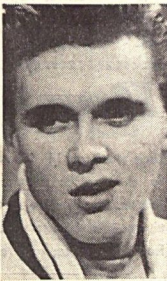


DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 177 Week ending August 12, 1961
Every Thursday, price 6d.

BILLY FURY IS OFFERED TWO FILM ROLES



BILLY FURY

ROCK star Billy Fury may soon sign his first film contract and thus fulfil an ambition which he has been known to cherish for some time. He has been offered two roles, both from major companies, and if the first is accepted he will start shooting in February.

Fury's manager, Larry Parnes, told DISC: "I am expecting to be able to see the first script any day now and if I think the part is suitable and the script is a good one, then Billy will definitely do the film."

Mr. Parnes would not reveal either the companies involved or the nature of the films, but Billy Fury told DISC several weeks ago that he himself had written a film script and was hoping that it would be taken up by a film company.

It's called 'Sunday Kind Of Rebel', he said. "It's a drama set in Liverpool."

Fury is currently starring in a Larry Parnes package show which is staged every Sunday at the Britannia Pier, Great Yarmouth. Such has been its success that it has been extended for another two weeks, and will now run until September 3.

On Friday, August 18, Billy Fury will visit the DISC stand at the Boys' and Girls' Exhibition at Olympia. He is due to arrive at 1.30. The following week, on August 23, he will appear at the Radio Show at Eirik Court.

Next Tuesday, August 15, Billy will tape a spot for "Saturday Club", for transmission the next week.

From September 15-23, he will make a ballroom tour of the north, and after that will commence rehearsals for "Star Spangled Nights", the big Larry Parnes autumn show.

'Lucky Stars' back soon

THE highly successful ABC TV pop music show "Thank Your Lucky Stars" is to return on September 9 with Eden Kane, Harry Fowler and Mario Fabrizi.

However, in spite of the wide appeal of this programme, DISC understands that, as before, it will NOT be fully networked throughout the complete ITV area.

Bernstein—new film

COMPOSER-CONDUCTOR Elmer Bernstein—among his successes are "The Magnificent Seven" and "Johnny Staccato"—has been selected by Jonie Taps, Columbia executive in charge of music, to compose and conduct an original score for a new film, "Walk On The Wild Side."

This score will be released as an LP soundtrack by Colpix Records, to tie in with the release of the film, and will be issued here through Pye.

INSIDE

Sinatra films with Crosby

(page 4)

The real JOHNNY MATHIS

(page 6)

Can this Twenties craze last?

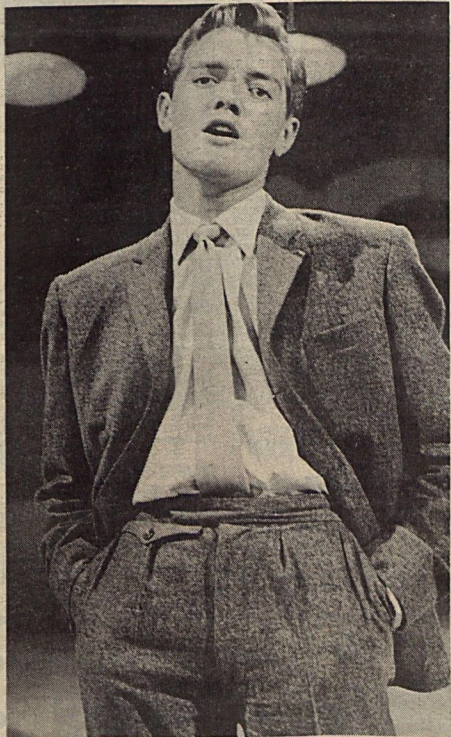
(page 7)

Time off with the stars

Two pages of pictures

(pages 8, 9)

Tierney was a hit at Liege



BRITAIN'S only representative at the recent Third International Jazz Festival at Liege, Belgium, was new singer Roy Tierney—and he was an out and out hit. During his ten-day stay there, such was his success that he appeared on Belgium television no less than eight times!

Roy Tierney, who was born in London in 1943, arrives back from his triumph this week, and already there are many demands for his services. And his first disc, "Cupid," on Philips, is neck and neck with the Sam Cooke version and looks likely to break through into the charts at any moment.

Roy: "I liked 'Cupid' because I like to sing something with a strong beat, and I like songs that mean something."

He is hoping that his next disc session, under the direction of Johnny Franz and set for early next week, will prove to be as successful as his first, which earned him an appearance in the "Sid James Spectacular" for ATV, the day after release.

A large number of one-nighters is being planned for him, and his manager, John Kennedy, revealed that there is every possibility of the singer starting in his first pantomime production this year.

ROY TIERNEY—Cuts new disc next week.

TIERNEY HITS THE TARGET!

Like Cupid Himself

ROY TIERNEY



PHILIPS PB 1159



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.

Has he seen "The Writing On the Wall"?

OH for the days when Tommy Steele was dominating the hit parade with discs such as "Handful Of Songs," "Butterfingers" and "Shiralee." All my friends agree that if Tommy again recorded such numbers he would soon be back at the top. The records he has been making have only a limited appeal—proved by his long absence from the charts. "The Writing On the Wall" seems to be more in the vein of his previous hits, so here's hoping this is a step in the right direction.—DOROTHY WINDER, 42, Morecombe Road, Scale Hall, Lancaster.

TO BLAME

PETER SMITH (DISC, 29-7-61), said that recording companies are to blame for the lack of British rivals to Cliff and Adam because they launch too many new artists, and the record-buyers can't sort the bad from the good. Most of the people I know who buy records take a lot of trouble in choosing them. I am sure most of them have the sense to recognise a good record from a bad one. And let us not forget that Cliff and Adam were once new artists.—E. J. STANWAY, "Ringates," Andrew Grove, Barton Road, Macclesfield.

GORGEOUS STEVE PERRY

THANK goodness you have printed another photograph of gorgeous Steve Perry, the best-looking boy on records. We girls in this office can't compete with Tami Torme, but Stimulating Steve can show us the sights anytime he likes. Our parties have worn "Step By Step" so much that we now call it "Scratch By Scratch."—PAM WILSON, O. G. Lynnwood Ltd., Hayes, Middx.

Marty throws away his disc career

MARTY WILDE is throwing away his third career. I blame Philips for giving this talented performer some third-grade material in the last two years. Marty's star started falling with "Johnny Rocco." Since then only "Little Girl" has brightened the scene, with Marty imitating his "frazz-a-ma-frazz" with a "throw everything in" version of "Rubber Ball." Then we got an under-rehearsed "Loving Touch" and now "Hide And Seek," one of Lionel Bart's weakest numbers. Time was when we could rely on the Wilde talents for a good cover job on a sure-fire American hit. Why not now? It looks like misplaced patriotism.—ALAN SMITH, 32, Newlin Street, Birkenhead, Cheshire.

managers fall into all kinds of traps, the most common being over-exposure on TV.

When managers concentrate more on the overall performances of their artists, then British singing ability will be displayed in a true light.—DAVID BIRTINSTRE, 7, Gloucester Avenue, Acrrington, Lancs.

RUBBISH!

WHAT absolute rubbish P. J. Dewey writes! (DISC, 29-7-61) It is perfectly true that the charts may not demonstrate a clear picture of the day's top discs because, say, Andy Stewart's discs sell over a period of time, but they do establish a person and do give a rough idea of the best-selling discs.

As for Bing Crosby selling well over a period of years. Well, the charts are aimed at teenagers, and if Mr. Crosby did have a hit, people would start wondering what had happened!—W. G. CHADWICK, 27, Norfolk Avenue, Burnley, Lancs.

PRIZE LETTER

REVIEWERS

WHEN will the record-buying public develop a mind of its own in deciding what discs to buy and what not to buy? Too many people take reviewers' remarks too literally, and regard a disc which receives a poor review as a "write-off." They should realise that review notices are intended to serve only as a guide to record-buying. The writers explain that they are expressing purely personal opinion.

My advice is this—don't be put off by the ratings. Hear the latest releases and judge them for yourselves. You will get more fun out of record-buying if you do.—G. R. DEMOY DICK, 181, Craigcrook, Road, Edinburgh, 4.

AS GOOD

BRITISH singers are as good as their American counterparts, but I feel they are let down badly by management. In this sphere the Americans are way ahead, for when a singer is established in their hit parade his manager takes the utmost care to exploit him correctly. In Britain, with one or two exceptions, it seems that our



MARTY WILDE—with "Conrad Birdie" hair style—talks to DISC reviewer Don Nicholl. The subject: Top Ten discs. (DISC Pic)

Surely, at this stage in his career, when there is such great competition from America, and in Britain, Cliff, as our top artist, should be given the best material to keep him at the top.—GORDON IRVIN, 106, Green Lanes, Wyde Green, Sutton Coldfield, Warwick.

USEFUL

YOUR recent article on EPs, raised some very good points, but I have found EP records very useful. I have tried countless times to buy an old single record by an artist.

Unable to find one, I have brought an EP with the title. EPs are rather "in between" when compared with singles and LPs, but on the whole they are useful, if only for the purpose mentioned.—FAMELA BRIGHTMORE, 1, Meadow Road, Alkington, Middleton, Manchester.

TWO-SIDED

NOW that prices are going up, recording managers will have to produce good two-sided records if they are to maintain the fantastic

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

sales some hit discs have achieved. For too long now, we, the record-buyers, have had to endure tortuous flipside, which because of their bad quality, we never play. That means we pay more than six shillings for one side which seldom lasts more than two-and-a-half minutes.—M. GRAINGER, 3, Vaughan Avenue, Llandaf, Cardiff, Glamorgan.

DON'T CONDEMN

JACK Good should not condemn all cover records. In the case of publicity and air time is being won over to his (and my) beloved Beatles. While The Olympics are perhaps selling less records as a result of these "cover" groups, the beat coming into more favour.

Since the advent of rock and roll, swift development, there has been little progress in the pop music world. No one can see where pop is going and so, until something happens, all the records will be copies of some record during the past ten years.—RODERIC EVANS, "Four Winds," Brynmawr Avenue, Ammanford, S. Wales.

A day at home and Connie catches up on her records

FOR Connie Francis a day at home is an event—a rare one. There isn't a lot of time left over from TV, radio, filming and personal appearances which take her as far from home as... well, England. But when a free day does arrive, there's not much she enjoys more than just sitting and listening to her record collection... with perhaps a few friends dropping in to her New Jersey home. There's quite a number of discs to choose from and they're played, as you can see in our picture, on some of the most up-to-date equipment obtainable. Which, of course, isn't surprising. Connie has been one of the most consistent girls to reach the charts. Total to date, since she shot to the top several years ago, around the 15,000,000 mark.



AMERICAN

TOP DISCS

These were the twenty numbers that topped the sales in America last week (week ending August 5).

Last This Week	Week	Title	Artist
1	2	Tossin' And Turnin'	Bobby Lewis
5	2	I Like It Like That	Chris Kenner
2	3	Boll Weevil Song	Brook Benton
8	4	Dum Dum	Brenda Lee
6	5	Hats Off To Larry	Del Shannon
3	6	Quarter To Three	U.S. Bonds
12	7	Last Night	The Mar-keys
9	8	Together	Connie Francis
10	9	Let's Twist Again	Chubby Checker
4	10	Yellow Bird	Arthur Lyman
11	11	San Antonio Rose	Floyd Cramer
7	12	Raindrops	Dee Clark
13	13	Wooden Heart	Joe Dowell

Last This Week	Week	Title	Artist
15	14	Never On Sunday	The Chordettes
14	15	Please Stay	The Drifters
—	16	Pretty Little Angel Eyes	Curtis Lee
17	17	Cupid	Sam Cooke
—	18	My Kind Of Girl	Matt Monro
—	19	I'll Be There	Damita Jo
20	20	Sacred	The Castells

ONES TO WATCH

Michael - - - - - The Highwaymen
 You Don't Know What You've Got - - - - - Ral Donner

ANTHONY NEWLEY

WHAT KIND OF FOOL AM I



45-F 11376 45 rpm record

LYN CORNELL

SURELY IN LOVE



45-F 11374 45 rpm record

Cliff gives away sister

Donella



DONELLA WEBB, the 18-year-old sister of Cliff Richard, was married to company director Paul Stevens at Waltham Abbey church, Essex, last Saturday, and there to give her away was . . . Cliff Richard.

