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BRITISH AND U.S.  
CHARTS, PICTURES  
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★★★★★ INSIDE

No. 22

Registered at the G.P.O. as a newspaper

WEEK ENDING AUGUST 12, 1961

EVERY THURSDAY, 6d.



## MEMBER OF THE WEDDING

CLIFF RICHARD gave his sister, Donella Paul Stevens at Waltham Abbey Church, Waltham Cross, near London, on Saturday.



(NRM Picture)



## HELEN HITS IT!

HELEN SHAPIRO is the new disc wonder girl. Her second record "You Don't Know" is No. 1 in the NRM Top 10 this week. See centre pages.

(NRM Picture)



## BILLY'S RECORD

BILLY FURY (above) has managed to keep his disc "Halfway To Paradise" in the NRM Charts for 11 weeks. Photo shows Billy indulging in one of his favourite hobbies . . . motor racing.

# NEW RECORD MIRROR

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## ★ STAR LETTER

# PAUL ANKA—THE REAL PREASO

### Clinton Plays Hank

I would like to offer the view that one hasn't got far to look to find the artist to play Hank Williams in the proposed new film—Clinton Fore.

At times his voice could be mistaken for Hank Williams. I am not biased but think—ARNOLD LAMB, 8 Rathmell Road, Weybridge, Manchester.

### No Comparison

How on earth did Adam Faith get mixed up in the Presley/Williams controversy? Of course there is no comparison between Adam and Elvis—thank goodness!

I am quite sure that Adam would never record such rubbish as "Wooden Heart" and "Are You Lonesome Tonight?" I know the Presley fan answer to that—Adam is not capable of it. Again I say thank goodness!

What a pity that Mr. Presley's admirers are so ignorant that he can do no wrong in their eyes. I am a most fervent fan of Mr. Faith, but I would be the first to admit that "Ray-goging" is not up to his usual high standard.

I do not dislike Elvis, but I do think he is grossly over-rated and over-published—M. E. BARTER (Mrs), 37 Francis Avenue, Southsea, Hants.

### What's Lonnie

I top 50 "check out" a weekly "all stars" review, but what I should like to know is, who pushed Lonnie Donegan's "Old Man" off the chart?

Granted, you give Lonnie a place at number 18 with "Banks of New Orleans," but surely his "Daisyman," which was at the top for so many weeks and which sold well over a million copies should be somewhere near the top!

I think this conceals "his slipping up" —BRIAN TOWNSEND, 4 Heatham Road, Selgford, Norfolk.

### Price of Fame

I am glad to see a rhythm 'n' blues column in the New Record Mirror of last May. My only how much enjoy James Craik's articles? But how about one on Lloyd Price—ADRIE MORELLO, 58 Western Avenue, East Acton, N.W.

The reason why Paul Anka's records do not make the charts over here is because they are not played often enough on record programmes.

If they were given the fans and attention that ERIC CLAY and Adam's also receive, his name would support more often.

Paul Anka is not given a fair chance. All these so-called rock 'n' roll kings who can't sing and pen their own songs, sing it, and get it published are always sitting snug in the number one position.

And the struggling few who pen their own songs, such as Paul Anka, get nowhere—YALERIE CORNWALL (Miss), 1 The Cottages, Little Chifford Farm, Ramsgate.

### Expert Comment

Many thanks indeed for the new rhythm 'n' blues column. I feel that this makes the paper really the best of its sort, as it gives expert comment on all forms of popular and modern music.

I wonder what readers' views are on this question: Can a true love of rhythm 'n' blues really like country and western music?—DAVID TOOTHILL, 15 Park Road, Waterloo, Liverpool, 22.

### The Audience And C&W

Regarding this question about an audience for country and western music, country music has never been so popular.

If C&W fans lend an ear to the BBC's "Saturday Club" they will hear country-folk, playing of Roy Acuff and Hank Snow discs... an unheard of thing, some years ago.

However, frequently the records are accompanied by caustic comments from Brian Matthew, GENEFRY GREENWOOD, 38 Gaverot, Olney, Near Leam.

### Crosby, 80 n.o.

Jimmy Watson is correct in saying—in his review of "101 Gunp Songs by Bing"—that the Crosby fans will be adding it to their disc collection.

Actually they are avoiding the release of the second part of the album. Bing was not receiving a number of those "Sing Along With Bing" records for Warner Bros. because of the popularity of the first ones.

Bing's microphone releases here now top the charts—37, 35 and 40 respectively—LESLIE GAYLOR, 114 Medina Avenue, New York, N.Y.

## SMALLS

2d. 6d. per line (average five words) prepaid. Forward copy to SMALL ads, c/o The Mirror, 115 Staffordshire Avenue, London, W1.

ANNE SHELTON Fan Club—Send for details to (Mrs) H. H. Heywood Old Road, Bowles, Middlebury, Massachusetts (Middlebury Station, Fiske). Edeburgh South, Bradford, 2, Yorks. (South) 74 Beverley Road, Whiteley, Surrey.

BOBBY VEE Official Fan Club—Details from Mrs. J. K. Kirt and Tina, 284 Remford Road, London, E3.

CLIFTONVILLE, Margate, centre for "Dramming," jazz, rock, modern dance halls (rock, the "smuggler" caves), roller skating, boat trips, 3 min. away, some excellent restaurants and double breakfast; evening dinner, 6 p.m. Some vacancies September, 5 gu.-send for brochure, 17 Clarendon Road, Cliftonville, Margate.

COUNTRY AND WESTERN. The "Country Cousins" are opening a new club next Tuesday, 7.45 p.m., at the "Rooftop" Public House, Tottenham Court Road, London, W1P (near Tottenham Tube). Real country music played in both the traditional and modern style. Drinks at the club but Administration 3s.

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EVER'S MAILING BUREAU, 30 Rudge Street, Burnley, Lancs. Tel. 5103. All genuine clients seeking marriage—no impostors—5 gu. full details.

FREE MEMBERSHIP if you require PENALS send S.A.E. (or free membership details) Clubs books available C. Services, 2 Sutton Ave. Bingley, West Yorks.

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FOR all your musical requirements, music to bring piano arrangements, etc. write or call, Musical Services, 2 Denmark Place, W.C.2.

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MAKES friends anywhere, personal contact, 17 to 20—Dorothy, 24 E. Colman, Fulham House, Burnley.

MARIC WYNNER FAN CLUB. Subscription 2s., to include free photo and badge—Apply 25 Lindford Street, W.C.2.

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PEN-PALS in America and England. Send 2/6 for lists.—Services, 2 Sutton Ave. Bingley, West Yorks.

SALE Staff Cuttings. Exchange well-covered—S.A.E. (Goodsby), 51 Coburn Road, Sheffield, 8.

SINGERS & SINGERS ASSOCIATES. Personal advisory service for new song-writers—Details Songwriters' Association (P.O.), Norman Lane, Gerrard Street W1.

SONGWRITERS. Let us help you—S. White, Hollywood Songwriters' Bureau, 350 Hollywood Boulevard, Hollywood 28R, California, U.S.A.

THE CANNONS FAN CLUB. Subscription 4s. 6d., to include free photograph—Apply Alan, 164 Great Cornhill Eastwood, 75a Charlotte Street, W.1.

THE DOUGIE SQUIRES Fan Club—38 Elmfield Road, Tottenham N17.

THREE lonely soldiers in the accents of three different countries. Write to: Female Pen Club in England, includes double swimming, hiking, discs, photos appreciated—C.F.N. Cuthbert, LAD REME, 45 Gosport Road, Gosport, Hants. HIG 4 KONG.

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100 PERSONAL Sticky Labels in book form for records, books, friends, 1.00 in each—Send 1/6 to: Bill Dickson, 105, St. George's Road, Handsworth, Derbyshire.

ADAM FAITH: fervent fan writes this week.

### Or Chet?

I think Chet Atkins would suit the part because he looks so much like Hank Williams. Plus the way he plays the guitar. It would be easy for him to mime to the sound of Hank.—J. MEIER, Clark Street, Birmingham, 16.



FOUR members of the Bill Shepherd Steers staged up during the run of Norman Wisdom's pantomime "Turn Again Whittington," at the London Palladium—and now they are The Gale Boys, a vocal group much in demand. They used to rehearse at the Palladium's Theatre Royal. One evening, in Norman's dressing-room, they helped celebrate his birthday with a swinging version of "Dream."

They also performed at the same time at the same theatre. Then Ruby, also in the pantomime, went further. She insisted the boys join her act during a cabaret stint at London Royal Court Theatre Club.

The boys rehearsed during the day, tackled two pantomime performances; and then worked in cabaret until the early hours. Said their manager, Bob Perkins, "I want the boys to start recording. They are doing it very well. Their act has been choreographed by George Carden and they work all the time at producing a really good sound. We don't need to rush them."

Further strong point is that John Raymond has produced most of their arrangements.

New the Gale Boys are "digging up" at American camps and nightclubs. Their sound comprises one tenor and three baritone voices with the lineup: John Lucas, from Nuneaton Colin Ellis, Plymouth; Ronnie Grating, Forest Gate; Ken Fraser, Windsor.

And their acts? Numbers like "Taking A Chance On Love" and "Tonight My Love, Tonight," plus a medley of old-timers in which they each take a solo. They're all teachers, too.

Picture shows, left to right, Colin, Ronnie, John, Ken.

# THE GALE BOYS COME STORMING IN!

Picture shows, left to right, Colin, Ronnie, John, Ken.

# THESE ARE AMERICA'S BIGGEST SELLERS



BINGO: lucky 13



WHITFIELD: 'Caru Mia'



BARBER: 'Petite Fleur'



ELVIS five in 1957



DOMINO: the most

# GOLDEN DISCS!

**QUESTION:** What have teenagers **LAURIE LONDON**, tenor **DAVID WHITFIELD**, trombonist **CHRIS BARBER** and trumpeter **MERA LYNN** in common? Answers: They have all had million-selling discs, based on sales in America alone.

These facts come to light from an eye-opening list of million-mark recordings compiled by the American show business magazine "Cashbox".

