

# RECORD MAIL

1961 HOLIDAY SPECIAL

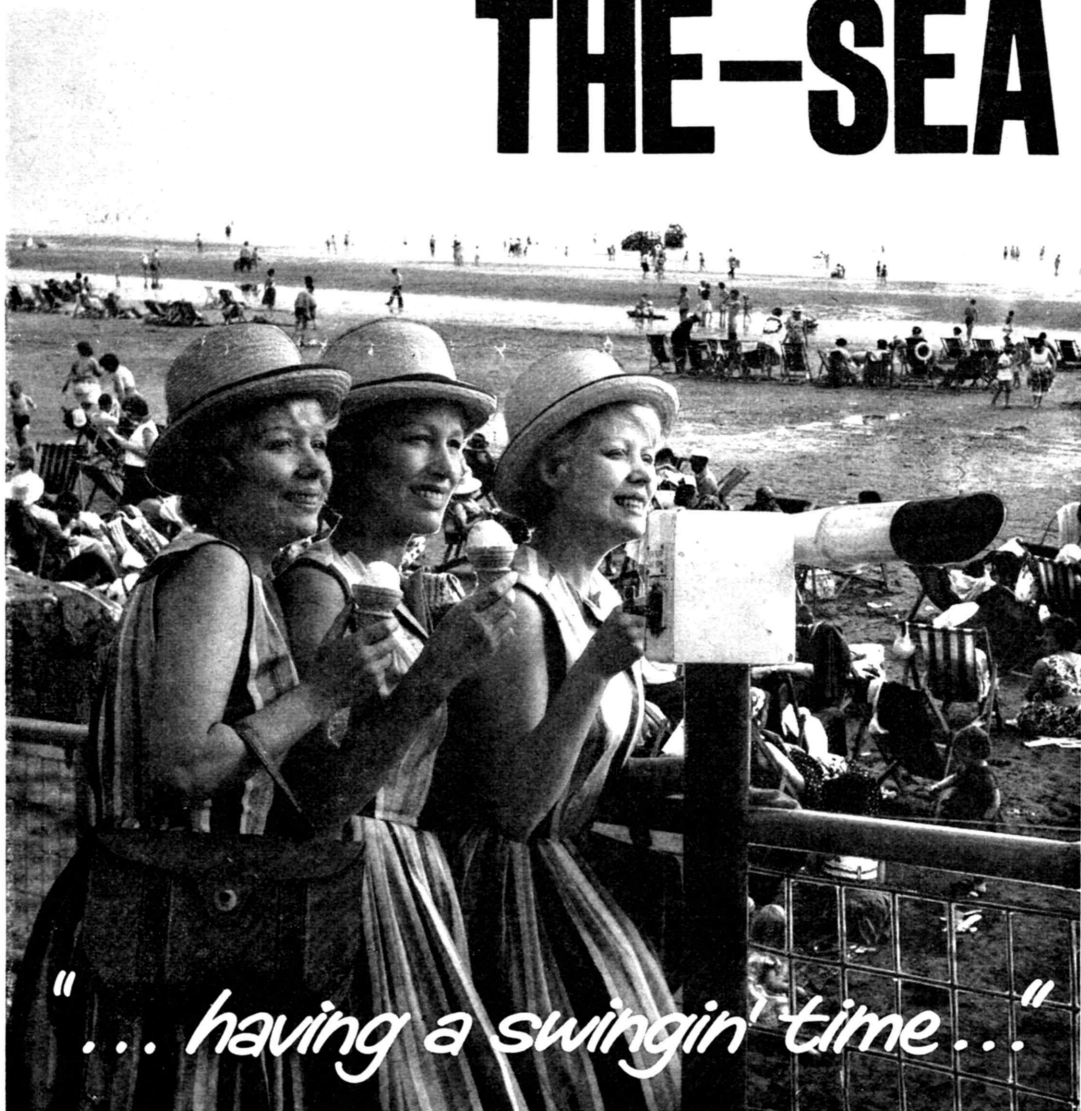
A MONTHLY REVIEW AND DETAILS OF THE LATEST  
'POPULAR' RECORDS ISSUED BY E.M.I RECORDS LTD.  
(H.M.V., Capitol, Columbia, Parlophone, M.G.M.)

Vol. 4, No. 8.

August, 1961

# EMI-BY- THE-SEA

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*"... having a swingin' time..."*

★ ★ ★ EMI-BY-THE-SEA : exclusive holiday feature pages 7-9

**EMI**  
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Your guide  
to **FILMS**  
and **SHOWS**

# \* S H O W P A G E \*

## "Parrish" COLOURFUL — BUT THERE'S SOME INTEREST MISSING

By PETER HAIGH

"PARRISH" re-introduces to the screen the young and pleasant looking newcomer, Troy Donahue. It also provides a welcome vehicle for Claudette Colbert, who I have not seen in a picture for more years than I care to remember.

Add to this Karl Malden, who has never, as far as I can recall, given a bad performance in his life, Dean Jagger, about whom the same remarks apply, the attractive Connie Stevens, Diane McBain — also no trouble to look at — and Sharon Huguely.

All three of the latter names provide varying degrees of love interest in the very full life of young Parrish McLean.

From a novel by Mildred Savage, Delmer Daves has written, produced and directed this two-hour film. The story in many ways is familiar, the setting is a little different.

### TIED

Parrish accompanies his widowed mother, Ellen, to a tobacco-growing valley in Connecticut. Ellen, played by Claudette Colbert, has taken a job as chaperone to the daughter of Sala Post, one of the farmers in the valley. It is obvious in the beginning that young Parrish whilst very fond of his mother, is more than somewhat tied to her apron strings, so he takes a job in the tobacco fields and starts working for his mother's employer.

Within ten minutes of the picture starting, he is warmly welcomed by Lucy (played by Connie Stevens) and finds himself not only lodging at her home but also filling a very decided gap in her young love life.

However, many complications arise in the shape of Alison Post, Sala's daughter (played by Diane McBain), Judd Raikie (played by Karl Malden), Edgar Raikie, one of Judd's sons (played by Hampton Fancher) and Page Raikie (played by Sharon Huguely).

Parrish is sought after by the girls, and his mother is wooed by Judd Raikie, whom she eventually marries. Raikie's temperament proves to be undesirable to Parrish, who, sooner than become part of a family he detests, joins the Navy and it is the scene immediately following his return from a voyage in the U.S.S. Nautilus that gives one of the finest and certainly most unintentional laughs that I have yet heard from a cinema audience.

### UNRESTRAINED

"Yes sir", says Parrish, "one night under the North Pole in a submarine certainly separated the men from the boys." I think it is true that if such lines produce unrestrained laughter from an audience, which was obviously not the intention of the writer-director, then the film lacks the essential quality of interest.

For me two certain new faces emerge, one is Diane McBain and the other David Knapp who plays Wiley Raikie, the younger brother. Although you do not see much of

him, I have a feeling that he will be a fixture in the film industry for many years.

Claudette Colbert, possibly unknown to readers under a certain age, will, I hope, endeavor herself to them as she did in her heyday, to those of us who are just a little older.

### COLOURFUL

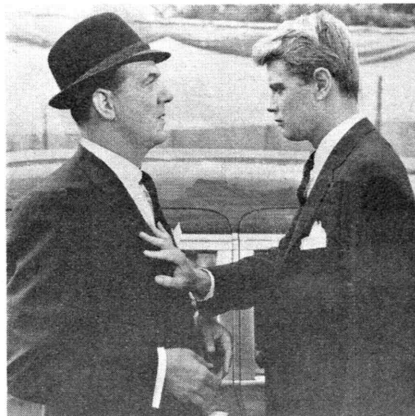
It is a colourful film and in the end all honour is satisfied. The unpleasant brother Raikie gets thoroughly tanned by Parrish and as the film closes, not only do you feel quite satisfied that Parrish and Page will very soon be married, you also have no doubts that they will, in record time, raise a large family to work their fields for them. And that between them they will subdue the bad-tempered tycoon, Judd Raikie, and all will be peace.

● You can hear more of "Lucy's Theme" from "Parrish" played by trumpeteer Eddie Calvert on Columbia 45-DB4677.

The latest **Capitol**  
7 INCH SINGLES RELEASES 45 R.P.M.

**NAT KING COLE**  
Take a fool's advice  
Make it last 45-CL15212

**KAY STARR**  
I'll never be free  
Nobody 45-CL15213



TROY DONAHUE and Karl Malden (above) in a tense scene from Warner-Pathe's "Parrish". Below, Troy is pictured with Dean Jagger and Claudette Colbert.



"AT THE DROP OF A HAT" Michael Flanders and Donald Swann Parlophone PMC1033 \*PCS3001

"BELLS ARE RINGING" Soundtrack Capitol W1435 \*SW1435

"BEN-HUR" Rome Symphony Orchestra MGM-C-802 \*CS-6006

"BEYOND THE FRINGE" London cast Parlophone PMC1145

"BYE, BYE BIRDIE" Sidney James, Joyce Blair, etc. H.M.V. CLP1454 \*CSD1366

"CAN-CAN" Soundtrack Capitol W1301 \*SW1301

"CAROUSEL" Soundtrack Capitol LCT6105 \*SLCT6105

"FINGS AIN'T WOT THEY USED T'BE" Joan Hen, Alfred Marks, Marion Ryan, Adam Faith, etc. H.M.V. CLP1358 \*CSD1298

"FLOWER DRUM SONG" Original London cast H.M.V. CLP1359 \*CSD1305

"GIGI" Soundtrack MGM-C-770 \*CS-6001

"HOORAY FOR DAISY" Original London cast H.M.V. CLP1434

"OKLAHOMA" Soundtrack Capitol LCT6100 \*SLCT6100

"SEVEN BRIDES FOR SEVEN BROTHERS" Soundtracks MGM-C-853

"THE MOST HAPPY FELLA" Original London cast H.M.V. CLP1365 \*CSD1306

"THE MUSIC MAN" Original Broadway cast Capitol W990 \*SW990

"THE MUSIC MAN" Original London cast H.M.V. CLP1444 \*CSD1361

"THE SOUND OF MUSIC" Original London cast H.M.V. CLP1453 \*CSD1365

"WILDEST DREAMS" Original cast H.M.V. CLP1467 \*CSD1377

\*STEREO VERSION

## JAZZ SCENE—AND HEARD

# Chris tells of first Anglo-American session

By NEVIL SKRIMSHIRE

**T**HIS MONTH there are no releases so I want to recap on some of the records that have been issued this year. They range from trad jazz played by the originators, to modern jazz of various types, via several mainstream examples and, as always, some of the top names are featured.