After the ceremony Donella signed the register, watched by Cliff and Paul, and then prepared to do battle outside the church with the hundreds of Richard fans who turned up to mob her brother. (DISC Pic.)

Craig Douglas in film

CRAIG DOUGLAS has just completed his first film role—a small part in the Blakeley production, "The Painted Smile."

In the film Craig appears in one scene only—he sings two numbers, the title song and "Another You," both of which were written by Martin Slavin and his wife Abbe Gail.

Craig is backed by The Whispers, who generally back Robb Siromc, and he filmed his spot yesterday (Wednesday) at Shepperton.

NEW MUSICAL IN WEST END?

TED WILLIS, film and TV scriptwriter of "Dixon Of Dock Green" fame, is to supervise plans for a West End musical show based on the life of the famous star of the music hall era, Marie Lloyd.

The book and lyrics of the show have been written by novelist Cyril Brains and BBC TV producer Ned Sherrin, who is currently engaged on the "Tonight" magazine programme.

Music and orchestrations are being composed and arranged by Australasian-born Ron Grainer, who has achieved fame with his themes for TV, including that for the "Maigret" series.

Ned Sherrin told DISC: "Marie Lloyd was a fabulous star of the music hall, and she also had a tempestuous private life."

Newley show to play America

THE Anthony Newley-Leslie Bricusse hit show at the Queen's Theatre, London, "Slop The World—I Want To Get Off," will play a Broadway season after its London run, probably early next year.

Bernard Delfont, who is presenting the show here, will stage it in New York in conjunction with top American impresario David Merrick.

Anthony Newley, Anna Quayle and probably the entire London cast will go over there.

An embargo on "Slop The World" music was swiftly imposed in the States following this news, so that no broadcasting or public performance of its songs will take place there until the show is premiered on Broadway.

TOP TWENTY

Compiled from dealers' returns from all over Britain

Week ending August 5, 1961

John Leyton jumps up to 5 . . . Shapiro stays on top

Last This Week	Week	Title	Artist	Label
1	1	You Don't Know	Helen Shapiro	Columbia
2	2	Well, I Ask You	Eden Kane	Decca
3	3	Temptation	Everly Brothers	Warner Bros
5	4	You Always Hurt The One You Love	Clarence Henry	Pye
15	5	Johnny Remember Me	John Leyton	Top Rank
7	6	Halfway To Paradise	Billy Fury	Decca
4	7	Romeo	Petula Clark	Pye
9	8	Pasadena	Temperance Seven	Parlophone
10	9	Don't You Know It	Adam Faith	Parlophone
8	10	Runaway	Del Shannon	London
6	11	A Girl Like You	Cliff Richard	Columbia
14	12	Reach For A Star/ Climb Every Mountain	Shirley Bassey	Columbia
12	13	Hello, Mary Lou	Ricky Nelson	London
11	14	Time	Craig Douglas	Top Rank
13	15	Baby I Don't Care	Buddy Holly	Coral
18	16	Marcheta	Karl Denver	Decca
19	17	Quarter To Three	U.S. Bonds	Top Rank
—	18	That's My Home	Acker Bilk	Columbia
17	19	But I Do	Clarence Henry	Pye
—	20	The Writing On The Wall	Tommy Steele	Decca

ONE TO WATCH

How Many Tears - - - - Bobby Vee



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



Reunion for four great stars on the set of "Road To Hong Kong" being filmed at Shepperton Studios. Left to right, Crook, Crosby, spacemen Sinatra and Martin, and Bob Hope.

EXCLUSIVE! On the spot report

SINATRA MARTIN CROSBY HOPE

Four of the world's top stars at work

"I NEVER thought in my life that I would see anything like this," was the way pianist Bill McGuffie summed up the scene at Shepperton film studios as he and I stood and watched four of the world's top artists at work.

Frank Sinatra, Dean Martin, Bing Crosby and Bob Hope stood before the cameras on an eight-foot high rostrum and gagged their way through a one minute scene in "The Road To Hong Kong."

This was the first time that Sinatra or Martin had worked in a British film studio. They had flown into London en route for the South of France and a holiday—and had gone straight to the studios.

My first real holiday in five years, Sinatra told me. And he began it by working!

Composer Sammy Cahn had suggested to Hope and Crosby that as Sinatra and Martin were flying into London en route for the continent they might be persuaded to stop off at Shepperton Studios and make a short appearance in their latest "Road" picture.

"I thought they were kidding," Martin told me, "when they talked about working when I was out of the aeroplane."

But I didn't know what to expect," Sinatra said. "We didn't know that we would have to wear costumes and learn lines."

The studios never saw the like of it before

The costumes were space suits and space helmets with propellers on top. The lines, a page of script that Sinatra and Martin learned in two minutes before facing the cameras, provided the ending to the picture. As Hope, Crosby and Joan Collins walk off, Sinatra and Martin start their propelling headgear and zoom out of the picture into space.

Sinatra and Martin, zooty out in a holiday mood, flipped their lids and took off—literally. They gagged with the ending to the picture. As Hope and Crosby throughout the filming. No two "takes" were alike. They ad-libbed gags that weren't in the script. Sinatra flicked cigarette butts at the technicians and then covered his ears as if there was going to be an explosion. Martin knocked his space helmet off in his exuberance.

Director Norman Panama had a

hard time trying to keep the proceedings under some kind of control.

The film industry union had relaxed regulations in honour of Sinatra and Martin and allowed the filming to take place after normal working hours. The producers increased the relaxation by laying on a buffet and bar behind the set.

Between takes, Sinatra, Martin, Crosby, Hope and Collins set the pace for a party mood and Bill McGuffie even got on to a piano and played the numbers from the film.

The scene must go down as being the zaniest ever to take place in any film studio, anywhere. I said to Sinatra that I hoped he didn't think that this was the way we always worked in British studios. He had to shout his reply back above the music of Bill McGuffie.

"This is the way it always should be," he said. "After all, we entertain the public, why shouldn't we be entertained while we're working?"

Obviously he and Martin were having themselves a ball. They showed every sign of enjoying themselves. I asked Sinatra why he didn't make his visits more frequent?

"Because I don't like the British Press," he said. "Generally they give me a rough time and I don't see why I should put up with it."

No," he assured me. "If there is time I shall certainly come to work here. But I have no immediate plans." I asked him about his own record company, Reprise. When were we going to see the discs released over here?

VAUGHAN . . . embarrassed? RYAN . . . slimmer. PARAMOR . . . flying high.
CONWAY . . . announcement. KITT . . . a baby. BROWN . . . indignant.
SHAPIRO . . . youngest. LEYTON . . . coincidence. SUNSHINE . . . triplicate.
BYRNES . . . wildest. COX . . . laughing. BOONE . . . a table.

Among the hundred patients taking a new Italian slimming treatment, are singer Martin Ryan and pianist Russ Conway. Both reported pounds off.

Norie Paramor, EMI band-leader/A and R man, is learning to fly. He took over the controls for the first time recently when he flew from Blackpool to Liverpool. Not a long hop, but a good beginning.

Fellow EMI A and R man Norman Newell has also been doing a spot of flying, though on the regular Vienna, London route. He interrupted a holiday in Austria specially to fly back to London to supervise a recording session of "Oliver". Session over, he took the next plane back to Vienna.

Reported on most front pages of the dailies was Russ Conway's engagement. But Russ, one of the most shy and retiring characters in show business, is not saying much about his private life, though he works in a London department store, and he met her when she was in a studio audience. That a r r o w s it down to about 10,000 . . . Expecting a baby are Eartha Kitt

and husband William McDonald, some time in January.

Frances Faye, now appearing in The Talk of the Town, is a first cousin of Danny Kaye.

And while we're on the subject of relations, Davy Jones is a cousin of Shepherd Basset, who leads the American group Shep and the Limelites on "Daddy's Home." He didn't know this, though, until last week when he had a letter from Shep in America.

Indignant is the only way to describe Joe Brown when he sees the bills outside theatres announcing Joe Brown and his Brothers are appearing. It should be Joe Brown and his BRUVVERS!

AT 14, Helen Shapiro, the youngest girl ever on the British charts. She made it last week with "You Don't Know." Laurie London was the youngest boy. He was 13 when he had the million seller, "He's Got The Whole World In His Hands."

When John Leyton appeared before ten million viewers in ATV's "Harpers West One," he played the part of a pop singer called Johnny St. Cyr. It's not the sort of name one finds flipping

through the pages of the telephone directory, so I wonder how they found the name. Because Johnny St. Cyr in real life actually played banjo for Louis Armstrong's Hot Five back in the twenties. Perhaps somebody has a rather peculiar sense of humour?

The three clarinets heard on "Creole Love Call" are all played by Monte Sunshine . . . thanks to dubbing.

The night out Edd Byrnes describes as his wildest ever! The time he, Peter Lawford, Sammy Davis and Frank Sinatra flew from Los Angeles to Chicago, a distance of 1,745 miles, for one night out, flying back the following morning.

Inquiring why there was so much laughter on Michael Cox's disc, "Sweet Little Sixteen," I was told that it was used on the disc after the A and R man I had heard Mike's laughter during a break in recording. He thought it so infectious that he decided to use it on the actual disc.

Doris Day's father, William Knappe, is re-married recently.

When he opened at Coconut Grove, Pat Boone booked a ring-side table for all the girls in his Hollywood office.

BY PETER HAMMOND

"I'm very surprised they're not on sale here already," he said. "We have a British distributor and they should be available in Britain now. We've got ten albums already, they should be here."

"Who was distributing them in America?"

"I don't know," Sinatra said. "The deal has been concluded by the business boys but off hand I don't know who it is."

After what Sinatra describes as a fluid holiday—"we're keeping it really positively fluid"—he flies back to Hollywood to start another picture.

It's called "Manchurian Candidate" from the book by Richard Condon. It's a great book. A great book."

Bill McGuffie was still playing the piano. Martin came over and Hope climbed back on to the rostrum over and said, "Have you heard one?" and told a joke about President Kennedy. "That's a great story," laughed Sinatra. "That's a great story," Kennedy. "That's a great story," laughed Sinatra.

No rehearsal

The cameras were ready for final close-ups. Bill McGuffie's piano was silenced and Sinatra and Martin climbed back on to the rostrum. Martin jumped with mock fright, the clapper boy clapped his bosom and the cameras started rolling. Martin leaped about the rostrum one foot.

"This is the way that Sinatra likes to work," Bill McGuffie said to me. "He hates to rehearse; likes to straight in there and do it. Crosby is different. He is more meticulous. He likes to have everything set and ready all near and tidy. They all work differently, but what great artists." Sinatra and Martin worked about an hour and recorded a minute of screen time. For this they were each paid £100, surely the smallest fee they have been paid yet and the money will go charity.

As Sinatra, Martin, Crosby, Hope and Collins left the studio, the pianist started up again. Bill McGuffie has been replaced by one of the studio cleaners. The party mood was still

STAR TALK
by John Wells

WHEN a star fits personal number plates to his car he pays a price . . . to the garage for cleaning off "I love you" stick slogans and for respraying when the fans want their message more permanent. In Blackpool, where Frankie Vaughan is appearing for the summer season, EV 1 has been getting the full treatment from his fans. Crowds of teenagers collect wherever it's parked. To say the least, it's all very embarrassing, particularly to Frankie . . . it is EV 1 his car. He's wise enough not to have a personal number plate, but he met the other man Clifford Cross, J.P. THE MAYOR OF BLACKPOOL!

The Darn family doesn't talk much about its private life, but the news is circulating in movie-land that Sandra and Bobby are expecting a baby.

THIS
WEEK'S

EMI

MR. ACKER BILK
and his Paramount Jazz Band

That's my home

COLUMBIA 45-DB4673

CHUBBY CHECKER

Let's twist again

COLUMBIA 45-DB4691

CHRIS AND THE
STUDENTS

Lass of Richmond Hill

PARLOPHONE 45-R4806

NAT KING COLE

Take a fool's advice

CAPITOL 45-CL15212

JOHN LEYTON

Johnny remember me

TOP RANK JAR572

VERA LYNN

Adios, my love

(The Song of Athens)

45-MGM1134

THE
STREAMLINERS
with JOANNE

Frankfurter sandwiches

COLUMBIA 45-DB4689

RICKY VALANCE

Bobby

COLUMBIA 45-DB4680

JACK GOOD

asks

Would these
discs still be
hits today?