Errors and omissions excepted, this gives Britain a total of four from a total of 216 artists and 405 titles listed. But that isn't half as bad as it may look.

Remember these bits 'n' bits from Britain? Vera Lynn had "Auf Wiedersehen" in 1953. David Whitfield "Caru Mia" in 1956. Little Laurie London "He's Got The Whole World In His Hands" in 1958. And Chris Barber, aided by Monty Sunshine, "Petite Fleur" in 1959.

My breakdown of the figures proves, to me anyway, that the MOST SUCCESSFUL million-seller was clearly **FATS DOMINO**, which means I imagine a barrage of blating from fans of Messrs. Crosby and Domino.

But here's my argument. On actual million-sellers, Fats has SEVENTEEN. So I grant you, his Preley, Bing has THIRTEEN as a soloist going in on his total, but FOUR with the Andrews Sisters and ONE each with Gary Crosby, Gene Kelly and Fred Waring.

Now delve deeper. Old Fats had his

first, "The Fat Man" back in 1948. Came a gap of four years before he hit back with "Good Home". That was in 1952. In 1953 came "You Said You Loved Me", "Please Don't Leave Me", "Going To The River".

In 1954 was "Love Me", "Three more in 1955: "All By Myself", "I Can't Go On" and "Am I That A Shame". The Chubby one had FOUR in 1956: "I'm In Love Again", "Be Wicked", "Big Monday", "Blueberry Hill". Then three in 1957: "He's Got You I Love", "I'm Walkin'", "I Still Love You".

And another gap. Three years without a Gold Disc.

## FOUGHT BACK

But he fought back again. Last year he had "Whole Lotta Love".  
Get the point? Mr. Domino has been picking up gold plaques over a period of twelve years. This is staggering consistency, whatever fan club you belong to.

Now consider **ELVIS**. Famously staggering, of course, judged over the shorter period of his career. His first was "Heartbreak Hotel" in 1956. He had two more that year... "I Want You, I Need You", "Love Me Tender".

His FIVE in 1957 looks like being an actual record, shared with **Bing** in 1956. The titles, "All Shook Up", "Don't Be Cruel", "Too Much", "Teddy Bear" and "Jailhouse Rock". The four for 1958 were, "Wear My Ring Around Your Neck", "Daddy", "I Rise Around Your Neck", "Daddy", "I Got Stung", "I'm Hood Wench". This list is compiled by "Audi Fools" who

As I", "Suck On You", "It's Now Or Never", "Are You Lonesome Tonight".

Now let me counter the obvious Presley fan retort.  
He has NOT had so many years in the business. It could be that he will outstrip Fats when he has had a similar number of years in the game. Or, let me whisper, it could be that he will fade quickly away.

But on the facts, leaving aside suppositions and guesswork, Fats led. Now for the other dominant gem, **Bing** made "Silent Night" in the early 40's

## BY LANGLEY JOHNSON

and quickly sold his first million. In 1943, there was "Sunday, Monday or Always" and "I'll Be Home For Christmas". In 1944, "Swinging On A Star" and "Too Rell-look". Just one in 1945... "I Can't Stop To Tell You".

The FIVE for 1946 were "Dear Hearts and Gentle People", "New San Antonio Rose", "MacNamara's Band", "Sweet Lullaby", "White Christmas". The 1948 output produced, "Now Is The Hour" and "Galway Bay".

With the Andrews Sisters, he had "Pistol Packing Mama" "Jingle Bells" (both 1943), "Don't Fence Me In" (1944), "South America Takes It Away" (1946). In the fifties, his millions have come from co-operation with Gary C ("Play A Simple Melody", 1950), Gene Kelly ("I Trust Love", 1957) and Fred Waring

("Whispering Song", back to 1950 again).

So really it was from say, 1942 to 1948 that Bing, on his own, led the magic million. I still say this leaves Fats out in front, judged purely as a "single" performer. And he should! had the assistance of major movie roles, either.

Other biggest successes include Perry Como—who has TWELVE, starting with "Honeydew" in 1945, going through to "Cuch A Falling Star" in 1958, and Glenn Miller, with EIGHT.

dating through three years from 1939 to 1942.

## FRANKIE, RICKY ETC.

Frankie Lane lists up with SEVEN, together with **Paul Page** and **Ricky Nelson**. On the FIVE list are **Al Jolson**, the **Platters**, the **E. J. Brothers** and **Mama Francis**.

Remember, too, those not only for singles. Domino admittedly falls a bit shorter on the album score. Sinatra, for instance, sells a lot of albums but has only one single listed—"Young At Heart", in 1954.

The risk gap back to 1930 when, over a long period, **Paul Whiteman** built up to a million with "Whispering".

But the performances, of Messrs. Crosby, Preley and Domino being

even more remarkable when you consider that by far the greater percentage of the million-sellers do the trick just once. The list of one-hit wonders goes on and on. And includes some of the biggest international names.

## MAINLY MEN

The girls, as ever, seem to come out of it pretty badly. Taking only the solo singers into account, they come up with 29 between them with the male total is 89.

Naturally, this survey does not take into account actual sales of discs. An artist can have sales of three or four million on one Gold Disc. I'm sure Crosby has collected more by way of royalties than anybody else.

But a million-seller is a landmark, one created by the recording industry and treated with suitably deferential respect.

And, no matter how the facts and figures are interpreted, I still make Fats Domino's efforts, over twelve decade-long years, the most remarkable.

No wonder they say he is one of the wealthiest men in show business.



(NRM Picture)

# NELSON RIDDLE: THE MAN BEHIND SINATRA

**NELSON RIDDLE**, over here in L.A. to score the music for the controversial film, "Lolita", left to go back home to America last week.

Before he departed he had some words to say about one of the most lucrative partnerships in the disc scene. Frank Sinatra backed by Nelson Riddle's orchestra and arrangement.

This partnership has taken them through numerous best selling albums. Now it has been broken.

Sinatra's contract with Capitol has expired and he has started his own Reprise company. Riddle is sticking with Capitol.

And although he is allowed to record with other artists on other labels—Rosemary Clooney and Ella Fitzgerald for example—Capitol don't want him recording with Sinatra.

"It's understandable," said Nelson. He added: "Frank and I complement each other. I don't think Frank has any time for Sinatra. He himself is a per-

fectionist and that's the way he wants it. I've never had to argue with him. In fact I don't think we've ever had a disagreement."

"I've heard about the Sinatra temperament. But our social lives don't mix, we can't work together. However I think that a man as big as Sinatra is in his profession is bound to attract a lot of knucklers."

"He's bound to make enemies. I'm not from the..."

"I still still work with Frank on

concerts etc... but not records."

Close friends to both artists say that when Sinatra left his first Riddle arrangement, his reaction was: "There has to be hell in my life."

That's the way it's stayed...

**BING CROSBY, BOB HOPE and JOAN COLLINS** break from filming "ROAD TO HONG KONG" for some cricket clowning.

**NELSON RIDDLE** (right) with **ROSEMARY CLOONEY** and arranger-conductor **PAUL WESTON**.

(NRM Picture)

# THE JAZZ PAGE: NEWS, REVIEWS

## THE NEW ORLEANS THE REAL BEVELL

SINCE 1940 when the elderly New Orleans jazzman Kid Rena was persuaded to record there have been periodic treks to the Crescent City.

The most fruitful were the annual vacations made by Bill Russell, who captured so much of the native Negro New Orleans jazz by his American Music label.

Sam Charney works for the Folkways label was another series of attempts to bring native jazz to the rest of the world. It is a pity that he left behind more missives than he might have done—recordings were made in the 50s without permission and in many cases the artists were given little or no payment for their work.

Charters' best album was "Music Of The Dixie Hills" (Topic 1275).

Now I hear of exciting developments . . . this time from the Riverside company.

Grayson Mills, who runs his own town label in New Orleans, has written in "Jazz Report": "Riverside held a number of sessions two months ago mostly of a jam session nature as well for old-style musicians but been extremely safe. Sweet Emma Barwick, with Percy and Willie Humphrey, Emanuel Sayles (banjo) and Joe Frazer (drums) recorded for them as did Jim Robinson's band and Peter Bocage.

All the necessary things were accomplished. The sessions will bear the advantages of being recorded in a studio coupled with the defects. Even work in a cage."

"From a documentary standpoint the recording of the great charnelist Louis Cottrell in trio surroundings and the put-

ting jazz I ever experienced . . . in the Bush.

John Casini's Tuxedo Band—a unit from the famous Young Tuxedo Brass Band whose Atlantic LP found in France, so was Billie and De Pierre, as immensely as they sound on their recording with Billie's rolly piano and emotional Blues singing matching De Pierre's sensitive trumpet.

Kid Sheik's band had George Lewis, the great New Orleans' veteran, on clarinet and was superb. George also turned up again in "Thames Kid" Volante's album, *Alison Stompers* with Louis Nones (Trombone).

We listened to Kid Howard's La Vida Band, which apart from Kid-on trumpet

—had Jim Robinson (trumpet) and Eddie Barone (clarinet). Howard and Robinson (oured) their city in New Orleans and they are playing better each night . . . just as long as Grayson Mills' club manages to exist.

—About 75 jazz veterans are joining in from 1945 to now. I was told that another 125 are known and may eventually be persuaded to come out of their enforced retirement.

"This is history in the making and we must help where we can. As the records they make are rereleased and must be kept. For this is rare and

## TRADITIONAL JAZZ IN AMERICA (4)

wonderful music which is dying.

THIS IS THE TRUO AND ORIGINAL JAZZ.

Late news has reached me regarding release of the above mentioned labels in this country.

Negotiations are taking place regarding the rights of the late James Asman's New Orleans label, and two important and George Lewis from Joe Mercer's Southland mark, and before the end of the year, the first American Music album.

The first will be a Dick Johnson collection many of his tracks so far on the label, and this will be followed by a Hank Johnson twelve-inch.

JAMES ASMAN

## I CHALLENGE

### MISS DICKENS

NATIONAL press journalists and magazine contributors take a fawning delight in attacking jazz from time to time.

Miss Monica Dickens, in her "Woman's Own" column recently expressed her concern over the influence of jazz musicians on teenagers.