Perhaps the most interesting of this year's releases was "Chris Barber's American Jazz Band" (Columbia 33SX1321, stereo SCX 3376), as it gave us the first 'official' session with English and American musicians playing together. Since writing about this disc originally, I have read reviews in various papers and magazines and all agree that Chris Barber fits the group ideally, and plays well enough to be mistaken for at least one American trombonist.

Chris talked to me about the recording session, and told me some interesting behind-the-scenes facts when I saw him a couple of months ago. He chose the line-up for the session and was able to get most of the musicians he wanted, deciding to have Sidney de Paris as leader, as Sidney knew the musicians' work.

The drummer, Joe Marshall, was taken along by Hayes Alvis, and had never played Dixieland style before, although he had played in small groups led by Johnny Hodges.

Chris also explained to me that it was through a misunderstanding at the session that Ed Hall can be heard playing a wrong chord on Tishomingo Blues.

## THE COUNT

Moving into the realm of big-band mainstream (if there is such a thing), or in other words, Count Basie, we had a very fine release on H.M.V. called "The Band of Distinction" (CLP1428). This was actually material recorded for Verve in America in the mid-fifties, and was held over when Basie changed to Roulette Records.

The band, at the time this was made, had tremendous drive and urgency, and the arrangements by Ernie Wilkins especially have a completeness that unites Kansas City style with that of post-war big band swing.

There is a tendency to criticise the Basie band for its near-perfection of sound, and its shortage of soloists, but this is the way the Count wants it.

He is happiest when the whole orchestra is riding on a simple twelve-bar blues, when light and shade are supplied by various

sections playing at different times, with the rhythm section always surging, and he himself throwing in punctuations.

On this record you can hear "Low life" which was played many times by the band on its first tours of this country, and quite the opposite to "Move" which gives us a big-band arrangement of an early pop tune.

## SMALL GROUP

Small-group mainstream was well represented by the LP "Blues A Plenty" (H.M.V. CLP1430) played by Johnny Hodges and his Orchestra. In his sleeve note Benny Green points out that certain jazz 'greats', who had reached maturity before the advent of bebop, were either almost forgotten or just toyed with the new approach.

Then people realised that they were really figureheads and as such should stay on the scene as they were. Among these 'greats' were Johnny Hodges and Ben Webster, both heard on this record in the company of Roy Eldridge, Vic Dickenson and an Ellingtonian rhythm section.

Both Eldridge and Dickenson are of the mainstream school, which seems to embody a host of

brass players who were with Basie, Ellington or Henderson during the heyday of the big coloured bands in the swing period.

Most of the tracks on the record feature immaculate playing from Hodges, especially Duke's "Satin Doll", while many others are the typical riff tunes for which the altoist is renowned. On "Saturday Afternoon Blues", an up-tempo swinger, there are solos from the whole front line, with roaring Eldridge, humorous Dickenson, frothy Webster and searing Hodges.

For a change, the title tune is not the first track on side one, being first taken by the group playing "I didn't know about you". Nevertheless, you should know about them.

## MODERNISTS

Modern jazz releases during the first half of the year included those featuring Sonny Stitt, Gerry Mulligan and Wynnton Kelly. The Wynnton Kelly record (Top Rank 35-107) is particularly interesting, as it features the front line of Art Blakey's Jazz Messengers, who toured this country a few months ago.

I was very impressed by Lee Morgan the young trumpet star, who started his big-time professional playing with Dizzy Gillespie's big band. Although Morgan has a tendency to play more notes than would seem necessary, he has a technique that enables him to play exactly what he feels.

He is not averse to playing some good old stomping jazz with half-valving and great drive, and also has a colourful range and beautiful big tone.

On the other hand Wayne Shorter seemed to improve even during his visit here, unless I was getting used to him. His style is cast very much in the mould of the best modern coloured tenor saxists, and it takes more understanding than the earlier schools of thought.

## ROOTS

Wynnton Kelly is one of those pianists who retain such jazz roots that even the most modern ideas still have a deep feeling. This sort of piano playing can surely be appreciated by great numbers of jazz fans, whether they also like Peterson, or Brubeck.

My favourite track on "Kelly Great" is the slow blues "Wrinkles", another, of the excellent tracks on the record is an original



COUNT BASIE

by Lee Morgan called "What know", which was in the library of the Jazz Messengers too and features great trumpet from Morgan.

The Gerry Mulligan Concert Jazz Band (H.M.V. CLP1432, CSD1351) is an interesting experiment in which Mulligan shows his arranging style, by writing for a five-piece front line in such a way that many times one hears interweaving lines from two or three instruments. Among the personnel are Bob Brookmeyer on valve trombone, Zoot Sims the driving tenor player, and Gene Quill on alto and clarinet.

Different trumpet players are heard on different tracks. One of the most exciting numbers is the Ellington fast waltz, "I'm gonna go fishin'", where a repeated riff is built up to a great pitch leading into each solo. Another of the titles is "Django's Castle", which when originally written by Django Reinhardt was called "Manoir de me reves".

## ALWAYS GOOD

Sonny Stitt is well known in this country, and his records are always good. On "Sonny Stitt Blows the Blues" (H.M.V. CLP 1420, Stereo CSD1341) he is backed by Lou Levy, Leroy Vinnegar and Mel Lewis, for a selection of numbers which are, in the main, twelve-bar blues, some being original themes by Stitt.

Sonny plays alto sax throughout the record, and as always, we hear touches of Charlie Parker. But once again it should be realised that Stitt is not a copyist, but rather a contemporary of "Bird", and the tone, phrasing and even ideas, emerge from a school of thought to which both men belonged.

Among the tunes played are "Birth of the Blues" and "Blue Prelude", but the rest are on the accepted chord sequence, and these include "Frankie and Johnny".

During the first half of the year we released several records by British trad groups, and of course these included a Chris Barber and Acker Bilk. The Barber record was the second in the series "Chris Barber International" (Columbia 33SX1274, stereo SCX3342), and this time it was recorded 'live' at a concert at Copenhagen.

The fans there seem to rave over trad as they do here, and one can sense the excitement from the roars of the crowd, even though the band seems to be playing especially well but would deserve a less frantic reception.

## TREASURY

Mr. Acker Bilk and his Paramount Jazz Band came up with "A Golden Treasury of Bilk" (Columbia 33SX1304, stereo SCX 3366), and this was the first recording made by the band since the addition of Stan Greig on piano.

As usual the band does not keep only to well-tried trad numbers, but uses 'pop' songs, marches, and spirituals as well. Stan Greig's own tune "Club Foot" features him, and there is "Buona Sera" which became a hit as a 'single'.

British jazz is also represented by Alex Welsh and his Band, with their LP, "It's right here for you" (Columbia 33SX1322, stereo SCX 3377). This is good Dixieland, with many jazz standards, and a bonus on two tracks that feature Joseph Reinhardt on guitar.

Apart from these two, and the Dixie numbers the band play a Buck Clayton number, "Satin Dance", and the 'pop', "I hadn't anyone till you". "It's right here for you", the title of the LP, is also one of the numbers on the disc.

## ORIGINATORS

Trad of a very different nature, is that played by some of the originators who have retained their style while still playing and recording today.

A good example of this is "We've Got Rhythm" (H.M.V. CLP1422, CSD1342) by Kid Ory and Red Allen, which features some lusty trombone from old-timer Ory and some fiery trumpet from Red Allen. These two were well received in Great Britain and their record has some fine stuff on it.

With apologies to the many other artists who have had records issued so far this year, and who have not been mentioned, that concludes a brief run-down on some of the wonderful LPs that we have put on the market during the first half of 1961.

Now watch our lists for the rest of the year, and be ready for some more top-class jazz of all types on the labels of E.M.I.



CHRIS BARBER

# A RECORD CROP

## PICKED BY RAY ORCHARD

WE HAVE some powerful new sides to talk about this month. Shirley Bassey, Ricky Valance, Adam Faith, U. S. Bonds, Tommy Bruce, Adam Wade, Herr Lennie Hastings, and others, are among the names to be found on new discs; great new records that can't miss.

### U. S. BONDS Quarter to three/Time ole story TOP RANK JAR575

THIS climbed to the number one place in the American charts faster than any other disc this year.

It was recorded at a live outdoor concert and opens and closes with applause from the crowd. The excitement is captured on record as Bonds gives the count down, and the heavy beat and sax rock in with the mob beating their hands in time to the music.

A big sound well worth its success. U. S. pounds through the lyric making it a top prospect.

We get back to a studio on the other number, but there's still a spacious atmosphere to it all, with the subdued music, and vocal group behind our star for a spiritual type number. Slow but heavy beat and fine backing create a very effective noise.

### SHIRLEY BASSEY Reach for the stars/Climb ev'ry mountain COLUMBIA 45-DB4685

THE Bassey magic as heard before on her hit releases, is back with a beautiful ballad which has her reaching for a distant love.