SUPPOSE the records "Heartbreak Hotel," "Move It," "Tutti Frutti" (Little Richard), "Bye Bye Love" and "Sweet Little Sixteen" were issued now, for the first time, just as they were originally but without the boost of the established names of their performers. Would they still be hits? Or have trends changed so much that they would now mean nothing to the record-buying public?

If it is a debatable issue . . . do the trends make the hits or do the hits make the trends?

My view is this—these records would still sell like hot cakes.

An artist's first hits are invariably his best . . . they have to be, because he has no name to help.

When he becomes established he starts getting advance orders on his records from the fans who will almost buy anything his company cares to release—at least until they are completely disillusioned.

Pop stars do not get better and better—not in the teenage field—they either, if they are lucky, stay as good as they were when they made it, or more often they get worse and worse.

Worse, because without a lot of technique to fall back on, they get worried about the future, and start becoming self-conscious performers. They begin to imitate themselves.

Unsurpassed

The ones who stay at the top just happen to do better imitations of themselves than the ones who don't. But don't tell me that Cliff has ever surpassed "Move It," or that Elvis has ever surpassed his first album entitled simply "Rock 'n' Roll," or that Pat Boone is producing better records than "Don't Forbid Me" or "Love Letters In The Sand."

And is "Temptation" better than "Wake Up Little Suzie"? Trickster, maybe. But better? I think not.

And what about Adam? I'm sure he'd be the first to admit that he is still waiting to make the single that will beat "What Do You Want?"

This business of follow-ups is a pain in the neck for recording men. The only answer is, when you've found a great new artist, record a whole stack of material at once—before he begins to get worried about how he does it, and then release it bit by bit. But for that to happen you have to know a potential gem when you see one.

And as Jerry Wald, who produced some of Elvis's pictures, so wisely said—"there is no shortage of talent—there is only a shortage of talent to recognize talent."

★ ★ ★

A COUPLE of weeks back I was having a bind about BBC type beat . . . the same old twang and hoot by excellent session men trying their best to sound as if they enjoyed this

kind of music that is, in fact, as foreign to them as Chinese to an Eskimo.

Well, I don't and won't withdraw. It is still going on.

But there is a new bright ray of light. A programme called "Cool Spot" that set me back on my heels last Saturday.

At last we got some beat that didn't sound as if it were transmitted through an amplified telephone. And the secret? Well, I've always asserted vigorously in this column that the piano is the king of R 'n' R instruments—when it falls in the right hands.

"Cool Spot" is the first beat show on BBC to swing round a thumping piano. And they've got Britain's greatest piano thumper at the helm. Reg Guest.

Guest is the man who provides the R and B feel on Eden Kane's "Well I Ask You." He provides the same service for Adam Faith's "Don't You Know It." He is the man with the Gurney Slade touch on Jess Conrad's "Beautiful Doll." He laid down the



The man
all the
stars follow

beat behind Billy Fury's "Don't Worry."

What more is there to say? Reg Guest is the heart that pumps all that is rhythmic in the best of British beat.

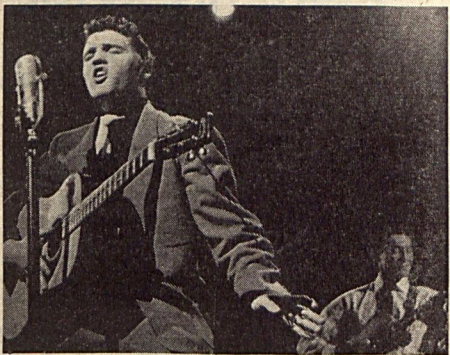
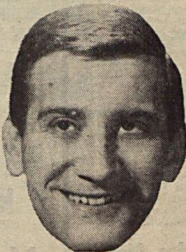
But till now he has remained studiously in the background. A quiet, deep kind of fellow, he hates to assert himself—except through his two hands. In a sense he has the characteristics of all those strong silent cowboy heroes. So it is not inappropriate that now he has finally come out in the open with a group of his own, he has called it the Nashville Five.

Reg's piano idols in the field of beat music are Ray Charles and Floyd Cramer. And it shows.

Get a listen to "Cool Spot" and you'll see what I mean. And Reg is by no means the only thing worth hearing in that programme.

Jim Dale falls right on his cowboy-booted feet in this show—handling it with just the right sort of attack. Recently they featured the vocal group of The Springfields. They are well on the way to being really "something else." Here is a group that digs the folksy stuff—only with a gospel beat. They fit the style of the Nashville Five like a glove, and to hear the two rocking together is a rare treat—rare in every sense of the word.

ELVIS PRESLEY . . . "Heartbreak Hotel" would still be a hit . . . even if it were issued now and no one had heard of Presley.

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The Twenties Craze . . .

Brian Innes, of The Temperance Seven (left), doesn't know if the trend will last, but the leader of The Syncopators (below), Arthur Greenlade, is sure it will. "The kids like it because they can dance to it."



ALONG THE ALLEY

No waiting before cutting revivals

THIS revival business is really getting streamlined these days. Apart from the oldie standards of the '20s and '30s which are re-appearing regularly via discs by just about everyone from The Temperance Seven to American pick-up percussion groups, recent numbers are being trotted out again in double-quick time almost before the original has left the charts.

Latest example of the latter in the Merit Music camp is "Wheels," The String-a-Longs scored heavily in the hit parade with this number for the London label earlier this year, and then dance tempo king Joe Loss decided to Latinise it in cha cha cha for HMV not long ago.

"Wheels Cha Cha" hit the list in the gramophone retailers' weekly trade publication, the first time that Joe has achieved chart status with a particular one of his many high-selling dance music discs.

Which proves three things. Strict tempo dance music done well is as popular as ever, revivals are possible within weeks instead of years of the original version, and the cha cha cha is not so dead and buried as some experts suggest.

PETER CALLANDER is having a busy time at the Bron Music offices—another publishing group negating my remarks a week or two ago about summer being a quiet time in the Alley!



There's Ricky Nelson's "Hello Mary Lou" enjoying a long run up in the best sellers, and compensating for this artist's lengthy absence from the charts. Bron also have the flipside of Brenda Lee's "Dum Dum" (Brunswick); their opus is called "Eventually."

NEWS from the street of MUSIC

Peter also revealed some interesting information about the effect of "Juke Box Jury" paninnes. Young Parlophone pianist Zack Laurence was flayed verbally by panellists in connection with his "Teenage Concerto." Ever since that date he's been getting letters from the public telling him not to worry about the jury's opinion, and the number has been moving healthily, especially in sheet music sales.

So the important thing obviously about JBJ is getting a record played on the programme—not the panel's opinions.

Michael Hill has recorded another of his harpsichord features for Parlophone in the shape of a Bron tune in 7 called "Holiday in Naples," and in September we can expect some formidable releases from Bron's new U.S. hook-up with Presley hit-writer Aaron Schroeder's catalogues.

AL LESLIE of the Aberbach Music group is feeling the benefit of Johnny Mathis's British visit via some brisk business for Johnny's current Fontana single, "Should I Wait?" and "Laurie My Love" and also via the Aberbach material in Johnny's LP "I'll Buy You A Star" for the same label.

Al is very optimistic about "Polyresian Melody," a Continental item arranged in Britain and recorded in Britain by Cyril Stapleton and his orchestra for Decca. Instrumentals have a tough time usually these days, but this one seems original and colourful enough to overcome all obstacles.

N.H.

ZACK LAURENCE is a voted a miss, but it did him good.

WILL IT LAST?

HOW big is the boom, begun by the Temperance Seven, for Twenties-style music? The record buying public seem determined to keep the Seven in the Hit Parade and within the disc business other groups like The Streamliners and Joanne and The Syncopators are bidding for Hit Parade honours.

But will it last? Can the music that our mums and dads went wild over have the same influence on today's music scene?

Logically enough the first man I spoke to was Brian Innes, spokesman-in-chief to The Temperance Seven.

"Will it last?" Brian re-echoed my question. "I honestly don't know and I don't think anyone does. The only thing I feel about it is that our music does represent the next logical historical step in jazz revivalism. We've found our level much in the same way as the early white jazz musicians found theirs."

"What about the imitators, I asked. Did they bother the group who'd put the craze into the top-selling charts?"

"We don't worry about the imitators because there aren't any," said Brian. "The other groups are just formed out of commercial bands."

As far as disc jockey David Jacobs is concerned the Twenties craze isn't a trend-setter although it could stay around for some time. David was just going in to bat in a cricket match near his Sussex home when I spoke to him.

A lot more

"This kind of music has always been around and I think we're going to have a lot more of these kind of records," said David, "but it's not a trend-setter and there's no great craze for it."

"There's a place for it and I see them as well performed comedy records, but if one got into the hit parade every week for a year it wouldn't constitute a trend in public taste. I honestly think that the teenagers are amused and entertained by people like The Temperance Seven who, I think, play very well. What I don't like on discs are peculiar sounds when people try to impersonate, but there's room for any number of people to make these kind of records if they want to."

One of the newly-formed groups making a bid for hit parade status with their recording of "Frankfurter Sandwiches" is The Streamliners and Joanne, better known as Rosemary Squires. Behind them is Wally Ridley, the EMI recording executive who is confident that his new disc is going places.

"I think our record is excellent whether or not the trend is for this kind of music," he said, "but we aren't out to copy The Temperance Seven in any way. I know many people will want to climb on the band wagon, it always happens whenever a new trend looks like setting in, but it never really harms anyone. I don't think this Twenties music is sweeping everything else before it but there's a

place for it, as there is for anything which the public likes.

"The kids like it because I think there's a genuine desire on their part to break away from rock and yet still retain the catchy quality that this simple music has. Let's face it, the Twenties music has never entirely disappeared."

What of the future of The Streamliners?

"We've no future plans for the group as yet," said Wally, "although if the trend swept the business we'd be forced to make some. After all, we're here to sell records. The Temperance Seven may get less potent as they become more popular but as long as they continue to play as well as they do I think they'll hold their place."

Arthur Greenlade, the leader of The Syncopators, and a resident of the BBC's "Go Man Go" in which he fronts the G-Men, came out directly FOR the Twenties craze.

"I think it will last, definitely," he said. "The kids like it because they

can dance to it and the thing about it is that we're not only appealing to the kids but also to the mums and dads. For the first time they can go out and buy a record they like because the Twenties music has family appeal, it's happy catchy music.

"We've been accused of copying The Temperance Seven but it's not true because they play 1920's jazz and we play 1920's dance music. We take it seriously because we're dealing for the kids who come to the Wimbledon Palais and they know what they want. The one thing you constantly have to avoid with this music is slipping into the modern idiom."

Clearly Arthur believes in the popularity of the Twenties music for he is prepared to back up his judgment by putting The Syncopators on the road for appearances.

"They go to Ireland later this month and have a television spot lined up for August 26," he said.

Few people are prepared to say how long the Twenties craze will last but there is certainly no lack of enthusiasm as far as the men behind the records are concerned. Ultimately, of course, it depends entirely upon what YOU the record buying public think.

Brian Gibson



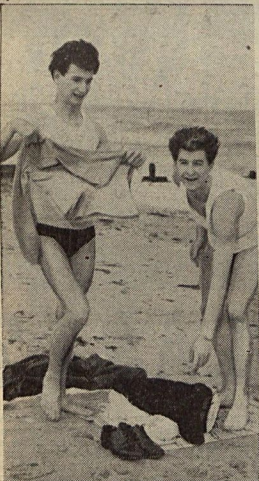
ROSEMARY SQUIRES . . . back to the Twenties under the name Joanne. (DISC Pic)

Down by the sea it's

SUN, SAND -AND STAR

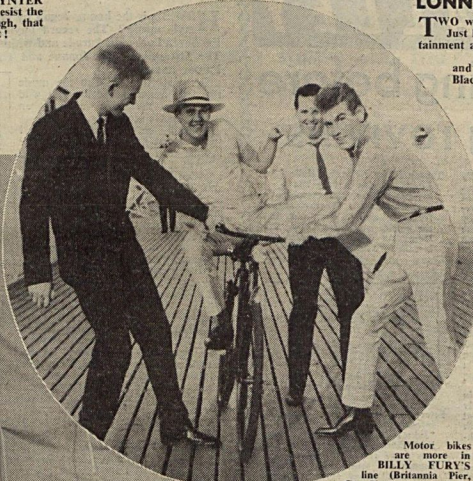
PHOTOGRAPHER: Richi Howell. REPORTER: Brian...