After a lengthy expose on teenage morals, Miss Dickens inferred that British dance halls and jazz clubs employ bands comprising "SECOND RATE JAZZ MUSICIANS, ABLE TO DRUGS, WHO HAVE NO SKILL OR ABOUT INTRODUCING 'REFRERS' TO YOUNGSTERS."

Well, of course, we've heard all this many times before.

A few years ago the national press was flooded with articles on the degradation of jazz clubs and musicians. More recently, possibly due to the wider acceptance of jazz as a healthy recreational outlet, there has been fewer journalistic attacks.

Miss Dickens' article may well have caused millions of teens to throw up their hands in horror at the thought of their daughters slipping along in the local jazz club for a spot of marijuana.

Musicians, however, may not always be exemplary, but I have yet to come

## INSIDE THE TRAD SCENE

across any instance of a jazz musician committing a crime so far as to challenge Miss Dickens to produce evidence.

The traditional world in particular has a virtually unblemished record. In fact, the only exception to be concerned and I invite Miss Dickens to take a walk in the jazz scene and see for herself the inactivity of her

accusations. There are a few jazz clubs which are not so good as the others, but they are not so bad as the others.

If the half dozen or so by name bands seem to have appeared less frequently in your local club recently, don't be too hard on the promoter.

My own personal preference is for the problem with its ever decreasing number of jazz clubs there are just too few good attractions to fill them.

by IAN DOVE

Bands like Kenny Bell, Acker Bilk, Tony Martin and Dick Caventore find it difficult to play regularly even in the biggest jazz clubs, owing to the increasing demand for their services in ballrooms and concert.

These band leaders are adamant about not forsaking the clubs, but opportunities of playing before large audiences and the attendant larger fees cannot be ignored.

Thus, many clubs are faced with the problem of having to interpose their own name presentation with varying situations.

This is providing an excellent opportunity for a lesser known band and will help to elevate them to the status of top name attractions.

Several successful bands are proving very successful on the name band club circuit.

The Mike Cotton and Eric Altshuler bands are showing the most promising newcomers and seem anxious of emerging as big attractions, but not that.

To promoters I say give the newcomers a chance and stop insisting about the size of their name bands.

For instance Northampton Jazz Club's policy of running Wednesday night sessions is a showcase for the professional groups who would otherwise be shut out of a club scene. The club has proved tremendously successful.

Bands to be featured in the future include Wednesday, August 16, Mike Cotton's Florida Jazz Band; Wednesday, August 30, the Original Down town Syncopators; Wednesday, September 13, the Concord Jazz Band; Saturday night

Continued on page 5

# ALISON THE MUSICAL

MOSE ALLISON

AUTUMN SOUL

Promenade ● Erykah to the Blues ● It's Crazy ● That's All Right ● Devil in the Mind ● Strange ● Autumn Song ● Do Nothing Till You Hear From Me ● Once ● Groovin' High.

ESQUIRE 32-313

Allison is a most unusual jazz musician and one of the most difficult to criticise either favourably or otherwise.

He is primarily a kind of regional impressionist, composing colourful little sketches inspired by his own experiences.

He is primarily a kind of regional impressionist, composing colourful little sketches inspired by his own experiences.

However, it is the standards which are most helpful in attempting to evaluate this jazz talent as a pianist, because we can measure them against the performances of

the Garlands and the Mancoes.

"Groovin' High" reveals Allison as a most pianist of modernist technique, who nevertheless lacks the crispness of definition of a player like, for instance, Hampton Haves.

Then there is Allison the singer. His vocal on "Do Nothing Till You Hear From Me" is barely offensive, but it is hard to understand why Allison's singing is more popular with clubbers than his piano-

Lastly, and most interesting of all, there is Allison the composer. Most interesting because it is this that Allison has some original talent.

## BENNY GREEN

ON

MODERN JAZZ

best described with that devious word, "charm".

Although the original work on this album is not connected as the first Allison album was, it displays the same quiet gift for harmony and the ear for a melodic phrase which only a jazz musician can truly have.

## NATURAL

Allison says himself that his pieces are the result of his noticing that a certain phrase occurring in his own solos. He writes the pertinent phrase down and waits for a moment when he can complete a whole tune, hence the vital and natural sound of his pieces.

"Stomp" and "Promenade" were obviously the result of this kind of

jazz birth, but the title song, "Autumn Song", belongs to a different group. It is a dreamy, melancholy ballad which perfectly reflects the mood of the cover design, unusually created by the way of a jazz album.

It is a photograph of a woodland scene with shafts of sunlight piercing the foliage.

Allison might almost have selected it himself, as a pictorial description of a highly musical album. Each individual skill without ever claiming to make history or indeed succeeding in doing so.

## BARGAIN

BERT DAHLANDER QUARTET with VICTOR FELDMAN

Hip Soup ● Emma.

HMV TG 8693

For the bargain of the week, a little-publicised album in miniature which is a hearing because on one side, "Hip Soup", it gives us a chance to hear Victor Feldman on a lengthy solo which he recorded in 1958 with the Swedish musicians sometimes known as Bert Da's.

The jazz is quieter rather than adventurous, and indeed "Emma" little pieces which the Benny Goodman Sextet used to record in the days of harmonic innocence.

It is a photograph of a woodland scene with shafts of sunlight piercing the foliage.

Feldman is surely one of the world's greatest jazz players by now. Certainly his solo on "Hip Soup" could only have been matched by



BBC

101

# HALVEY, BELLE, A THE POSE



## PETER JONES reports

### HAVE you heard about The Pose?

It's something like the American "crotchet" and is being done by the club members FRANK SINATRA, DEAN MARTIN, SAMMY DAVIS and SHIRLEY MAZINE (honorary member)—only it operates in London.

British members include Anthony Newley, Tommy Steele, Peter Murray, Andrew Ray . . . and Kenny Lynch. They held regular meetings, talk show business and generally whoop it up.

But let's talk about Kenny. He's just come up with his best bet yet for his sardonic "humor" "The Story Behind My Tears" for H.M.V.

The notice have been about the de-jays have repeatedly played it and it looks as if the public are finally cottoning on.

It's Kenny's fourth single release. His previous biggest was his first, "Mountain Of Love" which, for a long time, looked like making the big-time.

Kenny, believe me, is a real character. There's nothing water about his attitude to life.

He recalls going to a school in Poplar, East London—but doesn't recall doing any lessons there. At 17, using semi-professional, yet semi-professionally—to the tune of two bob a night, twice a week.

This is an experiment to add variety to the Club's regular Saturday night jazz band attractions and if popular other famous folk artists will be invited to appear at the Club regularly.

After school, he became a baller. A few months later, he left to take a half-time singing job, having three months with Bob Miller at Strathairn Locarno.

Then came club work, including cop-synching with Rod Kitchener's 150. And then the Army. For various reasons, mostly tied up with week-endings, London, it was always

our parts live hard—and clean", he told me. "It's not all that copper-tinted singing, having three months with Bob Miller at Strathairn Locarno.

Then came club work, including cop-synching with Rod Kitchener's 150. And then the Army. For various reasons, mostly tied up with week-endings, London, it was always

Success in his own particular sphere than Edmundo.

Remember his hit? "Enjoy Yourself" written in 1948, "Melodie D'Amour", "Colonel Rogers", "Wedding Song", "I've Got My "Coco Chico", "No Can Do"—ah, the list goes on and on. Through most of them runs the rock first success—on which he has a hypnotic effect on millions of people.

Edmundo was born in Venezuela. He served for nearly four years in a Military Academy where he learned (a) discipline, (b) tolerance and (c) music (h).

In 1937, he arrived in London to study at the Royal Academy. The classes were his true love . . . but a realization that Latin rhythms might prove more profitable sidetracked him. He started in London club, and at orchestra, but eventually took his own group into the New Cosmos Club in Wexford Street, heart of Britain's film world.

Right through the bombing, he kept up his morale-boosting music. That is between spells as an air raid warden and ambulance driver.

In 1941 came his first broadcast. Through those bad days, the still-sobered tones of Mr. Ross helped raise spirits throughout the country. His broadcasts went out at least once a week and continued through the immediate post-war years.

The Latin craze grew as Edmundo's status grew. He introduced newer and more complex rhythms into the well-worn repertoire of the club. In 1949 he took over the Coconut Grove and gave it his own name, Royalty patronized the "Aery". Some had their special evening, both with ardor by Edmundo.

And, through the years, there were those recent stagers. His broadcasts were transmitted throughout the world. Millions enjoyed, loved even, the Savile Row-sited South American who had made a part of London his own.

repeating sick. He also became a being champion of the RASC.

Out of the army, he became a street trader in Oxford Street, London, avoiding the rain and the police. Occasionally, he fired cabinet work for times as a singer.

Then Scott songstress Janet Richmond heard him singing raved suitably—and rang EMI executive Peter Ashby—and he was signed. He was auditioned. At 3 p.m. the same day, he had his debut lined up.

His first stage show was with Alma Coogan in Marseilles, interrupting his show with a performance with Spina Spina, the underweight star who recently left his British life to Howard Winstone.

—Kenny had also worked in a pub run by another one-time pop singer, Suzanne McCarthy. And does film extra work in "The Criminal". A gone frequenter of the House of Commons to listen to debates, a hobby he considers extremely.

HE LIKES Cost Basic; DISLIKES people who just won't be friendly.

And as if that isn't enough for a man to tick in a report, he says Kenny is in the throes of writing a book on the true way to live for the East End of London. "People in

The Pose are putting the word round about his act. It should make the public . . . and it does too.

Which would be extra-peculiarly good for the Lynch family. For his sister was a fine song-writer. Name of Manie Dulick. Ash, an medical grounds, she has had to live up.

Now the mantle of vocalism has fallen on Kenny's broad shoulders.

## EDMUNDO IS 21!

Glasses were changed with bubbling champagne glasses were raised by late-night revelers and glasses were filled as everyone drank to the continued success and prosperity of Edmundo Ross and his Orchestra.

This was on Tuesday last week, when in waters included a well-known international popular EDMUNDO celebrated the completion of his first 21 years in the music business. Everyone present at his Club, in Regent Street, London, joined in wishes included a wish for everybody luck and respect the tall, stock Latin-American expert, be they fans or employees.