Her recent operation has not affected her voice. If anything, there's more power and authority in the delivery, while Geoff Lynde provides a tender backing. I'm going to have to get another copy of this disc, my original copy is starting to suffer from surface scratch through excessive play.

On the flip, she does the most impressive job I've heard on the song from the hit London musical, "The Sound of Music". It's a difficult song to sing, but Shirley makes it sound so easy . . . and so great. You can't resist it.

### RICKY VALANCE Bobby/I want to fall in love COLUMBIA 45-DB4680

AS I have to write a week or so ahead of publication, this may already be in the charts. It deserves to make it. The light Valance voice captures the feeling of the piece and does a great job.

The number has been likened to his first hit, "Tell Laura I love her". True, it's about serious illness, but this one has a happy ending, the girl recovering at the sight of Bobby at her bedside.

Jerry Lordan, who penned Cliff's latest hit, wrote the

number on the B side. It bears his hallmarks of simple, memorable melody and appealing lyric. Couple this with a Valance delivery and you have a fine item.

As I said, I think you'll fall for this disc in a big way.

### ADAM WADE The writing on the wall/Point of no return H.M.V. 45-POP896

THIS has already been a big hit in the States. Just about everything is worked into the imaginative backing, as Adam takes the lyric at a medium pace.



It's a sad item of a fading love that will find a sympathetic reception from many. Truly a top job, and probably the first big hit here for this talented American.

A driving beat with the vocal group chanting, "fire!" in the background, brings us a tune with similar sentiments. He's fallen too far to be able to back out, but she's leaving. This too is a great number.

### EDDIE CALVERT Lucy's Theme/Patatina COLUMBIA 45-DB4677

TOP number comes from the much-publicised new film, "Paris". It's a drifting, dreamy melody with the bright trumpet work of Mr. C. riding over a flowing backing by the Wise Guys and a chorus.

There are many versions of this number available, but I honestly think you're missing something if you don't hear this one.

Possibly in recognition of his great Continental following, Eddie takes an Italian tune for the other side. It's a bright, Latin beater with the chorus chanting variations on the title at the beginning, moving again to the background for the tune itself. Some solid playing from Eddie as always.



### HERR LENNIE HASTINGS Auf wiedersehen, my dear/One, two, drink up COLUMBIA 45-DB4675

THIS is a real kick. With, as the label says, "musical degradation by Alexbaum Welchbach," Herr Hastings, better known for his drumming, comes forward to vocalise in some unknown language which sounds remarkably like German.

With a count-down of, "ein, vier, sieben, acht, zwei!", the brass, dated sounding group leads into the item. Everyone has a ball . . . including the listener.

Flip is sub-titled, "Ein, Zwei, Solfe", and gets a fine old beer-garden treatment with the whole ensemble joining in for the title line. It's a merry take that really comes off.

### EYDIE GORMÉ Yours tonight/ What happened to our love H.M.V. 45-POP901

THE familiar old melody, "Dark Eyes", gets a new lyric and comes out as the new release by Eydie Gormé, a recent welcome visitor to London.

Don Costa has given it a full arrangement, a crashing opening, mellowing considerably when Eydie takes over for the lyric. She does a typically great job, handling the number with power and authority.

She's in a much more subdued mood on the sad, slow item on the other side of the disc, as she wonders what happened to her romance. She's such a happy person it's odd to hear her so sad, but it's a mark of her ability that she catches the feeling of the number perfectly.

### BOBBY RYDELL The fish/ The third house (in from the right) COLUMBIA 45-DB4690

THE Fish, it seems, is a new dance and we're invited by a rockin' Rydell and vocal group to join in and do it. At least, he's going to teach his girl, but the lyric gives no clue as to how we proceed.

It does give a great sound though, putting it high in American charts and practically guaranteeing success in Great Britain too.

Flip is faster still, with the invitation this time to a party . . . at the third house

in from the right. The group behind lives it up with whistles and shouts mixed in with the lyric, everyone having a ball.

### ZACK LAURENCE Tenango Concerto/Saratoga PARLOPHONE 45-R4802

THE brilliant teenage pianist/composer returns with two of his own numbers on Parlophone. The concerto starts like one with full orchestral support and rather pensive piano, but soon moves into a modern, shuffling beat with Laurence showing equal ability on the solo. An interesting item, moving back to the concerto idea for the finale.



A happy Latin beat supports the other side, a simple melody that gets you quickly. Laurence will be one of the big names of the future.

### ADAM FAITH Don't you know it/My last wish PARLOPHONE 45-R4807

THIS must be another hit for Adam. John Barry has another new sound to back, and the number was penned by the man responsible for writing most of Adam's hits. Guitars are less in evidence while the bassy beat is heavier with a gimmicky organ punctuating the support.

Adam gets the slightly sad lyric at a fair pace, and it seems to me he puts more power and authority into the delivery than usual. A truly top side.

Flip is a gentler love song with an easier delivery, a more accented beat with

### THE CLEPTONES Heart and soul/How do you feel COLUMBIA 45-DB4678

THIS is the first I've heard from this group, but it certainly won't be the last. They work well together, the ensemble work being well to the fore, the soloist taking the lead, rasping out the lyric.

The backing is simple, little more than bass and drums, but it's to the credit of the group that you miss nothing. It rocks along nicely.

Flip is a great item too, with more to the backing, more to the vocal too as a pair of soloists toss the lines back and forth, the rest of the bunch coming in with a nice full sound. There's depth to the harmony not so usual these days.

### THE PLANETS Jungle Street/The grasshopper H.M.V. 45-POP895

THE Planets made quite an impression when they bowed in on the HMV label some months back . . . and they return to add to the name with a pair of fine sides.

Heavy on guitars, bass and beat, with a flute solo, "Jungle Street" moves easily along through a nice melody. This one could catch on in a very big way.

Faster pace on the flip again backs a flute solo, while the shuffling beat is sustained and enlarged by some fine work on the guitars. Hard to pick a best side from this release.

### TOMMY BRUCE I'm gonna sit right down and write myself a letter/Love, honour and oh baby COLUMBIA 45-DB4682

I CAN'T understand why Tommy hasn't had more hits. He's the most distinctive, and one of the most entertaining performers around.

His rasping voice sets the pace on a novel opening to the old favourite. A group



CHRIS AND THE STUDENTS  
Lass of Richmond Hill/Ducks away from my fishin'  
PARLOPHONE 45-R4806

A SLOW, rather stately beat with clarinet solo opens the folk tune on top, before the group breaks into a happy rockin' affair with piano, bass and guitars backing the solo instrument as it takes progressively wild solos as the side moves on. I don't know anything about Chris or The Students, but they could teach a lot of others a thing or two about music.

The group gets off to a flying start on the flip. There's a wild vocal before clarinet and piano come back for a fast and furious middle break.

**CHUBBY CHECKER**

Let's twist again/Everything's gonna' be all right  
COLUMBIA 45-DB4691

ONE of America's top hits, this has Chubby twisting again with an opening that invites us to join in. Drums set the pace with clapping hands and honking sax and brass. Lyric is simple, as is the melody, but it's a great driving sound that will have you twisting like mad.

The other side is slower, with a vocal group playing a bigger part in the support while Chubby tells us not to worry. All's right with this disc.

of girls chiming in occasionally, contrast beautifully with his rough, driving treatment. This rocks in a great way.

It's another strong rocker on the flip, the girls again worked into the arrangement in a novel, effective way. It may be because I'm a Bruce fan, but I think this is one great disc.

**KAY STARR**

I'll never be free/Nobody  
CAPITOL 45-CL15213

ANOTHER of my favourites is Kay Starr. She can be harsh or sweet depending on the demands of the song, and here it's the sentimental Starr that shines.

She sings with herself for much of the side as she tells the tale of the girl who's lost her love, but fails to find another. Simple backing of bass, drums, and guitar gives a novel and effective support.

Again it's an amplified guitar backing on the flip, with a vocal group adding support. Pace is up to a shade, lyric still sad and lonely but with a touch of humour. Performance still unbeatable.

**THE STREAMLINERS,  
with JOANNE**

Frankfurter sandwiches/  
Pachalafaka  
COLUMBIA 45-DB4689

THIS is a tremendous thing. The Streamliners play a glorious dated backing to go with the old number. The lyric, beautifully sung by Joanne, tells how she likes nothing better than Frankfurter sandwiches which her beau brings when he calls.

Her accent and phrasing are marvellous, giving the rather ridiculous lyric just the right amount of over-emphasis.

The number on the other side is equally hilarious. It's taken slightly slower with a love line that's said to come from Turkey. Pachalafaka is the magic word between

How can you be sure it's love if no one has told you what love is, is the idea behind the lyric. A very good first.

On the other number he wonders about the girl that's waiting somewhere for him. He takes a lighter vocal approach to this number, rather a breathless performance making a nice contrast to the more solid sound on top.

**KENNY LYNCH**

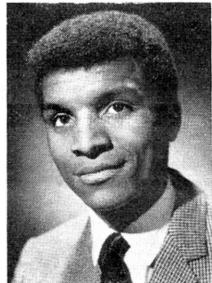
The story behind my tears/  
Steady kind

H.M.V 45-POP900

THIS is one of Kenny's best. Taken at a slow pace over a heavy piano backing, he tells of the blossoming and wilting of a romance.

Strings come in for the second part of the tale building up the support while he gets more and more intense. This could be the disc to bring him the hit ranking he deserves.

Kenny himself can't decide which side he prefers and I can see why he has a problem. Pace is faster on the flip with an unusual rhythmic

**VERA LYNN**

Adios, my love/  
May your heart stay young  
45-MGM1134

A HIT from the continent with English lyric added by Norman Newell makes the attractive top side of this one.

The title tells the story to be found in the lyric. Full orchestra with chorus and Latin beat give great support to the powerful Lynn reading of the number. She's had great success with goodbye songs, and this could be another.

