marie's Hot Mocking Bird; Lullaby Of Birdland; Tammy; Go Jo Jus; Bonita;

(RCA RD-27214)\*\*\*\*

ONE of the powers behind the Nashville recording scenes comes into the limelight for a very worthwhile set of guitarists.

Chef confirms his reputation of being a first-rate guitarist with this selection.

I especially enjoyed it because he is not a character, who feeds electric juice into his guitar in such quantities as to distort the sound of the instrument and the music beyond reasonable limits.

A very good selection for guitar-minded listeners. Who would have thought that the Cockney standard, Lambeth Walk, would be recorded by a top American instrumentalist in Nashville, Tennessee?

## HENRY JEROME

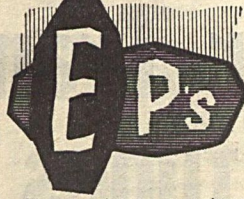
"Brazen Brass" Goes Hollywood Around The World; Moonglow And Theme From "Picnic"; Three Coins In The Fountain Cha Cha Cha; High Noon; Gig; Main Title From "The Man With The Golden Arm"; The Third Man Theme; The Song From "Moulin Rouge"; Tammy Cha Cha Cha; Love Is A Many Splendored Thing; Colonel Bogey.

(Brunswick LAT 8375)

A NOTHER in Henry Jerome's series for the Brunswick label, featuring trumpets, trombones, tuba and rhythm under the name "Brazen Brass."

Dick Jacobs has arranged these well-known film items for the brass

# Country boy Jimmie is one of the best



**JIMMIE DRIFTWOOD**  
Tall Tales In Song, Vol. 3  
Fiddie Uddle Um A-Daze: On Top Of  
Pike's Peak; Big Boss; Banjer Pickin'  
Man.

(RCA RCX-198)\*\*\*\*  
Four more excellent folk ditties, recorded in the home of the best American country and western activity—Nashville, Tennessee—under the supervision of Chet Atkins. Jimmie Driftwood is one of the best artists I have heard in this vein. His accent, his sense of humour, and the ideal accompaniments place him way above more highly-touted C and W exponents.

All four numbers are by Jimmie, based on old folk ballads or written by him around old folk legends. A first-rate disc of its kind.

**JONATHAN WINTERS**  
The Wonderful World of Jonathan Winters  
Hip Robin Hood; Western; Used Pet Shave.

(HMV 7 EG 8692)\*\*\*\*  
ANOTHER of America's leading comedians in an amusing and highly individual set which is good for several hearty laughs.

Jonathan Winters has a very fast delivery which requires close and constant attention if you want to catch all the gags. Also, like Bob Newhart, he indulges in some pure Americanisms which are likely to be wasted on English ears. But his mickety-taking in *Hip Robin Hood*, with Richard Greene and the ITV series (a big success in the States)

as his targets, is both funny and witty. So are his portrayals of the western (the Indians win!), and a shop for broken-down, secondhand pets, and his self-produced sound effects illustrating all three numbers help to emphasize his humour.

**ANDRE PREVIN**  
The Previn Scene  
Should I?; Guido's Blackhawk; Blues For Brian; Get Those Elephants Outa Here.

(MGM EP-751)\*\*\*\*  
THE reliable Mr. Previn in another highly listenable set of pianistics, in a jazz frame of mind. The first side features Andre with his famous *My Fair Lady* jazz album partner, drummer Shelly Manne, and bassist Red Mitchell, in a Nacio Herb Brown standard, and Andre's own *Guido's Blackhawk*, from the film, "The Subterraneans". On the second, Frank Capp replaces Shelly Manne, Whitley Mitchell joins Red on bass, and trombone and baritone sax participate in a blues and the up-tempo *Elephants*.

Cool, stylish, tidy and intelligent modern jazz from a very versatile pianist.

**MEL TORME**  
Mel Sings While Marty Swings  
Nice Work If You Can Get It; Something's Gotta Give; The Way You Look Tonight; The Piccolino; Let's Face The Music And Dance.

(Parlophone GEP 8830)\*\*\*\*  
A STELLAR selection from one of the handful of artists who seem incapable of a mediocre performance—let alone a bad one.

The title paints the exact picture of the record. Mel is backed by the Marty Paich Dek-Tette (ten-piece band to you, Grandma), and a happier partnership is hard to imagine. Mel's light voice rides the swinging beat laid down by the Dek-Tette, which comprises some of the top modern jazzmen working along America's West Coast.

**BILLY BYRD**  
I Love A Guitar  
Slipping Around; Byrdland Guitar; Hey, Good Looking; Candy Kisses.

(Warner Bros. WEP 6029, stereo WSEP 209)\*\*\*\*  
A PLEASANT work-out by an American guitarist who is apparently well-known and highly thought of in country and western circles.

Billy Byrd plays neat, clean guitar, keeping the electrical amplification within tolerable proportions. Nothing of special significance happens in the set, but it will probably interest enthusiasts of this type of guitar playing.

**JOHNNY MATHIS**  
I'll Be Seeing You  
My Funny Valentine; I'll Be Seeing You; Bye-Bye Blackbird; I Concentrate On You.

(Fontana TE 17283)\*  
JOHNNY MATHIS whiffs lamely in the stark setting provided by two guitars and bass. There is no lush

orchestral cushion to carry his dodgy notes as many notes as he hits. The one he produces for "Thou" (the beginning of the second line of the introduction to "My Funny Valentine") must surely be one of the loudest ever passed in a recording session.

Still, Mathis fans won't bother about niceties such as hitting the right notes cleanly. No doubt they will enjoy this lot as much as they will enjoy writing to tell me how stupid I still am.

**SLIM GAILLARD**  
Slim Gaillard Rides Again  
How High The Moon; Chicken Rhythm; One Minute Of Flamenco For Three Minutes; My Blue Heaven.