Probably it is true to say that no one performer has had greater in-

### EDMUNDO

## TRAD SCENE CONTINUED

sessions at the Nottingham Jazz Club continue as before featuring all top line bands.

The Nottingham Jazz Club also inaugurates a new policy on Saturday, August 12 when they feature as well as Bruce Turner's Band, a guest appearance of folk singer Steve Barlow.

This is an experiment to add variety to the Club's regular Saturday night jazz band attractions and if popular other famous folk artists will be invited to appear at the Club regularly.

### Dates

Following his successful appearance with the Vintage Jazz Band at an illustrated concert on Jazz at the London Concert, Grammer School recently, folk singer Lou Johnson is to work prominently with the band . . . Disley is back in the jazz scene for a two-week spell with the Dick Charlesworth band, dipping for banjoist Dave Dixon, currently holidaying in Italy . . . The City Gents can be heard on Mel Murray radio programme "Meet Kind of Music" on August 14 . . . Eddy Clyde Valley, Stamford, plays "New Times" leading his Glasgow based dance band for engagements in England early next year. Florine's band boasts five ex-stampers including vocalists Don Duane . . . Another Glasgow band, the Bark O'Fawn Syncopators, sets its bank south of the border at the Richmond Jazz Festival August 20-27. Ed Corrie's Concord Jazzband, currently playing retired in the Temperance Club on September 1 and 2, turns full professional on September 4.

Gerry Brown band's next dates, in the London area are at Weylyn Garden City Jazz Club August 14 and Jazzboles Jazz Club on 15. The Terry Lightfoot band has his third "Trad" TV spot on August 26th.

## Another look at the first rock 'n' roll film

## REMEMBER THE CLACK

THIS week I had the depressing experience of watching "Rock Around The Clock" again.

It was showing at a British cinema quite unchanged since it first opened its controversial way across British shores.

Sad it was.

I report no riots and previous little entension.

When the film was first shown there was a fight in the front stalls, polite skirmishes with the police, and panic in manager's office.

For "Rock Around The Clock" is the great Rock Revolution. It was the torch that attracted many. It was a hot proposition in a film featuring three top disc names . . . at the time.

Bill Haley's entrance as a lanky heavy film, made in a hurry, with corry dialogue and a frightening message.

The names on the marquee outside are BILL HALEY and his Comets, the PLATTERS, and FREDDY BASK and the Bellboys.

Only a few short years ago they were coming in this country. Their records were being hit. It seemed.

Now we watch "Rock Around The Clock" and it's akin to a number of ghosts walking across the screen.

Bill Haley's record is a terrible, boasts the title tune, "Razle Dazle", in the recording it's not even there. They indulge in antics like being on the back and playing the guitar in an accordion at one point. Times HAVE changed!

Bredde Bell and his Bell Boys have more choreography and less music in the recording than they had in the original. They indulge in antics like being on the back and playing the guitar in an accordion at one point. Times HAVE changed!

There are the names. One big name. Now?

The frightening, depressing message of "Rock Around The Clock" is that it isn't only just here

flouring and telescoped the career of a top disc star is these days.

It was only 1957 when the film was first shown in this country. Haley's rocking around the clock

dropped after about five minutes in Britain.

It's an ominous thought for today's top stars. Because I reckon it could happen to anyone . . .

Note: I was sorry there were no scenes of teenage exhibitionism in the sides, it would have brightened things up.

But I suppose I should attend the fringes of jazz festivals to see this kind of thing these days. I.D.

### THE PLATTERS



Once they were never out of the top of British Best Sellers. Now!

# HELEN SHAPIRO: YOUNGEST GIRL CHART-TOPPER IN TV, TOURS, RADIO, FILM, ETC.

HELEN SHAPIRO, at fourteen and still at school, this week became the youngest girl ever to reach No. 1 spot in the New Record Mirror Top Twenty, with her second COLUMBIA disc "You Don't Know". She is celebrating another success—in her school examinations.

She came first in science and English and was third in her form, her best result since she joined Clifton girls school in East London.

Though on holiday from school Helen is having little rest this month. She made her "Juke Box Jury" debut last Saturday having been on "Saturday Club" in the morning.

On Tuesday this week she flew to Scandinavia for television and concert dates in Stockholm and Copenhagen, having previously televised her first appearance in the Ken Conway half hour on BBC television for Friday, August 11.

Helen returns to England on August 13 and goes to Cardiff for TWW and their magazine programme "Here Today" on August 14, replacing two other appearances for later transmission.

She is in "Easy Beat" on August 20 prior to her variety debut at Chester during week of August 21, a "Parade Of The Four" broadcast on August 30 which completes a busy month's schedule.

In addition Helen has just completed work on a Rank Organisation documentary "Look At Life" which traces the growth of a record from studio to stores.

## KEN ASKS Mr. K.

KEN DODD, jazz comedian and DECCA recording star, has written direct to MR. KRUSHCHEV asking for examples of Russian jokes and for the Russian leader's personal favourite story.

So far, he has had no reply. Though he wants to drop Russia later on, Ken is not preparing for a business visit to the Kremlin.

He said this week: "It is just another facet of my investigations—into humour. It is research—the time in an effort to find out just what it is that makes different people laugh."

## "Tonight" Team On Juke Box Jury

FOUR members of the BBC's hard-hitting "Tonight" magazine team are sitting in judgment on pop records on "Juke Box Jury" on Saturday, August 12. They are CLIFF MICHELMORE, DEREK HART, EYVE ROBERTSON and KENNETH ALLOP. The last named is one of Britain's leading jazz writers. Chairman, with a tougher job than usual, is DAVID JACOBS.



## More Dates for Mark Wynter Concerts, Show Spot Extended

OWING to the success of the Sunday Concerts featuring MARK WYNTER at the Palace Theatre, Blackpool, Harold Fielding has decided to extend them for two further weeks. They will now run until August 20th. The following Sunday, Mark will be at the Pavilion Theatre, Bournemouth (Aug. 27th).

The Summer Season with Billy Cotton at Southsea includes his eight-week run on Saturday 9th September. The next day Mark is featured in the B.B.C. Light Programme "Seaside Night" from Bournemouth. On September 11th Mark will be playing the Palace Theatre, Bournemouth, in "Music For The Millions". This will have a fortnight's run.

Mark's next single is set for release on

## RUSS CONWAY—STRAIGHT ACTOR! U.S. Film Test: Rep Plans

RUSS CONWAY, who last week announced his engagement to a 24 year old unnamed London shop girl, repeated at the week-end his intention to make a serious attempt at straight acting within the next year.

In a newspaper interview he revealed that he has recently been tested by an American film company at the Bray studios.

He said: "If it is necessary to be made the grade, I would start right from scratch in a repertory company, perhaps next summer."

"What I'd really like to do is work under a different name, but I suppose that would be impossible, as people would recognise me."

By turning down a summer season to appear in Rep Russ would lose anything up to £10,000 extra. Enough sign of his enthusiasm for acting.

For his BBC television show on Friday, August 25, Russ darts with Paula Clark.

Also on the bill: Jazz violinist Sophia Grappelli, whose career goes back over 25 years. He is featured in a special arrangement of "Check to Check".

The accent is all French at this stage, but Russ gets things back to normal by joining with Stephan in a medley of numbers from "The Sound Of Music".

## TEMP. 7 Irish Tour

THE TEMPERANCE SEVEN appear in Ulster Television's "Preview" on Monday, August 14, at the start of a short tour of Ireland which takes in Omagh, Newry, Bangor, Portrush, Londonderry and Portadown.



## 'King And I' Introduces 'Grandeur 70'

RODGERS and HAMMERSTEIN'S "The King And I" the biggest ever box-office musical success, has been chosen by 20th Century Fox to introduce the new motion picture process, "Grandeur 70".

It opens at the Metropole Theatre, Victoria, on August 13.

"Grandeur 70" is a new projecting technique which gives richer colour and clarity and greater depth perception.

Work on it has gone on for nearly 28 years. "The King And I" co-starring YUL BRUNNER and DEBORAH KERR, opened in 1956 and immediately established itself as the top money-spinner in Fox's 41 years in Britain.

Since it was withdrawn in the mid 1940s after a second release Fox has been unwilling to re-release it for use in the "Mousetrap" series in September.

## ANNE'S GUESTS

THE MUDRARKS, together with BERYL KAYE, MALCOLM CLARE and the BERYL STOTT Sisters, meet with ANNE SHELLTON in "Ask Anne" on BBC-TV, Sunday, August 20. Filming for this production was completed recently in the Belfast area.

## Steve Perry Show Debut

STEVE PERRY, the 16-year-old singer, who has come under the patronage of MEL FORME, makes his first concert appearance on Sunday (August 13) at the Princess Theatre, Torquay.

Mel has described Steve as the "finest young singer I've heard in recent years".

"This week, Steve cuts two more sides for the HMV label. His first disc was "Stop By Stop".

## BING: TV Surprise!

UNBILLED and unheralded BING CROSBY made a show stopping appearance on ROSAMARY CLOONEY'S ATV Spectacular on Saturday last.

As he strolled on the set the applicant went on through much of the following dialogue.

Producer Albert Locke said: "Bing promised informally that he would join his friend Rosamary. But he went to the race at Epsom during the afternoon and turned up just in time for a fifteen minute rehearsal."

Bing was so professional and at ease it looked as if he had been working on "The Show Boys." He reacted so for the appearance."

Highlight of the show was Bing's meeting with singer cousin, Dave Dwyer. Rosamary CLOONEY introduced them and Bing despatched said: "Dave, I've been waiting to meet you. They tell me I sing a little like you."

Dave and Bing sniggered off set discussing on "Fancy Meeting You".



FRANK SINATRA and DEAN JAGGER (right) stepped into London last Friday evening for a short stay. The BING CROSBY, BOB HOPE and HONG KONG movie careerist were filming at the Shepton. They were seen on their way to the Farouk our back-packer picture show.