A lush, romantic ballad is found on the other side. It's not an original idea expressed in the lyric, but then love itself has been around for a while. A very smooth performance.

**CLIVE PETERSEN**

If no one tells you/  
For every boy

COLUMBIA 45-DB4687

THIS is a new voice to me. It's a nice, healthy, full vocal sound presented well over a rolling backing, punctuated by a group of girls.

**ALMA COGAN**

With you in mind/Ja-da  
COLUMBIA 45-DB4679

THE now-famous pair of Ormadel and West penned this for Alma, and it presents her in an appealing new style. With a lush Geoff Love backing, she handles the ballad with class and her sincerity and artistry are more obvious than ever.

A lovely melody, with meaningful lyrics gets the full treatment.

The hit from the past is given an authentic backing with the banjo plunking along, taking the first chorus, dropping back for the second, further back still as the side progresses, the backing building up with the rhythm, voices, brass and winds behind the great Cogan interpretation.

Make a note  
208 metres

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on Tuesdays, 9.30 p.m. — 10 p.m.

**A RECORD CROP**  
picked by Ray Orchard  
on Tuesdays, 10 p.m. — 10.30 p.m.

**PLAYALONG PLAYER**  
with David Jacobs  
on Tuesdays, 11 p.m. — 11.30 p.m.

**MIDNIGHT ON LUXEMBOURG**  
with Sam Costa  
on Tuesdays, 12.00 — 12.30 a.m.

**MIDNIGHT ON LUXEMBOURG**  
with Ray Orchard  
on Wednesdays, 12.00 — 12.30 a.m.

**IT'S RECORD TIME**  
with Sam Costa  
on Thursdays, 10 p.m. — 10.45 p.m.

**RIISING STARS**  
with David Jacobs  
on Thursdays, 11 p.m. — 11.30 p.m.

**MIDNIGHT ON LUXEMBOURG**  
with Jimmy Young  
on Thursdays, 12.00 — 12.30 a.m.

**WEEKEND CHOICE**  
with Ray Orchard  
on Fridays, 10 p.m. — 10.30 p.m.

**RECORD HOP**  
with Peter West  
on Fridays, 10.30 p.m. — 11 p.m.

**MIDNIGHT ON LUXEMBOURG**  
with Sam Costa  
on Fridays, 12.00 — 12.30 a.m.

featuring all the latest and greatest hits from

H.M.V. : CAPITOL : COLUMBIA : PARLOPHONE  
M-G-M : MERCURY : TOP RANK



(Turn to page 6)

# AROUND TOWN . . .



## ROSEMARY SQUIRES

Our little doggie ran away/Things are looking up  
H.M.V. 45-POP897

**T**HIS is an appealing item, the first in some time by Rosemary to come my way. It starts on a sad note because their little doggie ran away while out for a walk . . . but he comes back at the end, talking on the phone to his mistress.

(continued below)



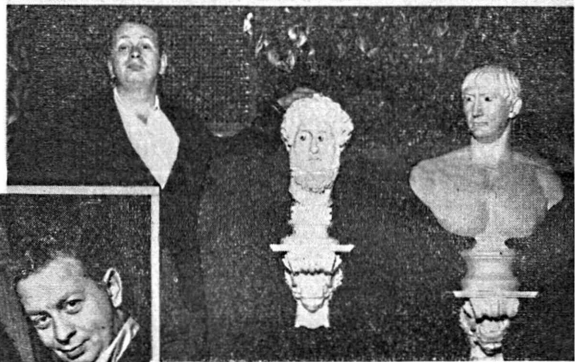
The bright melody and treatment of the backing carries it along. Rosemary is one of the finest vocalists about, a fact demonstrated again on this disc.

A Gershwin classic backs the disc with a mellow backing introducing the unfamiliar verse, but the backing and vocal pick it up for the swinging chorus. Some good changes in rhythm. Nice.

**W  
I  
T  
H**



★  
★  
★  
★



## TORMÉ



**M**AN in demand during a July cabaret engagement in London was American star Mel Tormé. In fact, he was so busy that you could hardly see "The Velvet Fog" for dust! But Record Mail cameraman Ken Palmer lasted the pace long enough to take these pictures. Top picture shows Mel rehearsing for his impressive television appearance in "Sunday Night At The Prince of Wales". Also at the "top" — "Room At The Top", London's smart new night spot where he scored with his cabaret act — Mel posed with these two busts, apparently giving him a "So-who-is-this-guy-Tormé-anyway?" look. Another score — a bull's eye, we hope — will take place when Mel uses the Luger pistol which he bought to add to his collection of firearms. A further date for the fast-moving American was a tele-recorded appearance in the new Matt Monro series. Mel is pictured with Matt and MD Johnnie Spence.

title might suggest. Alex has the band under control as they move along. Some nice solo work here too.

**JOHN LEYTON**  
Johnny remember me/  
There must be

**TOP RANK JAR577**  
**A** WESTERN flavour to this one. It gallops along as Johnny tells of his lost love who is always with him. He hears her in the sound of the wind, the rustle of the trees, and so on.

Her part is taken by a girl singing in the distance, chanting the title line at strategic spots on the side. A pleasant performance that will be heard often in the weeks to come.

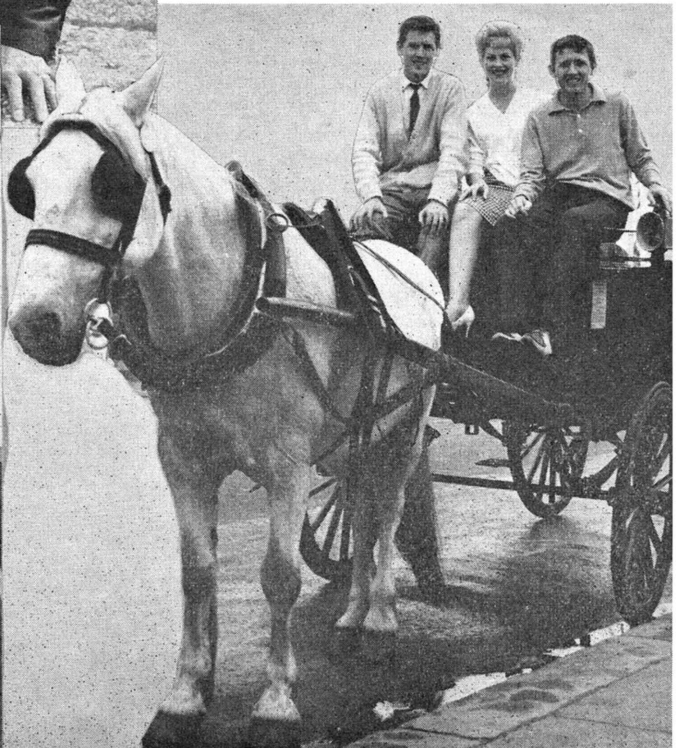
The unusual combination of voices and instruments behind is credited to Charles Blackwell on both sides. He's done a fine job. Other number is slower, and continues the search for a new love started on the A side. Johnny will not be forgotten.

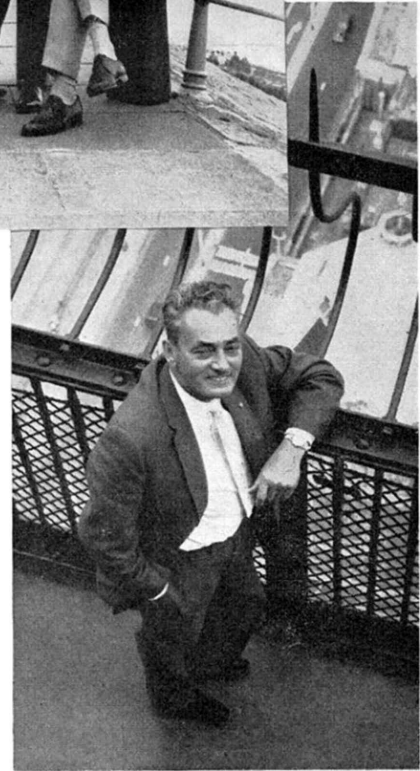
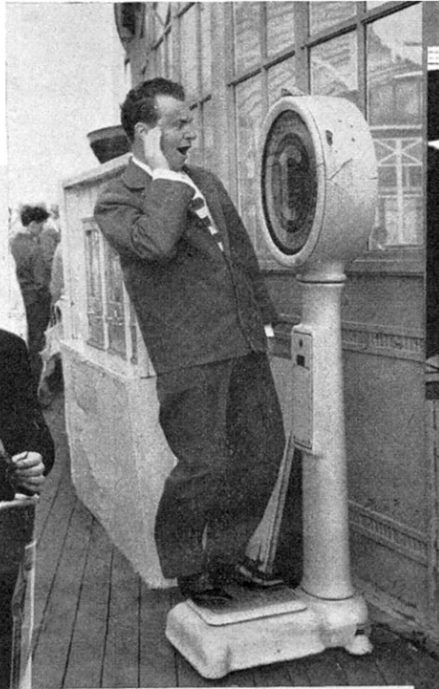
# EMI-BY-THE-SEA 1961



**C**OLUMBIA vocal stars Shirley Bassey and Alma Cogan head Record Mail's 1961 holiday parade — Shirley and husband Kenneth (left) are pictured enjoying the sea breezes at Blackpool, while (above), Alma relaxes at Bournemouth. More shots from Blackpool as (bottom left) Matt Monro looks equally relaxed from the depths of a deck chair and the Mudlarks take a leisurely ride along the prom.