Between shows the stars enjoy themselves, but what they do if THEY were on holiday and not entertaining...



Swimming costume or no swimming costume, MARK WYNTER (Pavilion, Southsea) can't resist the sea—and surprisingly enough, that hat DIDN'T get wet!

It looks cold—and it WAS cold, for THE ALLISONS (North Pier, Blackpool) are partial to an early morning dip before the crowds arrive, and that has its disadvantages with our sort of climate!



Motor bikes are more in BILLY FURY'S line (Britannia Pier, Gt. Yarmouth) and he appears to be having difficulty with an ordinary bicycle. But perhaps JOE BROWN (left) and TOMMY BRUCE (right) are not exactly helping.



A keen sailor is LONNIE DONEGAN (Winter Gardens, Blackpool) and although Falhaven Lake at St. Amnes may not be the open sea, it seems to suit Lonnie and his "crew," MIKI and GRIFF.

SHIRLEY BASSEY

IT'S been so long since I had a holiday that I've ceased to think about the week together so I think I'd choose a desert island holiday. I'd like one of those places the BBC ask you to choose records for—no noise and lots of fruit.

LYN CORNELL

I'D like to go somewhere where it's really quiet and I could go for months just rest. I'd like lots of peace where I wouldn't be disturbed. I've never found anywhere like that but I'm sure there must be somewhere.

LONNIE DONEGAN

TWO weeks in Honolulu. I'd take the family. What I just lounge around in the sun with plenty of good food and that place has the lot. The only people I'd like around me are the ones I love and I really am taking that Honolulu trip at the moment. Blackpool.

THE ALLISONS

SAID John: I'd like a cottage in the country where it's hot and there's plenty of sunshine. I love the sun and sunbathing and I'd like to just laze around and read and maybe listen to some new songs. I don't much like crowds, which is why I'd like the country for a quiet holiday. You can't have many people all the time in this business and at holiday times you should be able to get away on your own.

SAID Bob: I think I'd pick Spain for a holiday although I've never been there. But some of my friends have had holidays there and I always hear glowing reports. I love flamenco music and I hear the Spanish are very friendly. I'd like to go swimming in the sea at night in the evening. I'd like to go on my own but I'm not sure that I wouldn't like to see people there I know. After all, it's a bit boring on your own after a while.

MARK WYNTER

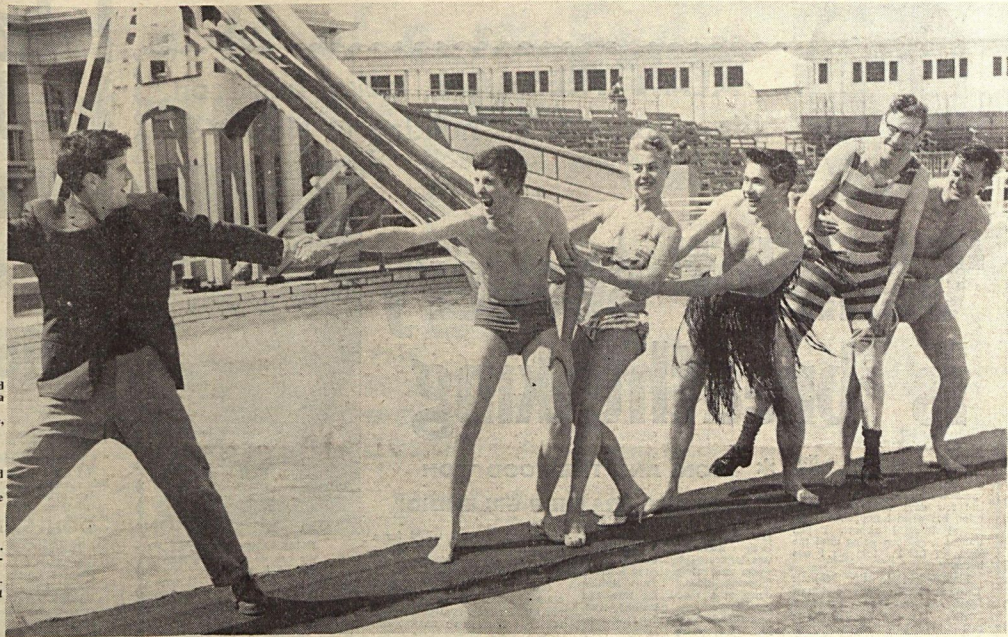
WHAT I would really like to do would be to spend a relaxing fortnight in a cottage in the New Forest. I'd stay in a cottage, eat farm produce and go horse-riding to a quiet spot in the Forest for a just sunbathe. If it was wet, I'd read westerns or biographies.

LAWRENCE WELK and his Orchestra YELLOW BIRD 45-REL 8376 London	KARL DENVER MARCHETA 45-F 11368 Decca	BRYAN JOHNSON ANGEL FACE 45-F 11378 Decca
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I know the water's fine, says **JEFF MUDD** (South Pier, Blackpool), but I don't really think I want to try it with all my clothes on! Trying to convince him are brother **FRED** of The Madlarks, **MIMI PEARSE**, **BILLY RAYMOND** and two others from the show.



A bulls-eye? Could be. Aiming for the prizes are four of The **DALLAS BOYS** (Winter Gardens, Blackpool), **SUZIE MILLER** and **SHIRLEY BASSEY** (Opera House, Blackpool). By the way, they were all good shots and our photographer got back safely!



Mr. Relaxation, **MICHAEL HOLLIDAY** (North Pier, Blackpool) doesn't believe in being energetic when off stage, so it's a lounge in the sun in a deck chair for him when he manages to get a couple of minutes to himself.

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ALAN FREEMAN looks back on his unforgettable holiday in New York

'Camelot' scenery is breathtaking

HAVE I really been in New York for three weeks? What a full, exciting, unforgettable vacation it's been. I might add, the last few days were full to the brim, but when I hopped on that jet at Idlewild airport, I just wanted it to keep going until the lights of London told me I was home.

Finally got to the Majestic Theatre on Broadway and saw Alan J. Lerner and Frederick Lowe's "Camelot." The starcast is headed by Richard Burton, Julie Andrews, Roddy McDowell, Robert Coote and Robert Goulet. Richard Burton is portraying his first musical role on Broadway, and he's the undoubted "star" of the show. His voice is very pleasant, and much of the time it's in the form of a Rex Harrison speak-sing portrayal. Julie Andrews is as charming as ever and can do no wrong as far as American audiences are concerned.

The scenic production in "Camelot" is breathtaking, and I feel sure that in this production could well come to the West End. The music doesn't compare with "My Fair Lady," of course (such a musical might never happen again for 100 years), but "Camelot" comes to London, a lot of people are in for a lot of pleasure indeed.

Ever had to make the big decision between keeping the weight down and dining at a famous restaurant? You know, I'm

* JONI AND THE FOOD WON * IT WAS "RATHER SPLENDID"

just plain weak! I settled for Orsini's Restaurant, but you see, I was influenced by Joni James! She was eating all the luscious fattening foods. I was stuffing down at a maddening rate, and her figure just remained slim, which made me madder than ever. Joni was with bubbly Tony Acquaviva and from her table she shouted, "Hi Alan. Haven't seen you since we had our photos taken at the EMI party last year." They both looked happy and thin, whilst I continued to look happy and . . . oh, so fat!

Wound up at the "Bon Soir" night club in Greenwich Village the other night—sipped brandies, and watched a very slick revue indeed. The club was crowded with celebrities but as it was very dimly lit, I couldn't see all I wanted to. However, sitting at the next table and enjoying the goings on was Anna Marie Albergotti and Kay Ballard, who came straight from their performance of the Broadway production, "Carnival," which was voted by the drama critics as best musical of the year.

Also managed to throw my tired old body to a "Cash Box" party and had the pleasure of meeting band leaders Hal Mooney and

Quincy Jones, and talked for a few moments to a young American lass who is popular in Great Britain, Linda Scott.

She said she is most anxious to come to London and meet some of her English fans. And guess what, fellas? I think she's unattached! Now, you'd never believe it, but Freeman found himself on TV last Thursday. Very popular TV personality Joe Franklin has an hour's show called "Memory Lane."

Joe interviewed me for about 10 minutes in a spot called "Disc Jockey Cavalcade" and also on the programme was Mary Moore, Kentucky's top DJ.

He made us both introduce a disc in our individual styles, and close a Frank Chacksfield disc for the occasion. Mary Moore, as you can imagine, introduced it in very slick American style, but I decided to have a go in rather exaggerated English style, saying something like "From the B.B.C., here's a rather splendid disc by a rather 'splendid' orchestra, led by that 'splendid' chappie Frank Chacksfield. The melody, 'I'm In The Mood For Love,' is rather 'splendid' too. In fact, the whole thing's rather smashing."

The audience went into hysterics! I'm glad to say, and Joe Franklin said "You'd be a sensation in Australia!"

Competition

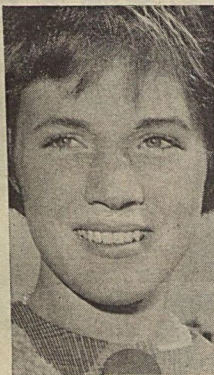
One more thing I must tell you about before I close—I was one of the thousands who went to the Forest Hills tennis stadium to see Judy Garland. Daddy this was a night of nights and yet in the same breath, I venture to say that really, Judy was anything but in good form.

The concert started about 40 minutes late, and in the most touching parts of her songs she had competition from various types of aircraft which flew over the stadium, giving the impression that all the rest of show business had got together and planned to sabotage the whole night!

After the interval, she lost her voice and she stopped in the middle of a song, cleared her throat and said "We'll stay here till 3 in the morning. And if I can't sing 'em, I'll talk 'em!" What a show woman is Judy Garland.

She sang them, she talked them, she acted them! In the middle of a song, her voice would just not come out—the orchestra would stop—she would look towards the heavens and have another go, and all of a sudden, the famous

LINDA SCOTT . . . she told me she'd like to come to Britain.



JULIE ANDREWS . . . she can do no wrong with U.S. audiences.

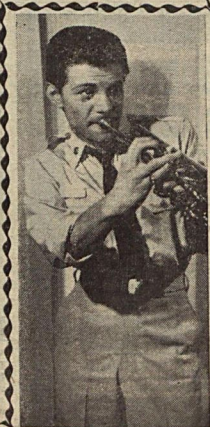
Garland tones would soar, and the audience, as though drugged with Garland Serum would rise to a person and roar. I was ONE of them.

We, the audience, were prepared to make the vocal sounds if she was prepared just to stand there!

Well, I guess that's about it—I'm sorry, because in three weeks, I feel I've been incapable of telling you a quarter of what New York is really like. I've been asked what is my outstanding memory. Well, it was great viewing New York from the top of the Empire State—talking to Erroll Garner in Birdland—eating in some of New York's most famous restaurants—walking in Central Park and down Broadway—having the chance to appear on American TV—hearing the John Coltrane Trio in Greenwich Village and the hundred and one other things I did.

But you know, perhaps my outstanding memory was the afternoon I stood in the great deserted conference hall of the United Nations Building.

I stood there in the silence for about five minutes, and realised that in this very hall lay the happiness and peace of the whole world, and all of a sudden, everything else became so unimportant, I hope they all know what they're doing in this place!



I had to have to my fans

By Frankie Avalon

"WHAT happens to a so-called teenage idol once he's out of his teens?"

That's the question I'm often asked these days. I suppose it's directed to me more than any other singer because I am first of the teenagers to experience the problems. And believe me it is a problem.

When I started out over four years ago I was 16. All I wanted to do then was to please the other teenagers who were my fans. I worked hard and I loved every minute of it. But finally the time came when I realised there were newer and younger singers coming up behind me.

On the one hand I was fiercely loyal to the teenagers who made me, I did not want to lose them but I did want to make new adult audiences at the same time.

First step

Finally my managers and I decided that instead of trying to ease into the adult world we would try and do it in one giant step. They booked me in the sophisticated Sands Hotel in Las Vegas. I followed Frank Sinatra. That was step number one.