(London RE-D 1251)\*\*  
I AM mystified by this record. I believe it is intended as a comedy offering, judging by the sleeve note which describes it as "a goulash of funny, funny songs."

"Funny" could easily mean "peculiar" in this instance. Slim, whose name I seem to recall from way back as a good bassist, does a painfully unfunny lyric variation on *Moon*; chicken imitations on the second track which goes on too long; moderately interesting Latin rhythmic variations in *Flamenco*, and a mediocre version of *Heaven*.

I think he is supposed to be a very individual sort of scat singer and improviser. I just don't get his particular brand of humour. Maybe you will.

**RAWICZ AND LANDAUER**  
The World's Favourite Piano Music, No. 3  
Litol's Scherzo From "Concerto Symphonique"; Debussy's Clair De Lune; Rachmaninov's Prelude In C Sharp Minor.

(Philips BBP 1241)\*\*\*\*  
TASTEFUL and impeccable rendition of these familiar, classical themes by the well-known piano duo,

**PERCY FAITH**  
The Sound Of Music  
The Sound Of Music; Maria; My Favourite Things; Do Re Mi; No Way To Stop It; Climb Every Mountain; So Long; Farewell; An Ordinary Couple; The Lonely Goatherd; Sixteen Going On Seventeen; How Can Love Survive; The Sound Of Music.

(Philips BBL 7463, stereo SBBL 614) \*\*\*\*  
EXACTLY what you would expect from the immaculate Mr. Faith and his large and lush orchestra. These tunes receive appropriate arrangements and treatment, each with the customary Faith hallmark of high quality.

If you prefer a good show scored in an orchestral form on record, then this is the album for you.

**KAY STARR**  
One More Time  
Side By Side; So Tired; I'm The Loneliest Gal In Town; Changing Partners; Fortune In Dreams; Swamp Fire; I'll Always Be In Love With You; Two Brothers; The Breeze; Noah; Hold Me, Hold Me, Hold Me; Kay's Lament.

(Capitol T 1358)\*\*\*\*  
THE distinctive voice of Kay Starr working through some of her past disc hits and other popular songs in her repertoire.

Her voice isn't melodious. It is hard and forthright, but stylish enough to enjoy all the way through a set of this length. Like her label-mate, Peggy Lee, Kay is very fortunate with the arrangements and accompaniments she gets on disc.

Standouts in this notable selection are the folksy *Two Brothers*, the hot gospelling *Noah* and *Kay's Lament*, with its Latin blues setting.

**THE CASTILIANS**  
Now Is The Hour To Tango  
You Always Hurt The One You Love; I'll Never Smile Again; Easy Does It; All Or Nothing At All; For Heaven's Sake; Now Is The Hour; I've Found A New Baby; For Sentimental Reasons; Heartaches; The Gipsy; Love You Much Too Much; It's A Pity To Say Goodnight.

(Brunswick LAT 8375, stereo STA 5043)\*\*  
ONE look at the titles, and you will see there isn't one real, honest-to-goodness tango in the set. This LP bears all the revealing signs of North American gimmickry. A string-laden orchestra, of indifferent standard, attempts the impossible task of making these pops sound like Argentine tangos.

With so many real and melodic examples of the rhythm around, one wonders why they bothered.



Cool, stylish, intelligent jazz from ANDRE PREVIN.

accompanied by the Sinfonia of London Orchestra, conducted by Anatole Fistoulari. This type of EP delights the ears, amid the usual welter of strictly pop releases. It is also a better medium for the talents of Rawicz and Landauer than their undistinguished excursions into lighter realms of music.

**BOBBY DARIN**  
For Teenagers Only  
I Want You With Me; Keep A-Walkin'; You Know How; I Ain't Sharin' Sharon.

(London RE-K 1286)\*\*\*\*  
A RIGHT load of rock from Mr. Darin in a very appropriately-titled set.

I feel that many teenagers won't be too keen on it, having got used to a more sophisticated Bobby via his later discs. They are better, in all respects, compared with these "Spish Splash"/"Queen Of The Hop" early vintage Darin.

All the familiar rock trademarks are here, Thumping beat, tenor sax with a bad case of bronchitis, and Bobby going "Woowoo!" every so often as if the MD was sticking a pin in his seat.

Composer credits are more interesting than the songs, Neil Sedaka and Howard Greenfield write *Keep A-Walkin'*, Bobby penned *You Know How*, and Doc Pomus and Mort Shuman produced *Sharon*.

**THE FOUR LADS**  
Four Lads—Four Hits  
Memories Are Made Of This; Melodie D'Amour; Catch A Falling Star; Sixteen Tons.

(London RE-R 1289)\*\*\*\*  
THE Four Lads came to disc prominence by helping vocally the sob-soaked ballads of Johnnie Ray.

No tears in this set, however, as they work through Perry Como—Henri Salvador—Tennessee Ernie Ford in pleasant, but uneventful style.

**BOBBY DARIN**, seen here with Sandra Dee while filming "Come September" in Italy, turns back the clock on his latest EP.

# LPs

(Continued from previous page)  
cattle country, he is well steeped in the folk lore of the west and its pioneers.

His whimsical humour shines through in songs like his *Goodnight Loving Trail* and *Indian Maiden*. The backings, directed by Don Ralke, are ideal. They include an effective use of bongos to produce an impression of horses' hoofs here and there.

**THE PETE KING CHORALE**  
The Sound Of Music; My Favourite Things; The Lonely Goatherd; Sixteen Going On Seventeen; No Way To Stop It; Climb Every Mountain; Do Re Mi; Edelweiss; How Can Love Survive; An Ordinary Couple; Climb Every Mountain.

(London SAH-R 2361, stereo SAH-R 6161)\*\*\*\*  
A VERY competent American choir in a work-out of this show's songs. It deserves sales success. Backed mostly by a small rhythm group, Pete King's sinners handle the ballads straight, with a minimum of fuss and frills.

The songs repay this uncomplicated treatment, and, enhanced by the mellow King voices, offer very pleasant entertainment.