*(John Castle, page 10)*





COLUMBIA'S Michael Holliday is pictured (top left) near the aircraft in which he is having flying lessons, while beside him — also appearing at Blackpool — are the Five Dallas Boys who take their joyride on terra firma at the Wintergardens funfair. Star guitarist Bert Weedon (top centre) looks as though he is having weight problems. Five men in a row (top right) comprise the sax section of the Ken Mackintosh Orchestra with the maestro wielding the baton — and the four trumpeters below are The Beltones. Blackpool, Bournemouth and Great Yarmouth are represented (bottom left to right) in the cheerful-looking forms of Ivor Emmanuel, Joe "Mr. Piano" Henderson and Bruce Forsyth while (bottom right) is Blackpool stalwart Reg Dixon.

(John Castle, page 10)





# TOP 20 LPs

1. ADAM PNC1128
2. ALL AGLOW AGAIN Peggy Lee T1366
3. AT THE THEATRE Russ Conway 335X1299
4. BLACK & WHITE MINSTREL SHOW CLP1399
5. CHRIS BARBER'S AMERICAN JAZZ BAND 335X1321
6. CLOSE TO YOU Sarah Vaughan MMCI4059
7. DORITA Y PEPE 335X1335
8. GIGI MGM-C-770
9. HELLO LOVE Elizabeth Taylor CLP1383
10. JAZZ SINGER Kay Starr T1438
11. LATIN ALA LEE Peggy Lee T1290
12. LISTEN TO CLIFF Cliff Richard 335X1320
13. MISS SHAW BUSINESS Judy Garland LCT6103
14. NICE 'N' EASY Frank Sinatra W4147
15. NINA & FREDERIK 335X1314
16. SEVEN BRIDES FOR SEVEN BROTHERS MGM-C-853
17. SHIRLEY Shirley Bassey 335X1286
18. THE MUSIC MAN London cast CLP1444
19. THE VERY THOUGHT OF YOU Nat King Cole LCT6173
20. VIVA CLUG Vivian Cugat MMCI4066

# TOP 20 EPs

1. ACKER Vol. I Acton Bilk SEG8089
2. ADAM'S HIT PARADE GEP8811
3. ANDY SINGS Andy Stewart JKP3009
4. FAMILY FAVOURITES (No. 2) Russ Conway SEG8090
5. THE LADY OF RECORD Connie Francis MGM-EP-742
6. FRANK SINATRA EAP2-1069
7. HERE WE GO AGAIN The Kingston Trio EAP2-1258
8. JOE GORDON FOLK FOUR 7EG8454
9. KING SIZE HITS The King Brothers GEP8838
10. NINA & FREDERIK SEG8092
11. NO COUNT SARAH Sarah Vaughan ZEP10101
12. OH! PEE WEE HUNT EAP1-20109
13. PEGGY LEE FAVOURITES EAP-20074
14. PINKY & PERKY SEG8084
15. SHADOWS TO THE FORE SEG8094
16. SHAKIN' ALL OVER Johnny Kidd 7EG8428
17. SWINGING WITH ELLA Ella Fitzgerald SEG8639
18. THE SHADOWS SEG8061
19. UNFORGETTABLE Nat King Cole EAP-20053
20. WHEN YOU'RE IN LOVE Brook Benton ZEP10107

The above are listed alphabetically.

# JUST FOR THE RECORD

WHERE do E.M.I. artists go to in the Summertime? Well, among the most popular resorts of entertainment are Blackpool, Bournemouth, Brighton and Great Yarmouth . . . each year between the months of June and September top-grade entertainers attract millions of holidaymakers to these towns. Blackpool alone claims seven or eight million visitors each summer!

At Blackpool's famous Opera House Shirley Bassey heads a colourful spectacular with Ivor Emmanuel and Richard Hearne. Later this month Cliff Richard and the Shadows take over from Shirley when she leaves for Australia and the States.

Every night crowds walk to the North Pier theatre to watch Michael Holliday. Mike is making the most of his season by learning to fly—his flying instructor is comedian Stan Stennett.

At the same theatre every Sunday are Matt Monro and Bert Weedon. And as Sunday is "day-off" for most other artists, Matt and Bert often rehearse to a near-full house of celebrities. And— at the other end of town The Mudlarks are appearing on the South Pier.

## SLICK

The Five Dallas Boys and Ken Mackintosh present a slick professional show for audiences at the Wintergardens—and the chances are that the Dallas Boys will visit Las Vegas sometime soon.

As much a part of Blackpool as the Tower itself is Reg Dixon who plays the organ daily in the Tower Ballroom—reputed to be the largest ballroom in Europe.

Alma Cogan is enjoying good weather and audiences in Bournemouth where she is appearing at the Pavilion. Also at Bournemouth are the Beverley Sisters, who make a charming Page One picture this month, and who are appearing as special guest stars in "The Holiday Show" at the Winter Gardens, and Joe (Mr. Piano) Henderson who is appearing in "Sing It With Joe" on Bournemouth Pier. Popular Bruce Forsyth is "in charge" at Wellington Pier, Great Yarmouth. And nearer home Russ Conway heads a happy show at Brighton Hippodrome.

That's the news for the summer, but you can rest assured that plans are well under way for the Season of 1962!

## UNUSUAL

AN unusual combination on an record is certainly that on a new Parlophone single.

The pairing is of distinguished actor Michael Redgrave and John Mills' talented young daughter, Juliet Mills.

They star together in the new film "No My Darling Daughter" and have recorded a song inspired by the title on 45-R4804. An amusing piece, they are backed by the Pinewood Orchestra which is directed by MD and recording manager Norrie Paramor.



by John Castle

## NADIA

SINGER and actress Nadia Cattouse created quite an impression with her first disc for Parlophone, "Long Time Boy", and now she is all set to reap fresh acclaim with her new release.

Nadia specialises in folk tunes and has recorded a really cute number entitled "Run Joe". This is a clever offering, as is the flip, the lovely "Bakamon Lullaby". Two fine sides on 45-R4799.

## PEGGY ARRIVES

IN BRITAIN for her first ever visit is international singing star, the fabulous Peggy Lee.

Peggy, who has her daughter with her, also brought four musicians to accompany her for her appearances at London's renowned Pigalle Restaurant.

Peggy, whose records have firmly established her with British fans, was also taping a television spectacular for future showing, entitled "An Evening With Peggy



Lee". She goes on from Britain to Monte Carlo for an appearance at the "Monte Carlo Gala" which is the annual Red Cross charity benefit of Princess Grace and Prince Ranier.

Most recent releases in this country are her LP "All Aglow Again" (Capitol T1366) and her fine single "Yes Indeed" and "Boston Beans" on 45-CL15208.

## JAZZ

JAZZ is very prominent among the new singles released by E.M.I.



## EVENING OUT WITH MATT

REMEMBER the competition we held recently on Luxembourg to pick the top side of Matt Monro's wonderful record "Why Not Now" and "Can This Be Love?"

Winner of this competition was an 18-year-old secretary from Putney, Wendy Bernard. She is seen above with Matt just getting into the car at the start of her prize, which was an evening out with him.

It consisted of having dinner at the Pigalle, where Wendy saw Steve Lawrence and Eydie Gormé performing, and afterwards going backstage to meet them in person. A wonderful evening for a lucky girl!

It's backed by that well-known tune "Moonlight Shuffle" on 45-POP893.

## NAT AGAIN

NAT KING COLE is telling you to "Take A Fool's Advice" on his new Capitol single—and who could disagree with the caressing tones of Mr. Cole.

First, one by The Saints Jazz Band, "Five Foot Two Eyes Of Blue" is their top side complete with rousing vocal on 45-R4798.

The very popular Ken Colyer's Jazzmen make a reappearance with "The Happy Wanderer" backed by the great trad favourite "Maryland My Maryland" on Columbia 45-DB4676.

Next comes Chris Barber's former clarinetist Monty Sunshine, who leads his own group in "Creole Love Call" and "South" on Columbia 45-DB4681.

## STEVE RACE

THE Steve Race Group are welcome visitors to my turntable at any time, and his latest disc for Parlophone will get its usual large number of spins.

"Crosstrap" is the theme from the Unifilms release, while the theme from the TV series "Stop—Look—Listen" is to be found on the flip. A record which I'm sure will find a place in many collections. Number is 45-R4808.

## ORIGINAL

"THEME From An Unfilmed Movie" is certainly an original title for a record, isn't it? I'm sure that this would make a more than suitable theme for a picture, however, let's settle for this lovely tune played by Ken Mackintosh and his Orchestra on their new H.M.V. release.



A lovely ballad with an unhappy theme, Nat sings it beautifully and effortlessly and it is sure to be a big hit among his many admirers. Flip is brighter—a song taken at a driving pace titled "Make It Last". A contrasting mood and once again a top job. Both are on 45-CL15212.

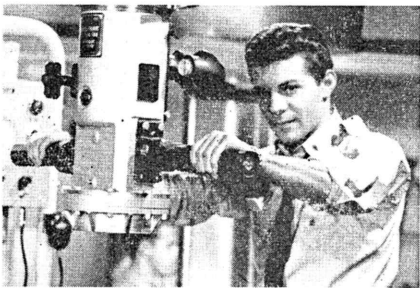


**STEVE & EYDIE GUEST ON SPECTACULAR**

**T**WO world-famous singing stars who preceded Peggy Lee with a highly successful engagement at the Pigalle were husband and wife team Steve Lawrence and Eydie Gorme.

Many of you may have seen them score with their dynamic act on television's "Prince Of Wales" show, and also you may have heard them in the guest spot on one of E.M.I.'s great new Luxembourg programmes "Monday Spectacular" recently. They are pictured at E.M.I.'s London headquarters afterwards with the other guest, HMV's Kenny Lynch, and comper Muriel Young.

Eydie is back in the disc news with her latest single "Yours Tonight" which is coupled with "What Happened To Our Love" on H.M.V 45-POP901.



**ANOTHER FEATHER IN FRANKIE'S CAP**

**I**N a new film "Voyage To The Bottom Of The Sea" talented young Frankie Avalon is again given an opportunity to show his very capable acting abilities.