## Busy Composer EARTHA TOPS

ON television, sound radio and in the theatre London-born CHRISTOPHER WHELAN has become one of the busiest composers in Britain and even now on holiday in Italy he is working on his first opera. For BBC television he has completed a piece called "Project M" for use in the "Mousetrap" series in September.

EARTHA KITT tops the bill in ATV's "Sunday Show" on August 13 with EDMUND HOCK RIDGE, JOHN LESTON, and the BILLY VAN FOUR.

Music in the "Sunday Break" the same day is by the MONTY SUN SHINE band, with songs from the DAVISON BROTHERS.



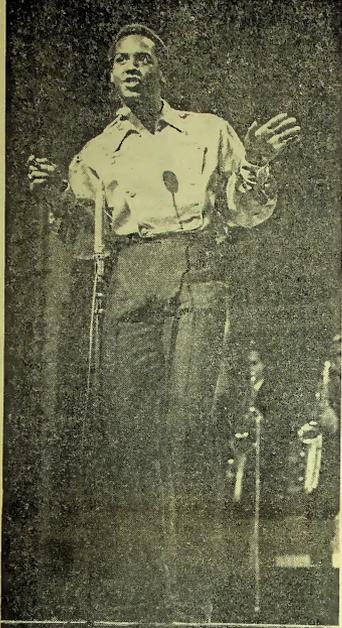
BING CROSBY and DEAN JAGGER (right) stepped into London last Friday evening for a short stay. The BING CROSBY, BOB HOPE and HONG KONG movie careerist were filming at the Shepton. They were seen on their way to the Farouk our back-packer picture show.

MARTY WILDE is joined by top film actress OLIVIA DE HAVILLAND in a party of autographing. Lady in attendance is MORT SAHL's manager HELEN WINSTON.



<p><b>MIKE PRESTON</b> IT'S ALL HAPPENING 45-F 11308 Decca</p>	<p><b>GENE MCDANIELS</b> A TEAR 45-MLG 6396 London</p>	<p><b>SACRED</b> THE CAST 45-LON 1902 EMI</p>
<p><b>ROBB STORME</b> NEAR YOU 45-F 11364 Decca</p>	<p><b>JOHNNY AND THE HURRICANES</b> HIGH VOLTAGE 45-MLG 8328 London</p>	<p><b>FALL PIECE</b> PATSY C 45-2085 Parlophone</p>

FRANK SINATRA and DEAN MARTIN flew to London last Friday evening for a short gig at the BING CROSBY BOB HOPE read to movie currently filming at Shepperton. They on their way again to Paris, at our bar, see picture show.



MILE FORD (right) stepped into the spotlight on last weekend's "SUNDAY SHOW" when FRANCES FAYE returned down with her new gold, white and pink and the CHECKMATES novel read to movie currently filming at Shepperton. (NRA picture)

ING CROSBY BOB HOPE and DEAN MARTIN cooperated happily with the best when I'm studio on reception of the "ROAD TO HONG KONG" test. Pressmen also interested in the new film and Bob Fleming and song and routine and on the forthcoming movie about here Connie leaves for Britain where she is the only American girl

### GOLDEN GUINEA Big Prizes!

To celebrate the second anniversary of their successful GOLDEN GUINEA release PYP RECORDS this week announce a special competition open to all record buyers.

Twelve Guinea releases are listed and competitors are invited to imagine giving a bonus party for all six prizes to pick the six records that would make up the most balanced programme.

First prize is a four-day holiday in New York for a family of four flying there and back with outlays round the city all laid on.

Other prizes include a washing machine, refrigerator and dozens of Golden Guinea albums.

Latest selling idea from Pyp is a Golden Guinea family album with a 12-inch LP for mother, one for father and two EPs for children at an all-in price of 41s. 6d.

Just one problem: Recent changes in purchase tax now mean that the Golden Guinea disc actually sells at one guinea... plus 6d.

### ANITA O'DAY TV SHOWING

AMERICAN jazz singer ANITA O'DAY makes her British television debut in the first of MALCOLM MITCHELL's new BBC-TV series, "Of The Cuff," on Friday this week (August 13).

Richard Aton produces the series and other guests include Alma Cogan, a young Italian operatic singer, and modernist Patti Byards.

Accent for the series will be on different types of music. For instance, Malcolm also introduces Isvan Baranyi, a Hungarian violinist.

In the past two years, Malcolm has had only short spells when he has not been producing his own shows, either on Southern Television or the BBC.

### "THE TRAD FAD"—Six More Weeks Producer Stewart Signs Acker

"THE TRAD FAD", BRUCE's exceptionally popular late-night Saturday evening spot, was officially planned for seven weeks. Now they say he has his third-successful peak television spot in Bernard Delfont's hands. (Continued on page 10)

Speaking about the programme for Saturday (August 19), producer Stewart told the NRM: "As soon as we heard the news it was marvellous. So we started in right away and one of the first calls was to Mr. Acker, whose hopes of being able to ride a day off in August had to be shattered."

#### O.K. Dad

"Eventually we kept him and his cradly wife came through. O.K. Dad! We said, 'Well do it. So we had half the show original."

"Opposite Acker, we were lucky to find 'Many families' was available. But Sunday's former chairman with the Chris Barber. Names for the last five shows will be announced soon."

### TV Round-up

ARCELEVISION, "Big Night Out" for Saturday next, August 12, is a specially tailored version of WOLF MANKOWITZ's stage musical, starring GUY BURGESS and BARRY DAVEY and BENSON and DAVEY KAYE and based on the story of the murderer DR. IPPER.

The musical plot, badly handled by the critics, runs for only six weeks in the West End.

Bill Mankowitz told the NRM: "I still think the majority of people would like the show and I'm very pleased with ABC-TV for giving millions this opportunity to make up their minds for themselves."

### JOHN LEYTON—"SUNDAY SHOW" Third Top TV Spot So Far!

JOHN LEYTON, with his "Johnny Renner Me" at No. 3, in the NRM Top Twenty, has chalked up his third best TV spot in Bernard Delfont's "Sunday Show" on Sunday next, August 13.

John first appeared in "Harpsie Wee One" an "ITV" ratings-topping series which featured a pop singer who visited the London scene to plug his record.

Orders for the disc soared and it looked certain that he was a hit.

Then he made a good appearance before the "Take Box Jury" panel. The panelists voted in a mist but the disc

was already on its way to a No. 13 in the NRM chart.

Further exposure before the anticipated 12 million viewers on Sunday could easily lead the disc to No. 1.

Leyton met producer Robert Stevens and says John has done a marvellous job of the "Take Box Jury" panel. The panelists voted in a mist but the disc

### First Panto Bookings Revealed

ARRANGEMENTS so far announced for pop music stars in pantomime for Christmas on the following: CHARLIE DRAKE, London Palladium, opening December 20; LONNIE DRAGON, THREE MONARCHS, AMLEY LEANS, Birmingham Hippodrome ("Cinderella"), starting December 21; JIMMY EDWARDS, Brighton Hippodrome, "The Pied Piper Of Hamelin", opening December 21; NORMAN WISDOM, MORTON FRASER HARMONICA GANG, Bristol Hippodrome ("Robinson Crusoe"), starting December 21; BELUC FORSYTH, YANA, Manchester Palace, "Turn Again Whirligig", opening December 21; RONNIE HILTON, Nottingham Theatre Royal, "Goldlocks And The Three Bears", opening December 21.

### CONNIE STEVENS Arrives Aug. 19

STRAWBERRY-BLONDE singing star CONNIE STEVENS arrives in London on Saturday, August 19, on an early morning flight to star in BERNARD DELFONT'S "Sunday Show" for ATV the following day, from 7.30 to 9.30 p.m. at the Prince of Wales theatre.

Featured on a Radio Free Berlin TV Spectacular, a gala performance featuring many top stars from all over the world.

A Warner Bros. spokesman said: "While in Germany Connie will make a 12-inch album with Warner Muller. She returns to America on August 27 via Paris, but won't be able to revisit Britain because of filming commitments in the States for Warner Bros."

This is Connie's first visit to Britain.

### Bernard Delfont Joins Leyton Orient

BERNARD DELFONT top show business impresario has become a director of the board of directors of LEYTON ORIENT football club, by joining his brother LESLIE GRADE in the directors' box.

Since Mr. Grade has been with the club as Dave King, Arthur Askey and Bertie Waters have visited the British road ground in East London.

Mr. Delfont is reported as saying: "I regard soccer as being very much a part of show business."

Last season the Orient only just avoided the drop from the second division to the third.

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### FRANCES FAYE TAKES ILL EMILE FORD TAKES OVER

INDISPOSITION of FRANCES FAYE — who had a high temperature during rehearsals and was sent home — led to her withdrawing from the top of the bill spot in ATV's "Sunday Show" last week.

HELEN SHAPIRO takes a break from "SATURDAY CLUB" recording to be interviewed by Holland's top disc-jockey JAN KOOPLMAN.

She also visited the NRM offices and told us of his busy schedule for the week.

Apart from Helen he taped interviews with ROSEMARY COONEY and PAUL WESTON, PEGGY LEE among others and arranged for "radio access" to VAUGHAN to complete an interview in the near future.

It is Peggy Lee's case it turned out to be a whole record show.

This gave a starting chance to Emile Ford and the Checkmates. And they turned in a fine performance.

Emile worked through "Ruh Hush" "Somebody Call My Name" "Squeeze Me" and "After You've Gone" along on the added responsibility of closing the show with great confidence.

Frances Faye, currently in cabaret at the "The Town" where she has been invited to carry on after her recent four-week sick, is expected to appear on the "Saturday Show" next week.

FOOTNOTE: Last Tuesday evening as we went to press MISS FRANCES FAYE will film a London nursing home sufferer among others.

Her place in cabaret at the F.R.N. at "The Town" where she is engaged in a four-week season has been taken by night club veteran "HITCH" who is also fulfilling an engagement at the "Hussey Restaurant."

THE LATEST SINGLE PLAY REVIEWS BY D.J. DAVID GELL

TO BE QUITE HONEST ...

I WOULD HAVE PREFERRED IT

HIT ...