Secondly I accepted a great role in the 20th Century-Fox film VOYAGE TO THE BOTTOM OF THE SEA. I think it is a great chance because I do not sing in the picture except over in the opening credits. That was part of the plan for winning new fans. The third phase called for as many singles as possible to keep faith with my teenage friends.

The die was cast. I will never forget that opening at the Sands. The night before I caught Frank Sinatra's last show.

He is, to my way of thinking, one of the greatest night club performers alive. I was so nervous I could not eat or sleep and when the band struck up with the chords of the first show I faintly thought I wouldn't be able to walk to the centre of the floor. Out front sat the most sophisticated audience and now I had to go out and show them that Frankie Avalon was not just a rock 'n' roll singer but a performer. I walked out and started to sing. After a few moments I knew it was going to be all right.

On my side

One of the things that made me very happy was the turnout at my next concert date. The kids turned out as they always have. Not only were they still on my side, they almost seemed a little proud that one of their discoveries, as it were, had made it in the big time.

VOYAGE TO THE BOTTOM OF THE SEA hasn't been released yet in Britain, so I have got my fingers crossed. Anyway, whatever happens I shall always be grateful to my teenage fans who started me rise to the top.

FRANKIE AVALON . . . as he appears in "Voyage To The Bottom Of The Sea."

It caused a bit of a stir — when a young lady decided to kiss Cliff

THERE was a sensation on the set of "The Young Ones" last week. A very pretty girl was celebrating her birthday, and the producer had arranged for her to kiss Cliff in his dressing room between scenes so that he could wish her a happy birthday.

But I'm afraid she didn't behave too well. She pushed her way into Cliff's room, elbowed everyone aside and jumped into his lap. Cliff looked terribly embarrassed as she kissed him excitedly all over his face.

He wished her many happy returns, grabbed his jacket, explained that he was "on call" and fled from the tent. While he was away, our young lady made up her face with a beautiful smile with Cliff's stage make-up, covering her face with all different colors and making a terrible mess on his dressing-table.

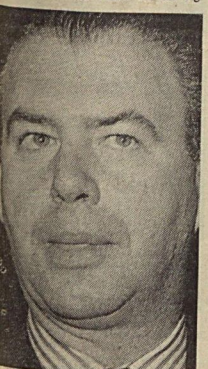
When Cliff got back and saw the damage, he roared. With a stern, yet sympathetic expression, he went up to her, lifted her from the chair, looked deep into her eyes and said:

"You must behave yourself, you know, or they won't give you a party next year—when you're five."

WELL, the Clan's in town. Frank Sinatra and Dean Martin flew in last week and joined forces with Peter Lawford. (See page 4.)

There's been an awful lot of ballyhoo about Sinatra and his men, though it's not the man whose talent, it is thought, in some quarters, put Sinatra where he is today, arrived in town comparatively unnoticed.

I speak of Maestro Nelson Riddle, the musician whose fabulous arrangements of Sinatra's recordings from the year 1952 started Frank on his big



NELSON RIDDLE . . . would Sinatra be such a big name now if it hadn't been for him?

"comeback." It was the combination of Nelson and Frank in that year that made "World On A String" a big hit; and then the team followed up with "From Here To Eternity." From then it's show business history.

How did NKR meet FS to make so much LSD?

One of those once-a-lifetime breaks gave Nelson an idea for a new sound. He had to orchestrate a new song called "Blacksmith Blues," and he needed a sound for the anvil. Thinking this or that, he smoked a cigarette and as he flicked the ash, he knocked the glass ash tray against a metal drum part. This was the sound.

The record sold a million, and Nelson found himself riding high with Capitol Records. It was decided that he should be called in to help. Nine years have passed since the ash-tray clicked against the drum, now the sound is money pouring into the till.

In spite of the great talents of these two, it needed a stroke of luck for them to achieve success.

DRIVING home from work the other day, bandleader Jack Parnell found himself stuck behind a police car. "It was doing about 25 miles an hour," Jack told me, "and every time I tried to overtake, a white-gloved hand would appear out of the window, waving me back. This went on for miles, I must have tried to overtake about seven times, but at each attempt this hand waved me back.

At last the car pulled up and I was waved on. I pulled up behind them and waited. After a little while a huge policeman got out of the car and came up to me. "Go on," he told me, "why don't you pass?"

"And then my moment of supreme glory," said Jack. "With an air of dramatic weariness I said, 'I want to go home, but I can't. You're parked in front of my garden gates.' I wish I could have said that.

CLIVE PETERSEN came limping toward me the other day with an expression of great pain on his face. Now Clive is a big lad, he has been all round the world as a merchant

THE BRUCE WELCH COLUMN

seaman and he's a tough cookie. I thought that a building must have fallen on him, at least, to make him hobble like that.

"Big Clive forced a smile on to his face as he said hello, but it was obviously an effort. To cheer him, I asked how his disc, "If No One Tells You," was going. "It's going so well, Bruce," he grunted, "that I've had engagements all over the country."

"So how the limpy?" I asked. "Well you see, I managed to squeeze in a holiday, and went to Jersey, but they made a mistake with my reservation, I had to sleep on the floor for a whole week, and my back is killing me."

NEW TO YOU

Wrote both sides of debut disc

KEVIN SHEGOG
"One Small Photograph Of You"

ORIOLE are all agog about Kevin Shegog right now. This twenty-eight-year-old piece of Tasmanian talent has wooed the girls at the Oriole factory with his "One Small Photograph Of You," and the disc is now available to the entire United Kingdom. On the other side is "Little Kangaroo," which has connections with the notorious Kelly bush-ranging clan of bygone days in Australia.

Kevin, who wrote both numbers of his British debut disc, spent the first fourteen years of his life on a Tasmanian farm near Launceston. During this time he became a proficient guitarist and vocalist working with local dance bands.

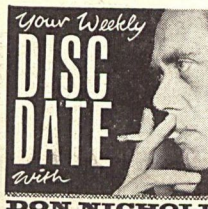
"Harmony Trail"
He left the farm in 1948, moving to Tasmania's big city of Hobart. Here he started making his name on a radio programme called "Amateur Hour," and in 1955, won a prize on another show entitled "Swallow's Parade."

Kevin went to the Australian mainland in 1956, after encouragement from Tasmanian disc jockey Cliff Parsh. He scored heavily on the top Australian country and western show "Harmony Trail," and became featured guitarist and vocalist with the popular Australian group The Gold Toppers, who accompany him on his disc.

Now Kevin is waiting to see how his first record release here shapes up in terms of sales. If it does well, it's very likely that he will make a trip to sing and play for us in person.



Eydie — an exciting and ush sand



EYDIE GORME
Yours Tonight; What Happened To Our Love (HMV POP 501)***

BASED on an old Russian folk melody, **Yours Tonight** makes a powerful ballad for Miss Gorme. She sings it firmly and excitingly to a lush orchestral background. Should sell well for the stars.

Plenty of merit here in performance and production; and the familiar melody will encourage custom. On the turnover, there's a slower and quieter romantic song **What Happened To Our Love**. A wistful lyric, as you can guess from the title, is given plenty of understanding by the singer.

KEVIN SHEGOG
Little Kangaroo; One Small Photograph Of You (Oriole CB 1624)***

MR. Shegog is a Tasmanian who has become one of Australia's most popular singers. Oriole, in their Down Under catch, have a smart one here. He sings with the outback parrot of country and western. **Little Kangaroo** is catchy with a lyric based on the old Kelly gang—and the legendary Ned Kelly in particular.

One Small Photograph Of You is

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).

Because of the summer holidays—when most of the production factories close down—there are less records issued. No EPs are available for review. As soon as normal production is resumed we shall, of course, return to our usual six pages of disc reviews

a slight little love song set in modern-times Australia. Honky accompaniment.

TIMMY REYNOLDS/JEFF MILLS
Lullaby Of Love; Daddy's Home (Ember EMB 8 133)***

TWO singers share the disc, but not duetting. Topside features **Timmy Reynolds** lifting the **Lullaby Of Love** to a rhythmic and chiming accompaniment.

Mr. Reynolds is pleasant-sounding, though he seems a trifle at sea in the higher reaches.

Jeff Mills singing the slower beat number **Daddy's Home** would appear a better commercial bet on this side of the water. He has a good sense of the mood and beat for items like this—and he's given a soothing accompaniment, too.

THE THUNDERBIRDS
New Orleans Beat; Delilah Jones (Oriole CB 1625)***

THE Thunderbirds come from Down Under—an Australian instrumental group who've captured the twangy noise well enough. They also have a thumping individuality of their own which is emphasised by the use of sax and piano.

New Orleans Beat is a slick offering in the wild wogue. **Delilah Jones** is taken from the film "Man With A Golden Arm" as you'll realise when you spin its dark jazz patterns.

A squawky, juke presentation.

BRYAN JOHNSON
Angel Face; Broken Wings (Decca F 11378)***

ANGEL Face—there's a song from "The Last Time I Saw Archie"—is a slow, gentle ballad from Bryan Johnson. Roland Shaw gives it an easy quiet beat using strings high above and piano and guitar close to mike.

Bryan sings the thoughtful romancer warmly and caressingly.

Crisp accompaniment sound from rhythm and chorus as Bryan lifts the tempo for the oldie **Broken Wings**. Something of a country flavour in this production. Could sell again.

EYDIE GORME . . .
"Yours Tonight," a power, full ballad. (DISC Pic).

"BEYOND THE FRINGE" with Alan Bennett, Peter Cook, Johnathan Miller and Dudley Moore *Royal Box* (Peter Cook, Dudley Moore); *The Heart-Death Of The Universe* (Jonathan Miller); *Ballad* (The Company); *Deutscher Chansons* (Dudley Moore); *T.V.P.M.* (Peter Cook); *Herewith Of War* (The Company); *Civil War* (The Company); *Real Class* (The Company); *Little Miss Britten* (Dudley Moore); *Black Equus White* (Peter Cook, Jonathan Miller); *Take A Few* (Alan Bennett); *The End Of The World* (The Company).

(Parlophone PMC 1145)*****
 NO wonder this show at the Fortune Theatre, London, won four brilliant young men have proved the humour.

Now it's our turn to be funny!

duced a magnificent collection of satire and wit covering a wide range. As always nowadays, much of it hinges on civil defence, H-bombs and the like, and when you stop laughing, your flesh creeps at the implications behind the humour.

It's hard to pick favourite tracks from this hilarious LP, but I have decided on T.V.P.M. and Take A Few.

In the first, Peter Cook gys a party political harangue on the telly, and in the second Alan Bennett brilliantly captures all the unctuous overtones of television epilogue sermonising.

There is little to choose between the talents of the unique quartet who wrote and speak these mirthful exercises. But Dudley Moore deserves a special mention for his piano playing and singing impressions which, besides being funny, are clever and devastatingly accurate.

AMERICA'S GREATEST MUSIC MAKERS

Main Theme From "Exodus" (Guy Lombardo's Royal Canadians); *In The Mood* (Henry Jerome's Orch.); *Molevague* (Ralph Flanagan's Orch.); *Begin The Beguine* (Wayne King's Orch.); *Hindustan* (Pete Fountain's Band); *Mama's Mambo* (Irving Field's Trio); *Revolutionary Zouk* (Carmen Cavallaro); *Walkin' To Missouri* (Sammy Kaye's Orch.); *When My Dream Boat Comes Home* ("Big" Tiny Little's Orch.); *On A Slow Boat To China* (Jan Garber's Orch.); *William Up Your Overcoat* (Warren Covington and Tommy Dorsey's Orch.); *Near You* (Libera).

(Brunswick LAT 8377, stereo STA 3045)*****

A RATHER ambitious title, but the set is extremely good, apart from a few excruciating moments. The latter are provided by the sax sections of Guy Lombardo and Wayne King—surely some of the most syrupy, corn-laden saxophones ever recorded!—and Carmen Caval-



reviews by LPs Nigel Hunter



EDDIE CALVERT pays tribute to that great French artist, Edith Piaf. (DISC F10)

England than the mountains of Austria in her vocal style. It's a very tuneful score, as I've said before, but I must confess I was disappointed by this particular set.

EDDIE CALVERT

Live La Pia!
Milord; Je Sais Comment; Padam Padam; Eden Blues; L'Accordeoniste; Les Amants D'Un Jour; La Goulamite De Pauvre Jean; La Vie En Rose; C'Est A Hambourg; Les Trois Cloches; Mon Manage A Moi; Hymne A L'Amour.