In this science thriller, he plays the rôle of lively young Lieutenant "Chip" Romano, who gets more adventure than he bargained for aboard the atomic submarine "Seaview".

The submarine is making trials in the North Polar region, when it is suddenly bombarded by broken icebergs. Surfacing, the officers and crew are horrified to see the sky on fire. By some freak of nature a belt of radiation which encircles the earth is aflame, causing the melting ice caps to tumble into the sea. Learning that the world is steadily being burnt to a cinder, Admiral Nelson (Walter Pidgeon) evolves a plan to rid the earth of this menace by firing a missile at the heart of the radiation, thus setting up a chain explosion which will blow out the fire.

It is necessary to travel to the South Pacific to fire the missile, and the trip produces most of the exciting moments in the film, as it builds up to a great climax.

The picture also stars Joan Fontaine, Barbara Eden, Peter Lorre, Robert Sterling and Michael Ansara. More, I should say, for younger filmgoers, although I can see many adults loving it too.

Frankie Avalon sings the title song "Voyage To The Bottom Of The Sea" over the credits, and this has now been released on H.M.V 45-POP903 coupled with "The Summer of '61".

**NEW FROM SILVESTER**

**VICTOR SILVESTER** continues as a top star of the ballroom dancing scene, and only recently was awarded the O.B.E for his services to ballroom dancing.

As usual this month sees the release of two new records.

On Columbia 45-DB4683, Victor and his Ballroom Orchestra play "I Still Love You All", a quickstep and "Surrender" (Torna a surriento), a waltz.

A quickstep and a slow foxtrot make up his second disc and both tunes are hit songs from the West End show "The Sound Of Music". They are "Do-Re-Mi" and "Climb Ev'ry Mountain" on 45-DB4684.

**"LA VIE PARISIENNE"**

**T**HE only 'popular' LP released by E.M.I this month is one which will nevertheless have wide appeal.

It's a brand new recording of the new Sadler's Wells production of that delightful, saucy operetta "La Vie Parisienne".

Full of gay, lively tunes, the music of composer Jacques Offenbach is beautifully interpreted here, with a cast headed by Jane Bronhill, Eric Shilling, Anna Pollak, Kevin Miller, Suzanne Steele, Jon Weaving, Cynthia Morey and John Fryatt.

Released on H.M.V., the number is CLP1468, stereo CSD1378.

**JOHNNIE RETURNS**

**T**HE great Johnnie Ray recently returned to Britain, to be hailed triumphantly after his opening at London's "Talk Of The

## LATEST RELEASES

|   |          |
|---|----------|
| <b>THE SAINTS JAZZ BAND</b><br>Five foot two eyes of blue<br>Sweet William  | 45-R4798 |
| <b>NADIA CATTOUSE</b><br>Run Joe<br>Bahaman lullaby   | 45-R4799 |
| <b>GERY SCOTT</b><br>The dum-de-de-dum song<br>This is love   | 45-R4800 |
| <b>Laurie London</b><br>Down by the river side<br>I'll make her forget him  | 45-R4801 |
| <b>ZACK LAURENCE</b><br>Teenage concerto<br>Saratoga  | 45-R4802 |
| <b>COLIN DAY</b><br>Angeliqye<br>Brazil   | 45-R4803 |
| <b>MICHAEL REDGRAVE and JULIET MILLS</b><br>No my darling daughter  |          |
| <b>THE PINEWOOD ORCHESTRA</b><br>Blimp's blues  | 45-R4804 |
| <b>THE DICK WILLIAMS BAND</b><br>Starkers<br>One more crime   | 45-R4805 |
| <b>CHRIS and THE STUDENTS</b><br>Lass of Richmond Hill<br>Ducks away from my fishin'                                      | 45-R4806 |
| <b>ADAM FAITH</b><br>Don't you know it?<br>My last wish   | 45-R4807 |
| <b>THE STEVE RACE GROUP</b><br>Crosstrap (Theme from the Unifilms release)<br>Stop—Look—Listen (Theme from the TV series) | 45-R4808 |
| <b>JUDD PROCTOR</b><br>Nola<br>Palamino   | 45-R4809 |

TRADE MARK OF RANK ORGANISATION LTD

# Latest Releases

|   |        |
|---|--------|
| <b>U.S. BONDS</b><br>Quarter to three<br>Time ole story   | JAR575 |
| <b>THE BACK-BEAT PHILHARMONIC</b><br>Rock and roll symphony 1st movement<br>Rock and roll symphony 2nd movement | JAR576 |
| <b>JOHN LEYTON</b><br>Johnny remember me<br>There must be   | JAR577 |

*Town*, Johnnie also made successful appearances on television, and here, too. Number is H.M.V like Steve and Eydie, guested on 45-POP899. E.M.I.'s "Monday Spectacular".

To tie in with his visit, H.M.V have released his latest single. *Sides are* "I'll Bring Along My Banjo" and "How Many Nights, 'Frenzied' and "Miserlou" (H.M.V How Many Days" on 45-POP902. 45-POP898).

Philip Upchurch Combo is scoring full appearances on television, and here, too. Number is H.M.V like Steve and Eydie, guested on 45-POP899. E.M.I.'s "Monday Spectacular".

THAT a fine artiste Frances Faye will make new friends with her "Frenzied" and "Miserlou" (H.M.V How Many Days" on 45-POP902. 45-POP898).

**I HEAR . . .**

THAT Laurie London is once again in tremendous form with "Down By The River Side" and "I'll Make Her Forget Him" on Parlophone 45-R4801.

THAT The Dick Williams Band have recorded two cute numbers for Parlophone. "Starkers" and "One More Crime" are on 45-R4805.

THAT a Stateside hit "You Can't Sit Down" parts 1 and 2 by the

John Castle

# May we introduce...

## BARBARA EVANS

**I**NTRODUCING petite, dynamic Barbara Evans—the Mercury Records' songstress who can not only sing up a storm, but is equally talented at comedy, dancing and acting.

Besides amassing an impressive number of night club credits as an outstanding singer in such places as the Stardust Hotel in Las Vegas and The Bradford Hotel in Boston, this versatile 22-year-old New Yorker has appeared as a musical comedy star in the hit off-Broadway production, "Misguided Tour". On television she has also been seen in New York's popular musical series, "The Sheffer Circle".



A native of Long Island, New York, Barbara can speak French, Italian and Spanish. As a youngster she set her sights on a theatrical career. At school, she was president of both the dance and glee clubs, and was active in the drama club.

While attending college during the day, Barbara took acting, dancing and singing courses. She also found time to go to various auditions and one day competed for the rôle of partner to "Slapstick" Maxie Rosenbloom, the prizefighter-turned-comedian. Barbara passed the audition and joined Rosenbloom on a cross-country night club tour.

After getting wonderful reaction from critics and audiences, she decided to branch out as a single act. Appearing in a few local New York clubs, she was seen by bandleader Tony Pastor, who was forming a group for an appearance at the Stardust Hotel in Las Vegas.

Immediately impressed with her talent, he signed her to appear with him and his two sons in the famed gambling city. After just three days of rehearsal, the Pastors with Barbara opened at the Stardust—and won tremendous acclaim from public and critics alike.

Then Barbara went back to solo work. Since 1959 she has appeared in America's leading showplaces. Her recording in the States of "Souvenirs" showed in the hit charts for many weeks and resulted in her being awarded the title of "Most Promising Vocalist of 1959" by the leading musical publication, Cash Box.

One critic wrote of her—"Barbara Evans is truly a mighty mite, loaded with verve and energy, belting out song after

song like a pint-sized Ethel Merman, and varying her explosiveness with a sentimental ballad now and then".

First release on Mercury in this country was "Charlie Wasn't There" coupled with "Nothing You Can Do" on 45-AMT1151.

## CLIFF BENNETT

**C**LIFF BENNETT and his group, the Rebel Rousers, have toured the country for three years as unknowns... not a bright state of affairs you may think, but Cliff would disagree.

*"We have toured small dance halls and clubs all over, not accompanying star performers, but in our own right... and we don't regret it. In this way we gained in experience and finance. We all live well and run cars—I have a '61 Sunbeam Alpine—and also have the satisfaction of knowing that we are learning something."*

Cliff Bennett was born in Slough, Bucks, on June 4, 1940. When he left school his father sent him into the family's iron foundry works, where he stayed for several months. "But I hated the life and was determined not to make it for good," he says.

Accidentally Cliff found himself learning to play the guitar and to sing.

*"It all started as a giggle," he says. "Two of my friends were forming a small group and they asked me to join them on guitar. I had a little idea as they did about playing an instrument, so I took lessons I based everything on one key and hoped for the best."*

But Cliff Bennett is a singer, not a guitarist, and when asked how he became one he looks a little puzzled and says:



*"I don't really know—it just seemed to happen—all I remember is that the boys and I decided one of us had to sing and I was the least embarrassed at having a go."*

And Cliff discovered that he liked singing and that people liked listening to him. So he left the iron foundry job for good and concentrated on his voice, playing many local engagements with the Rousers.

Although they were gaining experience from their many bookings, the boys had not had the

proverbial "break". When Bob Alexander, manager of a large Putney dance hall, took an interest and offered to manage them, they readily accepted.

Bob took them to meet A and R man Joe Meek who immediately fixed a recording session... the numbers they recorded were then released on Parlophone 45-R4793—"You got what I like" and "I'm in love with you".

## RICK AND THE KEENS

**T**HE success story of America's Rick and the Keens, began just nine months ago. The six-member group, composed of two high school students and four college students, enjoys coast-to-coast popularity although they began to play professionally barely a year ago.