I MUST be honest. "Johnny Remember Me" the JOHN LEYTON hit zoomed into the best selling charts before I could get my hands out to the disc. In fact hours after "Take Joe Jury" had ceremoniously panned it, dealers started filling their returns showing it well to the fore.

But, as I said, I must be honest. I would not have voted it a Top Twenty Tip at all.

To me it sounds like the type of pseudo Western number that FRANKIE LAINIE used to do... indeed he still does them. But the point is that he doesn't get into the charts with them, more's the pity.

Yet John Leyton does. What's the reason? Dare I say it, but it is entirely due to promotion. After all think of the millions who saw



THE SPRINGFIELD 5: a whole lot of notice

SPRINGFIELD 5 Breakaway: Good News (Philips FB 1168)

THE SPRINGFIELD 5 might make the charts with their first record "Dear John" but they certainly attracted a whole lot of notice.

This is much in the same way as their first and I for one wouldn't change it at all. Nice and folksy and what's more it's successful. "Breakaway" could mean just that for the latest Springfield 5.

Good News is an old number stretching back to the days before the last war. With an free Raymond backing it's more the worse for being twice in this way.

JEFF MILLS Daddy's Home: TIMMY REYNOLDS Lullaby Of Love (Ember International 5153)

THIS IS UNUSUAL, a hit on a record, not unique, a disc with a different artist on each side. "Daddy's Home" is an almost carbon copy of the big American hit that doesn't seem to be catching on over here. It is a slow number with a pleasing beat which builds to a climax about halfway.

Unfortunately to me it seems to substitute the disc over my interest from then on.

Timmy Reynolds, another unknown, ties his hand at another big American hit. With a slanging colloquy bell motif running through it, "Lullaby Of Love" turns out as another medium tempo love song with Mr. Reynolds keeping up and down the vocal scale.

KENNY LYNNH The Story Behind My Tears: Standy Kind (Ormy Pop 900)

HERE KENNY LYNNH has a go at a new rhythm in the blues number using an interesting rhythmic backing that sounds like something off a Ray Charles LP. Actually the backing is by Ken Jones. This is the best number that Kenny has done since "Mountain Of Love", but I think it is a bit too busy for performance.

However it's one of those numbers that you do yourself playing over and over.

"Standy Kind" is a more normal type of number, with Kenny in good voice, and it has enough of a story of success to add depth to the performance. But it is definitely the "B" side.

TIE CLEFTONS Hey And How: How Do You Feel (Columbia DB 4678)

FRANK CARMICHAEL and Frank Lemero wrote "Hey And How" quite some time ago, never dreaming it would be given a rough R. It's a tie with Cleftons solo, rapping out the lines while the rest of it in with the backing harmonizing to the hokey backing of Henry "Hokey" Hand.

"How Do You Feel" is rather more top-tapping still, again solo voices whiffed as well as the blended harmonies. A good, busy, repeated time, very commercial sound; could be the winning side.

TOMMY SANDERSON Deadline: Candlelog (Ember EM8 5131)

THAT STAR OF "EASY BEAT" Tommy Sanderson with the Sandmen get going with "Deadline" an up-tempo swinger by Eddie James. It's tuneful, too, with a cute little phrase that reappears from time to time presented by piano and vocal group. A catchy little thing, if ought to do quite well.

"Candlelog" is slow and dreamy, Tommy playing the attractive number his way himself on an easy accompaniment of bass and drums. The chorus job at midtempo and the side is one of the prettiest we heard so far this month. Very nice indeed.

I DON GIBSON Sea Of Heartbreak: I Think It's Best (RCA 1243)

"SEA OF HEART-BREAK" is one of the fastest moving sides in the United States, and one listen is enough to convince you, well enjoy great success in Britain, too.

It's a toe-tapping C & W number sung with conviction by Don, though the rhythm continues to be established at the outset. An interesting point: Floyd Cramer is the pianist (carefully heard) on this session!

"I Think It's Best" is slower in tempo but the syncopation continues to add an interesting effect. Don sings gently to the backing of guitar and drums, though it wouldn't make the Top Twenty this side should provide the record buyer with an appropriate hit.

MUSIC BY DE VOL Theme from "David And Goliath": David's Dream (Philips PB147)

WITH ALL THE dramatic power of a film soundtrack, Frank De Vol creates in with the theme from "David And Goliath" - written by Frank de Vol - certainly it's a superb arrangement, effective in every way. Dramatic, melodious, powerful.

"David's Dream" doesn't actually form part of the film soundtrack, but was inspired by the movie. In a slow-tempo R & B-based arrangement, strings provide the melody while the rhythm section makes sure it stands a chance of being a commercial proposition. This one will sell.

DANNY DAVIS Talkin' In My Sleep: Lullaby Of Love (Parlophone RA756)

DANNY IS LUCKY enough to have Bob Miller accompanying him on these two bright sides, and the odds are a lot of young record buyers will enjoy both of them.

"Talkin' In My Sleep" is a happy new ditty that moves along pleasantly while Danny enthuses over the job who says that his boy and him. A chorus and a help bell produce the bright backing.

"Lullaby Of Love" has a pretty little tune and lyrics of the fella who looks forward to the time while the band provides him's bound to have. Not a great song, but a pleasant fella that should enjoy success, if limited.

BOBBY PARKER Watch Your Step: Steal Your Heart Away (London HLU 9393)

THIS IS ONE for the followers of one R & B column. Bobby Parker is one of nature's wild young men, a new voice to me. Well, new perhaps isn't quite the word, because he imitates Ray Charles to a great extent.

Apart from Bobby's wailing, there is an early saxophone with the wild rascals bleed, a girl choir chirping away but being beaten down by Mr. Parker as the tune on a close. Definitely a wild one for the party.

Slower blues on the flipside, Bobby takes a well known blues rhythm and performs his usual vocal gymnastics on it. Effective... especially the girl choir chanting in the background areas.

GRANT TRACY Pretend: Love Me (Ember 5130)

MARKING THE first anniversary of the arrival of Ember records, Grant Tracy's rock revival "Pretend" should give the younger of the independents, a fair number of sales.

Grant takes in a good commercial performance while the Sunsets come up with the kind of commercial-sounding sounds that the young record buyer wants.

BOBBY CURTOLA Don't You Sweatheart Me: My Heart's Tangled (Columbia DB 4672)

17-YEAR-OLD Canadian Bobby Curcola (this is his real name) still attending high school in Port Arthur, Ontario) describes himself as not really singing rock, "I'm singing down the middle of the road about it in "Don't Sweatheart Me".

Frank De Vol creates in with the theme from "David And Goliath" - written by Frank de Vol - certainly it's a superb arrangement, effective in every way. Dramatic, melodious, powerful.

"David's Dream" doesn't actually form part of the film soundtrack, but was inspired by the movie. In a slow-tempo R & B-based arrangement, strings provide the melody while the rhythm section makes sure it stands a chance of being a commercial proposition. This one will sell.

THE CASTELLS Saver! I Get Dream (London HLU 9392)

THE CASTLES Saver! I Get Dream (London HLU 9392) is a big American hit, slow with a good tune and all the ingredients but not the type of thing we usually get in our best sellers.

Castells are a quartet applying the usual formula - lead voice backed by the rest. "Saver!" refers to religion but to love... "I Get Dream" I'd like to see: this one got there.

"I Get Dream" employs echo to lift it out of the rest. Unfortunately it doesn't. If "Saver!" will be strictly due to "Saver!"

MICHAEL HILL Holiday In Naples: Frog March (Parlophone R 4722)

THE CATCHY little ditty arriving in the Top Twenty with a new decision is given an even more liking performance here with Mike at the hardshell while the Johnny Spanner provides the happy supporting sound. It's a delightful Italian tune and this is as commercial as the music can get, could imagine, could well be a Top Twenty entry.

Johnny Spanner's own composition, "Frog March" is a whimsical tune in a lighthearted mood, Michael leading the way while the band provides a lively beat.

A thoroughly enjoyable disc.



STRING A LONGS SHOULD I Take A Minute (London HLU 9394)

THE STRING A LONGS should make it with "Whales" which landed flat and square in our Top Twenty. It was a great disc. It was a great disc. It was a great disc. It was a great disc.

Well, I report that they've nearly made it with "Should I" which employs the same formula. Pleasant to listen to, nice tune, clever arrangement with being clever- clever and an oddie to boot. "Take A Minute" lacks the strong tune of the top side although it's the same formula. One thing about the Strings—they are such a distinctive group that they can't be mistaken.

OH BOBBY!

BOBBY RYDELL

BOBBY RYDELL The Fish (Columbia 45 RB 4690)

"THE FISH" except for the words, I think sounds exactly like that other hit "Mama Said" by the Shirelles. Poor show, Bobby.

"The Fish" is the latest dance craze in the States where the disc is creeping (slowly I add) up the best sellers.

Why does Rydell have to do a number like this? Aren't there enough original items left in his change from... Very fishy.

RAY PETERSON You Thrill Me

YOU THRILL ME is the side they seem to expect to tick more. It's an unusual rocker with usually mannered, effectively used while the strings, rhythm section and guitar chorus collectively support Mr. Peterson. His 41 octave range is fairly fully explored as he wanders up and down, but in the latter moments he reaches high notes that only Yuna Sunnuc usually manages.

"Missin' You" is the side I'd go for, and apparently the American record buyers would, too, for this is the one that's moving there. A slow song of loss, it's interesting and effectively prominent in the backing supporting Ray's distinctive delivery. One to watch for.

# VOICE FROM THE GOOD DAYS

**G**R**EAT** news — announced in the NRM last week — about the return of the former patent medicine salesman to the world of show business. I refer to the man with the bouffant hair style, the leg on the piano and the falsetto wobble to his voice.

It also is a voice that comes from the old days when rock 'n' roll had cars and drive and was the same thing as rhythm 'n' blues.

## RHYTHM 'N' BLUES By JAMES CRAIG

And the voice belongs to Richard Penniman, who as Little Richard, stole a huge chunk of the film "The Godfather Part II" from the anatomical exploits of Miss Joyce Manfield.

Little Richard joins the Mercury label after retiring in 1957 and ending up playing organ and piano in the Church of the Seventh Day Adventists, Pershing Square, New York.