(Columbia 35 SX 1334)***
 BRITAIN'S man with the golden horn paying a sincere musical tribute to that wonderful French artist, Edith Piaf, by playing a selection of some of her greatest hits.

He's accompanied by his Guy Guys or the Norrie Paromor orchestra. As always in Eddie's disc work, everything is treated with the utmost simplicity without any memorable tricks of arranging or performance. Personally, I find this a trifle disappointing, remembering Eddie's trumpet work before he joined disc forces with "Oh, Mein Papa". But he obviously knows his large international market, and this set should be a sure seller in many countries.

BILLY MUNN

Dancing At The Imperial
La Vie En Rose; Laura; On A Slow Boat To China; Swedish Rhapsody; La Mer; Twelfth Street Rag; Under Paris Skies; It Might As Well Be Spring; The Petite Waltz; Symphonies; The Harry Line Theme; Autumn Leaves; Near You; Warsaw Concerto.

(Decca Ace Of Clubs ACL 1072) ***

I CURLED up helplessly when I read the rhapsodic sleeve note for this pleasant set. Written in best (or worst) women's magazine, romantic prose, it pays off with "Torquay in June... this was our paradise... these are our memories."

Heaven on earth... Shangri-La... Ball's Pond Road at dusk! Billy Munn and his Music are resident at Torquay's Imperial Hotel, and they deserve a much better liner note than the airy-fairy blurb I have quoted. It is about a sextet in strength, with Billy Munn's piano taking the spotlight very well. The tunes are well-established standards, and they are worked through with quiet polish to produce an ideal late night dancing set.

MAURICE CHEVALIER

Thank Heaven For Girls, Girls, Girls
If You Know Sissie; Cecilia; Mares; K-K-K-Katy; Dinah; Madelon; Miss Annabelle Lee; Charmaine; Oh, That Mitz; Sweet Lorraine; Ida; Sweet As A Apple Cider; Sunny.

(MGM C 860)***

A SONG catalogue of cuties worked through by Maurice Chevalier in his inimitable fashion, accompanied by an orchestra directed by Ray Ellis.

M'sieu Chevalier is not a great singer, but what he lacks technically is more than compensated by his personality. The debonair French show business veteran is as romantic and gallant as ever. Mums and grand-mums who sighed over him in the old days will do so again if they listen to this set. A word of praise for the uncredited barber-shop quartet singing behind him in some numbers. They set a perfect Edwardian-type period atmosphere for these oldies.

"BELLE"

Original London Cast
The Ballad Of Doctor Crippen And Fifty Years Ago (Jerry Desmond and Company); *Mister Lecherwood And Mighty Mick* (Jerry Desmond, Davy Kaye); *Bird Of Paradise* (Rose Hill);

Meet Me At The Strand (Nicole Rose and Company); *You Are Mine* (Virginia Vernon); *Colonies* (Rose Hill and Ladies); *The Devil's Bandstand* (Davy Kaye and Company); *The Ballad Of Doctor Crippen—2* (Jerry Desmond); *Pills, Pills, Pills* (Virginia Vernon); *Day Kaye; Ain't It A Shame* (Davy Kaye); *Song Of Our Future* (Virginia Vernon, George Benson); *Bele* (Jerry Desmond, Nicole Rose, Davy Kaye and Company); *Lovely London* (Virginia Vernon, George Benson and Company); *The Bravest Of Men* (The Company); *A Pin Of Wallpop; Fairy Godmother* (Davy Kaye, Nicole Rose); *Walkin' With You* (Virginia Vernon and Company); *I Can't Stop Singing* (Virginia Vernon); *Coldwater, Michigan* (George Benson, Davy Kaye); *Don't Ever Let Me* (Virginia Vernon); *Policeman's Boy* (Davy Kaye, Jerry Desmond, Nicole Rose); *The Ballad Of Doctor Crippen—3* (Jerry Desmond); *The Di-Di Song* (Jerry Desmond, George Benson); *Virginia Vernon; Davy Kaye and Company; The Minkiel Show* (S. Montrose Minstrels); *The Ballad Of Doctor Crippen—4* (Jerry Desmond); *The Di-Di Song* (Virginia Vernon and Company); *The Ballad Of Doctor Crippen—5* (Jerry Desmond); *The Bravest Of Men Or You Can't Believe A British Crime* (Company).

(Decca LK 4397, stereo SKL 4516) ***

THE AC recording of this Wolf Mankowitz-Monty Norman musical about the infamous Dr. Crippen, set in the music hall atmosphere of 1910. George Benson is superb as Virginia Vernon's psychiatrist, Ethel Le Neve.

I didn't see the short-running show and I am not sorry after listening to this. Some people believed that the tragic and sorry story of Crippen was suitable for a musical subject, but I think that the main reason for the show's failure was the 1910 music hall atmosphere.

Edwardian music hall is all right in short, brief doses, although it is dead beyond recall. But it is hardly more relentlessly a you throughout this show, judging by the LP. A great deal of the singing is indifferent. Much is due to Messrs. Mankowitz and Norman for capturing the period with their music and story, however, and Embassy Club comedian, Davy Kaye, did very well in the part of Mighty Mick.

TERRY THOMAS

Strictly T.I.
Bring Back The Cat's A' Reasonable Rhyme; *Kam In A Jam; Mister Bishbee; Je Te Surtire Land; Mable In Mayfair; The Vegetarian Breakfast; The Boy Friend; Amazing; Nouvelle Vague; Send For My Mary; Belles; Crawfish Egg.*

(Decca LK 4384)***

A VERY disappointing set from one of our leading comedians who can be extremely droll and humorous with good material. But it's all right at the beginning, but from *Mixed Bathing* onwards the smiles ceased and it was an effort to hear out the rest of the album. The preponderance of unfunny material is even more surprising in view of the fact that it was written by and performed by himself and ace comedy script-writer Sid Colin.

Paddy Roberts contributed *Send For Me*, but I can't see that it fits



MAURICE CHEVALIER

As gallant and romantic as ever among the girls—in this case in a scene from the film "Pepe"

LS

(Continued from previous page)
 ending anybody into fits of laughter, either.

In fact, the best feature of the album is the wonderful sleeve front photo showing T-T—sharply dressed as always—clutching a particularly large glass of milk in the midst of a carefully well-stocked cellar.

BRENDA LEE
Emotions

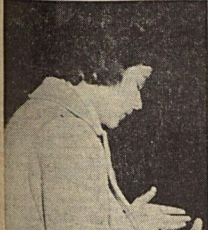
Emotions; Just Another Lie; If You Love Me; Crazy Talk; When I Fall In Love; Around The World; Swanee River Rock; Will You Love Me Tomorrow; I'm Learning About Love; Georgia On My Mind; Cry; I'm In The Mood For Love.
 (Brunswick LAT 8376,
 Stereo STA 3044)***

A TYPICAL set from America's teenage female prodigy of some. It is a mixed bag, moving from lively rockers to slow sentiment, with a monotonous beat backing. A few good stand-ups are included, each served up in the Lee fashion.

I enjoy Brenda's singing in the punchy, up-tempo heat effects, but not in the slower ballad-style sentiment.

Unlike the mature, distinctive sound of our Helen Shapiro's voice, Brenda of her, sounds exactly what she is—a teenage girl.

When she sings about the adult



BRENDA LEE — Lively rockers and slow sentiment

emotions in adult songs, the effect is very much transatlantic. St. Trinian's. But this set will undoubtedly please all Brenda's British fans, and others who like this branch of the beat idiom.

TENNESSEE ERNIE FORD
Come To The Fair

Back Home Again In Indiana; Bill Bailey; Won't You Please Come Home; Your Cheatin' Heart; He'll Have To Go; You're Nobody Till Somebody Loves You; Tennessee Waltz; Somebody Tons; I Asked God; Let My Hand Precious Lord; If I Can Help Somebody.
 Capitol T 1473)***

AN on-the-spot set recorded at the Indiana State Fair in Indianapolis during Tennessee Ernie's appearance for the fourth time at the annual event last year.

The fair and the concert are and were obviously very much country and western occasions, Ernie is the simple religious country boy personified in his stories and anecdotes which have a big long-winded, but climaxed with typical earthy pay-offs.

His singing is the best part of the LP, however, reviving several big hits of his own and other people, and he gets helpful backings under the direc-

THE LATIN TINGE

It's creeping into the pop scene more and more

WHAT is the most consistent trend in pop records lately? Trad jazz, you say? True enough on the surface of things. But let's go back a little further than the hit parade address of Messrs. Barber, Bilk, Ball and Co. Let's dig a little deeper beneath the surface of a large number of pop record accompaniments.

What do we find? The Latin tinge. A tinge which has been evident for two years or so now, and which is becoming more apparent as time and new records go by.

"It's that Latin nit Hunter riding his favourite hobby horse again" will be the cry in some quarters. But you can't dismiss the point as easily as that.

Colourful

How many times each week does Don Nichol mention "Latin" when describing the mood of pop singles or the rhythm of the pop accompaniment? I know how frequently the Latin tinge shows up in EP and LP albums.

It's a tinge which has grown subtly and unobtrusively over a lengthy period of time. Latin American albums and singles as such are few and far between. But pop material written in Latin tempos or recorded with Latin

Nigel Hunter

spicing in the rhythm section are everyday occurrences now.

The reason why is obvious to me at least. The Latin rhythms are the most exciting and colourful form of the music of us, so why shouldn't everyone try to brighten up their discs by borrowing from them?

The most common device is to add bongos to the conventional rhythm section. They play a lively pattern round the basic beat of pop items which will keep the most stubborn toes in constant motion.

A good example recently which springs to mind is Barry Morgan's bongos playing on several of the tracks of Tony Newley's current Decca album "Tony." Barry is our top Latin specialist amongst session musicians, and the extent of the Latin tinge can be judged by the fact that he practically lives in the recording studios, surrounded by the complete battery of Latin percussion instruments.

Edmundo Ros keeps the Latin flag flying regularly on the radio, and in fact celebrated his twenty-first broadcasting anniversary yesterday (Wednesday).

His gimmick of Latinising everything under the sun is done to death on his records, but fortun-

nately his radio programmes feature a goodly amount of the real thing.

BUT MY MOAN IS: WHY DON'T WE IN BRITAIN DO MORE TO ENCOURAGE THIS LATIN TINGE DIRECTLY INSTEAD OF RESTRICTING IT MOSTLY TO THE RHYTHM SECTION OF POP SINGLES?

Why don't we produce at least one stimulating album like those recorded in the States by Don Ralke, Les Baxter, Arthur Lyman, Martin Denny and Co.?

I don't mean one of those dire percussion sets in which unsuitable pops are dressed up with clicks and bumps. I mean original material such as the items written by Baxter and Ralke with the Latin tinge in mind. We have the MDs and musicians needed for the job.

Now's the time

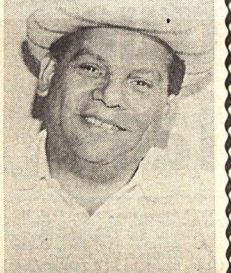
Ros could do it. So could any of the London Latins like Don Carlos, Francisco Chavez, Santiago and the Deniz Brothers. And so could Johnny "Chaqueiro" Gregory, whose Fontana Latin sets surprised even the Americans with their quality and vivacity.

It's time we brought the Latin tinge out of the backroom and right into the foreground. If we're going into the Common Market, let's do it in this respect as well. The rest of Europe sprinkles its hit parades with Latin discs galore by people like Les Chakakas, Los Machucambos, Los Paraguayos, etc., and we could do the same if we tried.

The public will like it for sure. It's no accident that Latin American dancing is classified with lively fire in the ballroom competition. They both have the same happy effect on people.



DON RALKE
 Stimulating albums



EDMUNDO ROS
 He could do it

tion of his disc colleague Jack Facinato.

Definitely one for Ford fans and C and W enthusiasts, and anyone else with a taste for a homely brand of pop entertainment.

LINE RENAUD
Plaisirs

Trop Beau; Viva Cuba; Un Jour Je Reverai Paris (with Les Angels); When The Saints Go Marching In (with the Gate Quartet); Amour D'Eté (with Les Angels); Casino De Paris; C'Est L'Amour (with the Golden Gate Quartet); Congo Parade (with Les Angels); Titi (with the Golden Gate Quartet); St. Louis Blues (Golden Gate Quartet); Sese (with Les Angels).