**XAVIER CUGAT**  
Viva Cugat!  
Jungle Concerto; The Peanut Vendor; Day Of Capri; Tropical Merengue; Nightingale; Perdida; Siboney; Jungle Drum; Sany; Maria Elena; Poinciana; Sany; Si Si.

(Mercury MMC 14067)\*\*\*\*  
XAVIER CUGAT was one of the earliest pioneers of Latin American dance music, thirty years ago, and this set proves he is still going strong. It contains a minimum of non-Latin material—a policy of which I heartily approve. If you are a specialist in Latin music, you ought to play Latin tunes.

The Mercury guys seemed obsessed with technical data. The sleeves always tell you what kind of microphone was put where in the studio, and also give full tape details. I can't help feeling that they tend to overlook the music in the process of blinding themselves, and us, with recording science.



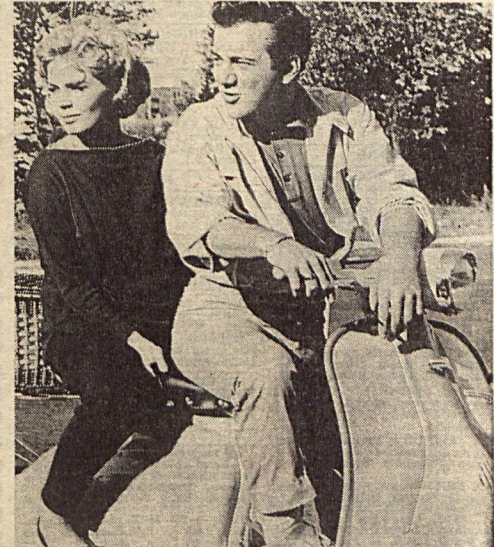
Some past hits from the distinctive KAY STARR. (DISC Pic)

This isn't the greatest Cugat album, but by a very narrow margin it is the American Columbia, released here by Philips, are better technically and musically.

But it provides colourful, rhythmic music which won't date, an interesting new Cugat composition in *Jungle Concerto*, and a worthwhile revival of his melodic *Nightingale*.

**LOS ADMIRADORES**  
Bonos  
Tenderly; Bidin' My Time; Sylvie; All Of Me; Greenvelves; Between The Devil And The Deep Blue Sea; Blue Moon; Unchained Melody; Don't Blame Me; Londonderry Air; The Very Thought Of You; You And The Night And The Music.

(London HA-Z 2359, stereo SAH-Z 6159)\*\*\*\*  
MORE hi-fi-percussionists from a top group with a disappointing choice of material, in view of their exotic name. They are New York session men, with Don Lamond and Willie Reditz guz in action on the bongos.



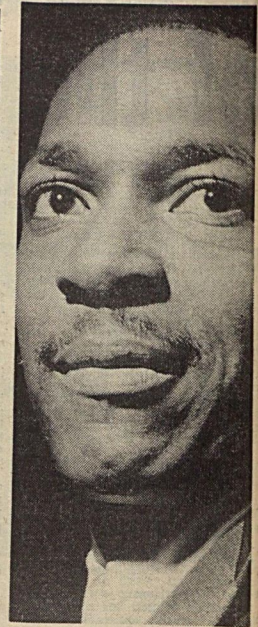
# MODERN

## reviews and comments by

Tony Hall

# JAZZ

# The stars for Trane and these great tunes



JOHN COLTRANE'S "Blue Train" should be in every collection.

**JOHN COLTRANE**  
Blue Train  
Blue Train; Moment's Notice; Locomotion; I'm Old Fashioned; Lazy Bird.  
1961. (MGM) (LP) \$3.98

of his depth at this stage, lacking the necessary experience. The rhythmic section is first-rate, with Philly Joe outstanding.

Mainly for Trane and the tunes, I'm giving the full five stars. I think you should have this in your collection.

**BEN WEBSTER SEPTET**  
The Soul Of Ben Webster  
Faizista; Chelsea; Bridge; Charlotte's Piccolo; Cool Trane; Wham I Fall In Love; Ev's Mad; Ash.  
1961. (HMV CLP 1437) (LP) \$3.98

Jimmy Jones (piano); Mundell Lowe (guitar); Milt Hinton (bass); Dave Bailey (drums).

I AM an ardent admirer of Webster's (12). Ben's best album. And the choice of musicians strikes me as being somewhat strange.

For instance, Art Farmer, though very much a tradition-minded modernist, does sound out of place here. Ashby, whose main influence is definitely Webster, plays well but not exceptionally.

Jimmy Jones, an accompanist of taste and compassion, is not everyone's favourite piano soloist. His playing is always interesting, though. And Lowe is not a giant of modern guitarists.

The best tracks by far, are the beautifully poignant Chelsea Bridge (the only Ellington tune on the record), which has Ben's best work, and the long, groovy Piccolo.

**HAROLD LAND QUINTET**  
The Fox  
The Fox; Mirror-Mind Rose; One Second, Please; Sims A-Plenty; Little Chris; One Down.  
1961. (Vogue LAE 12269) (LP) \$3.98

PERSONNEL: Harold Land (tenor);

COLTRANE cut these tracks around late 1957 or early '58, I should say. At the time, he was with Monk and between spells, with Miles. A most interesting phase of his development. There is really starting to get himself together. There is much more control and sense of form than during his first period with Miles.

This record contains some excellent—and comparatively rare—examples of Trane's writing at this stage. Blue Train is a superbly haunting, medium slow, minor blues, with highly effective rhythmic suspensions. Trane's solo, with its typically exotic flavour, is most compelling.

The up-tempo Moment's Notice (which our own Tubby Hayes plays regularly these days) has a marvellous tune and chord sequence and again uses rhythmic pedal devices.

Locomotion is a fast blues with a bridge added, melodically very similar to the tune Dizzy Reece wrote in 1954, called On The Scene. Jerome Kern's Old Fashioned shows Trane's more tender tendencies. Lazy Bird is another good theme, with unexpected twists to it.