It seems like he's been missing from the charts for a long time but in actual fact in 1959 he had three hits — "Baby Face," "By The Light Of The Silvery Moon" and — my favorite, because it is among his more-early items — "Kansas City."

## VINTAGE

This wasn't of course anything like the vintage years for R... from the middle of the late 30s. Then Little Richard had a continuous string of chart material "Tutti Frutti," "Ready Teddy," "Good Golly Miss Molly," "Keep A Knockin' But You Can't Come In," the phenomenal "Big Top," "Sax's Got It," "The God Can Help It" and "Long Tall Sally." Plus others.

Apart from "The God Can Help It" Little Richard also appeared in the best film, "Don't Knock The Rocks."

Little Richard was one of the wild ones that sparked off a whole crop of imitators, but no one came close.

These were the fat years. Domino was making his bid after Lloyd Price hadn't been forgotten...

## BEAT-BALLAD

But it all changed when the public decided they preferred the beat-ballad, rock 'n' strings, and what have you.

Still there was enough Little Richard material to keep everyone happy. There's a quartet of LPs including one on the low price Camden label as well as a quartet of EPs.

Now we can expect some more from Mercury. And with a man like band-leader Quincy Jones doing the a, and R, rock perhaps Mr. Penniman can expect a more sympathetic backing that is usually his.

And knowing Quincy's preference for the big band sound—he has his own band recently—maybe we can get Little Richard with a big-band sound.

I think he can more than hold his own...

**I**N this country we can boast of only one genuine C&W disc jockey, Murray Kash.

The States has a veritable army of them, but the most famous of all is WSM's youngest announcer, RALPH EMERY.

Ralph is married to a popular Opry star, Skeeter Davis.

Besides specialising in country music Ralph is well known as a sports commentator — I was made to realize this only too well when he trapped me into a halting description of how we play cricket in England. If you have ever tried to describe cricket to an audience who have no idea what a wicket, a set of stumps, a popping cork or even a run-out, you will understand my difficulty.

Ralph enjoys my embarrassment.

Unlike the work of disc jockeys here, Ralph Emery handles the microphone for a session each night living over

six hours from 10:15 p.m. until 4:45 a.m. During this time he plays country music, interviews Grand Ole Opry stars and playing record artists, chats to a continuous stream of visitors, selects the next disc, answers the telephone and will generally work as a one-man show.

Each night is likely to be different from the last one he received a request from a ju pot overlook listening to the programme—another he answered a call from the FBI requiring help in tracing a criminal.

During a check recently made by WSM officials it was found that Ralph received well over two thousand letters from 38 States, the West Indies and Canada.

**BUSY LINE**

In that same time he answered 738 telephone calls from long distance covering 35 States and as far away as Canada—and eleven calls from abroad out in the Gulf of Mexico.

In what seems time he can manage away from his nightly marathon. His radio takes trips to neighbouring States to be in complete for country shows and to promote the country programme which is sold through the Southern States from their local drive-in shows.

He is not sure time he can receive mail from England and always handles direct, even from fans who do not forget to counsel to hear the show. I am told, however, by



SLIM WHITMAN; second-rate

# THE-LOOKS SIX IN EVERY NIGHT...

## JAMES ASMAN

### ON COUNTRY AND WESTERN

radio man friends of mine, that C&W can sometimes be heard on short wave in this country—when it is obtainable it is usually very loud and clear.

In any case, I know Ralph Emery would enjoy hearing from English country enthusiasts and you can reach him c/o WSM, Nashville, Tennessee.

## REVIEWS

SLIM WHITMAN SINGS—No. 2 *Wind* @ A Loveless Heart, The First One to Find the Rainbow @ *Crave* or The Moon. LONDON REP 1258.

Slim Whitman sings luxuriously through four ballads with the usual risks. During my Nashville trip I found that Slim wasn't rated at all in country circles there—nor am I particularly surprised by this.

Listen to his "Crave for the Moon" as one example of uninspired delivery. This is poor stuff from an artist who has never pluffed from his second-rate walling.

### THE INTIMATE JIM REEVES

*Dark Moon* @ Oh, How I Miss You Tonight @ Take Me In Your Arms and Hold Me @ I'm Getting Better @ Almost @ You're Free To Go @ You're the Only Good Thing @ Here I Stayed Away Too Long @ No One to Cry To @ I Was Just Walking Out the Door @ Room Full of Roses @ We are.

RCA RD 27193

I did meet Jim Reeves. We struck up quite a friendly rapport though I never professed a real enthusiasm for the kind of pop-country programme which is sold through the local "sippis" which is not my forte.

He is not sure time he can receive mail from England and always handles direct, even from fans who do not forget to counsel to hear the show. I am told, however, by



himself could sing country music belonging to 1961 and modern Nashville and still be regarded as a sincere artist. Listening to him on this album, I am bound to agree. His dexterity is boundless, but the material he uses is sometimes spartan.

### ATTRACTIVE

He has a rounded, attractive style of singing and stays within the wide country field. He enjoys what he believes to be a good song and always puts it over with good effect.

This is a very typical album, and for those who take their C&W fare with a dash of up-to-date tonic, Jim Reeves' love songs and seductive yet manly delivery will surely attract.

Reverting back to my arguments with Jim I still find something lacking about this sort of music. Perhaps it isn't quite enough for me or, far more likely, I'm growing old and I better served in single doses, in large LP albums. Get a lot more out of them after a time if you get what I mean...

### THE CLASSICS *Life Is But A Dream Sweetheart: That's The Way* (Mercury AMT 1152)

**1** FOLLOWING THE SUCCESS OF THE MARCELS, The Classics get going with the morose sound that sold "Blue Moon," and so hope to sell a lot of copies of "Life Is But A Dream Sweetheart." Loud, repetitive, noisy, simple and in the same rut as a dozen other discs.

"That's The Way" slower than the topical, is even worse. Nary an original idea in the whole dreary disc. Really quite awful.

### THE BELMONT'S Tell Me Why: Smoke From Your Cigarette (Pye International NTR 2590)

**2** "DADDY'S HOME" has done very well in America, having been at the Top Twenty for weeks. Handling the lyrics solo, with slow tempo R & B backing by The Limelites. She starts in a performance that is at once distinctive and typical. A gimmick "Kata-kata" — "Kata-kata" from the group — the single story unfolds. Will probably sell enough to register in the charts here too.

"This I Know" is more of the same. Spig singing solo, the group harmonizing behind him, in a slow rock 'n' roll style.

### THE BELMONT'S Tell Me Why: Smoke From Your Cigarette (Pye International NTR 2590)

**3** "TELL ME WHY" has been rising steadily in America and is just about to enter the U.S. Top Twenty. A haunting tempo rocker. It features one solo voice over the rest of The Belmonts harmonizing to the accompaniment of a rocking R & C combo. A rather ordinary teenage ditty in typical R & B vocal performance. Could be a big seller here, too, I guess.

"Smoke From Your Cigarette" is ultra-slow R & R lament. Again a solo voice with a moanful chorus that gets gone elsewhere. Kinda stuff you hear here in the evening just before go-to-bed time.

### JIM GUNNER Desperado: Bozhdad (Fontana H. 31)

**4** JIM GUNNER and His Subdicks are a rock group good enough to make a major impact on the business. Guitar-led, they play a brand of instrumental rock that has much to commend it. It is considerably more than the meaningless dirge of some R & B groups in the past. A decided melody — "Desperado," a good beat with variations enough to sustain interest and bonuses for added effect — makes this a success for the boys.

"Bozhdad" has just enough of a Middle Eastern idea to conform to the title, the rest of the sounds being strictly rock. Again Jim leads the way with the rock turning in another very good job.

### DAVID GELL'S REVIEWS CONTINUED

# TOP TENS COOKE

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## THE CASH BOX TOP 30

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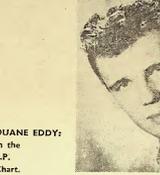
- Last Five Weeks  
 Week/Week In Charts
- 1 (8) Tossin' And Turnin' Bobby Lewis
  - 2 (6) I Like It Like That Chris Kenner
  - 3 (5) Let's Twist Again Chubby Checker
  - 4 (6) Dum Dum Brenda Lee
  - 6 (5) 4 Last Night Markesky
  - 7 (6) Hats Off To Larry Del Shannon
  - 9 (7) Pretty Little Angel Eyes Curtis Lee
  - 8 (5) Together Connie Francis
  - 12 (9) Wooden Heart Joe Dowell
  - 13 (5) Michael The Highwaysmen
  - 5 (11) Quarter To Three U. S. Bonds
  - 17 (2) School Is Out U. S. Bonds
  - 10 (13) The Bull Weevil Brook Benton
  - 22 (14) Don't Bet Money, Honey Linda Scott
  - 18 (5) Never On Sunday Chordettes
  - 11 (16) Yellow Bird Arthur Lyman/Lawrence Welk
  - 19 (7) The Fish Bobby Rydell
  - 16 (18) Cupid Sam Cooke
  - 25 (19) I Fall To Pieces Patsy Cline
  - 15 (20) Raindrops Dee Clark
  - 24 (21) You Gonna Knock On Your Door Eddie Hodges
  - 21 (22) 4 Sacred Castells
  - (23) Hurt Timi Yuro
  - 26 (24) A Tear Gene McDaniels
  - 28 (25) A Thing Of The Past Shirleyles
  - (26) Let The Four Winds Blow Fats Domino
  - 14 (27) 6 Please Stay Drifters
  - 20 (28) Heart and Soul Jan & Dean
  - (29) (1) You Don't Know What You've Got Raf Donner
  - (30) (1) I'll Be There Damita Jo

**LIKELY ENTRIES**

- 1 Sea Of Heartbreak Don Gibson
- 2 Runaround Regents
- 3 My Kind Of Girl Matt Monro
- 4 That's What Girls Are Made For Spinners
- 5 Amor Ben E. King



**SAM COOKE:**  
 in at No. 17.



**DJANE EDDY:**  
 in the L.P. Chart.

**A LOOK AT THE U.S. CHARTS**

Fast rising R.S. hits include: "Lonely Street", Clarence "Frogman" Henry, "I Wake Up Crying", Chuck Jackson; "Bless You", Tony Orlando; "The Mousetrap's High", Dick and Deedes; "Who Put The Bomb", Barry Mann.