(Columbia 35 SX 1331)***

THIS is top-grade Gallic revue entertainment as presented at the famous Casino de Paris.

Line Renaud is a first-class vocal artist in any language, as she proved with her Capitol duetting with Dean Martin. She shines brightly in this set.

Also in the best of form are the Golden Gate Quartet, who sing mostly in English. A good presentation of a top-drawer slice of Parisian night entertainment.

MEL TORME
The California Suite (2 sides)
 (Parlophone PMC 1137)***

MORE evidence of the wide scope of Mel Torme's talent in the world of pop music. His "panora-musical impression of the Golden State" of California is a remarkable achievement, and this new recording of it featuring Mel and other artists with an orchestra and chorus directed by his old disc associate, Marty Paich, does the work full justice.

But I can't put enthusiastic beyond the last three star rating I've given it. I get the impression there is too much packed into this unbandaged, closely grooved set which will have your stylistic skidding like crazy unless the latter is in tip-top condition.

The songs depicting various parts and areas of California are rood ones, but they skip by swiftly and you're in the next number before you know it.

But it's a unique effort in pop music

which proves what intelligence, talent and artistry can produce in this much-maligned medium.

ENOCH LIGHT

Provocative Ecstasy, Vol. 2
Hernando's Hallelouyah; Speak To Me Of Love; Matilda; Goodnight Sweetheart; Cha Cha; What Is This Thing Called Love; The Lady Is A Tramp; Say Love; I Gotta Right To Sing The Blues; Mack; The Kettle; Temptations; The Natives Are Restless Tonight; A Foggy Day; Cha Cha.
 (London HA-Z 2367)***

VERY much the mixture as before and very ordinary. There is everything except the kitchen sink being shaken, hit, scraped or rung.

And, if the kitchen sink were included, you can bet your boots Willie Rodriguez would be playing it. Needless to say, he is in on this job as well as 99% of the other percussion sets so far.

Top class cabaret artist LINE RENAUD shines brightly in this "Plaisirs" set.

I would love to know what is in Willie's mind when he is working on these sessions.

Does he get as bored as I do with the same unimproved formula of pedestrian pops? Or does he console himself with the thought of the cheque at the end of it?

DAVID CARROLL

Percussion Oriental
Caravan; In A Persian Market; Harem Dance; Ballet Egyptian; Bachchanat; Twilight In Turkey; Scherezade; Themes; Danse Oriental; Dance Of The Slave Maudens; Slush-Kebab; Oriental.

(Mercury MMC 14066)***

ANOTHER percussion album, but one that has selected appropriate material instead of trotting out another set of completely unsuitable pop standards.

The percussion isn't overdone.

although it is there all the way through. The tunes include themes by classical names such as Saint-Saens, Tchaikovsky and Rimsky-Korsakov.

David Carroll and his orchestra handle them all with a minimum of gimmickery and tastelessness.

MIKE SIMPSON

Discussion In Percussion
Say "Si Si"; Two Marvellous For Words; Takes Two To Tango; It's A Pity To Say Goodnight; Three Little Words; Can't We Talk It Over; Listen To The Mocking Bird; She Didn't Say "Yes"; Open Discussion In Percussion; After I Say I'm Sorry; What Is There To Say?; Hawaiian War Chant.
 (Mercury MMC 14068)***

HERE we go again! The only difference between this set and my similar seems to be that Willie Rodriguez didn't participate—probably because it was recorded in Chicago and he wouldn't have time to leave New York!

Otherwise it is the same boring set-up, no better and no worse than at least a dozen others. Listening to the first track, which is Latin in origin and which showed signs of promise, I began to hope for better things. But to no avail.

THE HOLLYWOOD STUDIO ORCHESTRA

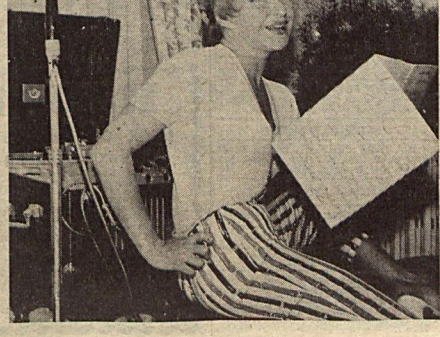
Main Theme From "Exodus"; Summer In Cyprus; Escape; Ari; Karen; Valley Of Jewry; Fight For Survival; In Jerusalem; The Brothers; Conspiracy; Prison Break; Dawn; Fight For Peace; Hallelouyah.

(London HA-T 2362)***

ANOTHER album of Ernest Gold's score for Otto Preminger's film. The same remarks apply here as for the previous RCA set actually taken from the film's sound-track.

A gorgeous music theme which is threaded through some of the other items, most of which are fragmentary and purely incidental to the film itself without having much impact as separate pieces of music.

The Hollywood Studio Orchestra conducted by Mitchell Powell makes the most of Gold's score, and highlights the Israeli and Arabic elements in it.



Who Where When

Week beginning August 13

BLACKPOOL
North Pier: Michael Holliday, The Allisons (Season); South Pier: The Mulliners, Robert Earl (Season), Winter Mills and Grill (Season), Opera House; Valley Base (Season), Hippodrome; David Whitefield (Season), Palace; Frankie Queeny, Vase (Season), North Pier; Cliff Moore, Lyn Cornell, Bert Weston (Season), Palace; Mark Wyatt, Bob Miller and The Millers (Season), Hippodrome; Johnny Mather, Ted Heath and his Orchestra (Season), Queen's Arms; Johnny Dankworth and his Orchestra (Season).

BARNEMOUTH
Pavilion: Ken Todd, Alma Cogan (Season); Winter Gardens: Beverly Sisters (Season), Free Theatre; Joe Harrison (Season), Pavilion; Joe Loss and his Orchestra (Even).

BRIDGLINGTON
Grand Pavilion: The King's Orchestra (Thurs); Joe Loss and his Orchestra (Thurs).
Hippodrome: Russ Conway, Brook Brothers (Season).
Ocean Theatre: King Brothers (Season).
CLACKSON
Empire: Andy Stewart (Season).
Members: Eye Boswell ("Five Past Eight").

GREAT YARMOUTH
Wellington: Brook Brothers, The Avons (Season), Aquarium, Emily Lloyd (Season), Windmill; Tommy Steeds, Forsyth, Gary Miller (Season), Breeze
Kerry: Billy Ray, Joe Brown, Nelson Kerr, Tommy Bruce, George Fenn, Dickie Loder (Season).

IPSWICH
Swanman's Hotel: Frank Field (Season); Water: Stan's; Malcolm Vaughan (Season).

LONDON
Pigalle: Perry Lee (Season), Tom's; The Towns; Frances Hare (Season); London: Palladium: Harry Secombe, Ben Cafferly, Marion Ryan, King Brothers, Eddie Calver ("Let's Go"), Her Majesty's; Chita Rivera, Mary Wells, Roy, Beryl, Biddle ("I'm a Fool for You"); Roger Duns, Jean Byrnes (Season); The Regent: Jimmie Johnson, Patricia Lambert ("Music Man"), Queens; Anthony Newley ("Stop the World"), Hammerstein's Palace; Cyril Singleton (Season).

MANCHESTER
Palace: Eden Lane, Massie Evans, Cabaret Club circuit; Clo Laine (Wk.).
Winter Gardens: Cliff Lister (Season).
MORECAMBE
Gardens: David Whitefield (Season).
SCARBOROUGH
Orchestra (Wed.), Floral Hall; Craig Douglas (Sun.).
SOUTHAMPTON
Park Hall: Joe Brown (Fri.).
SOUTHSEA
Pavilion: Billy Stinson and his Band, Mark Wynter (Season).
TORQUAY
Pavilion: Joe Brown (Season), Hodge (Season); Jean Regan, Edmund Public Hall; Joe Brown (Thurs.).
WALLINGTON
Public Hall: Joe Brown (Thurs.).
WYEMOUTH
Pavilion: Ted and Cary and Teddy Johnson (Season), Alexandra Gardens; Ruby Murray, Les Wyse (Season).



Best revival period jazz recorded

Fine disc from Mutt Carey

MUTT CAREY'S NEW YORKERS

The Legendary Mutt Carey
Shim Me, She Wabble; Slow Driving; Ostrich Walk; Cake Walking Babies; Toplin's Sensation; The Entertainer; Flyin' Free; Chrysanthemum, Indiana. (Esquire 32 130)*****

I HADN'T realised up to now that these superb recordings by Mutt Carey were not available on an LP. I've had the EPs for a long time, and still treasure the early 78s, for there is some of the best revival period jazz yet recorded to be found on these tracks.

Mutt Carey, back from a long retirement on the Californian coast, gathered around him Edmund Hall, Baby Dodds, Danny Barker, Pops Foster, Hank Duncan and Jimmy Archey. Previously he had played with the Kid Ory band, recording with Ory the celebrated "Blues For Jimmy" together with "Careless Louis." "Do What Ory Says," and "Buckets Got A Hole In It." His own playing is in the tradition of New Orleans trumpet players of the calibre of King Oliver, being particularly strong with the music. On the other hand, his vibrato lacks the control of Louis, for example. His playing very much influenced our own early trumpeters, and I find Ken Colyer's work close to Papa Mutt's. Danny Barker is superb on guitar, often playing a shuffle type rhythm. Baby Dodds' work on these tracks is the complete answer to the many who have decised him in the past. Edmund Hall is a perfect understanding of the idiom, while James Archey's dry, staccato trombone is a delight, particularly on *Fidgety Feet*.

This is definitely not to be missed by any lovers of traditional, revivalist, New Orleans, Dixieland, small band, improvised, contrapuntal jazz.

Spoilt by that organ
EDDIE LOCKJAW DAVIS

QUEENSLAND
James In Orbit
Intermission Riff; Can't Get Out Of This Mood; Foxy; Our Delight; Bahia; (Esquire 32 128)**

IN spite of having quite a liking for trying hard to find something good to say about his group, I can do nothing but praise this disc. Shirley Scott must take most of the blame for that. Her organ playing is foul. There's no other word for it. I've listened to her own many records during the last two years or so, and have come to the conclusion that she just can't play jazz at all.

Jazz is essentially a percussive music. Attack is required of every instrument. Shirley Scott slides and slithers all over the place... had enough during her own solos, but unforgivable behind someone else's. I've been told that she drives, that she provides the perfect foil for Eddie's own playing. Search as I try, I can't find any justification for those remarks.

She bogs the rhythm section down. She gets in everybody's way. Her interpretations are seldom where they should be. Faced with the difficult problem of getting jazz out of an organ, she's given up the unequal struggle. Yet somehow or the other, she's got herself a name among the fans of AD musicians.

Lockjaw Davis is another matter entirely, and it's a bitter disappointment that his excellent work has to be disregarded because of the organ. It is a sensitive musician, playing in the tradition of Ben Webster, Hawkins and Chu Berry, yet at times hard and driving. In spite of "rave" techniques, he has a love of melody, and it comes through his playing at all times.

Steve Pulliam on trombone is a newcomer on the scene. His conception is very modern. In effect, it is he that provides the foil for Davis's tenor, who is no modernist, even though he has technique. I particularly liked Pulliam's solo on *Bahia*.

Piano notes sparkle

MOSE ALLISON
Autumn Song
Promenade; Eyesight To The Blind; It's Crazy; That's All Right; Devil In The Cane Field; Strangin'; Autumn Song; Do Nothing Till You Hear From Me; Spree; Groovin' High. (Esquire 32 131)****

WE were talking just now about the percussive qualities of jazz. Listen to Mose Allison's piano and



JAZZSHOVS PLAN NEW CLUBS IN PROVINCES

JAZZSHOVS are extending their activities into the suburbs of London and the provinces. Last June they opened the Thamez Jazz Club at the Grand Ballroom, Broadstairs, and the move has been so successful that other clubs are planned for Rochester, Rugby and Putney.

The Rochester club is due to open on Tuesday, September 5. Bob Wallis and his band have been booked for the opening night followed by Monty Sunshine, Gerry Brown and Dick Charlesworth. The venue is the Corn Exchange.