Like Morgan copes very well throughout. Fuller was maybe a little



**KEY GYRAHAM FINDS FAME—AS A WRITER**

FAME by proxy. That is what has happened to Kenny Graham. Now to seem occasionally in print, but to those in the know, he is one of the most original and inventive jazz composers this country has produced. And the most tenor of immense emotional impact. Ten years ago, his Afro-Cubists were the most strikingly different band in Britain.

Some five years ago, Kenny went to hospital with I.B.S. Since his recovery, he has hardly blown a note. His time has been devoted to writing. But life has been far from easy.

Three men had faith in his ability. First, Ted Heath, who commissioned several scores, including a special work to commemorate the Beaulieu Jazz Festival. Humphrey Lyttelton was another. Kenny's writing gave an air of startling originality to the five-piece front-line.

But most help came from Denis Preston, chief of Record Supervision. Lid. Whoever he could, Denis used Kenny's arrangements.

Now, Preston's powers spread, and a noted British critic, Stanley Dance, became his representative in the States. And a new era began in Graham's off-lit-cared career.

His arrangements are now being used on quite a lot of Stanley Dance's disc dates in the States. His stature there increases daily.

"But it's a ridiculously frustrating

for a month to survey the scene and hear what is happening.

His work is represented in the catalogues of several American labels. On Corlan and Jarland, with The Jazz Couriers. On Blue Note and Savoy, with Dizzy Reece. Even one on Imperia.

I hope he will be allowed to record there. Because the way he is playing now, there can't be many better anywhere.

THERE have been lots of changes lately in local bands. Especially in the drums department. For instance, Jackie Dodson replaced Bobby Ore in the Scott-Deuchar Quintet.

Then Terry Lovelock, left Don Rendell to take over Tony Mann's stool with the Ash-Klein Jazz Five. Rendell brought in Phil Kinorra. Mann is now "on the books." Pianist Brian Dee also left the Jazz Five and was replaced by Gordon Beck.

Brian now works mostly with Bobby Wellins, and also does a few Trio dates. He, Malcolm Cecil and Mann recently backed almost Graham Bond (now recently on a record date).

I understand Fontana have taken an option on these sides, which sounded extremely "souful." Two may be issued soon on a single.

**CLASSIFIED ADVERTISEMENTS**  
The rate for insertion in these columns is 1s. per word. Words in CAPITALS 1s. 6d. after initial word. Semi-display 12p. per line. Copy must arrive in CAPITALS 1s. 6d. after initial word. E.C. 4 not later than first post Monday for insertion in issue of the same week. Advertisements must be prepaid.

**BOOKS & PUBLICATIONS**

**100,000 American records** listed in the monthly Schwann catalogue. Jazz, Classics, Pop, 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, Olleron Road, Ordsall, Reford, Notts. Annual membership 5s.

**PERSONAL**

**ATTENTION** All Club Secretaries! Add to funds by selling your members' old records. Pens made in the colours of your club. Add with the club's name inscribed on them. Please write for full details of this grand offer to DISC, 161-166, Fleet Street, E.C. 4.

**BRITAIN'S biggest Pen-Club** for over 17's. Membership invited. Send stamped addressed envelope: Laura Leigh, 48, Chiswick, London, W.1.

**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.

**MYRTLE FRIENDSHIP Club**. Pen friends home and abroad. — S.a.e. "Manor Hill," Sutton-in-Craven, Keighley, Yorkshire.

**PEN FRIENDS** at home and abroad. European Friendship Society, Opposite Bucks, age 17 upwards. Only 15s. a year. Details and sample introductions free. — TEENAGERS, Pen friends anywhere! S.a.e. brings details. — Teenage Club, Falcon House, Burnley.

**PERSONAL**

**RECORDING Studios** available. All facilities. Reasonable charges. Also tape to disc services, mono and stereo. — Popular Song Writing Bureau, 10, 11, Gerrard Street, W.1. Regent 3030.

**MUSICAL SERVICES**

**CAN YOU WRITE A SONG?** Words or music. You may have just the idea for a success. Stamp for details. — Popular Song Writing Bureau, 10, 11, Gerrard Street, W.1. Regent 3030.

**PHOTOGRAPHS**

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

**RECORDS**

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

**RECORD BAZAAR**—50,000 from 1/-! Also cheap LPs. Eps. Write for lists.—1142/1146, Argyle Street, Glasgow.

**RECORDS WANTED**

**RECORDS BOUGHT**. Every kind. Post to us, Cash by return.—Silverdale, 1142/6, Argyle Street, Glasgow.

**PERSONAL**

**RECORDING Studios** available. All facilities. Reasonable charges. Also tape to disc services, mono and stereo. — Popular Song Writing Bureau, 10, 11, Gerrard Street, W.1. Regent 3030.

**MUSICAL SERVICES**

**CAN YOU WRITE A SONG?** Words or music. You may have just the idea for a success. Stamp for details. — Popular Song Writing Bureau, 10, 11, Gerrard Street, W.1. Regent 3030.