Richard Cook (Rick), is lead singer of the group, Carol Cook, Rick's younger sister, is on piano, Hugh Alexander, is the drummer, and Jerry Chandler, the Texas guitarist. The group is completed by singer Herman Escue, and Max Ray Evans, who plays bass guitar and sings.

Rick Cook, a 21-year-old Midwestern University graduate is well known in the Texas area for the many personal appearances he and Carol have made, but this is his first appearance in a professional group. He has a unique falsetto voice, but his wide vocal range allows him to sing most any type of song. He also plays rhythm guitar in the group and it is he who brought the group together.

Sixteen-year-old Carol Cook has been an accomplished pianist since childhood. The talented, and pretty youngster lives with her parents in Harold, Texas, and is a high school student.

Now she and her brother have made music their career, and whether it is playing together professionally or combining their talents to play at home in their leisure hours, Carol and Rick have realized their dream of becoming recording artists and professional entertainers.

Hugh Alexander, drummer and business manager for Rick and the Keens, is a 20-year-old student at Midwestern, and he hails from Wichita Falls, Texas. He has played with many area bands before joining Rick.

Jerry Chandler, a 16-year-old studying at Wichita Falls Senior High School, is the lead guitar player in the group. He is also a member of the high school band in which he plays trombone.

Herman Escue, 24-year-old singer, is a senior student at Midwestern University, and he, too, makes his home in Wichita Falls, Texas.

Max Ray Evans, the oldest member of the group, is a 25-year-old music graduate. His home is Neoca, Texas, and he has been featured vocalist with several North Texas groups, before joining Rick and the Keens. The group's rendition of "Pea-

nuts" and "I'll be Home"—issued in this country on Mercury 45-AMT1150—was soon being played by deejays all over America. Before Rick and the Keens realised they were recording stars, their disc was quickly climbing the Hit Parade charts.

## ELKE SOMMER

**L**OVELY Elke Sommer was born in Berlin, daughter of a pastor who died when she was 14 years old. While she was at school Elke's great ambition was to enter the diplomatic service as an interpreter. Accordingly she studied languages, speaking in addition to her native German: English, Italian, Swedish, Spanish and Greek.



Later her ambitions channelled toward acting and three years ago she came to England to study, paying her way by becoming a mother's help for £3 a week.

When she returned to Germany she entered a beauty contest and was given a film test on the strength of her pictures in the local paper. The film test proved that Elke was talented as well as beautiful and she has since starred in such films as, "Friend of the Jaguar", "Travelling in Luxury", with Belinda Lee, "Ship of the Dead" with Horst Buchholz, "Heaven and Cupid", and "Don't Bother to Knock".

Shapely Elke—she measures 36-22-36—has other film commitments on the Continent before returning to Britain to star in her first Associated British film under her new contract, called "Tamahine".

She loves fast cars and has an ambition to buy a Jaguar... at the moment Elke owns a Lancia. Among her dislikes are beer and red as a colour. She is very jealous. By her own admission, Elke says, "I like a man to myself".

Elke Sommer is determined to prove herself to be a good actress—"I'd play a rôle for nothing to prove this," she says. But Elke is also entering the recording world with a cute song entitled "Be Not 'Notty'". On the Columbia label this is backed with "The Faithful Hussar" (45-DB4688).

## CLIVE PETERSEN

**F**REDDIE SCALES from Tottenham travelled 100,000 miles in one year for the Merchant Navy as galley boy, butcher and cook. Now Freddie is forgotten and Clive Petersen has emerged... a talented young vocalist and songwriter.

Clive was born in North London on 7th October 1937. He was evacuated to Leeds during the war and on his return south won a scholarship to a technical college, studying building and architecture.

*"I enjoyed architecture—but when I realised that the college instructors were interested in making me a plumber I left quickly and joined the Merchant Navy, after turning my hand to a few shore jobs too miserable to talk about!"*

Clive travelled with the Navy for a year—to the United States, Canada, Cuba, South Africa and several European countries. Then he left to join the army for another year, leaving this service to take a job as a stonemason's labourer.

... before returning to the Merchant Navy for eight weeks. "All this time I had great ambition to be an author and spent many hours writing my personal experiences at home and abroad into novels."

He settled down for a while in Tottenham, working in the local swimming baths as a lifeguard. By this time he had decided to try his fortune as a singer.

*"I had to be successful in something and so I made up my mind to try a singing career. At first I couldn't afford lessons so I joined local jazz clubs and sang with groups like the Kinsey Trio until I had saved enough money from my job at the swimming baths to join the late Maurice Burnham's school of singing."*



Clive submitted a lyric he had written to Johnny Dankworth's management and sang it for them. The same day he signed a five-year contract with Dankworth and recorded a demonstration disc of "Where or When" which was taken to recording manager Norrie Paramor. Norrie liked Clive's voice and contracted him to Columbia... his first record was entitled "If no one tells you" and "For Every Boy" (45-DB4687).

Welcome home to **GERY SCOTT** :

# The idol of 200 million Russians

By EDNA BOWERS

TEN YEARS ago Gery Scott was in Britain . . . not particularly successful as a vocalist although she earned her experience and keep by singing with several well-established bands of the day. Then Gery decided to pack her case and take a trip abroad . . . and this resulted in her becoming the idol of two hundred million Russians!

"I signed a recording contract with Supraphone Records in Prague and that was the luckiest day of my life", she says. "This company is government-owned, so things are rather different from England. I cut 22 numbers once a year, using three different backings, a 60-piece string orchestra, a dance band and a Dixieland group. It took six months for a disc to be released."

When Gery's discs were released in Russia it caused considerable excitement. And when the four million sales mark was reached she decided that it was time to make a visit to Moscow with the hope that she could persuade the Ministry of Culture to arrange a tour of the USSR for her.

"I obtained a tourist visa to Moscow which was valid for 24 hours. Armed with my recordings I arrived at the Ministry at 10.00 a.m. . . . and by 3.00 p.m. I had been hired."

## HOURLONG

In three months Gery did 65 hour-long concerts, singing 30 songs each hour. When she left the theatres, hundreds of people clamoured outside for her autograph, leaving no doubt in anyone's mind that Gery was one of the two most popular female vocalists in Russia . . . the other — Ella Fitzgerald!

Because of this success the Government approached Gery to record an LP entitled "Concert with Gery Scott", but she refused as the law held that she could only be paid 10 roubles a minute (approximately 10d.) with no additional royalties.

"This was crazy", says Gery, "especially as the company had taken an initial order of 4 million. But I turned down the offer, on financial not political grounds."

After three years she returned to Britain, bringing with her a song composed especially for her by Ludmila Ladova, one of the most successful songwriters in Russia today who has had as many as 36 hit tunes in the Red hit parade. Gery recorded "The Dum-de-de-Dum Song" for Parlophone Records accompanied by her husband and arranger, Igo Fischer. On the reverse is another Ladova tune, "This is Life" (45-R4800).

## SWINGING

"I hope to encourage British artists and bands to visit Moscow for long or short periods. There are some swinging musicians over there that could come to Britain on exchange. But apart from these musical reasons, it would help the understanding between East and West."

"The Russians are beginning to learn that we Britishers are not monsters at all, that we will laugh and joke and talk seriously with them as friendly people, I know that any person visiting the USSR will be warmly welcomed — they are wonderful people, very like the Americans, although neither country would admit it. Both are warm, generous and very sensitive people."

Gery was born in Bombay on October 5th and educated in England when her family returned after India had gained independence. From the time Gery left school she has wanted to sing . . . but little did she ever think that Russia would be the country that first applauded her.

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GERY SCOTT

## LATEST Columbia ISSUES

**HERR LENNIE HASTINGS**  
Auf wiedersehen, my dear  
One, two, drink up (ein, zwei, soffe) 45-DB4675

**KEN COLYER'S JAZZMEN**  
The happy wanderer  
Maryland my Maryland 45-DB4676

**EDDIE CALVERT**  
Lucy's theme (from the film "Parrish")  
Patatina 45-DB4677

**THE CLEFTONES**  
Heart and soul  
How do you feel 45-DB4678

**ALMA COGAN**  
With you in mind  
Ja-da 45-DB4679

**RICKY VALANCE**  
Bobby  
I want to fall in love 45-DB4680

**MONTY SUNSHINE**  
Creole love call  
South 45-DB4681

**TOMMY BRUCE**  
I'm gonna sit right down and write myself a letter  
Love honour and oh baby 45-DB4682

**VICTOR SILVESTER AND HIS BALLROOM ORCHESTRA**  
I still love you all (QS)  
Surrender (Torna a surriento) (WZ) 45-DB4683

Do-re-mi (QS)  
Climb ev'ry mountain (SFT) (both from "The Sound of Music") 45-DB4684

**SHIRLEY BASSEY**  
Reach for the stars  
Climb ev'ry mountain (from show "The Sound of Music") 45-DB4685

**ALEX WELSH AND HIS BAND**  
Tansy  
Memphis march (both from film "No My Darling Daughter") 45-DB4686

**CLIVE PETERSEN**  
If no one tells you  
For every boy 45-DB4687

**ELKE SOMMER**  
Be not "Notty"  
The faithful Hussar 45-DB4688

**THE STREAMLINERS with JOANNE**  
Frankfurter sandwiches  
Pachalafaka 45-DB4689

**BOBBY RYDELL**  
The fish  
The third house (in from the right) 45-DB4690

**CHUBBY CHECKER**  
Let's twist again  
Everything's gonna be all right 45-DB4691



latest **M-G-M** Releases

**VERA LYNN**  
Adios, my love  
May your heart stay young 45-MGM1134

## Herr LENNIE HASTINGS' vocal debut :

# ES KOMMT NICHT DARAUf AN WAS MAN SINGT SONDERN WIE MAN'S SINGT \*

By BRIAN MULLIGAN

**T**AKE AN unashamedly sentimental song, add a lively jazz accompaniment, spice the mixture with an uproarious imitation of a German tenor — and there you have the recipe to produce one of the year's most unusual hit records.