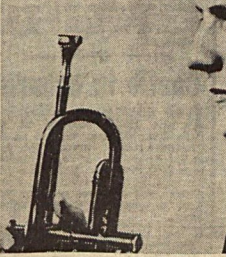
On Wednesdays they will open a club at Rugby Town Hall, probably starting September 6, while sometime in late September they will have a Thursday club at Putney.

Monty Sunshine's band will play the Rochester club on September 14 and Terry Pitts will be there on September 28.

Dave Horton is managing the out of town clubs on behalf of Jazzshovs.

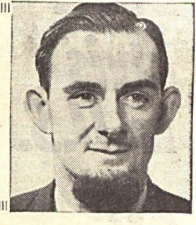
NOTTINGHAM MOVIE

AN expansionist policy is also being undertaken by Bill Kinell,



comments TRAD JAZZ

by Owen Bryce reviews



you'll see just what I mean. Take, for example, the chorus immediately after his vocal on the second track. The piano notes come out as if little hammers were hitting them, which indeed they are.

This is the quality which you can't get out of an organ, where wind is pumped through a tube.

Mose makes the piano notes sparkle, and though I feel you can get too much of him, each new record of his seems to have something you can't do without. He is modern, yet his music goes back even beyond the blues at times. He is technical, yet simplicity is his theme. He is a musician's

musician, yet emotion is at all times stronger than sheer proficiency. His singing is as down to earth as the leaves of New Orleans, yet appeals to hundreds who don't understand jazz at all.

Mose likes to think of himself as a composer, and at least four of the tracks are from his own hand. *Promenade, Devil In The Cane Field, Spree*, and the title number, *Autumn Song*, are all his.

There is a certain sameness about his work, and one could probably truthfully say he was "stylised." But then people have been saying that about Louis, Kid Ory, Hodges and dozens of jazz greats!

who has run the very popular Nottingham Jazz Club at the Dancing Slipper Ballroom.

Under the name of the Abacadabra Jazz Club he has opened at the R Jondo Ballroom, Leicester, on Mondays, and at the Mercer's Arms, Coventry, on Fridays.

Leicester will have Bob Wallis on August 14, the Dauphin Street Six (21) and Cyril Preston (28).

Ken Colyer will appear at Coventry on August 18 and Alan Eldson is there the following week. September bookings include Eric Allandale and the Clyde Valley Stompers.

Bill Kinell also runs a Wednesday night club at the Dancing Slipper devoted to presenting the newer bands. Mike Peters and the Florida Jazz Band are there on August 16. A month later, September 13, Ed Corrie's Concord Jazz Band will be there.

BOOKED ON POP BILL

ALAN ELDSON'S new band secured a week's booking at the Empire, Manchester, from August 14, for Moss Empires. Topping the bill will be Eden Kane.

This is something of a triumph for a band which is only six weeks old and which has already had more than a fair share of personnel troubles.

The band has been fortunate in being heavily booked since their first appearance on the Floating Festival. Recently they have visited Croxteth, Nottingham, Maidstone, Hitchin, Southport, Liverpool and Stockport. On Sunday they play at George Webb's Hot Club of London at the Shakespeare Hotel, Woolwich.

KENNY GRAHAM ORIGINALS

ERIC ALLANDALE'S New Orleans Knights was for Record Supervision next week for release on Columbia. The interesting thing is Columbia that not only are the originals by Kenny Graham, who is writing and arranging for the band as a permanent member. In fact, three-quarters of all the material used by Eric comes from this British genius. Liffelton has scored for Humphrey Lyttelton, but not to the extent of our traditional bands. His most recent release is the Harry Carney Columbia CD for which he wrote four originals and did all but one of the arrangements.

Eric Allandale can be heard at Finchley on August 11, Wood Green (12), Southport (13), Farnborough, Hants. (15), Southall (16) and Cheltenham (17).

KEN SIMS ADDS FOLK SINGER

ANOTHER group trying something different is the Ken Sims Variety Jazz Band. Ken has added the Folk and Blues singer, Long John Baldry to his band. Long John will also play guitar, but only to accompany himself or in special features. Pat Wade continues on banjo to keep the sound "tradgy."

The band has an important spot at the Richmond Jazz Festival on August 27. They can be heard around the clubs at Brighton (11), Jazzshovs, Oxford Street (12), The Ken Colyer Club (13), Clacton-on-Sea (15), Guildford (17), Hornchurch (18) and Eel Pie Island (19).

ALAN ELDSON'S new band to play on pop bill with Eden Kane.

Sinatra beats Elvis in U.S. poll

FRANK SINATRA has again been named as the "most programmed male vocalist" in the annual Cash Box DJ poll held recently in America. Second to Sinatra came Elvis Presley, whose album of "G.I. Blues" was voted the most programmed, and Bobby Darin.

Most programmed female vocalist was Connie Francis, with Brenda Lee and Doris Day in second and third place, and Duane Eddy was voted the most programmed instrumentalist, with Floyd Cramer and Ferrante and Teicher as runners-up. The Everly Brothers and The Kingston Trio tied for first place to take the most programmed vocal group honours, and second and third positions went to the Four Freshmen and The Shirelles.

The most programmed disc was Ferrante and Teicher's "Exodus" with Del Shannon's "Runaway" in second and Lawrence Welk's "Calcutta" in third positions.

Newcomers

Among the newcomers to the 1961 disc scene, Adam Wade was voted the most promising male vocalist, and Gene McDaniels and Bobby Vee, both Liberty artists, took second and third spots.

Linda Scott won the most promising female vocalist honours followed by Joanne Sommers and Carla Thomas, Scandinavian guitarist Jorgen Ingmann, whose smash hit disc of "Apache" reached the top of the American charts, took the number one spot in the most promising instrumental list, with Floyd Cramer and The Ventures following up.

The most promising vocal group was voted as The Limelites, with The Shirelles and The Brothers Four in second and third place.

The Kai Daver Trio, currently in the charts with "Marcheta," will play a week in cabaret when they appear at the Southern Sporting and Palace Theatre Clubs, Manchester, week commencing August 14.

Donegan in pantomime at pairing at



FOR AUSTRALIA

JANIE MARDEN and Alma Coogan are due for busy overseas schedules later this year.

Janie Marden has received an offer for cabaret, television and radio in Australia, followed by more in South Africa. Alma Coogan is also in line for a similar tour.

Shirley Bassey recently tried her hand at a spot of golf as a guest of honour at the Golden Jubilee Celebrations of a Lancashire club. It was a break for Shirley from her summer season in nearby Blackpool. On the spot reports said her style was casual and comfortable.

The Dallas Boys for Las Vegas?

THE Grade Organisation is endeavouring to arrange a season in Las Vegas for The Dallas Boys in November which can be completed before they begin rehearsals for their guest spot in "Cinderella" at the Regal, Gloucester, beginning December 18.

Sydney Grace, of the Grade office, told DISC: "I shall be going to Las Vegas myself in October to try and finalise their season. If things don't work out for November, they'll be going in the spring of next year."

LONNIE DONEGAN has again been signed as "Buttons" for the which he played with so much success at the Theatre Royal, Nottingham, last season.

This year, "Cinderella" will be presented at the Birmingham Hippodrome, and Lonnie will be joined by The Three Monarchs, Audrey Jeans, Alan Haynes and Danny la Rue. It will commence on December 21.

Other artists who will be in pantomime on the Moss circuit this year include Bruce Forsyth in Turn Again Whittington" at the palace, Manchester. Bruce will appear with Eddie Leslie and Morton Fraser's Harmonica Gang.

Ronnie Hilton will star in "Goldilocks and the Three Bears" at the Theatre Royal, Nottingham.

HENRY, VEE NEW DISCS

NEW releases in the States this week from Pat Boone, Roy Orbison, Clarence Henry and Bobby Vee.

Roy Orbison follows "Runnin' Scared" with the soft beat, Latin American type "Crying," and Pat Boone will be making another chart bid with "Big Cold Wind," yet another disc with a Latin American background.

Julie in new film

JULIE LONDON will return to the screen after a year's absence when she appears in the Allied Artists production of "The George Raft Story," currently in production in Hollywood.

In the film, Julie will sing the old Ruth Etting favourite, "What Can I Say After I've Said I'm Sorry." She will also dance, for the first time on the screen.

Clarence Henry is trying for his third hit with "Lonely Street," and Bobby Vee, whose latest British disc, "How Many Tears," was released only last week, has done a dual translation of "Take Good Care Of My Baby."

These discs are to be released here.

Goodwin— more albums for East

WELL-KNOWN Parlophone MD and composer/arranger Roy Goodwin will start recording a second LP of Arabic themes next month with his orchestra.

This is a direct result of the wide spread success of his first album in this vein entitled "Music For An Arabian Night." Originally intended for the Lebanon, this LP sold over 5,000 copies in the relatively small Lebanese market, and proved extremely popular in several other countries.

"I arranged a number of his songs in a manner using strings, woodwind and a large Latin American rhythm section," Goodwin told DISC. "The novel presentation of their own hits seems to have caught on in a big way out there, and the next album will have the same format."

Another forthcoming Goodwin project is an LP of Chinese songs presented in a similar fashion for the large Chinese market in Malaya. His next LP release is a selection called "Serenade" including several of his own compositions and one by Parlophone A and R manager George Martin entitled "Elizabeth At Exeter." The album will be issued in October.

SPIRITUALS ON BBC

SEVERAL Negro spirituals will be featured in the BBC Home Service "Come Along To Freedom," a programme in ballad-documentary form devoted to the American slave States between 1810 and 1860.

Among the artists to take part will be actor Earl Cameron, who will also sing. The programme will be transmitted on August 15.

Concert debut

STEVE PERRY, the 16-year-old SHMV recording artist, will make his first concert appearance next Sunday, August 13, at the New Princess Theatre, Torquay.

During this week he will also travel to the EMI studios to cut his second disc.

"The Alvin Show" featuring David Seville's famous Chipmunks, Alvin, Theodore and Simon, will commence its American TV series, over the CBS Network, on Wednesday, October 4.

SHAPIRO FOR SCANDINAVIA

HELEN SHAPIRO at 14, the youngest British girl to ever top the hit parade, left London on Tuesday for a short series of engagements in Scandinavia, including TV and concert dates in Stockholm and Copenhagen.

In order to make this trip, Helen had to telerecord her guest spot in "The Russ Cowboy Show" on BBC TV, August 11.

Returning to Britain on August 13, Helen will appear in "Here Today" for TWW from Cardiff on August 14, and while there she will tape two more spots for showing on the programme at a later date.

An "Easy Beat" follows on August 20, and then her variety debut at Chester, week commencing August 21. She will finish off the month by a "Parade Of The Pops" broadcast on August 30.

Golden Guinea anniversary

THIS month Pye celebrate the second anniversary of their highly successful Golden Guinea Series.

For the celebration they have released a Golden Guinea Family Album, containing four records—two LPs and two EPs, to sell at 41s. 6d. for the pack.

Contents include the 101 Strings with Ray Charles Chorus, the Hollywood Sound Stage Chorus, the Statler Dance Orchestra, and the Poll Winners of 1940 on the two LPs, and Kenny Ball and His Jazzmen and Stanley Unwin on the EPs.

Also on the Pye birthday release schedule is a two-record album of classical music, selling at 34s. 6d.

Additional guests who will be visiting the DISC stand at the Boys and Girls Exhibition are Mike Peters, Mark Wynter, Doug Sheldon, Billy Fury and Lyn Cornell.

Castle in cabaret

ROY CASTLE, currently starring with Harry Secombe at the Palladium, has been booked as the Christmas cabaret attraction this year at the Room At The Top night club-restaurant in Ilford. Early next year he will be undertaking a South African tour and then going to New York to appear on the Ed Sullivan Show.

Meanwhile the next Goodwin single on Parlophone will be released next month. It features his title theme for the forthcoming comedy thriller film "Murder She Said," starring Margaret Rutherford, James Robertson Justice and based on an Agatha Christie story.

Disc test for dancer

CHOREOGRAPHER - DANCER Douglas Squires, will be one of the resident guests in the new EMI-Robinson series for BBC TV, "Music Of The Years," which commences on August 13, and will go out on alternate weeks.

Douglas will dance and sing. He has just completed a recording tour for EMI and has been taking regular singing lessons. He is now awaiting the result of his test.

The File-Rekkers and Don Mandel are the latest people to be signed to new Larry Parnes autumn show, "Spanglers Nights," which is due to take the road on October 16.

FROM SEPT. 5th

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