**PHOTOGRAPHS**

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

**RECORDS**

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

**RECORD BAZAAR**—50,000 from 1/-! Also cheap LPs. Eps. Write for lists.—1142/1146, Argyle Street, Glasgow.

**RECORDS WANTED**

**RECORDS BOUGHT**. Every kind. Post to us, Cash by return.—Silverdale, 1142/6, Argyle Street, Glasgow.

## Radio Luxembourg

Pick of the Programmes  
Week beginning July 23

<p><b>SUNDAY—7.0</b> Juke Box: 7.45 Sammy Davis Jun: 8.0 Sheila Southern: 8.15 Favorites Old and New: 8.30 Presley: 8.45 8.45 Pete Murray: 9.0 Top Tunes Of Our Time: 9.30 Time For A Song (60 Stations): 10.0 Sunday's Requests: 10.30 Magic of Sinatra: 11.0 Top ventures: 12.0 Top Of The Shop.</p> <p><b>MONDAY—7.0</b> Non-Stop Pop: 7.45 Latin-American Time: 8.0 Monday Special: 8.15 Honey Hit Parade: 8.45 Hits</p>	<p><b>TUESDAY—7.0</b> Non-Stop Pop: 8.0 The Easy Preley Show: 8.15 Honey Hit Parade: 8.30 Tuesday's Requests: 9.0 Ronnie Carroll: 9.15 Spin Around: 9.30 A Young Man's Fanny 10.0 Record Crop: 10.30 Warner Bros. Record Show: 11.0 Playalans Play: 12.0 Midnight on Luxem- bourg.</p> <p><b>WEDNESDAY—7.0</b> Non- Stop Pop: 7.45 New Songs For Old: 8.0 Honey Hit Parade: 8.15 In The Groove: 8.30 Wednesday's Requests: 9.0 Internationalities: 9.30 Stop Pressings: 10.0 Teen and Twenty Disc Club: 10.30 Internationalities: 10.30 11.0 Request A Golden Guinea: 11.15 Hits For Six: 12.0 Midnight on Luxem- bourg.</p> <p><b>THURSDAY—7.0</b> Non-Stop Pop: 7.45 This Week's Top Disc: 8.15 Honey Hit Parade: 8.30 Thursday's Requests: 8.45 Fantasy 9.0 The David Jacobs Show: 9.30 This Is Their Life: Bobby Darin: 9.45 Cliff Richard: 10.0 The New Record: 10.45 Thursday Special: 11.0 Rising Stars: 12.0 Mid- night On Luxembourg.</p>
--	--

© 1961 Radio Luxembourg. All rights reserved.

# Who Where When

Week beginning Sunday July 23

- BRISTOL**  
Hippodrome: West Side Story (London cast, Wk.).
- CIRENCESTER**  
Corn Hall: Lance Fortune Band Show (Sat.).
- CLEETHORPES**  
ABC: Adam Faith Show (Wk.).
- ELGIN**  
Drill Hall: Humphrey Lyttelton (Sun.).
- GLASGOW**  
Empire: Andy Stewart (Season).
- GT. YARMOUTH**  
Aquarium: Soule Ford and The Checkmates, Jimmy Lloyd (Season), Wellington Pier: Bruce Forsyth, Gary Meier (Season), Windmill: Tommy Steele (Season), Wellington Pier: Marion Ryan, Peter Regan (Sun.), Britannia Pier: Billy Fury, Joe Brown, Nelson Keene, Tommy Bruce, Dickie Loader, George Fame (Sun.).
- IVERNESS**  
Caledonian Hotel: Humphrey Lyttelton (Tues.).
- JERSEY**  
Swanson's Hotel: Frank Ifield (Season), Water Splash: Malcolm Vaughan (Season).
- LONDON**  
Pigalle: Peggy Lee (Season), Talk of the Town: Johnnie Ray (Season), Her Majesty's: Chita Rivera, Marty Wilde - Bye, Bye, Birdie!, Palace: Jean Bayless, Roger Dango "Sound of Music", Hammersmith Palais: Cyril Stapleton and his Orchestra (Season), London Palladium: Harry Secombe, Roy Castle, Marion Ryan, King Brothers, Eddie Calvert "Let Yourself Go", Adelphi: Van Johnson, Patricia Lambert "Music Man".
- MORECAMBE**  
Winter Gardens: Lonnie Donegan (Sun.), Floral Hall: Joe Loss and his Orchestra (Wed.).
- PERTH**  
City Hall: Humphrey Lyttelton (Mon.).
- SLOUGH**  
Adelphi: Joe Brown (Mon.).
- SOUTHSEA**  
Pavilion: Billy Cotton and his Band, Mark Wynn (Season).
- SCARBOROUGH**  
Floral Hall: Adam Faith (Sun.).
- TORQUAY**  
Pavilion: Kaye Stacey (Season), Princess Theatre: Joan Regan, Edmund Hoekridge (Season).
- WALTHAM CROSS**  
Imperial Ballroom: Billy Fury (Tues.).
- WYEMOUTH**  
Pavilion: Pearl Carr and Teddy Johnson (Season), Alexandra Gardens: Ruby Murray, Peter Wynne (Season).
- WISBECH**  
Corn Exchange: Joe Brown (Sat.).
- AUCHINLECK**  
Community Centre: Humphrey Lyttelton (Sat.).
- AYR**  
Pavilion: Humphrey Lyttelton (Wed.).
- BARNSTAPLE**  
Queens Hall: Lance Fortune Band Show (Thurs.).
- BLACKPOOL**  
North Pier: Michael Holliday, The Allisons (Season), Winter Gardens: Lonnie Donegan, Dallas Boys, Miki And Orif (Season), Opera House: Shirley Bassey (Season), Palace: Frankie Vaughan (Season), Hippodrome: David Whitfield "Rock Around The Clock", Matt Moore (Sun.), Palace: Mark Wynn, Bob Miller and The Millermen (Sun.), Hippodrome: Johnny Haynes, Ted Heath and his orchestra (Sun.).
- BEALIEU**  
Beaulieu Jazz Festival: Chris Barber, Johnny Dankworth, Kenny Ball, Terry Worrill, Bob Wallis, Dick Charlesworth, Miss Mullins, Bruce Turner, Fairweather-Brown All Stars, Tubby Hayes Quartet, Joe Harriott Quintet, Alan Ganley - Kenny Jazzmakers, Ash-Harry Klein Five, Anita O'Day (Sun.).
- BLETCHLEY**  
Wilton Hall: Billy Fury (Sat.).
- BOURNEMOUTH**  
Pavilion: Alma Cogan (Season), Winter Gardens: Beverley Sisters (Season), Pavilion: Joe Loss and his Orchestra (Tues.), Pier Theatre: Joe Henderson, The Rainy (Season).
- BRIDLINGTON**  
Grand Pavilion: The Avons (Season), Spa: Joe Loss and his Orchestra (Thurs.).
- BRIGHTON**  
Hippodrome: Russ Conway, Brook Brothers (Season).