Now Elvis Presley has no sides in the Top Hundred, or in the British Top Twenty, R.C.A. Victor say that a new single release is scheduled shortly, but they do not mention any titles.

The compact 33 single, "Flaming Star", will not be released in this form in Britain, though there are plans to release it shortly in Britain, in E.P. form.

Frank Sinatra is rising slowly but surely with his "Granddaddy" offering, and it now stands at No. 44. Still in the chart is Lennie Donegan's "Chewing Gum", which has climbed from No. 100 to No. 88.



**GARY (U.S.) BONDS:** two discs in the American Top 30.

## BRITAIN'S TOP 20

Week Ending August 5, 1967

Last Five Weeks  
 Week/Week In Charts

- 2 1 (5) You Don't Know Shapri (Columbia)
- 1 2 (10) Well I Ask You Edna Kane (Decca)
- 13 3 (2) Johnny Remember Me John Leyton (Decca)
- 4 4 (11) Halfway To Paradise Billy Fury (RCA)
- 3 5 (9) Temptation Everly Bros. (Warner)
- 9 6 (5) Romeo Petula Clark (Pye)
- 7 7 (15) Runaway Del Shannon (London)
- 8 8 (12) Hullo, Mary Lou Ricky Nelson (London)
- 12 9 (6) Time Craig Douglas (Rank)
- 6 10 (8) A Girl Like You Cliff Richard (Columbia)
- 11 11 (4) You Always Hurt The One You Love Clarence Henry (Pye)
- 5 12 (9) Pasadena Temperance Seven (Parlophone)
- 14 13 (5) Baby I Care Buddy Holly (Coral)
- 10 14 (3) Don't You Know Adam Faith (Parlophone)
- 16 15 (3) Quarter To Three U. S. Bonds (Rank)
- 16 (5) Marchez! Karl Denver (Decca)
- 17 (1) Cupid Sam Cooke (R.C.A.)
- 18 (3) Moody River Pat Boone (London)
- 19 (12) But I Do Clarence Henry (Pye)
- 20 (1) Quite A Party Fireballs (Pye)

## L.P. HITS

- 1 1 (163) South Pacific Sound Track (R.C.A.)
- 4 2 (13) His Hand In Mine Elvis Presley (R.C.A.)
- 6 3 (8) Sound Of Music Original Cast (Philips)
- 7 4 (17) Listen To Cliff Richard (Columbia)
- 2 5 (33) G.I. Blues Elvis Presley (R.C.A.)
- 3 6 (22) Black & White Minstrel Show George Mitchell (H.M.V.)
- 5 7 (90) Oklahoma Sound Track (Capitol)
- 8 (1) Bye Bye Birdie London Cast (Philips)
- 9 (1) Hell Bent For Leather Frankie Lane (Philips)
- 10 (4) A Million Dollars Worth Of Twang Duane Eddy (London)

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**I'LL CLOSE MY EYES**

The Skyliners

PYE INTERNATIONAL

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\*\*\*\*\*

# STAR OF THE WEEK - No. 22

## MATT MONRO

**WHY MATT MONRO** for Star Of The Week?

He doesn't have a record in the British Top Twenty. In fact his last release didn't even get in and Matt failed to complete the last trick that started with "Portrait of My Love" and "My Kind of Girl".

And "My Kind of Girl" brings up the reason why this week we choose Matt. American music magazine Billboard has "My Kind of Girl" in the U.S. Top Twenty.

American music magazine Cashbox put the disc just outside. This is very good. It is wonderful, in fact.

Here we have a home-grown and British ex-bus device carrying the flag to the extent a British disc in the American Top Twenty is a rare thing. Cliff Richard hasn't managed it. Neither has Adam Faith or Lonnie Donegan.

In fact, checking back in our files we find that Laurie London was the last British singer to crack in the Stateline lists. And he did it well with "He's Got The Whole World In His Hands". A special

by James Craig

which he took right to the No. 1 slot.

It's indicative of how fast the singing score moves these days at will. Laurie had his big hit in 1955. Only three short years ago. Today we look in vain for Laurie London's name in the charts.

But back to the tremendous achievement of Mr. Mono.

### SIXTH

CASHBOX asked a whole string of top American disc jockeys who they considered the most promising up-and-coming singer in America. The replies were spilted and Adam Wade won.

Matt Mono came sixth in the list, behind Gene McDaniels, Bobby Vee, Del Shannon, and Roy Orbison.

And behind Matt came a number of big names.

Clarence Frogman Henry, Johnny Burnette, Ben E. King, Bobby Darin, Bobby Rydell, U. S. Bonds, Ernie K.

Doz. These are all considered best of a prospect than Matt, who turns out to be the only British representative in the list.

It is a tremendous compliment to Matt's style that Disc Jockeys think above Bobby Darin. If'm not even sure I agree with that myself. (But no water.)

In the whole of Cashbox's disc jockey poll, which includes vocal groups, studio orchestras, bands, and instrumentalists, there were only three other British names... Martinovici, Frank Chasfield and Ted Heath.

Regarding singers, Matt stands alone with his breakthrough.

Naturally, Matt is going over to America to consolidate his success, but not until October, when his LP for the Parlophone label will also be released over there.

Matt is currently very active. He has his radio series, "Matt's Kind of Music," is featured on TV's "Summer Song" series and has just been booked for cabaret dates in the "Room At The Top," Ilford's new nightclub.

So things are moving in all sorts of directions for Matt Monro. The cabaret spot is especially pleasing for him. It ranks on his biggest cabaret exposure to far.



(NRM Picture)

## NAME DROPPING



FRANK SINATRA (left), PETER LAWFORD and DEAN MARTIN (right) leave London Airport on Saturday evening.

### "NEVER ON SUNDAY"

Ten million copies of the Greek film theme have been sold all over the world. It was a big success in America, Italy, France, Germany, Sweden and Mexico. Two million copies alone have been sold in Germany. There was published exactly one year ago.

Rock 'n' roll show in Brooklyn during August will feature Jackie

Wilson, Clarence Henry, Ella James, Jerry Lee Lewis, the Vibrations, the Crickets, Little Scott, Brian Hildan, and the Belmonts. Others, organizers state, will be added.

### SAMMY DAVIS JR.

Will be Monaco to appear in cabaret at Princess Grace's club, gala in aid of the Red Cross on Wednesday.

### FRANK SINATRA

The singer was quoted last week as saying: "I read publicity item I saw in London. With Dean Martin fellow Chairman he made a sponsored, two word appearance in the 'Blag Crosby-Bob Hope film, "Road To Hong Kong." All present Sinatra is holidaying by yacht in the Mediterranean with Dean Martin.

### SPIKE JONES

the orchestra leader who his made his name running best sellers didn't recently. "What more could it be to make the top 40 rock 'n' roll tunes forward? I could bury a gold record and no-one would bough."

### BILL HALEY

received six thousand dollars in advance when he signed with a Mexican disc company recently. He will produce Mexican disc singles made 'n' roll in Spanish accompanied by Mexican musicians.

### JOSH WHITE

has left the Elektra label and signed with American Mercury. His future disc will be released by the Philips group in this country.

### HARRY BELAFONTE

was given two gold discs during his recent Australian tour to commemorate selling the Aussie equivalent of a million records.

### CONNIE FRANCIS

has had a low price LP issued in America, part sponsored by a half-crown firm. She also has a No. 1 hit in West Germany with a number sung in German and specially recorded in Vienna.

### PAUL ANKA

has been signed with the Three Sixties comedy trio to appear at a New York amusement park.

American song, tipped as a likely novelty for his parade, is called "Leonard Pachetti's Poly Eye saturated Club Dissolving, Fast Acting, Pleasant Tasting, Green and Purple Pills."

### MODERN JAZZ QUARTET

held a month on the Atomic Memorial Drive in Hiroshima, Japan during their recent concert tour of Japan. They also visited Australia and New Zealand on MQJ start a British tour on September 23.

### DAVE BRUBECK

reports to be with his relatives to reports about him relatives in order to report by showing his disc book. He's fully booked well this time next year. Brubeck is trying to get a Broadway recording, owing by himself and his wife, started. It will star Louis Armstrong. If it comes off.

## WHAT'S HAPPENED TO INSTRUMENTALS

TAKE a look at the NRM Top Twenty. Count the number of vocal discs. Not one instrumental offering in the charts. Yet this time last year, everyone hailed the return of the instrumental disc to the charts.

Started by the Shadows' initial hit, "Apache", and the Duane Eddy interpretation of "Because They're Young", a string of instrumental successes leapt into the top twenty.

Two versions of the big American hit, "Walk Don't Run", and others, such as, "Rockin' Gogo", "Komotion", "McDonald's, Caves", "Perfidia", "Gunny Slide", "The Strangers", "Man Of Mystery", an infatuation.

### BY NORMAN JOPLING

Many new names were established, some of which scored consistently. Apart from the Shadows, there were the Ventures, and the Rikidrome Men, the Ramrods, and the String-A-Longs.

New groups sprang up by the dozen, in an attempt to catch on to the craze, while discs by the older establish names like Duane Eddy and Johnny and the Hurricanes sold more copies than ever.

Everybody, it seemed was jumping on the bandwagon.

After then, for apparently no reason at all, the big names started to flop. After about a slight success with "Run-Run" and the Ventures completely failed to register with "Lullaby of the Birds".

The latest offering by the Pillowtop Men, "Gargantuan", flopped, while Duane Eddy and the Hurricanes managed to make the charts by a hair with "King of the Hill", and "High Voltage", respectively, before they dropped out again. They were their worst selling discs for over two years.

Only the Shadows seemed to remain on a level. All of their singles since "Apache" have been big hits, and with their immense popularity, it seems they will be with us for quite a time to come.

But why have the others flopped?

The answer can only be the lowering of standards, owing to the fact that the Beatles with instrumental discs. Quality, not quantity, is what is needed to bring the instrumental back to its rightful place in the charts.