And a recording which could make jazz drummer Lennie Hastings into a teenager's idol at the age of 35 with his gobbledegook version of "Auf Wiedersehen, My Dear" and "One, Two, Drink Up (Ein, Zwei, Solfe)" — "with musical degradation by Alexbaum Welchbach" — on Columbia 45-DB4675.

Lennie, who plays with the Alex Welsh Band, has already become something of a legend in clubs from Dusseldorf to Dublin with his gimmick of gymnastic drum-breaks accompanied by wild yells of "ooh-yah ooh-yah".

His recently spotlighted vocal talent has now caught on to such an extent that he rates star billing as "Herr Lennie Hastings" wherever the band plays.

Says Lennie, "I have spent quite a lot of time in Germany, both in the army and with bands and the way the men sing in the beer gardens fascinates me. So I dreamed up this version with nonsense lyrics in 'cod' German as a party piece. It always went down well, but it was only recently that I started singing it in clubs."

### ALL KINDS

In 20 years of playing drums, London-born Lennie, one of the 'characters' on the British jazz scene, has had experience of all kinds of music. His first professional job was with a girls' accordion band. While serving with the Royal Engineers — he

was called up five days before the war ended—he was a member of a drum and pipe band, composed mainly of Irishmen and Cockneys.

He has played with modernists like Don Rendell and Kenny Baker, top traditional bands led by Freddy Randall and Alex Welsh, whom he joined for the second time last year, and was with Johnny Duncan's Blue Grass Boys when they made their hit version of "Last Train To San Fernando".

Once he made headlines by flouting the rules and leaping on to the stage at the Royal Albert Hall to accompany the American pianist Teddy Wilson.

### SENSATION

"It caused quite a sensation," recalls Lennie. "But I liked Teddy's playing so much and thought he needed a drummer, so I took a chance and went on to the stage. It worked out so well that I accompanied him for the rest of his tour, except at one concert where I was warned off by an official of the Musicians' Union."

When he wasn't playing, Lennie has earned a living in a variety of occupations — in a glass-blowing factory, in a bakery, in a laundry, as a male domestic servant, as a cable maker and in a children's nursery.

Musically he likes "anything, so long as it is good", from Wagner through rock 'n' roll and modern jazz to the Chicago-style jazz he now plays with Alex Welsh.

"Vot you are singing it is not, but how you are singing it!"



**H**ERR LENNIE HASTINGS waves and cries out bravely "Auf wiedersehen, my dear" as the train pulls out. Lennie, whom you can read about above, posed specially for this picture in complete Tyrolean outfit, with a half crown in his eye to set it off.

## Latest HIS MASTER'S VOICE Releases

- KEN MACKINTOSH AND HIS ORCHESTRA**  
Theme from an unfilmed movie  
Moonlight shuffle 45-POP893
- THE PLANETS**  
Jungle street  
The grasshopper 45-POP895
- ADAM WADE**  
The writing on the wall  
Point of no return 45-POP896
- ROSEMARY SQUIRES**  
Our little doggie ran away  
Things are looking up 45-POP897
- FRANCES FAYE**  
Frenesi  
Miserlou 45-POP898
- PHILIP UPCHURCH COMBO**  
You can't sit down Part 1  
You can't sit down Part 2 45-POP899
- KENNY LYNCH**  
The story behind my tears  
Steady kind 45-POP900
- EYDIE GORMÉ**  
Yours tonight  
What happened to our love 45-POP901

 *Mercury*

**LATEST RELEASES**

**THE CLEBANOFF STRINGS**  
Lucy's theme from "Parrish"  
Theme from "By Love Possessed" 45-AMT1153

## THE THINGS THEY SAY! — and the discs they write about

- **DON NICHOLL** in the "Daily Mail" reviewed in his column the LP "Triple Treat" (Parlophone PMC1139) and wrote:  
"The modern alchemists are on 'Triple Treat'. Chris Connor, Julie London and Carmen McRae enhancing rather ordinary ballad material with their sophisticated styles."
- **MIKE NEVARD** in the "Daily Herald" said this on Duke Ellington's "Duke Ellington Presents . . ." (Parlophone PMC1136):  
"Duke Ellington Presents . . ." is another first-class selection of Duca! items from a series of sessions in 1956. With Duke the year is purely academic."
- **WESTON TAYLOR**, record columnist for the "News Of The World" considered Stan Kenton's "Kenton At The Tropicana" (Capitol T1460):  
"Stan Kenton's band is all aglow in a rash of exciting jazz, and offers a showcase of splendid talents."
- **TOM MERRIN** chose Mel Tormé's "Swingin' On The Moon" (H.M.V. CLP1445) for one of his Discs a Day in the "Daily Sketch" recently and said:  
"Mel Tormé has, for me, one of those singing styles that improve with age. He has been making hits quite a time now, and all that experience and talent is well showcased in 'Swingin' On The Moon'."
- **R. K. WRIGHT** in the "Evening Standard" wrote on Pete Rugolo's "Ten Trombones Like Two Pianos" (Mercury MMC 14065) saying:  
"The recording sound is superb, and fortunately the music is pretty good too. Arranger Rugolo gets together an unusual big band of ten trombones and two pianos to make some fine, full-throated, swinging jazz. Drummer Shelley Manne helps to kick things along."



# The latest 'Pop' LPs in Mono and Stereo



## VOCAL

SADLER'S WELLS OPERA presents  
**"LA VIE PARISIENNE"**  
 By JACQUES OFFENBACH  
 With JUNE BRONHILL, ERIC SHILLING,  
 ANNA POLLAK, KEVIN MILLER, SUZANNE STEELE,  
 JON WEAVING, CYNTHIA MOREY and JOHN FRYATT  
**THE SADLER'S WELLS ORCHESTRA**  
 Conducted by ALEXANDER FARIS

Overture; Back again (How sad we've made the marchioness);  
 Well isn't that just life all over?; I'm the guide for every tourist;  
 I am a native of Brazil; In this enchanting Queen of cities; I am a  
 dab at carving pork; We have seen sights since eleven - I'm a  
 Colonel's widow - Dinner is served; Oh, little cloud; Frou, Frou,  
 Frou (when she goes out); Does he know he's splitting down the  
 back; Nobody would call me a rover - My friends, a very special  
 toast - I'm whirling, whirling, whirling; I'll have so much to say;  
 It's most important you should show; Here you see the place; My  
 friends, I'm most delighted to see you; In songs and shouts (Paris  
 blooms like a flower)

H.M.V. CLP1468  
\*CSD1378

**\*STEREO VERSION**

### STOP PRESS

International singing star, Mel Tormé has just completed recording an LP in Britain for the MGM label, to which he is now contracted. The album was made under the supervision of recording manager Norman Newell, with Geoff Love and his Orchestra. All twelve titles are well-known standards, and release date is expected to be later this year.

*We reserve the right to discontinue, without prior notice, the supply of any record listed in this publication.*

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|            |                          |  |
|------------|--------------------------|--|
| H.M.V.     | 7EG Series<br>GES Series | (7-inch EP) — 11/6d.<br>(7-inch EP) — 11/6d. |
| CAPITOL    | EAP Series<br>SEP Series | (7-inch EP) — 13/-<br>(7-inch EP) — 13/-     |
| COLUMBIA   | SEG Series<br>ESG Series | (7-inch EP) — 11/6d.<br>(7-inch EP) — 11/6d. |
| PARLOPHONE | GEP Series<br>SGE Series | (7-inch EP) — 11/6d.<br>(7-inch EP) — 11/6d. |
| M-G-M      | EP Series<br>ES Series   | (7-inch EP) — 11/6d.<br>(7-inch EP) — 11/6d. |
| MERCURY    | ZEP Series<br>SEZ Series | (7-inch EP) — 13/-<br>(7-inch EP) — 13/-     |
| TOP RANK   | JKP Series               | (7-inch EP) — 13/-                           |

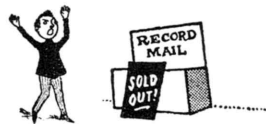
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|            |   |  |
|------------|---|--|
| H.M.V.     | CLP Series<br>CSD Series<br>DLP Series                                      | (12-inch LP) — 35/3d.<br>(12-inch LP) — 35/3d.<br>(10-inch LP) — 27/6d.  |
| CAPITOL    | LCT Series<br>SLCT Series<br>T Series<br>ST Series<br>W Series<br>SW Series | (12-inch LP) — 39/-<br>(12-inch LP) — 39/-<br>(12-inch LP) — 33/3d.<br>(12-inch LP) — 33/3d.<br>(12-inch LP) — 39/-<br>(12-inch LP) — 39/- |
| COLUMBIA   | 33SX Series<br>SCX Series<br>33S Series                                     | (12-inch LP) — 35/3d.<br>(12-inch LP) — 35/3d.<br>(10-inch LP) — 27/6d.  |
| PARLOPHONE | PMC Series<br>PCS Series<br>PMD Series                                      | (12-inch LP) — 35/3d.<br>(12-inch LP) — 35/3d.<br>(10-inch LP) — 27/6d.  |
| M-G-M      | C Series<br>CS Series<br>D Series   | (12-inch LP) — 35/3d.<br>(12-inch LP) — 35/3d.<br>(10-inch LP) — 27/6d.  |
| MERCURY    | MMC Series<br>CMS Series  | (12-inch LP) — 35/3d.<br>(12-inch LP) — 35/3d.   |
| TOP RANK   | 35 Series   | (12-inch LP) — 36/-  |

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**HELEN SHAPIRO**

Columbia's sensational singing discovery who has followed her first success with another great hit — "You don't know" and "Marvellous lie" on 45-DB4670.