Chorus after chorus of superb improvisation from LIONEL HAMPTON.

# Hamp is still the daddy of them all

**LIONEL HAMPTON**  
*Flying At The Olympia / Panama; One O'Clock Jump*  
(Oriolé EP 7046)\*\*\*\*\*

I FREQUENTLY get involved in arguments about tunes and their suitability for mainstream or modern jazz, it being maintained by so many non-traditionalists that the old tunes and their simple chord sequences don't suit anything but a New Orleans style group.

Now I don't hold with this and along comes Hampton to prove me right with this swinging solo version of Panama. And what a piece of music this is. After an uncomfortable intro (which I suspect has been cut somewhere along the line), Hamp enters with that masterful, authoritative stroke of genius, immediately establishing himself as the Daddy of them all.

In spite of the limited three chord structure of the tune... (don't get me wrong, it's one of the finest there is!)... Hamp produces chorus after chorus of superb improvisation.

Both the other two tracks are typical of the near frenetic atmosphere of a Hampton session. Unpretentious, uninhibited, extrovert playing from 18 dedicated musicians. Eddie Chamblac takes the bulk of the solo work on "Flying Home" which the first title turns out to be. The drums back him up aided by swinging riffs from the rest of the band.

The audience, the usual hip Paris one, shouts itself hoarse to help the build-up to the final satisfying climax. Not to be missed!

**THE ORIGINAL VERNON**  
*Have I Told You Lately That I Love You / Young Woman's Blues*  
(Beltona 45-BL 2739)\*\*\*

If you want her how to out-Berk Acker and how to out-Barber Chris listen to the first of these two sides. Everything that has come to be recognised as "trad" is here. But everything.

The overall sound, the banjo, the Lewis-type clarinet, the arranged but corn breaks, the clicking drums, the simplicity, the you-do-this-and-I'll-do-that approach, the ensemble passages (there never is a surprise of any sort in this music), the clarinet carrying the melody while the trombone does a

"Jim Robinson" below it, the quaver phrasing of the melody instruments, the stilted notes of the trumpet, and the inevitable change to that wide-open note, the three-chord structure of the tune, and the slight uncertainty of some of the changes.

And turn the record over and what do we find? A vocalist with the aspirations of a blues singer. Now I have a particular interest in Lynn Trent. I helped put her on to the jazz path. She joined my band and I loaned her plenty of records in an effort to produce a jazz style.

But I tried desperately hard to steer her clear of the blues. Without success.

So you have Bessie Smith's words and a tune near enough as originally written. But virtually no feeling of any sort. Which is a pity whichever way you look at it.

**MATTY MATLOCK AND THE PADUCAH PATROL**  
*The Dixieland Story, Volume Two Tiger Rag; Sensation; Original Dixieland One Step; Singing The Blues; Muskrat Ramble; Clarinet Marmalade; Milenbert Blues; Basin Street Blues; Riverboat Shuffle; Dippermouth Blues; Davenport Blues; King Porter Stomp*  
(Warner WM 4041)\*\*\*

I READ the title. I checked the personnel, I went over the list of tunes, and I remembered volume one of this two part album. I then decided I could review this without even listening to it. Conscience getting the better of me, I put the disc on at the same moment as I opened the typewriter.

I was right. I could have done without listening to the thing. Mind you, I'd have missed some nice enough Dixieland music à la big band. Trouble is, Bob Crosby rather spoiled me for this sort of thing. The Crosby band had the spirit of pioneering, the verve and vitality of a new sound, and I remembered of bringing something essential back into the band business, Matty Matlock's group, for all its similarity, are simply a bunch of excellent Dixie musicians playing typical Matlock arrangements. Sometimes they're plain dull and dreary, as on Basin St. Blues. Even the glorious Singing The Blues fails to rise above mediocrity. The same applies to Davenport Blues, a Big Beiderbecke composition.

**VOYAGE TO THRILLING ADVENTURE**  
Halfway around the globe and 7 miles down - on a fantastic mission to save the world from fiery disaster

**IRWIN ALLEN'S VOYAGE TO THE BOTTOM OF THE SEA**  
COLOUR BY DE LUXE

Hear **FRANKIE AVALON** sing: "VOYAGE TO THE BOTTOM OF THE SEA"

**WALTER PIDGEON**  
JOAN FONTAINE  
BARBARA EDEN  
PETER LORRE  
ROBERT STERLING  
MICHAEL ANSARA  
FRANKIE AVALON

IRWIN ALLEN  
PICTURE RELEASED BY CHARLES BENNETT

**CARLTON** MATHEMAT 911 3711

Progs. 12.45, 3.10, 5.40, 8.10. Sun. 4.35, 7.25.

# ROUND-UP

The Gerry Brown Jazzmen, from Bournemouth, certainly the South Coast's best known traditional band, have finally been signed by Fontana. Said Fontana, A and R man Jack Stavestock: "Only the Brown band touches the standard we require. It's a step up with a great potential." Gerry Brown's issues for the label will mark his first discs in the British trad style.

The band, which turned 15 professional last May, recently undertook a 20-mile tour of the British trad scene. Members of the Jazz Club Promoters' Association, travelling from Bournemouth to London for the event, Jack Higgins, of the Harrod's Office, immediately booked nine jobs for the boys, and topped this less than 24 hours later with another 13.

Gerry Brown's Jazzmen have been playing for nine years. They have been featured in all the top London and provincial jazz clubs and have been heard several times on West of England TV. Leader Gerry Brown, who plays the trumpet, comes from Poole, Dorset, and is 29 years old. His brother, Tony, joined my own band a month ago. He too decided to go back to Bournemouth, his home town, for two months.

**MONTY SUNSHINE**, back in the Jazz Club world after so much concert work with Chris Barber, is holding the scene. The band takes its Monty driving some jazz friends to turn to dates at Brockley (August 4), Lewtost (5), Redcar (6) and Jazzshows (7).

They are due on "Trad Fad" on August 17 and ATV's "Sunday Break" on August 13.

TWO of the tracks on the new Dick Charlesworth Top LP are originals by the maestro himself. "Tides of the Bay" and "Black Friday," the latter featuring glamorous Jackie Lynn Skim Gal.

Jim McHarg has also joined the Charlesworth band on bass. Hailing from Scotland, he is also a songwriter and has written much folk material, quite a few of his works having been recorded by other artists.

In a period of 51 days the band only

**JAZZ**  
by OWEN BRYCE

had three nights off... and on many occasions had two dates in one day. Tonight, Thursday, the boys are at the bill. On July 22 they do "Saturday Club" in the morning and Peterfield at night. Other important dates include Clacton-on-Sea on July 25 and Jazzshows on July 26. On this day they are also tele-casting the BBC's already-popular "Trad Fad." Showing will take place on July 29.

Their second tour of Ireland starts on August 4; they return on August 13.

WITH the infiltration into jazz of commercial interests it was obvious that anything might and probably would happen. I never quite envisaged the other side of the picture. That is, the move into the commercial world by those known to be primarily interested in jazz. But it had to happen.

The group of individuals responsible for the Hertfordshire Jazz Clubs Association have taken over the Heritage Halls and Ballroom, Hitchin. They have run the very successful Hitchin Jazz Club in these halls on Monday nights for some time. Now they will also be promoting the Saturday night dances.

They will also continue the Wednesday evening rock 'n' roll sessions and... guess what... a regular weekly Bingo session run on club lines. And that isn't the end of the story. Our three jazz enthusiasts will also open the halls for morning coffee, afternoon teas, midday lunches and light refreshments and they will make them available for private functions.

Which should give them plenty to do while their Berkhamsted club closes its Tuesday jazz sessions for the next six months in favour of a ballroom. On July 11 the Humphrey Lyttelton band plays the final sessions until August 29 when Alex Welsh plays the date to be followed by Monty Sunshine on September 5.

# Peggy Lee talks...

## About her act, her reputation, her favourite singers, films...

### MEET THE GHOST OF TIN PAN ALLEY

**T**HIS week I met the Ghost of Tin Pan Alley—by arrangement. This get-together was not with a spectre, a relic of the days when traitors and heretics were burned 50 yards away from the Alley by the Kings and Queens of the 15th and 16th century... but an attractive black-haired woman fashionably garbed in a straight dress. No clanking chains or head under arm... instead she was most humanly clutching a finger she had just cut slicing bread. My ghost is Belle Gonzalez. She is the girl the publishers of Tin Pan Alley call in to "ghost" a demonstration disc of a new pop song they wish to play to a singer or a recording manager. It is Belle who copes with everything, from a number angled for Cleo Laine to a new musical comedy number a la Marlene Dietrich.

She is the unannounced, unheralded singer on scores of new discs chanting the latest melodies of the Newells, Brissuses, Worths and Roberts of the composing world.

**PEGGY LEE** had just come from the Pigalle where she had started work on the first week of her four-week cabaret appearance and her feet, she said, were killing her.

She kept her fur coat, that matched her blonde hair, wrapped around her as she sank back into the sofa. "Oh, my poor feet," she sighed and placed them gently on a foot stool. "I tap my feet so much during the act that they get very sore."

She spoke in a soft voice and paused a long while between sentences. Then she talked about her act.

"I don't want to know what I do spontaneously in my act in case I become too aware of it, and it is no longer spontaneous. I know that I click my fingers because people tell me that I click my fingers. I know that I tap my feet because... because they are sore afterwards."

"I don't want to analyse the difference between Peggy Lee and myself."

**She talked about her reputation.** When you arrived in this country last week, I said, you were reported as being scared of the enormous reputation that had preceded you. Are you still scared?

"I was concerned about my reputation, but not scared. I don't use that word. I only wondered if in the flesh I would be an awful anti-climax to those people who knew me from my records and films."

On stage Miss Peggy Lee is a brilliant, uninhibited performer. Once off the stage you sense insecurity in her. She is concerned about living up to her reputation as an artist. She has a desire to withdraw within herself when she was not performing. She has a home on top of a mountain overlooking Hollywood.

"I even have a recording studio in

my home. I'm self-contained up there. I have been up there seven years and I like being at home. I am a hammy maker. But I like to come down and see the rest of the world sometimes."

**She talked about her favourite singers.**

"Sinatra and Sinatra and Sinatra. He is my favourite in many directions. He upholds musical standards and has a beautiful interpretation of the lyrics."

"Ray Charles is another favourite of mine. He is an inspiration to music and musicians. He takes from the old and doesn't think it out of date. If it was for ever good he will take it and modernise it."

**Wonderful**

"I had him round with a group of friends one day and we were playing 'How High The Moon.' He said that he liked it and I thought he was kidding. But he sang it and the way he sang it was wonderful."

**She talked about jazz.** "I like to think of myself as an underground friend of jazz. I'm commercial, you see. I make money. You don't seem to be considered in the jazz world unless your starving, and I prefer to play to large audiences."

**She talked about films.** "I don't know when I shall do another film. I won several awards for my film performances. I won the Film Cities Award. I won the Audience Award. I even got an Academy nomination for my performance in 'Pete Kelly's Blues.' Then I didn't see any more scripts!"

**She talked about her songwriting.** "It all came about because I write poetry. It's a hobby of mine. When I'm at home I write poetry. Johnny Mercer read one of my poems once and liked my home-made phrases. He said I should write lyrics."

### Hit disc

Belle was born in Milan, Italy. "My mother was a Philipino and my father a Pole," she explains. As a child the family took her back to her mother's homeland—and Belle took up piano and theory at high school. She later graduated from the University of the Philippines. She broadcast over the local network, made a big hit disc with "No Other Love," toured the Far East... and then came to London where, to date, she has undertaken three television shows, and a few radio series.

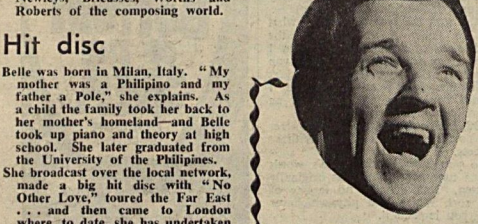
It was one of these radio programmes which triggered off my interest again in Belle. One morning recently on "Golden Treasury" BBC, Belle sang what she swears is an Irish folk song. "The Philistine Soldier". One thing she has very strong views on is fashion.

### No frills

"I hate girly-girly dresses," she declared. "You know, the furber-lows, lace and frills—I'm a woman for the straight, nicely cut clothes—tapered and draped... and in a pastel shade—not a colour that screams in extrovert tones." So I asked the 64,000 dollar question. Who do you dress for? Yourself or your husband?

"I dress for business... my personal inclination is for looking scruffily... but let's be honest, other people do not like looking at scruffy people," she smiles. For my money, Belle looked as immaculate as she sounds—and I think that the time cannot be far off when the Ghost of the Alley becomes a very real live recording artist in her own right.

L. A.



## FABULOUS! All those lovely buttons to push

**MONDAY, July 10, 1961,** will be known to me always, as "WHOOOSH DAX"! Why? Well, at 9.30 a.m. that day, Tin Pan Alley's Noel Rogers arrived at my apartment in Soane Square and "WHOOOSHED" me to Norfolk London Airport at an incredible speed. I had the feeling that he was delicious at the thought of getting rid of me. Mind you, we were running a little behind schedule to catch that New York bound jet leaving at 11.15, but I made it!

Halfway across the ocean, I was listening to the precision and volume of those four huge jet engines when for a moment they became alarmingly quieter, and we dropped a mile or so. I immediately thought to myself... that manager of mine, Bunny Lewis is up to his old tricks again. He's obviously negotiated in secret

for me to do a DJ series on a raft in the middle of the Atlantic.

Which only goes to show how wrongly you can misjudge your manager, for up we went again. After 7 hours, 20 minutes in the air, I got really reckless—I opened my eyes, and got a magnificent panoramic view of the Manhattan skyline.

I promise you, I went out of my mind with sheer excitement and on landing at Idlewild, I just couldn't believe that I was in New York—AMERICA!

Well now, having rid myself of Noel Rogers (or vice-versa?) I was met by Noel's American partner Sidmore Parnes—they are in fact, the publishers of the 1961 Academy Award winning song "Never On Sunday," about which I'll tell you more later.

Sidmore gave me an enthusiastic



"So as he was a man I admired I went along with that and started writing lyrics. It's really like writing poetry."

**She talked about being a perfectionist.**

"I am never really satisfied with a song. I always think that it can be improved. And I like the idea of being a perfectionist."

**She talked about the problem of knowing what to sing in Britain.**

"Britain is still several years behind what is popular in the States and that makes it difficult to know what numbers to choose? I was surprised to find how popular 'Black Coffee' still is. The numbers that I am singing in the States haven't reached you yet and naturally have no popularity here."

**PEGGY LEE . . . "I don't want to know what I do spontaneously in my act." (DISC Pic)**

**She talked about being commercial.**

"I think that it is more important to sing with good musicians than to record a hit record. The performance is more important. I am concerned with this because I love music."

On August 26 ABC TV viewers will be able to spend "An Evening With Peggy Lee"—but it will be a different evening from the one that I spent with the other Peggy Lee. The Peggy Lee that kept her fur coat on all the time, prepared to darr back inside her shell at the slightest suspicious movement.

**Peter Hammond**

## Direct from New York DJ ALAN FREEMAN writes for DISC

welcome and ushered me into the biggest, blackest automobile in the world!

He must have known I would arrive exhausted, because this automobile was just the eighth wonder of all time.

You pushed buttons and the doors opened. You pushed buttons and the windows went up and down. You pushed buttons, and a huge glass partition cut the car in half, giving privacy from the driver.

I was given a quick sightseeing tour of this incredible city, and Sidmore got just a little annoyed with me—you see I was just having my own complete and private "ball" pressing every button in the car. I could see!

I'm now entrenched in a beautiful apartment at 252, E.61 Street, and if I look out across the street, I can almost peep into the lounges of Kim Novak, Faye Emerson and Barbara Bel-Geddes, who's having wonderful success on Broadway in "Mary Mary."

Around the corner lives Montgomery Clift, that great American lady Eleanor Roosevelt and Tallulah Bankhead.

At 6.30 p.m. (New York time) I was WHOOOSHED (you can see, it definitely was WHOOOSH Day!)

for cocktails just off 3rd Avenue to the residence of an advertising man, Mr. Al Petsavage. A little later I was WHOOOSHED off to the famous "Pablo's" restaurant in 58th Street.

I was rather fatigued on arriving back home in the apartment, and at this stage, the rest of the party, after a few rounds of drinks, decided it was time for bed.

I said "Bed? At 2.30 a.m.? You must be crazy. I want to watch TV." And watch TV we did.

The rest of the party? They just sat there and looked at me with curious, sad expressions.

Sidmore particularly wasn't in the least happy—you see, his TV set is just the "most" with one of these push button remote controls and I had the choice of seven channels.

Getting back to "Never On Sunday," the famous American vocal group, The Chordettes, have recorded a new version and it's a wild success here in New York.

In a period of about four hours listening on various radio stations, I've heard the disc something like 12 times.

Next week I hope to tell you about my work as a guest DJ—if I last the pace!